

The 1979 Round-A-Cade, in fact any "Cade" session, represents close to the ultimate, in terms of highly knowledgeable and sophisticated dance groups - consistently, up to 60% are round dance teachers and the balance very experienced dancers. So, when this years group was solicited for information which would help us better program (the sessions) for their enjoyment; or to deal with matters that cause them concern, we were suprised at the large number of comments directed against what was considered to be an "excessive" use of English Ballroom Terminology in the Roundance instruction and cueing.

Registrants made it clear that real irritation had developed and was growing even though they recognized that many benefits had been realized through their "exposures" to English figures and amalgamations (DAC has long fostered-20 years-reasonable integration of sound ballroom steps and technique into the dance program). Now if this "language-barrier" is becoming a concern to these talented, tolerant and highly sophisticated dancers...then an even greater potential exists for divisiveness, trouble, and eventual "turn-off" when such terminology works its way (in quantity) into the Roundance "Mainstream"!

Without taking sides as to what is the best "mixture", or course-of-action for the Roundance movement, it does seem obvious that there is an illogical, stultifying lack of discernment, vision and action on the part of some Teacher-devotes who are pushing more and more English Ballroom terminology into the dance sheets and cues. More explicitly, by and large, Roundancers have been fair and open-minded; they have accepted and enjoyed many English figures, step-patterns and terms; they have even recognized (through ROUNDALAB) certain modifications and techniques which depart from traditional "Roundance Norm" (our ball-of-foot glide and chest lead). In other words they have created a "favorable-climate" for continued use and possible wider acceptance of Ballroom figures, IF only certain English-leaning Teachers would work as hard to evolving and using descriptive, easily understood, Roundance terms, as they do at "protecting the purity" of oft-times non-descriptive and confusing Ballroom language!

Wake up errant Teachers! You are missing a real opportunity to advance your point-of-view; a much broader acceptance is at hand (possible) if you will only re-direct your knowledge, loyalty, and effort in a manner that is clearly and beyond question toward the "best interest" of the Roundance movement. Not only will you "score points" and gain good-will, much of the attendant "bickering" and irritation will largely disappear from the Roundance floors.

A word of caution, do not expect too much too soon. Traditions are slow to change - otherwise they would not have become tradition; however, Roundancing is a very dynamic force so some change will occur and this is all to the good when based upon true merit, clear understanding and free-choice. Also, be prepared to accept that "Change" is a two-way street. Why even now, creative Roundance Choreographers around the Nation are busy devising and inventing new and fascinating variations of "old-line" (and even brand new) English Ballroom figures and step-patterns!! To a Roundancer "Purity" is any movement, series of steps, combinations and amalgamations which are comfortable, graceful, eye-appealing and enjoyable to dance in the "uniquely-shared" Roundance environment.

Happy Dancing - and lets keep it all TOGETHER.
