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of the Lloyd Shaw  
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# The American Dance Circle

DECEMBER 1992

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Advertisements may be placed in the American Dance Circle at the following rates for camera-ready copy:

September, December, June issues sent to the LSF Membership only: Full page -- \$ 60  
Half page -- \$ 30

March issue sent to the complete LSF mailing list: 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*

Mottos are useful touchstones. It is helpful to return to them now and then to see if we are keeping in touch with ourselves. The one that Lloyd Shaw often used during the 50's was, "Keep it simple; keep it folk." He saw square dancing becoming too cerebral and complex, losing its folk origins. He saw it being fitted into rectangular and square patterns and losing the movement and flow of its traditional patterns. That trend, I think, has continued to this day.

But there is another motto that we adopted in the early years of the Foundation. I believe it was borrowed from Scottish weavers, and it is, "Keep the quality up." We all know quality when we see it. In dance it is that wonderful experience when music, choreography, calling, and dancing come together and make something that is more than the sum of its parts. In a single word, it is joy.

Unfortunately, we sometimes are more aware of quality by its absence. It is possible for people to embrace everything that seems "folksy" and to forget about what constitutes quality. I have encountered people who contra dance a few times and then write down a few contras on 3 x 5 cards and feel equipped to call a contra dance. They have no sense of the musical phrase, and soon the dance and the melody part company. The caller is ready to call the beginning of the dance sequence, but the band hit the beginning of the music a dozen bars ago. It is a punishing experience for anyone who has experienced a well-timed contra.

Ten years ago I felt that the missing element in the quality equation was often the music. In

(continued next page)

insisting on live music, people were inclined to think that any live music was better than recorded music even if the band couldn't play up to speed and knew only ten tunes. Now we seem to have a wealth of competent, experienced dance musicians. In some cases a band may be the starting point for a contra group. The musicians want to play for dancers, so they draft a caller or become callers themselves so that they can play for dancers. The wonderful dance weekend that we attended in Denmark last May had just such origins. It had started as a weekend for musicians, and then they invited dancers to come. Fortunately there were well-qualified dance teachers to respond to the invitation.

Certainly people can have fun moving in rhythm together, whether they are on phrase or with the melody or not. Indeed they may be dancing as their ancestors did, calling on a volunteer prompter from their midst to call out the dance. It's just that it could be so much more wonderful. What Lloyd Shaw and other dance leaders across the country discovered in our dances was their enormous potential for beauty and joy. Knowing that that potential exists, we shouldn't settle for anything less.

*Lloyd*

## **FRANK'S BIRTHDAY DANCE**

*by Don Armstrong*

This dance was written to honor LSF lawyer Frank Plaut on the occasion of a recent birthday milestone. It was presented to Frank at the celebration party at Chief Hosa Lodge on September 26, 1992. The dance was written to fit the music of the medley, "Chickadees/Silver and Gold/Sarah Dell", as found on the "New England Chestnuts" Album, Side A, Track 4.

### **FRANK'S BIRTHDAY DANCE**

**Formation: Improper Duple.**

**8 cts. Two Ladies Do sa do**

**8 cts. Men pass by the right, turn partner left: Men pull by each other with R hands, turn own partners with L hands dance into the center to face each other to lead into the:**

**16 cts. Men lead, Hey for Four**

**16 cts. Men turn R full around, then corner lady swing**

**8 cts. Take her, half promenade**

**8 cts. Right and left thru back.**

**Note:** All hand turns are 'Pigeon Wing' (hands up and elbows down). On the 'Hey for Four', be sure to complete the movement right back where it was started.

## DANCE CENTER CALENDAR

from Donna Bauer

**Mondays** -- 8:00 to 9:15 PM--UNM Ballroom  
**Tuesday** -- 5:15 to 6:45 PM--Karate  
-- 7:00 to 9:00 PM--UNM Continuing  
Education/Private dance practice  
**Wednesdays**-- 9:30 to 10:30 AM--Dance Movement Class  
5:45 to 7:15 PM--Contra Dance Class  
7:30 to 10:00 PM--Scandinavian Dance  
**Thursdays** -- 1:00 to 2:30 PM--Dance Class  
5:15 to 6:45 PM--Karate  
7:00 to 9:00 PM--Exhibition Dance  
Practice  
**Fridays** -- 7:30 to 10:30 PM--UNM Ballroom Dance  
(thru 12/18 and late January thru May)  
**Saturday** -- 9:00 to 10:30 AM--Karate  
-- 3:30 to 5:00 PM--UNM Continuing  
Education/Private dance practice  
**2nd Saturday**--7:30 to 10:00 PM--English Country  
Dance--music by the Boxwood Consort  
**Sunday** -- 3:30 to 4:45 PM--UNM Ballroom  
-- 5:00 to 7:00 PM--Dance practice for  
Performing Group

Please feel free to contact Donna Bauer if you are planning to visit the dance center in the near future. The address and telephone number for the center are listed on the inside of the front cover of this publication.

\*\*\*\*\*

### LTI NEEDS PA EQUIPMENT

The LSF Leadership Training Institute need PA equipment for their yearly sessions. If you have equipment to donate or sell for this use, let Calvin Campbell know (see address inside back cover).

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## LINES ABOUT SQUARES

by *Dick Pasvolsky*

After the conclusion of the Revolutionary War, many of the French remained in America as dance masters to continue teaching the popular French dances that they had introduced to the colonists when they came to America to help fight the British. Most of those who stayed were military personnel, who were joined by French civilians who left their home country to avoid the French Revolution.

Because a very high percentage of the dance masters in America during the latter stages of the eighteenth century were French, most of the dance figures retained their French names. The American-born dance masters of the period used the French terms, but as they created new figures, they gave most of them American names. Many of the figures used in that period still retain their French designations in our modern square dancing program. Promenade, dos a dos, and chasse (pronounced "sashay") are staples of the present-day square dance vocabulary.

Many cultural and social changes came about as a result of the French Revolution (1789-1799), a revolt against the monarchy and aristocracy and the ideas and ideals that they represented. Of greatest importance to the dance customs of that period were the extreme changes in the dress styling. A shift-like chemise dress, usually made of muslin or other soft material, replaced the very cumbersome hoop skirt. The many layers of petticoats were reduced to but one undergarment. Gone were the cumbersome headdresses. Men's clothes were also redesigned for greater comfort and ease of movement. Inspired by the revolutionary fervor and

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relieved of their restrictive clothing, the French speeded up their music and livened up their dancing.

The new spirited dance craze spread quickly to America. Before 1794, only one dance book had been published in America, that by John Griffith in 1788. From 1794, coincidentally the year that the reign of terror ended in France with the fall of Robespierre, to 1800, at least thirty more appeared in print, most of them in New England.

Calling had not yet been introduced to the dance activity, so the cotillions, by far the most popular of the country dances done in the square formation at that time, still had to be memorized. To help dancers learn and keep in mind the directions for the figures and the sequence in which they should be danced, the directions were printed, usually on playing cards and fans, for handy referral.

The verse-chorus, or change-figure, format remained the dominant one throughout most of the first decade of the nineteenth century. In that format (described in more detail in the March, 1992, edition of this column), a series of verses called changes is danced in a pre-determined, standardized sequence with each of the changes followed by the figure to the particular cotillion being danced. During some periods, as many as twelve to fifteen changes were on the official list to be danced in every cotillion unless modified by the person in charge of the dance. That format, especially with the large number of changes, was very popular with the country dancers used to long contras in which the dances continued until every couple had been active at the head of the set.

Political leanings did influence immensely the development of square dancing in America during the  
(continued next page)

War of 1812. In New England, where most of the populace were pro-English, contras still dominated the country dance programs. But, in the rest of the country, angered by English blockading of French merchant ships and problems related to westward expansion, people would do only the French square dances, boosting their popularity enormously.

Between the outbreak of the war in 1812 and the end of the decade, two very important things occurred: the quadrille was introduced formally in England and calling was invented.

Early in the eighteenth century, the word "quadrille" was the designation given to groups of 4, 6, 8, or 12 dancers dressed alike who danced in French ballets. When the contredanse was introduced into the French ballet "Fetes de Polymnie" in 1745, the dance became known as the "quadrille contredanse" and later shortened to "quadrille". The quadrille became quite popular in Paris, but its popularity did not reach beyond France until, in 1815, Lady Jersey put together a suite of five of the most popular cotillion figures and introduced them in the five-part quadrille format at Almack's in London, England's most famous and most fashionable ballroom. The quadrille was introduced to American dancers and became very popular less than a year after Lady Jersey's "set" introduced the dance to London society.

Each of the five parts of the quadrille was named for the cotillion from which the figure was taken. Part one was called "Le Pantalon"; Part two, "L'Ete"; Part three, "La Poule"; Part four, "La Trenis"; and Part five, "Finale". Part four was later replaced by "Les Trois Crochets".

I have selected that early quadrille, which came to be called in America the "French Quadrille"  
(continued next page)

or the "Plain Quadrille," to be featured in this article. Space restrictions dictate that only two of the parts, or figures, be described in these pages. I have selected the first two to be presented here with French names and English descriptions as they appeared in Ralph Page's "A History of Square Dancing" series, published in *Sets in Order* magazine between November, 1972, and March, 1974.

### **LE PANTALON**

1. Chaine Anglaise - Right and left over and back.
2. Balancez a vos dames - Balance partners (in those days, a rocking step to the right, then to the left.)
3. Tour de Main - Partners join both hands and walk in a small circle around to place.
4. Chaine des dames - Ladies chain over and back.
5. Demi Queue du chat - Half promenade across the set.
6. Demi chaine Anglaise - Half right and left back to place.

(1-6 danced first by the head couples and then the side couples)

### **L'ETE**

1. En avant deux de vis-a-vis - First gentleman and opposite lady advance and retire.
2. En arriere - The same two cross and change places, passing from right to the right.
3. Chassez et dechassez - The same two go off, each on the right side, and immediately return on the left.
4. Traversez - The same two recrossing, regain their places. The gentleman then sets to his partner, and his partner to him (see Pantalón, no. 2).

(continued next page)

5. Chassez et rechassez - Same as in no. 3.
6. Retraversez - Same as no. 4.
7. Balancez vos dames - Each couple takes both hands and turns around in their places; in regaining which, they leave go of hands.
8. Tour de main - as in Pantalon, no. 3.  
(1-8 repeated by the six others.)

More on this very important period of history, which featured the rise in popularity of the quadrille, the invention of calling, the phasing out of the cotillion, and the creation of the Lancers quadrille, will be featured in the next edition of this column.

**\*\*\*\*\***

#### **LIVE MUSIC FUND**

For those of you who are interested in the preservation and growth of live music for dance events, please consider the opportunity to contribute to that cause through donations to the Live Music Fund for the Rocky Mountain Dance Roundup. Each year around a dozen participants give major portions of their time to provide this added dancing enjoyment throughout the week. Their only recompense is, frequently, their own enjoyment in the pleasure they provide; however, we like to offer them a small scholarship to pay their tuition and some travel money. This scholarship does not come from the tuition paid by the other participants. Donations to this fund are most welcome. Please send your contribution to Diane Ortner, Director, Rocky Mountain Dance Roundup, 419 NW 40th St., Kansas City, MO 64116.

**\*\*\*\*\***

Note: Copies of the Rocky Mountain Dance Roundup Syllabus are available for 1992. Send \$5 per syllabus (includes postage) to Diane Ortner, 419 NW 40th Street, Kansas City, MO 64116.

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State \_\_\_\_\_ Zip \_\_\_\_\_ Phone: \_\_\_\_\_

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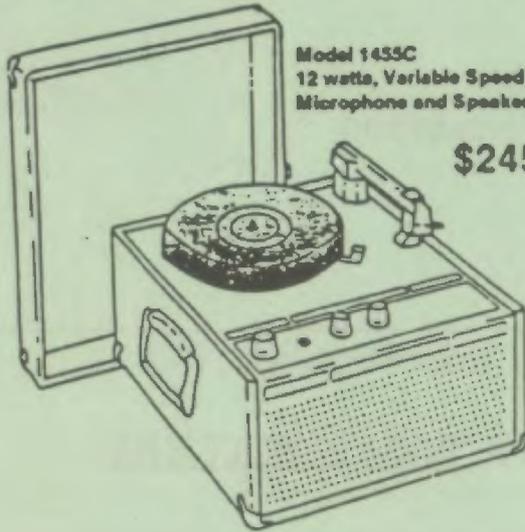
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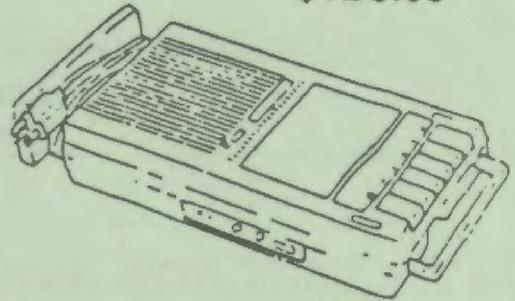
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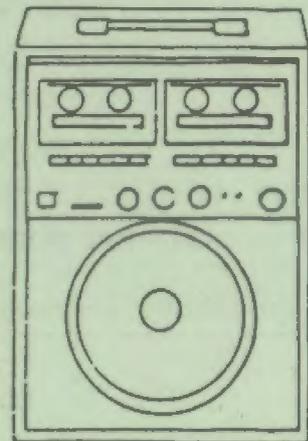
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YEAR END SQUARE

from *Don Armstrong*

YEAR END SQUARE

Music: 7 X 32 Reel

As called by Don Armstrong

Suggested Music: The Fireside String Band F75-FW6  
"Year End Two Step" by Ralph Page, Side 1, Track 1.

Formation: Square

Sequence: A,B X 4, A

A.

Bow to your partner, and bow to your corners too,  
Dosido that corner girl, around that girl you do  
Then balance with your partner, and balance once  
again,

Swing, swing, swing, yes swing your partners all,  
Allemande left your corner and and a right hand to  
your own,

Grand old right and left, half around you roam,  
Then promenade your lady, promenade the hall,  
It's home you go and swing, yes, swing your  
partners all.

B.

First couple out to the right, and circle four  
around,

Leave your lady, go on to the next, and circle  
three around,

Take the man, go on to the last, and circle four  
right there,

Leave him there in a line of three, and you go home  
alone.

It's forward six and back, while the head two  
do sa do,

The head two people swing, circle six around them  
go,

Yes, circle six around, until you get back home,  
Then everybody swing, yes, swing your partners all.

## THINKING ABOUT DANCE: Superb Piano

by *John M. Forbes*

In the June (1992) ADC I wrote about traits, characteristics of good dance musicians. Philip Merrill, beloved and intimidating dance pianist, was the subject of "Thinking About Dance" in the September issue. This time I'd like to share with you my respect and admiration for some other piano players. I'll be heading into my 21st consecutive year as a staff member at the Berea Christmas Dance School about the time you receive this issue of the ADC so please note that I first met or worked with these people at that event. Also, I deeply regret that space does not permit writing about many other equally good piano players who, lucky me, also happen to be my friends. In alphabetical order:

Dorothy Grossman has worked within the Berea (KY) dance music orbit for a number of years: with the College Country Dancers, various festivals and regularly scheduled dance events. She is a thinking pianist who has a marvelous organization to her music-packed briefcase. She usually has music for (me) the bass player, too. While the leader is teaching the dance, I'll look over the chord sequence and, where appropriate, perhaps suggest a change or two. She'll think about and try the new things--at least once. If they appear on the next round of the dance, I know my ideas have had a successful acceptance. Dorothy's rhythm is impeccable and her stylistic background fits the needs of each dance tune. She can think and play at the same time. And she challenges my thinking and nurtures my growth. I've seen the results of her teaching in young, school-age musicians and Dorothy brings them along beautifully.

(continued next page)

Linda Hanselman-Emery has a vivid, creative imagination coupled with a tremendous amount of what we call "classical" piano technique. She can translate to the keyboard virtually anything her mind can imagine. Her concertina playing is top quality, too. Dorothy Grossman's approach leans more to mid-range playing and chording. Linda uses all of the keyboard, letting bass and guitar project the basic chord structure of the tune. Many of you know Mozart's piano sonata movement that has come to be called "Rondo A La Turk." I remember the night we were medleying a contra dance, and she put that into the middle of the music flow. It worked, and it worked marvelously. The dancers seemed to rise, in energy and joy, about two feet off the floor. Linda is another pianist who can play, think, and be aware of the total dance environment taking place.

Atossa ("Topsy") Kramer "moonlights" on the faculty of the Berea College Music Department when not accompanying dancers. She also is a "freelance" woodwind professional in the central Kentucky area. Her piano playing is the equal of any I've enjoyed, but her specialty is the English or Playford dances. In this genre she always has a subtlety of taste that is unique, refreshing and enjoyable. Her technique and approach are that of a working, classically trained pianist. When playing for an English class at Christmas School with her brother-in-law Stan Kramer (we'll talk about him in more detail another time) they make an unbeatable pair. For some English dances she will take up the recorder (an instrument I first taught at Christmas School my first year there, 1972!). On the recorder, as they say, she has "fingers." And lots of taste, too. Her MA in clarinet performance does not get in the way of some fine  
(continued next page)

dance accompanying on that instrument. One year another fine clarinet player was on board at Christmas School. That was the week of the paired "Klezmer Clarinets", and they were fabulous.

The three superb musicians considered above have three different approaches to the keyboard. Each are great in their own way. There are some common characteristics among these three that are worth noting. First, they remain calm, almost happy, in the "heat of the battle" on the stand. Second, they have briefcases full of music organized in a logical, sensible way. They can find any tune within seconds. They all keep up on the latest tunes for dances, and they know their instruments well. They are versatile. And I respect and admire them very much.

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GRASSHOPPER SITTING ON A SWEET POTATO VINE  
*from Pat and Diane Ortner*

We've found a tune that we enjoy playing both for dancing and just for listening. We first received a transcription from Ed Gebauer who puts together a band to play for contra dances in the Kansas City area. He credited his arrangement to a local fiddle player, Max Holt, but when quizzed about its origin, Ed said that he had heard it on the West Coast but had never seen it published. Later, a friend who plays banjo with the local Bluegrass groups said that he had seen tablature for it printed in a banjo publication. Still we have not seen the tune published or learned who the composer is. Try out the tune on the next page and see if you don't enjoy it as much as we do. If you know who the composer is, please let us know so that we can give them credit in the ADC.

(continued next page)

GRASSHOPPER SITTING ON A SWEET POTATO VINE

D D7 G D

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melody with a repeat sign. Chords D, D7, G, and D are indicated above the staff.

D A D

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melody. Chords D and A are indicated above the staff.

A D G D

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign. Chords A, D, G, and D are indicated above the staff.

A D A D

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign. Chords A, D, A, and D are indicated above the staff.

## THE CHEYENNE MOUNTAIN HERITAGE CENTER

by *Enid Cocke*

Mary Sorensen of Colorado Springs has written to correct a possible misinterpretation of information about the Cheyenne Mountain Heritage Center mentioned in the minutes included in the September, 1992, ADC. She would like to stress the following points:

"The Cheyenne Mountain Heritage Center will be located on land leased from the school district but will operate totally independently of the district, using none of the district's funds nor any tax dollars.

"Heritage Center programs of outstanding engineers, scientists, astronauts, etc., mean interested students of District 12 may benefit from their presence."

The Cheyenne Mountain Heritage Center is a project headed by alumni of Cheyenne Mountain School (where Lloyd Shaw was superintendent for many years) and residents of the Cheyenne Mountain area of Colorado Springs. The Center will promote educational and cultural programs to the benefit of the residents of the area and the students of the school district. According to a recent newsletter, the Center will also "house a valuable but presently dispersed collection of art work which has developed over the past century."

While Lloyd and Dorothy Shaw contributed much that will be preserved in the Center, it is also an attempt to go forward, creating new education experiences for people of the area. Just as Lloyd Shaw brought famous poets such as Vachel Lindsey, Carl Sandburg, and Edna Vincent Millay to Cheyenne School, the Heritage Center hopes, the newsletter

(continued next page)

reports, to "enrich the educational program for Cheyenne students."

At this point in their project the organizers are trying to reach all Cheyenne Mountain High alumni and any other interested participants in the project. If you would like to contact them, you can write: Cheyenne Mountain Heritage Center, 1118 W. Cheyenne Road, Colorado Springs, CO 80906.

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The editors were very sorry to hear of the death of Henry Thompson's wife, Betty, in August. For those of you who would like to express your sympathy, Henry's address is listed on the inside of the back cover of this issue.

## **HAVE YOU HEARD . . .**

We have a great new TOTE BAG!! It is a roomy 10" x 14" x 4" of sturdy canvas in a deep blue, with the Lloyd Shaw Foundation name and logo in apple green - just about as close to the Foundation's original colors as you can get. Use it for record albums, mikes, shoes, call books, for shopping or traveling - a bag you can be proud of.

\$7.50. Order from the Sales Division.

## POTPOURRI CONTRA

from *Donna Bauer and Merri Rudd*

Donna Bauer and Merri Rudd have been conducting a contra class for an Albuquerque group named 'FOLKMADS'. In their teaching, they have found it necessary at times to compose contras to suit their teaching needs. When they wanted to teach the mirror image Do sa do, California Twirl, and 1/2 figure of 8, they promptly composed a contra to do so. The idea came during a phone call and was worked out with pennies and nickels to represent the dancers. After the dance's trial run, some revisions were made as the result of a conversation with another caller from the East, so this is a cross-country contra.

## POTPOURRI CONTRA

Formation: Improper Duple

- 8 cts. Actives mirror image Do sa do Below
- 8 cts. Swing the neighbor
- 8 cts. 1/2 promenade across the set
- 8 cts. Right and left thru back
- 8 cts. Actives down the center, California Twirl
- 8 cts. Come back and cast off
- 8 cts. Actives 1/2 figure of 8 above
- 8 cts. Actives swing in the center.

Notes: The 'California Twirl' ends with the dancers in proper formation, so the 'cast off' is performed lady around the lady and man around the man. The set then becomes improper at the end of the 'half figure of 8'. The dance should flow nicely from the 'actives swing in the center' to the 'mirror image Do sa do'.

## STIR THE BUCKET

Being a part of the dance world is like being a part of an extended family. No matter where I go, no matter how far away I am from these friends, someone always has news about somebody I know. It brings a sense of closeness and keeps me up-to-date about people that I wish I could keep track of on a more regular basis.

We were sorry to hear that Ed Butenhof underwent surgery again in August. We are glad to hear, however, that he has gone into it with a positive outlook, counting on getting back to hiking, biking, and dancing by the end of October, not to mention swimming and scuba diving!

Rumor has it that Cal Campbell was hospitalized recently, too; we hope that the report was greatly exaggerated or, if not, that he is truly recovered by now.

The people in Albuquerque got a boost to the dance activity lately with a wonderful spread in the local paper titled "Real Folks, Real Dancing". The article was the brainchild of Merri Rudd, recent LTI participant, and she and Donna Bauer also did a radio spot with live music and contra calling. The article quoted, among others, William "Doc" Litchman, and Donna reports that her phone was never busier answering requests for information about the six weeks of contra dance lessons mentioned in the article. The lessons were held at the Lloyd Shaw Dance Center, and Donna said, ". . . it was neat to see lots of people in the doorway and in line down the front walk just waiting to sign up." The leaders were overwhelmed when the class reached an over capacity size of 68 students, with more on the waiting list. The classes were sponsored by the New Mexico Folk Music and Dance Society (FOLKMADS).

## EVENTS OF NOTE

Whitsun Weekend American Dances in Hoepertingen, Belgium, May 28-30, 1993. For information about this weekend and other dance activities in Belgium, contact the *Anglo-American Dance Service*, Resedastraat 8, B-9920 Lovendegem, Belgium.

Rocky Mountain Dance Roundup, La Foret near Colorado Springs, Colorado, July 4-10, 1993. Contact Diane Ortner, Director, 419 NW 40th Street, Kansas City, MO 64116.

Leadership Training Institute, St. Scholastica Academy in Canon City, Colorado, July 11-16, 1993. Contact Calvin Campbell, 343 Turf Lane, Castle Rock, Colorado 80104.

Blue Ridge Mountain Dance Roundup, Copecrest Dance Resort near Dillard, Georgia, August 8-14, 1993. Contact Ed Butenhof for information or send \$50 deposit to Copecrest Dance Resort, Box 129, Dillard, GA 30537.

8th Annual San Diego Contra Dance Weekend, University of San Diego, August 6, 7, and 8, 1993. Staff: Don Armstrong, Paul Moore, Glen Nickerson. Contra, folk, quadrille, English country, and round dances plus special events and after-parties. Contact Paul Moore at PO Box 897, Running Springs, CA 92382 or call (714) 867-5366.

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