

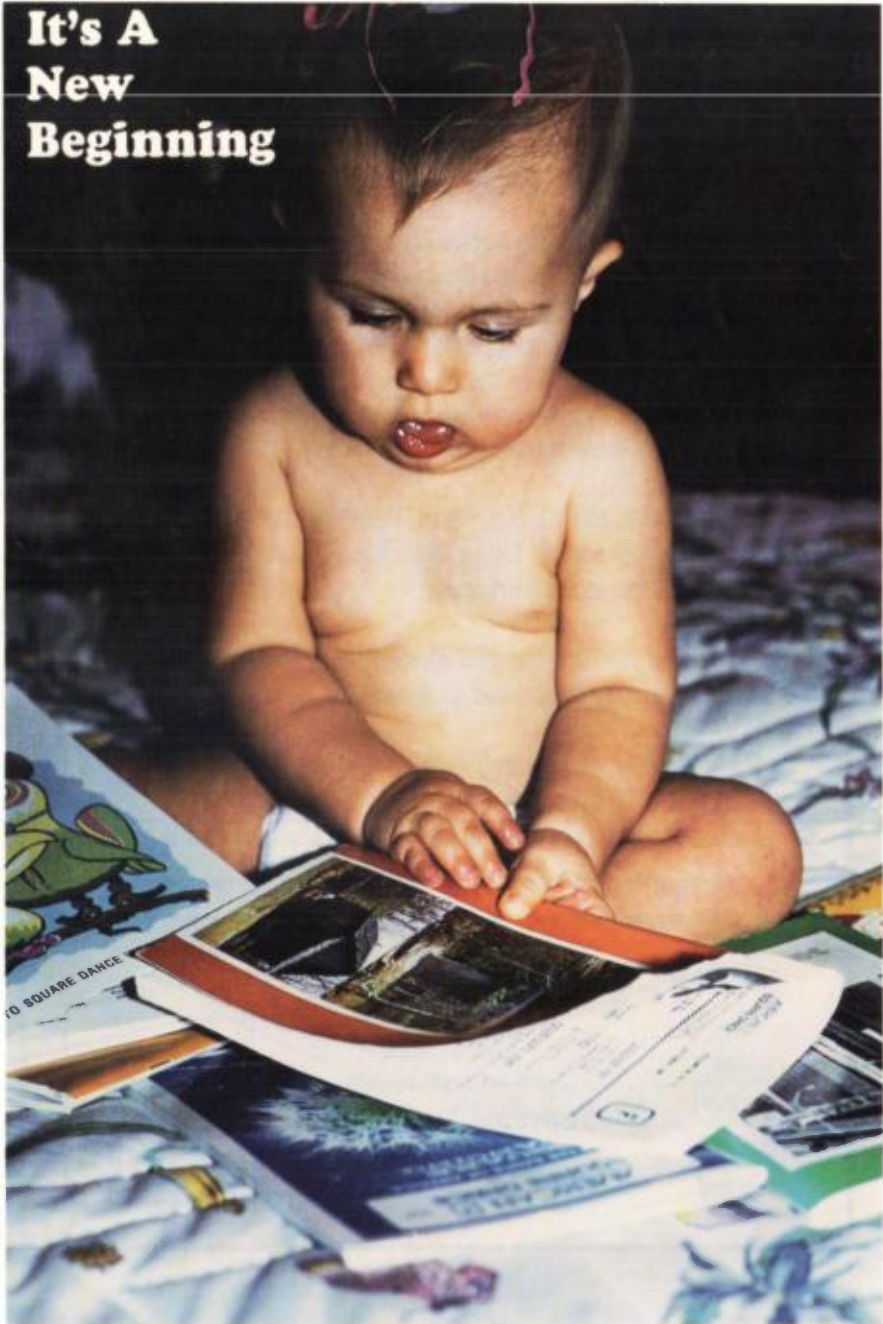
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WITH THE SWINGING LINES

VOLUME 47, No 1  
JANUARY 1992



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# BY-LINE

Credit must be given to Bev Warner for sending us (many years ago) the photo of her granddaughter Jessica Noah Rose Guietle. The picture was taken when Jessica was the tender age of 11 months. She is now 10 years old. We felt that the picture was fitting for a *New Beginning*. Ed Butenhof describes his calling

experience in Western Europe, calling 23 dances in four countries in six weeks. That's a busy schedule. Jack Murtha and Wade Drive combined efforts on an article about sound equipment for the hard of hearing. An idea that more clubs and callers should consider. Cathy Villa contributed a whimsical, but true, tale about *The Elvira*. Al Maertz authored the limericks that are spattered throughout this issue (send more Al). And finally *A Little Bit of History* by NiNi Harris. But let us not forget Stan with his Meanderings (he does get around, maybe even to California sometime). Anyone out there who would like to contribute an article or two

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## \* GRAND ZIP \*

During August and September, my wife Robyn and I, plus our three children 16, 14, and 11 were able to holiday in sunny California. We left New Zealand in the grips of late winter, it was 32 degrees F, arriving in California it was 80-90 degrees F..

Once the initial excitement of being in America, visiting Disneyland, Knotts Berry Farm and Universal Studios was over, we hired a car and drove (on the wrong side of the road, to us) to Santa Maria which is 100 miles or so north of Los Angeles. Santa Maria was the venue for the Labor Day Weekend "28th Central Square Affair", of which we had registered prior to leaving New Zealand.

the weekend was certainly busy with dancing starting on the Friday evening, workshops in the mornings of Saturday and Sunday. Dancing both afternoons and evenings.

The highlight of the weekend was the "Grand March" on the Sunday evening, involving the 75 clubs, represented by 900 dancers.

The calling and singing, (one caller yodelled) it was amazing and of course the dancing was fantastic too. The callers certainly put us through our paces.

It was with a lot sadness that the weekend finished so quickly and we had to say good-bye to so many new friends.

A few days later saw us dancing with Jack Murtha and the "Bus'n Cousins", in Yuba City north of Sacramento. It was a great evening's dancing. Even though the temperature had risen to over 100 degrees F. during the day and the air conditioning had broken down.

The holiday started to draw to a close with the drive over the Golden Gate Bridge and into San Francisco. We danced for the last time in America with the "Caper Cutters" of San Francisco, at least 10 squares danced plus and mainstream, it was great. The holiday ended all too soon with Robyn

and I determined to return to California one day soon.

Finally through the American Squaredance magazine we would like to thank all the dancers, callers and cuers who danced with us in Santa Maria, Yuba City, and San Francisco. We really had a great time and we will be back, one day soon !!!!

Dave and Robyn, Wendy, Rachel and Paula Savage Invercargill  
New Zealand

The April 1991 issue of "The Northwest Square Dancer" (pp.6) contained a letter from Dale and Jo (Yakimowski) Zumwalt, Dedham, Ma. concerning the idea of holding 2+3 square dances. Upon reading the letter I was very dismayed as a square dancer that some one was proposing yet another lean on square c by suggesting that the idea of doing hash one hash call, one singing call, and then doing three rounds (each a different level). I shrugged the idea off as a "Never get off the ground", and assured myself that the idea was only a wild thought by some round dance leaders.

Several months ago we went to a local dance that was featuring Wayne McDonald's (from Tennessee). Upon arriving at the dance we learned that the dance was sponsored by the Zumwalts round dance club and would be presented in the 2+3 format. This "Old Dog" was sure that this would prove to be "One of those nights" and hopped into the first tip. Surprisingly, the tip bordered on memorable. Then came the 3 rounds, 1 and 2 and 3.

Therein was something else of amusement. All 3 of the rounds took up scarcely more time than the old standard of 2. This 2+3 pattern continued until the closing hand shakes and hugs. Every one left the dance in a euphoric state, and I drove home muttering "What made this dance so different"?

Being a non-round dancer, the extra round didn't do anything for me. Wrong! By having changed the old standard 2+2 arrangement they had ingested a whole covey of higher level couples into the dance. The "floor" for square dancing that night was right up there where the dreams are made. There were more than ample

continued to page 58





by Gene Embry

**B**eginning with the January 1989 issue of *BASD* several articles have appeared in the On-line section regarding using computers in various square dance activities. Numerous authors have written articles that describe programs for use by caller's to check out, verify or generate square dance calls. Ron Ehrlich has pointed out the need for animation of calls. John Gregor indicated that he had animated a few calls but the requirement for large amounts of memory prevented further expansion of this idea. This article describes some programs we have written for use by square dancers to assist in learning the definitions of various calls.

Four years ago when we started square dance lessons it occurred to me that it would be fun to program the computer to assist us in learning the definitions of various square dance calls together with the styling tips. Nothing happened for about a year until I looked at the frayed copy of *The Illustrated Basic And Mainstream Movements Of Square Dancing* and decided that in order to save 50 cents we would write a little program to replace it.

Hundreds of programming hours have passed and we are not finished yet! So we decided to stop and take a look at the programs and thought some of the *ASD* readers would be interested. The program will run on any IBM computer that is XT or higher and has at least a CGA monitor.

The first program, *LEARNBMP*, is designed to show how each dancer moves through each of the calls for the first three levels of square dancing. Most of the information was taken from the above referenced handbook and the companion

handbook for *PLUS Movements*. We have included 87 calls for the Basic Level, 30 each for Mainstream and *PLUS*. The dynamic nature of the program permits you to add to the list using your editor and the program *MAKEDANCE*. The main menu permits you to select the level of dance, (B)asic, (M)ainstream or (P)lus. We use colors to show each of the eight dancers and place number inside the figure, 1-2-3- or 4 in case some of the men are color blind. Ladies are represented as round and gents are square (just like in the real world).

Almost all square dance calls start from a certain fixed formation and most end with the eight dancers in a formation. For example, if the dancers are in completed double pass thru formation and the call is *TRACK TWO* the ending formation will be parallel ocean waves. Some of us forget the names of the formations so we have included about 30 formations that graphically shows the more common formations used in square dancing.

If you want to see the definitions of *COORDINATE* and how the dancers move through the call you would select the Plus menu and then select "*COORDINATE FROM COLUMNS*" from the list of Plus calls presented. Nine frames are used to show the progression of the dancers. There is a possibility I have made a mistake in the development of some of the calls. If you find an error you may correct it using the utility program *MAKEDANCE* that is mentioned at the end of this article.

The second program, *LEARNA*, shows the movement of each dancer in over 130 advanced calls, including A-1 and A-2. This program is finished but the data needed to show dancers moving to the various positions is not even close to being completed. We have started but are finding it very difficult since we have not yet learned to dance at the Advanced level. We are using as references material from publications by Bill Burleson, Milt Strong, Ruth Graser and Ed Foote. If you are interested in assisting then contact us at: 1525 Wackena Road, Morrisville, NC. 27560 or using our Prodigy ID: CNVC41A.

The third program, *CENDANCE*, is used to generate a square dance tip at

continued on page 80





### BIRD MAN OF ALBATROSS

Here I am again. How about that? Jon and Susan, the new ASD owners, have seen fit to let me fly into your homes for a time as the transfer of ownership is consummated. (Bird Burdick flies again!—Co-Ed.)

I can now testify that this semi-retirement thing is A-OK, by George. Traveling and calling dances and touring and conducting training programs has still got me flying high, as you'll see from this wing-ding report, but those oppressive literary deadlines have diminished to a very manageable degree. That expression "free as a bird" has taken on new meaning. (Now you can just love a dove?—Co-Ed.) Of course, I'm busy as a finch in a clinch with a grinch with our new caller note service and other projects; nevertheless, my flight is more like that of a loon and less like that of a thrasher. (Your tune is more like a loon, too.—Co-Ed.)

Enough ramblin' "re-tweet-able" rhetoric. Let's move on to the travel tales.

**Hartville (Cutty's Campground), Ohio**—It's been a long, long time since I've been on the "Cutty" edge of a good camping experience like this. It was mid-October when Cathie and I journeyed to this east-central Ohio location for a two-day camp 'n dance time sponsored by Fireside Squares of Ohio. We relive a lot of camping memories this way—a covered dish meal; that fabulous hobo stew, a-brew for quite a few hours; the blazing campfire on a brisk night; dances and workshops; lodging in the Vales' motorhome; fine cueing by Ed Emmer and Jay Kaser; and a new kind of

bonding with vagabonders. Thanks, Lochrs, Vales, Hodders and all.

### I FLY AWAY AGAIN

Fourth weekend in October, and the high road beckons—three widely scattered bookings were on the agenda, including Indiana, Arkansas and Pennsylvania.

**Scottsburg (Indianapolis), Indiana**—I flew to Indy where I rented a car to bounce to tiny Scottsburg for a Harvest Hoedown with the Rainbow Strollers at the popular Barn, built for square dancing. My hosts were Don and Norma Taylor, two good, conscientious leaders. Rounds were cued by Frances Lemer. Callers present were Red Orndorff (who set sound), Dennis Cave, Bill Ridgeway and Bonnie Pruett. There were doughnuts and cider and tons of fun with a dozen sets.

**Berlin, Pennsylvania (near Somerset)**—Little Berlin (say BER-lin, not Ber-LIN) was my final destination on the long weekend as October gasped its last cool breath. I'd been there a dozen times before, but it never gets old, especially when there's a double attraction like a Halloween costume dance coupled with a pie night (See ASD, May '91, p. 59). Caller Fred Strang set sound, called the first tip as planned; his wife Eva cued. (Fred's yodel would do the Swiss proud.) My key contacts were Mary Ann and Jim Long. One couldn't tell which witch was which or who's "boo" was whose among the sprites, spirits and spooks!

**Columbus, Ohio**—Only light snow had fallen as November rolled around, and my month for Columbus had come, even though the "year of Columbus" (100 year celebration) wouldn't start for two more months. Of the dozen or more Columbus clubs for whom I've called, this one, Rhythm Reelers, takes the cake (and the cheese and the fruit and the sandwiches and...) Hmm. (You mean you take all that.—Co-Ed.) Caller Chuck Marlow was there. Prexies: Hal and Lenora Kain. Ten sets—or-so attended.

**Indianapolis, Indiana**—A special two-day weekend had arrived. On November 9 and 10, I was privileged to be the seminar leader for half a hundred square dance leaders from many Indiana S/D clubs at the

state's mini-LEGACY program called ETC (Education Through Communication). Nick and Mary Nichols with their fine committee set it up at the Ramada Inn, south of Indy. I followed in good footsteps: Eddie Ramsey did it last year, Cathie a few years ago. A good format was established: greeting and orientation, lecture and discussion, fine meals, dance time, after-party, after-after party, with lots of sociability around the edges. Subjects: "Worldwide Views and Trends," "Better Clubs, Leadership, Recruitment and Organization." Once more, Hoosier hospitality was absolutely superb.

Pardon this personal note to the ETC group: "The chief monk awoke from this dream as the bell tolled once again; he looked up to see the two brothers he seen in his dream holding (get that — holding) two trays, serving breakfast. On each tray was a book. On one, *For Whom The Bell Failed to Toll*, and on the other, *The Sweetest Synthetic Story Ever Told*. (Ugh. — Co-Ed.)

**North Hills (Pittsburgh), Pennsylvania** — This event, the North Hills Fall Ball at a Glenshaw Valley church happened on a Tuesday, so I merely drove from home to the Pitt area. Indeed, it was a ball, complete with food, decorations, doorprizes, and a nice crowd. My hosts were Dave and Joan McCafferty; arrangements were by Bob and Jean Vanasdall. Rounds: The Lockermans. Sorry I don't do "star tips." It's just not one of my favorite things. (How about beef tips? — Co-Ed.)

#### STRICTLY MID-EMPIRE STATELY

It was a caller's dream. A four-day, four-date, long weekend deal contracted in central New York in the middle of November. Who wouldn't relish an easy one-hour flight to this scenic area on a Thursday, three dances and a caller's clinic, all with easy access by rental car, and a flight home Sunday night?

**Baldwinsville (Syracuse), New York** — After soaring to SYR, I landed at noon with time enough to get to B-ville in an Avis Geo for the afternoon easy-level Special in the Canton Woods Senior Center set up by caller Chuck (S. Bay grad '87) and Helen

Collins. Chuck works regularly with senior S/D groups in the area and brings in out-of-town callers occasionally. Full house, fun galore, fine seniors. I really felt like one of them. (Maybe that's 'cause you are! — Co-Ed.)

**Vestal (Binghamton), New York** — Next came a short drive south to this suburban area for a second-time-around visit to the Shirts 'n Skirts Club in the ideal Methodist Church hall. My lodging hosts were chairpersons Gene and Gerry Cahill. (Love those pork chops). Thanks to a banner-raiding group from Geneva, the crowd numbered almost ten sets. Club caller Jack Nelson came to dance. Cuers: Don and Elinor Williams. Novel idea: "white elephant" doorprizes contributed by members turn into treasures for recipients at the dance and cost nothing! Try that in low budget clubs. (Hmm. I know a white elephant I've thought of getting rid of. — Co-Ed.)

**Cicero (Syracuse), New York** — A Plus dance for the Plank Road Pioneers was next on the agenda. (There really was a plank road, Virginia.) Chairpersons Ira and Flora Johnson took good care of my creature comforts. Area callers Chuck Fuller (Hague grad '91) and Maurice Warner set the sound. Claire Wilcox cued roundly. Before the dance I was treated to a turkey dinner at the famous Plainville Farms restaurant, along with the Johnsons, Fullers, Warners and Mounts. (What more creature comforts could a turkey ask for? — Co-Ed.) At the dance, fall deco was in vogue, food was lavish, a dozen sets perked while I worked, and I was invited to stay in Verona with the Warners. To top it off, it was after-party time at Perkins. Thanks, Planks.

**Unadilla, New York** — Back down towards Binghamton I jogged (Spell it "GEOg'd.") to do a second-time afternoon clinic for the South Central N.Y. Callers Assn. at Covered bridge Hall near tiny Unadilla, which appropriately means "the meeting place" in Indian lingo. Subjects this time: "Ten Concerns," "Class Promotion," and "Personality Matters," attended by a dozen callers plus partners/spouses. Thanks to Mike, Ray, Don and others for another gab lab stab at S/D problems today.

As I undulated westward on a rollercoaster road to fly home that Sunday night, I chased an old Cycloptic sun sinking in a blushing sky, interrupted all along the horizon by a

patchwork of lacy branches. I thought — what sensuous scenes and senses this calling biz affords! Lucky me to be a little pawn in this big game of chess.



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## FEEDBACK

This is in regards to Hoby Heran's letter in the January's issue of ASD relative to "Round Dancing at Square Dances". The problem he points out is certainly not their alone - it exists in many areas. His solution, Roundalab to come up with a permanent list of steps that will be used at Square dances. It is felt Roundalab has done just that through their Phase rating system - Phase 2 rated steps being definitely for square dancers rounds. Callerlab selects a square dance round of the quarter. The problem cannot be solved by any organization issuing a directive, setting a rule or a law- what ever you may call it. The solution lies with the individual doing the programming. The person responsible for programming dances must weigh and sort out what all the dancers want. Right or wrong, there are callers who control very rigidly the whole program - squares and rounds- who specify rounds will be Roundalab Phase 2 only and they do have successful dance programs. Square dance clubs can do this also. We have been in the position of having our own round dance club and luckily to have our round dancers dance in the square dance clubs we cued for - no doubt they were catered to all times but others soon let us know our programming should be more general. What we are saying is that the solution must originate at home with the cuers, the callers, the dancers and someone with back bone to speak up for the dancers, the most important people of all.

Regarding the letter from Bill Bovard in the same publication relative to programming levels to give all dancers an opportunity to dance their money's worth. We agree wholeheartedly - what we have done on occasion is put out 3 request lists. One for Phase 2, one for Phase 3, and one for Phase 4 and 5. The response on the easier level lists has been as great as on the higher Phase lists. Of course the dancers have to understand what Phase they are requesting and of course the selection task for the cuer list is made more difficult....*Ed and Mary Susans Harlingen, TX. 78552*

As a seventeen year dancer, 5 year RD cuer/teacher, and an occasional caller, I, like many others, have three main gripes about present square dances.

1. As I was being coached in calling, I was taught to keep ALL the dancers moving smoothly and to the beat of the music as much as possible. Today, in the quest for novelty, most of the dancers seem to be "ends of this, outside boys do this" and the rest of the dancers wait, to the point that all sense of rhythm is completely lost. I call it jerky dancing. An occasional novelty tip I enjoy but not complete evenings of stop and go.

2. Callers are trying to see how many moves they can cram into a singing call, again leaving rhythm and the sense of moving to the music behind.

3. Ninety percent of the callers have the music too loud. Time after time when I am on the floor, the dancers ask me when I go up to sue the next round to ask the caller to turn the volume down. I do so. they turn it down for the one patter call following, then as soon as the singing call comes, back up goes the volume, and stays there for the rest of the tips. If callers are too deaf to hear the music from their speakers, and I am, they should use a monitor. I do.

What do the rest of you readers have to say on these subjects?

*Dale Stebbins, Colville, WA. 99114*

Some people have a tendency to place blame for their shortcomings on the activity rather than on themselves. when such blame is stated publicly, it is easy to fall into the trap of agreeing with this blame of the activity unless one carefully examines the facts.

this situation exists with Melvin Evans she, in a recent letter in American Squaredance, said he and his wife had to drop out of square dancing for two years and not find it impossible to get back in. He claims there has been "much change" in square dancing in the past two years, and that this is caused by callers and some dancers trying to make square dancing for experts.

Melvin claims there has been so much change in square dancing in the past two years that he and his wife would have to go

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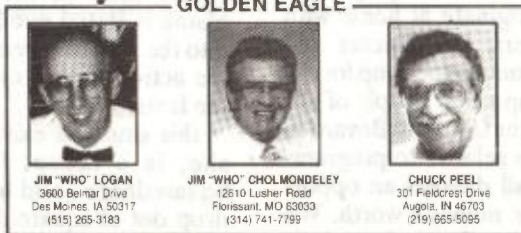


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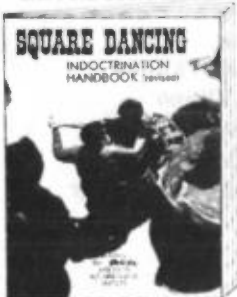
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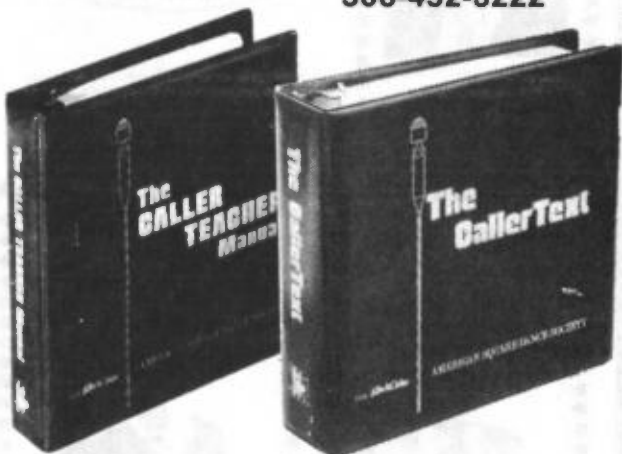
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## A Little Bit of History

by NiNi Harris

While the violinists, the flutist and the pianist made music, it appeared that Thomas Jefferson of the American Revolution was dancing with Scarlet O'Hara of the Civil War. At the same time a lady who looked as if she had just stepped out of a painting by one of the Italian Masters bowed to a Scotchman. These entertaining sights were all part of the Playford Ball — named for the 17th century dance master, John Playford, it was the centerpiece of a dance weekend in Nashville, Tennessee.

One hundred and fifty people from twelve states gathered in a school gym the weekend of March 22, 23, 24, preformed contras and square dances and recreated English Country Dances — the granddaddy of American Square Dances. During the Friday evening and Sunday morning sessions, local callers led the folks in square dances. (Several singing calls were featured.) The Saturday workshops and ball, however, were reserved for country dances.

The live music — provided by a group called Bare Necessities — was a special treat. (In fact, their music was so delightful that even the most energetic dancers didn't mind sitting out an occasional dance, as long as they could listen.) Flutist, Peter Barnes, violinists Mary Lea and Earl Gaddis and pianist Jacqueline Schwab make up the Boston-based musical group.

During breaks Gaddis chatted about his own evolution as a musician and about the success of Bare Necessities. Gaddis originally learned to play the violin classically. Then he took up dancing. Through dancing himself, he learned how to play for dancing. He mentioned that in some musical groups, "Everybody wants to play the melody". Then he stated, "But we play together. As a group, we move the melody along."

As well as making music Jacqueline Schwab, who recorded the piano background music for the PBS series on The Civil War, taught many of the country dances. Schwab explained and demonstrated many of the common steps of country

dance. Her demonstrations showed how moves like siding and gypsy, that are often preformed awkwardly, can be graceful excuses for flirtatious looks

After morning and afternoon country dance workshops taught by Schwab and accompanied by Bare Necessities, the dance at the Saturday evening Playford Ball moved along quickly.

Period costumes were encouraged for this Tenth Annual Ball sponsored by the Nashville Country Dancers. The dancers arrived decked out in costumes that spanned over four centuries of fashion. Two women wore high-waisted, long sleeved dresses, made of heavily brocaded material that recalled Renaissance era fashions. Several ladies dressed in American Colonial style — blouses with square necklines, and skirts that were made of robes over petticoats that created the effect of 18th century bustles on the hips. A native of Nashville wore a pink dress that left her shoulders bare and had a hoop skirt. She looked as if she had stepped off the set of "Gone With The Wind". Other ladies wore high collared, puffy sleeved Victorian dresses that were trimmed with abundant lace.

Three of the men wore kilts. American Colonial fashions, however, were the most common attire for the gents. With so many men wearing tri cornered hats and wearing knee breeches with stockings and George Washington coats, the hall sometimes looked like a meeting place of the Continental Congress.

This remarkably costumed group of people did a number of dances with four couples in square formation — like Hudson House, dated 1665. The roots of American Square Dance can clearly be seen in this elegant dance with its repeated grand squares.

Several of the contras or longways practiced at the workshops and preformed at the ball had the word "maggot" in the name — Mr. Beveridge's Magot dated 1701 and Mr. Issac Maggot from 1695. Schwab explained that maggot means, "an idea or whinsey." A playful, two couple dance that involved lots of slipping, was Parson's Farewell, from the mid 17th century. Schwab said that it is believed that the work

parson in that title referred not to a man of the cloth, but to a dance master named Parson.

Toward the end of the evening, over a hundred folks in all their regalia, formed a giant circle to preform a dance named Sellenger's Round, a late 17th century round. As they set to the center, as they slipped, as they moved forward and back a double, as they—many of them sang along with the music.

The Nashville Country Dancers, which hosts the Playford Ball, formed in 1978. The 1991 Ball attracted carloads of people from Arkansas and Missouri, and dancers from as far away as New York and California. Special credits goes to Ruby and Hibbard Thatcher who took care of local arrangements for the many out-of-towners.

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# THE ELVIRA

by Cathy Villa

D.J.'s mom was talking to Ben, the guy who runs the Cactus Corners.

"So, are you going to have country-western dancing at the hoedown?" D.J.'s mom asked.

"Oh, yeah. The kids know about four or five dances," Ben said.

"I know how to do the Elvira," D.J. said.

"What time does the hoedown start?"

"It starts at eight, but we'll be there at seven to set up stuff."

"I know how to do the Elvira."

"How long have they been dancing?"

"Some of them have been dancing almost two years now."

"I know how to do the Elvira."

"Well, we'll see you tomorrow."

"Ok. Take care."

"I know how to do the Elvira," D.J. said for the fourth time.

"I know, D.J. I heard you already," Mom said.

"You do not know how to do the Elvira," D.J.'s brother said. Brian thought he knew everything.

"I do so!" D.J. answered with a swing of his sneaker.

"No you don't," Brian swung his sneaker.

"Do so!" Another sneaker swing.

"Uh-uh!" An answering swing.

"Yes-huh!" Another sneaker swing, only this one hit its target.

"Daniel James and Brian Adam, get over here this minute!" Mom said in her "I really mean it" voice. D.J. and Brian followed her to the station wagon and piled in. D.J. looked forward to the hoedown so he could show Mom and Dad that he could do anything Brian could do, even if he was two years younger. Just because he was only seven didn't mean nothing.



It seemed like forever before they played the Elvira at the hoedown. First they had to have all this square dancing stuff. D.J. could do that pretty good as long as he didn't get stuck with a grown-up who didn't really know what she was doing and get him turned around the wrong way. Some of the

ladies were so big compared to him, sometimes he felt like he was twirling a mountain. And of course they had to say, "How cuuute!" in that singsong voice that adults use when they talk to kids. The caller was different. She didn't talk to them like they were babies. She talked to them like they were real people.

When the tip was over, he went up to the caller and asked if they could do the Elvira next.

"Sure, D.J. We'll take a rest first, then we'll put the Elvira on," she answered.

Good! It was almost time.

It seemed like forever, but finally she announced they were going to do the Elvira. "If you know how to do it get up front. If you don't, get behind someone who does," she said. All the Cactus Corners kids lined up in front of the stage and some of the adults lined up behind them. The caller put the music on, jumped off the stage, and got ready to lead the dance.

"Elvira! Elvira! My heart's on fire for Elvira!" They had done the dance so often they all knew the words to the song by heart. D.J. watched the caller for the first part of the dance. Side, behind, side, hop. Side, behind, side, hop. Back, two, three, hop. Rock forward, rock backward. Step, together, hop and turn. Now they should be facing to the left of where they were standing before, but some of the kids had forgotten which way to turn and were facing the wrong way. D.J. smiled because he had done it right. Now you do it again. Side, behind, side, hop, side, behind, side, hop. There's Mom taking pictures again. D.J. stopped to smile. Back, two, three, hop. Dad was working the VCR, so he smiled and waved at Dad. Rock forward, rock backwards, step, together, hop, and turn. He turned the wrong way. Oh, well just turn the other way. Nobody will notice, except maybe Brian. Now he could watch Brian. Hah! Brian messed up. D.J. was going to poke Brian in the back but decided not to since all the adults were watching them. D.J. followed what Brian was doing. Brian turned too soon and so did D.J. He waited for the others to catch up then he restarted the dance, trying not to get distracted by the colors of the wide whirling petticoats and the streamers hanging down from the ceil-

ing. Look at all those colors. And there were refreshments in the kitchen. When would they get to eat those? There were brownies and cookies and cakes and punch. it would be forever before they'd get to eat. When is this song going to be over?

"My heart's on fire for Elvira!" When the last note finally faded away, D.J. noticed that he was facing the back of the hall while everyone else was facing the front. He quickly turned around to face the same way. The adults were clapping. He hoped Mom and Dad didn't notice he messed up. Most of all, he hoped Brian didn't notice.

Dad came up and roughed up Brian's hair, and Mom bent down and gave D.J. a hug. "You did that real good, D.J.," Mom said. D.J. answered, "I told you I could do the Elvira."

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through beginners class again, something they do not wish to do. However, Melvin should check his facts before making statements he can not support.

The Mainstream Basics list is essentially the same size today as it was two years ago. Two calls have been added (Extend and Chain Down the Line) but 3 or 4 calls have been dropped. Is this significant change? Hardly. IN fact, the stability of square dancing is shown by the fact that the above two calls are the only ones to have been added to Mainstream in about 6 years, while several calls have been dropped.

The Plus list is the same as two years ago, and the Quarterly Selection program has fewer calls at present.

If someone has been out of square dancing for only two years, I would never suggest they go back through beginners class. A brief brush-up workshop or attending a few sessions of beginners class at the end of the season is all that should be needed.

Since the facts do not support Melvin's claims, it would appear that Melvin and his wife need to look within for the answers to their problems and not blame the square dance activity...*Ed Foote*

As I read the article, "The Female Caller" by Peter Rosan in the July 1991 issue, it sounded very familiar...as well as quite old-fashioned. I checked my CallerText, and found that both impressions were true: the article is a pastiche of direct quotes from articles written in 1950, 1974, and 1985 (see CallerText, pp.48-52). (Fortunately, however, some of the language was updated: "female caller" instead of "gals," for example.)

First, this is plagiarism, but since I'm not one of the original authors (anonymous, Bob Osgood, and Terry Kephart), I won't complain about that.

Second, this is disrespectful to women. You have a "distaff" issue, and yet you

don't get a new article on current issues facing women callers \_ instead you use a rehash of old stuff \_ and not even obscure old articles, but old articles that are currently available.

Finally, haven't we moved beyond the stage where we need "males" to comment on "female" issues? It would certainly have been more interesting to me to read an article by a woman caller dealing with issues she finds significant now (not in 1970 or even 1985)...*Kris Jensen, Albuquerque, NM*

The article in the November 1991 issue by Ed Foote about *Warm Winter Dancing* was realistic but it could apply to "Callers" as well as "Dancers."

While Corpus Christi, Texas cannot compare with McAllen for square dancing, we do offer a mild climate and a place for "callers" to retire and continue to call on a limited basis.

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It was interesting to read the editorial regarding whether cuers should cue "kiss" at the end of a dance. I have often thought about that, where there are singles dancing together and especially when I am cueing and someone else is dancing with my wife. I think I have the solution: I say "and give her just reward." The dancers can interpret whether this is a kiss, hug, a stare or a smile.

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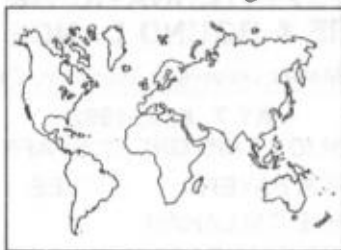
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO, JANUARY 1967

Melton Lutterell, the cover caller this month has some ideas on what makes a successful caller.

Personality, natural leadership qualities, and the ability to be accepted by a group, are vital to a callers success.

Neat appearance, musical talent, proper enunciation, sensitivity to crowd reaction, working knowledge of sound, ability to maintain control are also musts.

"A caller should be first and foremost a square dancer. To truly understand the likes and dislikes of his dancers, he must be one himself. To be a leader, he must participate in the activity he wishes to lead."

Mail — Challenge Dancers Take The Floor...Frankly we were disappointed because there was absolutely no Challenge dancing at all aside from two or three tips...Pickens, S.C.

As you are aware, there really aren't too many opportunities for the really accomplished dancers to test their ability at a convention...Toronto, Oh.

Why should we Challenge dancers and good callers who have spent many hours on end putting together lots of good dancing material not have at least one hall at our National Convention?...Bradenton, Fl.

There are many levels of dancing. People who dance once a month seem to enjoy it as much as those who dance several times a week. I can see no reason for hostility between levels. Why not let people enjoy what ever level they like to dance, but provide for all at National Conventions. ...Columbus, Oh.

NEW IDEA: Dixie Turn Thru by Dan Dedo. #1 Singing call: I Get The Blues When It Rains by Marshall Flipppo

## 10 YEARS AGO, JANUARY 1982

Thirteen years in the small business world has not made us financial wizards, but we have become convinced of one strange fact. Recessions in the nations business are not necessarily reflected in the square dance world. From indications of the advertising in this magazine and the orders we have received for future months, the square dance business world of records, trips, festivals and shops is preparing for a booming season. (Classes are also boasting good attendance this season, from many reports we have heard). Co. Editorial.

"One of the most important ingredients for dance, and for life, Lloyd Shaw never talked about much, he simply lived it. That

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is Joy — joy in everything about us. So for him, let me urge you to dance with Joy. And remember to keep it simple, keep it folk, and always to reach for the stars, "remember Doli Obee"

#### FROM ENCORE — JANUARY 1957

New term: CAST OFF. The square dance callers in their quest for shorthand in wordage have now borrowed this from contra dancing to replace their nine word phrase: Break in the middle and pivot on the ends.


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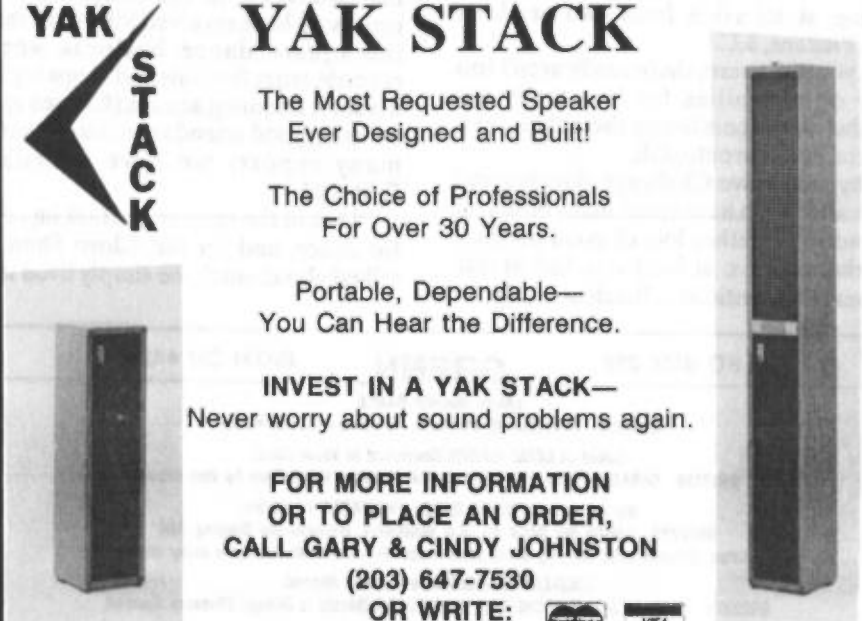
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# SOUND ENHANCED EQUIPMENT FOR THE SQUARE DANCER

by Jack Murtha and Wade Driver

Some dancers in Northern California are dancing with big smiles on their faces; replacing, from the not-too-distant past, the tilted heads and wrinkled brows that characterize their attempts to hear what the caller said.

Sound enhancement equipment appeared several years ago, but is just now being fully appreciated by square dance leaders. An early pioneer in the effort to get this equipment hooked up at square dances is John Cents, a square dancer in Idaho. John wears a hearing aid, and as his hearing became progressively worse, he found it increasingly difficult to hear the caller because of all the room noise. John almost gave up square dancing because of these hearing problems. Fortunately, he found some sound enhancement equipment that solved his problems.

Sound enhancement equipment consists of a transmitter that easily plus into the callers amplifier, a belt pack and an ear plug that the dancer wears. The transmitter sends the caller's voice directly to the belt pack receiver. The dancer hears only the caller's voice in his ear plug, all room noise is eliminated.

Two area clubs in Northern California now have such equipment. Bill Keyes, a caller in the Redding area says, "The change in my hard-of-hearing dancers was instantaneous! Overnight their dancing improved dramatically." Bill has become the area's most zealous advocate for this type of help.

Another club in the Marysville area purchased the equipment. Dancers who had



struggled for years, breaking down squares, gained confidence overnight and became almost error free. It is obvious that a dancer must hear the caller clearly in order to dance well.

CALLERLAB now has a committee studying this problem and investigating what equipment is available. Wade Driver and Jack Murtha have collected information from several companies and are preparing a report, including:

- 1) Whether receivers made by one company can be used with transmitters from other companies.
- 2) What transmission bands are used?
- 3) Limitations of each brand of equipment?
- 4) How much cost is involved.
- 5) Does the equipment really work?
- 6) Does some equipment work better than others?

They expect to have a report of present at CALLERLAB's Convention in 1992. Those clubs planning to purchase equipment should study the possibilities thoroughly or wait for this report before spending money to buy a set.

Relief for a serious hard-of-hearing problem is just around the corner for many dancers. Stay tuned!

---

I love to go out to a dance  
It puts my mind in a trance  
I forget about bills  
About income and wills  
And the Wallet I have in my pants!

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Keep fit and stay out of traction  
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to do;  
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you;  
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tours,  
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How can you help us with the  
Convention?  
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### Epilogue

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*Robert Price  
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There have been some articles in this magazine about the health/future of square dancing. Some have bemoaned the fact that there are relatively few new dancers entering the activity and that many old dancers are dropping out. It seems that some areas of the country have very active square dance clubs and in other areas the activity is lethargic at best. Why is it? Perhaps my personal experience in 3 different cities may explain some of the problems. City A is where I learned to dance. City B is where I danced for 5 or so years. City C is where I currently live. How are these cities different, and what is the future of square dancing in each of them.

City A is a college town where there is just one square dance club and is where I took lessons. When we had completed the Basic program, it was suggested that I go to nearby City B to a Callers Club which was especially for new dancers and where only the Basic program was called. I walked in a stranger and came out with a whole new set of friends.

You can imagine how I felt when the next week at lessons. I was talking about this great experience, and I was told that it was good that I had gone into City B because I would not be allowed to join the local club after graduation because I was a single. I was welcome to come and dance with the club and pay admission at the door, but I could not join.

City B had enough clubs that I could dance every night of the week. I danced with the singles clubs, but to be honest, I enjoyed the family clubs much more. There was always someone to dance with whether they were 16 or 80. These family clubs were a godsend to me since they allowed me to participate in my favorite activity. I continued to dance 4 to 6 nights a week in City B for nearly 6 years — right up to the time I moved to City C in another state.

When the club in City A made the decision to allow singles to join the club as singles, I promptly joined and danced with them until I moved to City C. I even served

as Hospitality Chairman and as Vice-President. It is not a perfect story however. In 1989-90 there were many singles in lessons. In fact, it was one of the largest classes they had ever had because of the singles. Near the end of the lessons, the singles in lessons were told that they were not to ask any of the married folks to dance with them! While this club has made some big strides, they obviously have not yet learned that this kind of behavior is insulting and drives away new dancers.

Now we come to City C which is where I currently reside. There are clubs here which dance every night of the week except Saturday and Sunday. Some of these are couples only, some have both couples and singles and there is one singles club. What are the problems here in City C and why does square dancing not seem to flourish here as it does in Cities A and B? As I see it there are five problems.

The first problem has to do with the level of dancing. The club in City A is a Mainstream club and the majority of the clubs in City B are Mainstream and there is the Basic Club which is especially for new dancers. In these cities, new dancers are quickly dancing at club level. In City C, all the clubs are Plus clubs which means that new dancers have a very long way to go. The new dancers are frustrated because there is so much to learn that they really never learn any level well and the club level is actually lower than many Mainstream clubs in other cities. In addition, many dancers come only once a month or so, and they fall even farther behind.

By way of contrast the club in City A dances Mainstream with two easy Plus tips during the regular 3 hour dance. In addition they recently voted to set aside the last half hour of the dance for APD Plus, Advanced and Challenge star tips.

The second problem is that the dancers in City C are not very enthusiastic about, nor proud of, their hobby. They wear square dance clothes only once a month and even then there are a lot of people who do not dress. They miss that special feeling which occurs when you are out in public and people say "Oh, there are the square dancers!" There is nothing special about



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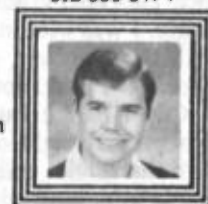
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When callers get together and talk about teaching the calls, the square thru always comes up. Each caller will say – “Oh, I have no problems, I teach it this way”. Each caller feels he has figured out the best way. I too have had success with a couple of ways of teaching it, but now I really believe I have found the quickest and easiest method. I think this is my own idea – and yet – when I think back, at one of the callers seminars I was conducting one caller was talking about his method and as I think back I wonder if he didn’t have much the same idea. Anyway, here is what I have come up with.

When it is time to teach the square thru I first take time to do this – in the squared up position I ask the dancers to roll away with a half sashay, then face your original partner, now do a wrong way grand, when you meet your partner pull on by and do a left allemande.... I do this procedure a couple of times and all recognize what a wrong way grand is, then I return all to home and I say, “Just the head couples, I want you to go in to the middle and just you four do a wrong way grand – move in a circle until you face your corner.” I may even put a chair in the middle of the square for them to go around the first time or two...then take it out and remind them of the chair as they dance it. It is simple then to do sa do and allemande left. All this time I have not used the words square thru. After the heads and sides have each done this a few times, I tell them, “What you have been doing is called a square thru”. I tell them, “You are actually moving in a circle but we call it a square thru”.

I have used this system with two sets of lessons now and have been able to teach the square thru quicker and better then ever before. Now maybe other callers have been doing this for years, but I didn’t, and I find it a big help for me, maybe it will help you too.

It is good for all of us callers to keep an open mind and try new tips. Just because it was done “this way” for years does not mean that we can’t come up with new – and maybe better – ideas.

Another call that is good – but hard to teach – is the dixie style to a wave. I am not having much trouble teaching it, but I don’t use it as much as some other callers – and why not? Because we as callers have not worked with it to find a great variety of calls to follow that set up. We should. Think of a few calls to follow dixie style – I’ll give you a few suggestions (and I am going to try to use them too). After the dixie style, have just the men scoot back – left swing thru and just the girls scoot back... or – boys trade, girls run... ferris wheel.. or with a left hinge and boys turn back (make normal lines) or just simply have girls run to set up two faced lines. The first few times you might say girls run left around the boys. It never hurts to help with directions when you call something not familiar to the dancers on the floor.

That is another thing – just because the dancers you call for the most are real familiar with certain calls – don’t be surprised if others are not. It doesn’t mean they are poor dancers, it just means no one has called it much for them.

Going back to dixie style – we all know about boys cross run, or boys cross fold – so I didn’t mention them – but they are good too, if not over used.





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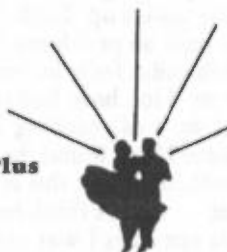
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# American Dancing In Western Europe

by Ed Butenhof

This summer I was fortunate to be able to spend six weeks calling American dances in Western Europe. It was a marvelous opportunity to meet new friends, see different cultures, and share the kind of dancing that I enjoy. You'll note that I didn't say square dancing *per se*, although squares were certainly a part of what I taught, along with contras, rounds, and solo dances. The squares I use, like the contras and other dances are ones which use limited number of basics and can be taught or walked through quickly so that everyone can dance—even without having gone through square dance lessons. This type of dance program, at least for the groups I called for, is considered American dancing—American folk dancing is another name for it—dances that Americans do with all their variety of formations, music and styles. American dancing includes what we think of as modern club squares, but goes well beyond that style.

I called 23 dances in four countries (Belgium, Denmark, the Netherlands and Germany) in that six weeks, which allowed me time to tour the countries as well as to dance. For the most part, I stayed with local dancers, and had time to learn from them as well as to be shown the local sights. The nicest part of such a trip is the "instant friendship" that results because of the shared interest in dancing. On many European tours, one might see all the cathedrals, all the castles and all the scenic views, but never meet any of the people, never share their culture or concerns. Between countries, including non-calling side trips to Sweden and France, I traveled by train and never had to show a passport. Western Europe is truly becoming one community, at least in terms of freedom of travel.

I started with several dances in Belgium working with a group calling themselves the Anglo-American Dance Series (AADS). This group, as the name implies, con-

centrates on English and American dances — American in this instance being rounds, contras and traditional style squares. This group works very closely with the Lloyd Shaw Foundation in the U.S., and has similar interests in dance terms. I already knew a number of these dancers, including the leaders, Luc and Frieda Blanke and Phillippe Callens and the dancers were already familiar with the basic contra and square dance terminology. Dances scheduled for me there took me to a number of Flemish cities, as well as one dance in the French speaking part of Belgium. (Belgium is officially a bi-lingual country, Flemish [Dutch] in the north and French in the south).

I have often been asked by Americans "Did you call in English or in the local language?" I wish I could speak the local language well enough to teach in it, but the truth is I can't. Not in Flemish, Dutch, Danish, French, nor even in German, although I can speak some German and can read it reasonably well. The language of American dance is English, and even the local dance leaders, while they may teach in their local language, generally "call" in English, at least a variety of English. Reflect, if you will, that even English speakers do not know what a "ladies chain", a "twinkle step", or a "contra corners" means until they are shown.

Some of the European dancers, like those in the AASDS group, already knew the meaning of those terms, but at many of the dances that was not so, and in the latter cases, I had to teach them. Many, though not all, of the dancers I faced understood some English, English being the 2nd or 3rd language for most educated western Europeans. Some had difficulty, none the less, in understanding my directions. From my experience in speaking German, I know that its one thing to speak a foreign language after carefully composing mentally what you want to say. It's quite another to understand a foreign language that comes at you with frightening speed. I,

therefore, used a lot more demonstrations than I normally would to show them “swing”, a “right and left through”, or a “box step”. Sometimes, too, some translation from those who did understand was helpful.

One of the most challenging and interesting thing about the many dances that I led, is that I never knew what I was facing when I got up for my first tip. Some groups were basically local folk dance groups, some had done contras, but not rounds. Some groups had done squares before, but not contras. Some groups were not dance groups at all, but were simply interested individuals, coming as a result of advertising, and had done little or no dancing before – essentially one-night-stands.

After a number of dances in various parts of Belgium, I traveled up to the Netherlands for some dates there. The groups there were in most cases not really familiar with American dancing, being either Dutch Folk dance groups or social dance groups, but they accepted what I presented and did it very well. I was in Friesland in the north of the Netherlands (never say Holland for the country, since Holland is only one part of the Netherlands and the other areas don't like to have their identity lost into Hollands).

After another delightful, three-day weekend in a Belgian castle, I took the train up to Denmark, crossing a strait on a ferry boat which carried the train inside. My host organization in Denmark, “Square Dance Partners” was started by a dynamo named Margot Gunzenhauser. Born and raised in the U.S., Margot has lived in Denmark for many years. Missing New England dancing, both contras and squares, she became a caller, started her own group and ended up training other callers in Denmark, and helping get other dance groups started all over the country. Denmark is not a big country and in ten days I called dances in every corner of it, and did a great deal of sight seeing besides. As in Belgium, the

dancers in Denmark already knew the contra and square dance basics, and I was basically expanding their repertoire of dances. One pleasant meeting was with Loren Ramsey (son of Berea's John Ramsey) and his Danish wife Inga-Lisa – both dance leaders there.

There are, of course, groups in Europe which do modern club square dancing. From Denmark, I traveled to Germany, staying in various places for sightseeing and then with friends in the Black Forest. My last calling dates were in the Black Forest for a weekend with a modern, club square dance group led by Erich Fritz. Erich did the squares and I did contras and rounds. Many of the people there, I had met before and called for before on prior visits to Europe, and it was like a reunion of old friends. Erich, incidentally calls his squares in English using standard terminology, although he teaches in German. This dancing, too, is American dancing to those who do it.

The foregoing, quick synopsis does not do justice to the trip. Any dancing enjoyment was great, but beyond that, the opportunity for close contact with Europeans of every walk of life, brought together by a mutual love of American dancing, was marvelous. I felt a part of a different world for a time. Europe is different from America in many ways, the size of the countries is generally small compared to the U.S., and my experience—born in California, college in Wisconsin, employment in New York, and now coming up, retirement in North Carolina, represents a mobility which Europeans find difficult to comprehend. Not only are European countries small, but they each have unique differences in language, culture, religion, history, and the role of the government vs the private sector. These differences exist not only between countries, but often within countries as well. All of the differences, however, seem to melt away in the mutual joy of dance – American dance.



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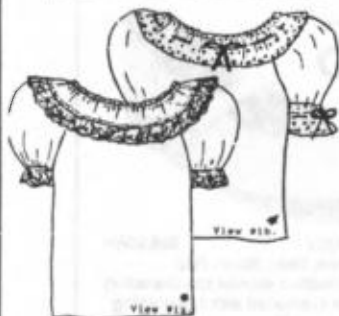
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When callers get together and talk about teaching the calls, the square thru always comes up. Each caller will say – “Oh, I have no problems, I teach it this way”. Each caller feels he has figured out the best way. I too have had success with a couple of ways of teaching it, but now I really believe I have found the quickest and easiest method. I think this is my own idea – and yet – when I think back, at one of the callers seminars I was conducting one caller was talking about his method and as I think back I wonder if he didn’t have much the same idea. Anyway, here is what I have come up with.

When it is time to teach the square thru I first take time to do this – in the squared up position I ask the dancers to roll away with a half sashay, then face your original partner, now do a wrong way grand, when you meet your partner pull on by and do a left allemande.... I do this procedure a couple of times and all recognize what a wrong way grand is, then I return all to home and I say, “Just the head couples, I want you to go in to the middle and just you four do a wrong way grand – move in a circle until you face your corner.” I may even put a chair in the middle of the square for them to go around the first time or two...then take it out and remind them of the chair as they dance it. It is simple then to do sa do and allemande left. All this time I have not used the words square thru. After the heads and sides have each done this a few times, I tell them, “What you have been doing is called a square thru”. I tell

them, “You are actually moving in a circle but we call it a square thru”.

I have used this system with two sets of lessons now and have been able to teach the square thru quicker and better then ever before. Now maybe other callers have been doing this for years, but I didn’t, and I find it a big help for me, maybe it will help you too.

It is good for all of us callers to keep an open mind and try new tips. Just because it was done “this way” for years does not mean that we can’t come up with new – and maybe better – ideas.

Another call that is good – but hard to teach – is the dixie style to a wave. I am not having much trouble teaching it, but I don’t use it as much as some other callers – and why not? Because we as callers have not worked with it to find a great variety of calls to follow that set up. We should. Think of a few calls to follow dixie style – I’ll give you a few suggestions (and I am going to try to use them too). After the dixie style, have just the men scoot back – left swing thru and just the girls scoot back... or – boys trade, girls run... ferris wheel.. or with a left hinge and boys turn back (make normal lines) or just simply have girls run to set up two faced lines. The first few times you might say girls run left around the boys. It never hurts to help with directions when you call something not familiar to the dancers on the floor.

That is another thing – just because the dancers you call for the most are real familiar with certain calls – don’t be surprised if others are not. It doesn’t mean they are poor dancers, it just means no one has called it much for them.

Going back to dixie style – we all know about boys cross run, or boys cross fold – so I didn’t mention them – but they are good too, if not over used.





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IN THE NEWS



**E**ight sets attended the special "Mushroom's Dance" at Snow Top Mushroom Caves, Wampum, Pa. recently sponsored by Newcastle Paws & Taws, according to Dr. James Kruger. Hosts were **Mr & Mrs. M. Swanik**. Club caller was **Len Dougherty**. Rounds: **Harry and Betty Meyers**. That's really unusual.

Health problems have curtailed the calling and dancing of **Randy West** of Pointe Claire, Quebec. He started in 1974 and has called regularly for eight clubs over the years. Good luck, **Randy & Irene**.



**I**n November the Tulip City Squares of Holland, Michigan honored **Jay Bruischat** for 30 years of calling. Shown are **Joe Juskewicz** (left) presenting **Dotie & Jay** with a gift.

**A** caller with over 50 years of calling to his credit is **Al Brundage** of Jensen Beach, Florida. Al still conducts a local program four times weekly, classes through A-Z, still conducts tours (including one recently to India/Nepal).

**C**aller **Drew Scearce**, formerly of Norfolk, Virginia is moving to the Chicago area.



**T**he Buttons & Bows Club won the Executive Trophy for a non-professional float in the July National Festival parade in Traverse City. Thanks, caller **Ron & Sue Hensel**.

**C**aller **Bruce Williamson** of Altoona, Pa. recently got a gold record from Silver Sounds for his "Monster's Holiday" recording. He has called for 26 years, mostly for four clubs in a 50 mile radius in Pa., and recently retired from Conrail. (Thanks, **Eileen W.**)



**S**hown here is **Paul Rzepkowski**, caller for dancers at Erie County Fair, largest fair in America, shown widely on TV. (Thanks, **Shirley R.**)

**B**ill Peterson of Livonia, Michigan will be calling and touring with dancers next May in England, Scotland and Wales. He'll also call at three locations in Sweden.



**H**ead line callers at the Myrtle Beach Ball last September

are shown here, left to right: **Jerry Story, Tony Oxendine, Bob Newman, Darryl Lipscomb and Larry Letson**. Thanks, **Barbara Harelson**.

**T**he "Independent" newspaper of Gallup, N.M. did a color photo feature on caller **Grace Wheatly**, after she had been honored by Prairie Records producers **Donna & Al Horn** in Ogden, Utah for her recording "Tennessee Flattop Box" and received a gold record.

**D**on & Marie Armstrong, of Canon City, Colorado will join the staff of the Seventh Annual San Diego Contra Dance Weekend, which will be held on 31 July, 1 and 2 August 1992 at the University of San Diego. They are well known throughout the contra and square dance activity — both are active in The Lloyd Shaw Foundation (of which Don was the first president), and Don was one of the original founders of CALLERLAB. Don is the author of "The Caller/Teacher Manual for Contras" and has called in more than 20 countries around the world. Other staff members are **Paul & Mary Moore** and **Glen & Flo Nickerson**.

**H**ome and Away" magazine of the AAA Auto Club stated that the San Antonio and Brownsville-Harlingen areas of southern Texas are among five top retirement areas in the USA (among 151 areas studied). Guess what they showed in the accompanying photo — square dancing.

**T**he Islander RV Resort in Lake Havasu City, Ariz. is a square and round dance park running their program from Nov. 1 thru March 31, each winter. **Ray & Kitty Harrison**, Bullhead City, Az. cue the round program and **Lee Main**, Tulsa, Ok. is the resident caller. For more info contact The Islander Resort at 602-680-2339

Wis. passed away Nov. 2, 1991. She and Harv Tetzlaff (deceased) were Round Dance leaders for 30 years and were choreographers of "Frenchy Brown".

**Helen Chapman** of Pensacola, Fl. passed away recently. She had been President of the Pensacola Special Steppers, a Handicapable Square Dance Club, for individuals with mental retardation since January 1985. She was also a very active member of the Association for Retarded Citizens (ARC) / Escambia serving as a Member of the Board of Directors and Chairperson of the Residential Committee. Her daughter, Becky, was one of the original members of the Steppers when it was started in 1978.



**H**ow long have you been dancing? **Helen Hardy** of Franklin Lakes, NJ has been dancing for at least 70 years. She is a young 89 years old and has been square dancing since she was a teenager. Commenting on what

has kept her interest in square dancing, Helen says its the laughter, joy and friendliness expressed by the people involved.



**Sandy and LaMar Newman** have been square dancing since they were very young adults. LaMar first started square dancing when he was 18 years old. Sandy has been dancing for 32 years and calling for nearly 30. Sandy and LaMar are callers for the Happy Squares, a club they founded. They have also called at several National Convention and also the NSDCA Conventions. They are a calling team with LaMar doing the hash and Sandy doing all the singing calls.

**I** have a square tapping instructor and I wish the whole world would have the opportunity to meet him. He teaches everyone who wants to learn square tapping from ages 2 to 18. My dad says he looks just like Colonel Sanders of Kentucky Fried Chicken.

Mr Maycroft travels all over the world. He has taken the

Squaretappers to perform in Russia, China, Poland and all over the United States. He has told us about his overseas trips remembering trying to get the children to enjoy different culture foods. While in the company of a President and his wife from another country he felt just like royalty. But two days later he was home in his basement trying to fix a water leak that happened while he was away. "God has a way of bringing you back down to earth," he laughs.

Mr Maycroft has been calling for the Squaretappers for 23 years. I don't think he ever gets tired of it. This June we got the privilege of going to a national convention. It was held in Memphis, Tennessee. "Life is the best learning experience," said Mr. Maycroft.

I would have to say that everyone would like to meet the President of the United States at one time or another. I think everyone should meet Mr. Maycroft. by Jodi Hren; age 11, now 14.



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July 17-19

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren  
& Rocky Bolton (OH)  
August 14-16

Stan Russell (SC)  
Sam Lowe (SC)  
[RDS] Larry Monday &  
Gladys Guenther (NC)  
September 11-13

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[RDS] Ray & Bea Dowdy (WV)  
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(GA)  
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Jerry Sleeman (MI)  
[RDS] Chuck & Barb  
Jobe (OH)

June 12-14

George Shell (VA)  
Drew Scearce (VA)  
No Rounds  
July 10-12

Dave Stuthard (OH)  
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[RDS] Ken & Mary  
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George Horn (OK)  
Ernie Haynes (OK)  
Gary Shoemaker (TN)  
[Rds] Merie & Maxine Montee (OK)  
May 10-15

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
Gary Shoemaker (TN)  
[Rds] Bonnie & Tom Tomchik (NC)  
May 17-24

Scotty Sharrer (OH)  
Frank Gatrell (OH)  
Herb Oesterle (IL)  
Gary Shoemaker (TN)  
[Rds] Frank & Phyl Lehnert (OH)  
May 24-28

Tony Oxendine (SC)  
Wade Driver (AZ)  
Gary Shoemaker (TN)  
[Rds] Dick & Gail Blaskis (OH)  
May 31-June 5

Paul Walker (FL)  
Shelby Evers (TX)  
Gary Shoemaker (TN)  
[Rds] Jim & Barbara Winters (FL)  
June 7-12

**ROUNDS WEEK**  
Charlie Lovelace (FL)  
Tom & Jan Kannapel (KY)  
June 14-19

Darryl McMillan (FL)  
Alan Schultz (KS)  
Gary Shoemaker (TN)  
[Rds] Phil & Becky Guenther (KY)  
June 21-26

King Caldwell (LA)  
James Martin (TX)  
Gary Shoemaker (TN)  
[Rds] Frances & Jerry Stinson (LA)  
June 28-July 3

Marshall Flippo (TX)  
Jerry Haag (TX)  
Gary Shoemaker (TN)  
[RDS] Dan & Linda Prosser (PA)  
July 5-10

**A2-C1 WEEK**  
Darryl Lipscomb (TX)  
Chuck Myers (AL)  
Chuck Stinchcomb (MD)  
Gary Shoemaker (TN)  
July 12-17

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
Gary Shoemaker (TN)  
[RDS] Dick & Pat Winter (OH)  
July 19-24

Ken Bower (CA)  
Bill Harrison (MD)  
Gary Shoemaker (TN)  
Jim Randall (CA)  
[Rds] Ozzie Ostlund (VA)  
July 26-31

Tony Oxendine (SC)  
Jerry Story & Larry Letson (TX)  
Gary Shoemaker (TN)  
[RDS] Jim & Jane Poorman (IL)  
August 2-7

Jim Park (MI)  
Cindy Whitaker (IL)  
Gary Shoemaker (TN)  
[RDS] Chuck & Sandi Weiss (MI)  
August 9-14

Ramon Marsch (OH)  
Gary Brown (FL)  
Gary Shoemaker (TN)  
[Rds] Bill Hart & Helen Lilak (OH)  
August 16-21

**C-1 & C-2 WEEK**  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 23-28

Guy Adams (IL)  
Shane Greer (OK)  
Gary Shoemaker (TN)  
[Rds] Bill & Betty Lincoln (AR)  
August 30-Sept. 4

**ROUNDS WEEK**  
Wayne & Barbara Blackford (FL)  
Frank & Phyl Lehnert (OH)  
September 6-11

Larry Prior (FL)  
Gary Shoemaker (TN)  
[Rds] Larry & Bernice Prior (FL)  
September 13-18

Chuck Peel (IN)  
Virgil Troxell (IN)  
John Paul Bresnan (AL)  
Gary Shoemaker (TN)  
[Rds] R & W Collier (IN)  
September 20-25

Larry Letson (TX)  
Lem Gravelle (LA)  
[RDS] Marilyn & Cliff Hicks (MI)  
Sept. 27-October 2

Ken Bower (CA)  
Gary Shoemaker (TN)  
Jerry Haag (TX)  
[Rds] Chuck & Voncille Murphy (MS)  
October 4-9

Dick Duckham (MI)  
Woody Ussary (AR)  
Gary Shoemaker (TN)  
[Rds] Neal & Arthurlyn Brown  
October 11-16

Tony Oxendine (SC)  
Jerry Story (TX)  
Gary Shoemaker (TN)  
[Rds] Jim & Priscilla Adcocks (VA)  
October 18-23

Tim Marriner (VA)  
Craig Rowe (MD)  
Gary Shoemaker (TN)  
[Rds] Barbara Stewart (NC)  
October 25-29

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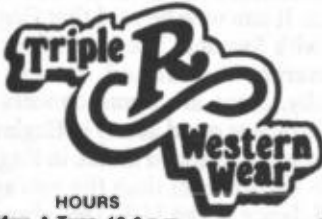
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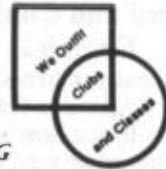
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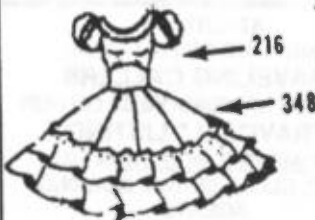
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by  
Ed Foote

## Advanced and Challenge in England.

Having recently returned from my fifth calling trip to England in the past 11 years, it is interesting to see how square dancing there is evolving compared to U.S.

There is a fair amount of Challenge in England, primarily C-1, although there is a little C-2 and a few dancers are starting to learn C-3a. Almost all of the Challenge dancing is done to tapes, since there are, at most, only five callers in the country calling Challenge and some of these only do so occasionally. Some of the Challenge clubs will sponsor day-long or weekend dances with English callers as well with callers from the U.S.

The most well known Challenge tape club is AC Reelers, located in the western part of England in Stourbridge (near Birmingham). Founded ten years ago by dancers Jean and Trevor Knott, who have conducted tape classes and dances four nights a week for many years, the club has sponsored numerous Advanced and Challenge weekends and special dances with a variety of English and American callers.

Advanced dancing is very popular, with numerous callers throughout England

having Advanced clubs. The ability of English Advanced dancers is exceptional. Readers of this column may recall that four years ago I commented that the best Advanced dancers I had ever seen were in Sweden. It can now be said that England is equal with Sweden. We are talking about the **average** Advanced dancer here. Naturally, there are many dancers in the U.S. who are as good as any in England, but the average Advanced dance in England is a much higher level than the average Advanced dance in the U.S. This observation is made based on my having called Advanced dances in a variety of regions in England.

What do we mean by higher level? Two things: (1) the ability to do all-position (or DBD) dancing from more positions and (2) The fact of good styling while doing heavy all-position (ie, tight squares, dancing to music, and simply looking sharp and crisp while doing the calls).

Why are Advanced dances in England generally higher than in the U.S.? **Because Mainstream and Plus in England is at a significantly higher level than in the U.S.** If a person is dancing very high Plus, then that person has a solid foundation upon which to build Advanced. The more solid the foundation, the higher one can build Advanced without having the building crumble. The foundation in England is unbelievably solid.

My comments on the level of Mainstream and Plus in England and the U.S. are based on first-hand observation. On my 1989 and 1991 trips to England, I called Mainstream and Plus in various regions of the country for many different

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clubs, and each year in the U.S. I call over 150 Mainstream and Plus dances. Virtually every single Mainstream and Plus dance in England was significantly higher than I can call in the U.S. — in fact, so much higher than if I called the same way in the U.S. I would not be re-hired.

Examples of the difference between the two countries: (1) In the U.S., from parallel waves with boys in the center, the call "All 8 Circulate" is often preformed in a sloppy manner; in England the entire floor dances the call perfectly without even thinking about it. (2) In the U.S. from parallel waves with the boys in the center, the call "Recycle" is often a big gamble; if the floor does it at all the action will be very sloppy. In England it is danced perfectly every time. (3) In the U.S., the call "Split Circu-

late" is a toss-up; a floor will usually do it but not smoothly. In England the entire floor does the call perfectly all the time. (4) In the U.S., on "Scoot Back", if the same sexes are not doing the Turn Thru in the center, the call is a gamble, and some squares will break sown. In England it is danced with no problem. (5) In the U.S. the call "Centers Cross Run" can be used, but dancers often look rough in dancing it. In England the call is danced easily and smoothly.

The obvious question one asks is why? Why is the general level of Mainstream and Plus so much better and proficient in England than in the U.S.? The answer to this question will be discussed in next month's column.



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## INTERNATIONAL NEWS



### CHEROKEE HOEDOWN BIG SUCCESS

More than 250 square and round dancers representing some 25 clubs from the two Carolinas, Virginia, Georgia, Florida and Alaska, enjoyed a weekend of fun and fellowship at the 12th annual Cherokee Hoedown in Cherokee, N.C. November 15-17.

The event was coordinated by Bill and Peggy Mitchell of Spartanburg, S.C. Square dance callers were Gene Hudson, Columbia, S.C.; Harold Thomas, Lancaster, S.C.; Ken Rollins, Shelby, N.C.; and Bobby Hollis, Macon, Ga. Bonnie and Tom Tomchick of Albemarle, N.C. cued the rounds. Separate halls in the Qualla Civic Center were available for mainstream and plus dancing.



### HILLSBORO HOEDOWN ANNUAL BEACH TRIP

The whole club, nearly, packed up and headed for the Oregon Coast to stay two nights at the Anchor Motel in Lincoln City — an hour and a half from the Aloha Grange where the Hoedowners normally dance on the 2nd and fourth Saturday nights of each month.

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**A FIND**

Traveling with Dot's Square Dance tour thru England, Wales and Scotland, Bob Wyman was studying the map, looking for his ancestral home of Westmill, England. While talking to the coach driver, he discovered it was near the Dual Carriageway on which we were riding.

Side tracking thru rolling hills of sheep and narrow roadway, we came upon the hamlet of Westmill. There was an old stone church, a pub, and a few well kept homes.

Bob spotted St. Mary's church and a caretaker in the adjoining cemetery. We were amazed to find the caretaker knew so much about Francis & John Wyman, and even that they had settled in Woburn, Mass. in the early 1600's

It was an exciting experience, not only for the Wymans, but for all the others on the trip who shared our joy vicariously. We wondered just how much of us could trace our roots back that far. Gloria Wyman



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## DATE-LINE

**New Hampshire**—6th Annual Class Level SD Wknd. Lake Shore Farm Resort Inn, Northwood, NH; Jan 31-Feb 2; G Belt, D McCormack. Contact D. McCormack, 30 Dorset St Boston MA 02125; 617-282-1456.

**Vermont**—Sweetheart Ball, Sheraton-Burlington Convention Center, Burlington, Feb 7-8, K. Garvey, J Preston, T Crawford, A Monty R/Wrzenski. Contact Stephanie Child, 104 Iroquois Ave Essex Jct VT 05452.

**South Carolina**—17th Annual SC S/R/D Convention; Myrtle Beach SC; Jan 24-25; Contact Mulvey 1056 Woodside Dr Charleston SC 29412; 803-795-4418.

**Oregon**—Mid-Winter Festival, Eugene, OR; Jan 24-26; Contact Don Reed 522 Durham Ave Eugene OR 97404; 800-547-7842.

**Florida**—Sunshine Festival; Lakeland, FL; Jan 31-Feb 3; F Bedell, R Chapmen, S Mitchell, J Saunders A Springer; Contact Frank Bedell 615 Sunny S. Ave Boynton Beach FL 33436; 407-734-0162.

**California**—Kross Roads Squar Rama. Tulare Co. Fair Grounds; Feb 14-16; J. Saltel, R Dougherty, D Parnell. Contact Don Salisbury 24553 Ave 92 Terra Bella CA 93270; 209-535-5554.

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# PARTY LINE

January gives us two holidays: New Year's Day and Martin Luther King's Birthday. We usually celebrate and dance on New Year's Eve and recuperate on the holiday itself, but consider these ideas to supplement your regular Eve events. The theme might be New Beginnings. It might be fun to introduce some dances never done before: lines or contras or novelty mixers. Food might also follow the same theme. For an ice breaker, deal a deck of cards minus the aces to your crowd (gauge your numbers). All the two and threes might form a square, or combine the denominations more creatively if you wish. Try a balloon dance-a round or ballroom

dance or a square (if your caller can be innovative in his calls) where a couple anchors a balloon between their bodies and try not to drop it before the dance ends. This might be an elimination contest with a prize at the end. If you have a dance on January 15 or on the holiday weekend, the theme might be taken from Martin Luther King's "I have a dream." How about a dream dance? Does your club like to dress up? Have members come as their favorite dream-fantasy? Decorations might be very fanciful--we don't know why but clouds seem to come to mind. Your caller and cuer could add much to this theme because there are so many "dream" songs used in rounds and squares over the years. Make your dances interesting. Know your club members and what they will enjoy doing, and then go to it! Let's dress up our 1992 dances with variety. Remember, the main theme is FUN!

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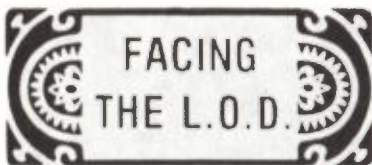


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## LIB AND TOM HUBBARD Atlanta, Georgia

**L**ib and Tom have been teaching Round Dancing 38 years. They are charter members of Round-a-Lab; Dixie Round Dance Council; Georgia Round Dance Teachers Association; Atlanta Round Dance Teachers Panel; and Metro Atlanta Square Dance Association. At present they have two round dance clubs; Twirl-a-Rounds in Atlanta and Twisty Vines in Marietta. They periodically teach basic lessons. They cue for Wheel-a-Rounds, Square and Round dance club in Smyra, Ga. they have been on staff for many festivals, including Fontant, Rock Eagle, Birmingham, Chattanooga, Huntsville, Rome and Savannah.

Lib, a native of Atlanta, graduated from Agnes State College, received her MA, from Emory University. Lib taught in the Atlanta Public School system, the last 16 years of which were in the enrichment Program where she taught dancing. She studied dancing under Eugenie Dozier, Ruth Mitchell and the famous Ted Shawn at Jacob's Pillow, Lee, Mass. Lib was a

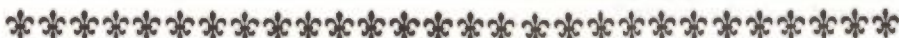


certified dance teacher before she started teaching rounds.

Tom is a graduate of Georgia State University in Atlanta. He was an engineer with Southern Bell Telephone, and recently retired after 40 years. Tom was the first president of MASDA, (Metropolitan Atlanta Square Dance Association.)

Tom is a gun enthusiast and together they hunt, shoot trap and skeet. Lib is into arts and crafts: China painting, weaving and basketry.

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## TERRY GOODLING

**W**hy do they "call"? It's hard work, ya know. Some like to entertain, others to sing or choreograph. And some like to teach. For Terry Goodling, it was a combination of all the above and a fascination with the variable speeds utilized in the equipment.

When Terry danced with the Little Rock Squares in Littlestown, Pa. it was evident that the 17 year old club needed new blood and a new caller. In characteristic fashion, he decided to learn square dance calling to better serve the needs of the club.

"I studied with Earl Johnstone, Al Brundage and Clint McClean for two years," he says and regards McClean and Jack Lasry as his mentors. For the past 11 years he has called for clubs in Maryland and Pennsylvania, including his still active Little Rock Squares, and currently teaches squares and rounds for the Do-Pas-O's of Lancaster, Pa. A superb teacher, Terry enriches his lessons with wit, humor and a relaxed attitude. "I enjoy my mistakes," he grins "and so do the dancers".

As a member of the National Square Dance Campers Association, Goodling lends his services 3-4 times a year. At the National Camporee held in York, Pa. several years ago, 650 units from all over the country converged for the convention. Terry has also contributed his talents to the Valentine's Day Heart Fund dance in Lancaster as well as calling demonstrations at senior residences, where he invites participation.

A multidimensional person, Goodling is a systems engineer on the cutting edge of networking personal computers for business. He lives with his wife Jane and two



step children in Hanover, Pa. He particularly enjoys country western music.

Terry's mom has been square dancing for 10 years. Her son tended to use "colorful language", at one time. The first year he called, his step daughter was in the class. The second year his mom took lessons. The third year his preacher showed up. Now, **THAT** improved his English! One can never underestimate the benefits of calling  
*by Gloria Sananes Stein.*

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- BR 264 LOST IN LOVE by Jason Dean

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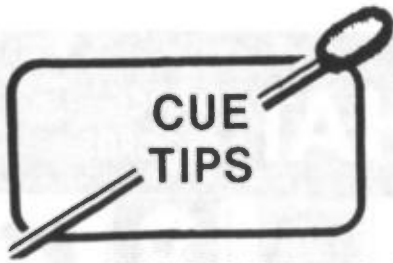
- BR 263 IT'S NOW OR NEVER by Dave Parker  
 BR 1006 KIMBERLY MOON (Round Dance) by Bob Ford  
 BR 262 KIMBERLY MOON by Jason Dean

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### ROUNDALAB Round-of-the-Quarter Selections

George & Mady D'Aloiso, ROUNDALAB's Round-of-the-Quarter Chairman, have announced that the ROUNDALAB Rounds-of-the-Quarter for the first quarter of 1992 are follows:

Phase II - "Groovin'" - Lynn & Donna Roumagoux Green 14221

Phase III - "True Love" - Jim & Jenny Runnels Roper 144

Phase IV - "I Just Need Your Lovin'" - Richard & Jo Anne Lawson Special Pressing (Flip - Portrait of Your Love)

Phase V - "A Penny for Your thoughts" - Ken & Irene Slater Hctor 8660B

Phase VI - Wonderful World of the "Middle Aged" - Bill & Carol Goss Telemark 1001B -(Flip of Singing Piano)

Classic - "Taste of the Wind" - George & Johnnie Eddins MCA 52076 (Phase II + 2)

Cue sheets are available from the publishers of commercial cue sheet publications and/or from Round Dance Records Suppliers.

### ROUNDS REPORTS

ASSOCIATION	PHASE II	PHASE III	PHASE IV	CLASSIC
R/D Council of Florida	Sugar And Spice	Rumba Of Love	Honky Tonkin'	Beautiful River
Toronto & Dist.S&RDA	If The Devil Danced			
Wisconsin RDLC	(Dec) Dazz-a-lin	Crazy	Manuela	Inner Harbor Waltz
	(Jan) Spanish Town	Heartaches	My Shy Violet	Maple Leaf Rag
Minnesota RDC, Inc.	Little Black Book	Our Memories	Sugar Sugar	

strong corners to go around, so even the fledglings felt what the old timers has told them: "Real enjoyment set to music."

So far my enjoy-ability graph has only one reference point on it (almost off the scale). Consequently I look forward to the next occupancy of a 2+3 dance for both scientific and fun analyzing.

Thank You  
Tony Ashdon

Congratulations on your new ownership of ASD. We look forward to it every month & read it with a highlighter pen in hand. I know that you will maintain it's excellence and look forward to your new ideas.

Glennie Lee Kirby  
Blue Springs, MO

Dear Jon & Susan: Although I don't know your personally, I want to congratu-

late you with your purchase of American Squares. Having been very close to Bob Osgood and Set In Order for many years I know the challenge you face which I am sure will be successful. Nice to see the magazine back on the West Coast again. I'm still active here in Lake Tahoe but wanted to write and give best regards on the purchase. If I can ever be of assistance please call.

Bob Van Antwerp  
Lake Tahoe, CA

I enjoy ASD Magazine very much. A group of our Circulatore Club can vouch for the fine Breakfast that was served in Dayton by the River Squares from Cincinnati. (ASD, Sept. pg.17)

Dave Huff  
Kent Ohio


  
**Flip Side**
  
**ROUND REVIEWS**
  
 by Frank & Phyl Lehnert

**LADY BE GOOD-GRENN 14202;**  
 Choreography by David Lovell  
 Excellent music and flowing four part easy two step Phase II + 1 (fishtail)

**MY ACHING HEART-GRENN 14188**  
 Choreography by Art & Louise Allen  
 Pretty music (come to me) & a nice waltz

**YOU CALL EVERYBODY DARLING-RCA-2829**  
 Choreography by Dick Taylor  
 Good music at 45 - suggested speed 53. A comfortable easy two step Phase II + 1 (fishtail)

**SOMEBODIES BABY-COLUMBIA 13 08403 or 38-06252**  
 Choreo by Richard & Joanne Lawson  
 Good swinging music a comfortable, easy intermediate Phase III + 1 (swivel walks)

**NOTHING BUT YOUR LOVE MATTERS COLUMBUS 13-08403** Choreography by Steve & Jackie Wilhoit  
 A good easy two step; Phase II.

**TOO MANY HONKY TONKS - EPIC 34 73862**  
 Choreography by Dorothy Sanders  
 Good country music, a comfortable easy two. Phase II + 1 (fishtail)

**MOODY BLUE - RCA GB11326**  
 Choreo by Steve And Jackie Wilhoit  
 Good Elvis vocal and a flowing Phase - IV rumba

**MANHATTAN-BELCO 398**  
 Choreography by Bill & Virginia Tracy  
 Comfortable easy doing phase III + 1. Foxtrot cued by Bill

**HONOLULU-HANA-HOU- BELCO 398 or 320**  
 Choreography by Ed & Mary Susans  
 Music with a touch of Hawaii with an easy basic two step cued by Ed.

**CACHITA-WINDSOR 4536**  
 Choreo by Wayne & Barbara Blackford  
 Good music with a Phase V + 1 (rolling off the arm) samba

**TONIGHT YOU BELONG TO ME GRENN 17153**  
 Choreography by Larry & Pam Wacker  
 Good music with an interesting Phase II waltz with a right turning box cued by Larry.

**CHRISTMAS IS GIVING LOVE 4 - EX 122586A**  
 Choreography by Larry & Pam Wacker  
 Seasonal music with a Phase IV waltz routine

**CHRISTMAS IS GIVING LOVE 2**  
 Same record and author with a Phase II waltz and a left face solo turning box

**SHADOWS IN THE MOONLIGHT SPEC PRES**  
 Choreography by Ken & Irene Slater  
 Good music and a nice 3 part Phase IV + 1 (hip twist) Cha-Cha - Tough sequence

**MOONGLOW-RCA 447-08881 or MODERN OLDIES-MX622**  
 Choreography by Ken & Irene Slater  
 Good music/ intermediate foxtrot Phase IV + 2.







**PUT YOURSELF IN MY PLACE—Circle D 252;**

**Caller: Dean Crowell**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ladies trade, bend the line, star thru, pass thru, trade by, swing corner promenade.

**BRAND NEW MAN—Circle D 251**

**Caller: Brad Caldwell**

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run right, ferris wheel, centers pass thru, slide thru square thru 3/4, swing corner promenade.

**MAGIC OF THE RAIN—Circle D 250**

**Caller: Andy Petrere**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, ferris wheel, pass thru, star thru and roll, swing corner promenade.

**HEY BABY—Sting Records 601**

**Caller: Jack Borgström**

FIGURE: Heads promenade 1/2, square thru, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner promenade.

**ACTION—Royal 309**

**Caller: Jerry Story/Tony Oxendine**

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right & left thru, square thru 3/4, swing corner promenade.

**BLUE CHRISTMAS—Royal 310**

**Caller: Jerry Story/Tony Oxendine**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right & left thru, flutter wheel, slide thru, swing promenade.

**MIGHTY MISSISSIPPI—Hi Hat 4151**

**Caller: Ernie Kinney**

FIGURE: Heads promenade 1/2, lead right circle to a line, pass thru, wheel & deal, centers pass thru, spin the top, single hinge, all circulate, girls turn back, swing promenade.

**I WALK THE LINE—Grenn 12227**

**Caller: Dick Leger**

No 27 in the Square Dance Progression Series. FIGURE: Men promenade 1/2, ladies chain, heads lead right, circle four, square thru, swing corner, allemande, promenade

**WE SHOULD BE TOGETHER—Silver Sounds 138; Caller: Don Brown**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel & deal, pass thru, u-turn back, swing, allemand, promenade.

**SUGARTIME—Silver Sounds 140**

**Caller: Jim Ryans**

FIGURE: Heads right & left thru, rollaway, star thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, star thru, promenade.

**WHEN COUNTRY WASN'T COOL—Dance Ranch 710; Caller: King Caldwell**

FIGURE: Heads promenade 1/2, square thru, right & left thru, pass thr, trade by, touch 1/4, scoot back, scoot back, swing promenade.

**MY HOME IN SAN ANTONIO—Bogan 1392**

**Caller: John Aden, Johnnie Wykoff**

FIGURE: Heads promenade 1/2, right & left thru, flutter wheel, sweep 1/4, pass thru, right hand star, heads star left, swing corner promenade.

**I DON'T CARE—Blue Star 2404**

**Caller: James Martin**

FIGURE: Heads square thru, right hand star, heads star left, right & left thru, rollaway, single circle, swing, promenade.

**BRADLEY THE BROWN NOSED REINDEER—**

**Four Bar B 6115; Caller: Mike Sikorsky**

FIGURE: Heads square thru, right hand star, heads star left to corner, veer left, half tag, scoot back, scoot back, swing, promenade.

**I'LL COME RUNNING—ESP 804**

**Caller: Jerry Jestin**

FIGURE: Heads lead right, right and left thru, spin the top, hinge, boys run, right and left thru, touch 1/4, eight circulate, boys run, swing and promenade.

**LIFE'S TOO LONG TO LIVE LIKE THIS—ESP 172; Caller Elmer Sheffield Jr.**

FIGURE: Heads square thru, right hand star, left hand star, right and left thru, rollaway, left allemande, swing and promenade.

**BALLIN THE JACK—ESP 900**

**Caller: Steve Kopman.**

Heads square thru, corner do-sa-do, swing thru, boys trade, boys run, bend the line, square thru 3, swing corner and promenade.

**EL PASO—JOPAT ESP 233**

**Caller: Joe Porritt.**

FIGURE: Heads square thru, right and left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade by, swing, promenade.

**SILVER BELLS—Chicago Country 27**

**Caller: Jack Berg.**

FIGURE: Heads square thru, do-sa-do, make a wave, linear cycle, slide thru, do-sa-do, swing thru, boys trade, boys run, partner trade, promenade.



**SANTA CLAUS IS COMING TO TOWN—**  
**Chicago Country 28; Caller: Tom Dillander.**  
FIGURE: Head couples promenade half, 2 & 4 right and left thru, square thru, do-sa-do, 8 chain 4, swing, promenade.

**I AIN'T NEVER—Rawhide 169**

**Caller: Steve Sullivan.**  
FIGURE: Heads promenade half, walk in pass the ocean, extend, swing thru, spin the top, right and left thru, square thru 3/4, swing, promenade.

**TWO OF A KIND WORKIN' ON A FULL HOUSE—Rawhide 170**

**Caller: Lee Mc Cormack.**  
FIGURE: Heads promenade half, walk in square thru, right and left thru, pass thru, trade by, star thru, square thru 3/4, swing, promenade.

**DOWN IN MY EASY CHAIR—Buckskin 1241; Caller: Jim Snyder.**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing, promenade.

**BALL AND CHAIN—Buckskin 1242**  
**Caller: Dick Neumann.**

FIGURE: Heads promenade half, walk in square thru, right and left thru, veer left, couples circulate, 1/2 tag, scoot back, scoot back, swing, promenade.

**ANNIVERSARY SONG—Big Mac 120**  
**Caller: Mac McCullar.**

FIGURE: Heads pass the ocean, swing thru, extend, swing thru, walk and dodge, partner trade, reverse flutter, star thru, pass thru, swing, promenade.

**ANGELINE—Big Mac 119; Caller: Ron Mineau.**

FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, slide thru, square thru 3/4, left allemande, promenade.

**PUKA SHELLS—Big Mac 118**  
**Caller: Clyde Drivere.**

FIGURE: Heads square thru, right hand star, left hand star, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

**SWEET SUE—Big Mac 122**  
**Caller: Mac McCullar.**

FIGURE: Heads promenade half, walk in pass the ocean, extend, swing thru, spin the top, right and left thru, flutter wheel, sweep 1/4, swing, promenade.

**MUSIC, MUSIC, MUSIC—Big Mac 121**  
**Caller: Don Pfister.**

FIGURE: Heads promenade half, walk in right and left thru, flutter wheel, sweep 1/4, pass thru, 8 chain thru, swing, promenade.

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you, or your hobby, if you are not enthusiastic.

The third problem which I see is that they don't really come to dance. This is probably related to the previous problem. Everyone seems much more interested in talking than in dancing.

The fourth problem is directly related to the third problem. One club to which I belong pays the caller only \$25 for each night's work! He is a very good caller, but the dancers are not interested enough in their hobby to pay their caller what he is worth.

The fifth problem is marital status. In the years I have been dancing, I have run into a few clubs which did not welcome me as a single dancer, but those were rare until I came here.

While several of the clubs have welcomed me as a single, the regional does not. It prices its dances per couple, and singles are not particularly welcome as I know from first hand experience. The Regional group was asked by some of its members to either forbid singles from attending dances as singles or to make the women stop dancing together. They refused to do this.

As a result of my experience at the regional dance, I have stopped going to festivals or clubs which advertise their dances as "so much per couple" rather than "so much per person". I know from that wording no singles will be there without a partner because they are not welcome as singles.

I do not intend to give up my favorite activity. I have just become very selective about where I do go. In fact I am now making the long trek again. I now dance only on Thursday with a local club and that is for A lessons.

I have been dancing for nearly 6 years and know that the attitude which prevails in this area is not universal. However, potential and/or new dancers do not have the advantage of this knowledge and many are discouraged from taking lessons or dancing. While the future of square dancing may not depend entirely on singles, they represent close to 50% of the population. If they are made to feel unwelcome many fine people will not take lessons. We need to come together as square dancers who

share their love of their favorite hobby — not as couples or singles.

None of the clubs in any of the three cities is perfect so what are some of the solutions to these problems.

The first problem of level of dancing is one which has been addressed several times in this magazine. There seems to be a compulsion to push dancers to higher and higher levels of dancing. Why should we push new people into levels they are not ready for — nor are interested in? Let's have some Community level, Basic and Mainstream clubs so that everyone can dance at a level with which they feel comfortable and so that new dancers can quickly be assimilated into the dance world and thus retained.

The second problem of not dressing can easily be remedied by requiring proper dress. Just as we don't allow alcohol or drugs at dances, we should not allow dancers to dance if they are not properly dressed. If you don't dress, you shouldn't be allowed to dance.

To solve the third problem, I appeal to the callers. I know it is discouraging to start the music and have no dancers get on the floor.

The fourth problem must be solved by the dancers and the callers. A new club may need time to build membership and so the caller may wish to lower his fee to help them get started. On the other hand, dancers should be aware that it costs a lot of money to buy the equipment, records, proper calling attire and a calling license. It also costs money to buy a car, gas to run it, insurance, etc. Besides these are the hours of practice to hone skills and develop new patter/singing calls — not to mention the time spent getting to and from the dance and the hours of calling at the dance. Would you do all that for \$25 per night?

The last problem of marital status can best be solved by simply opening every club to anyone who is capable of dancing the club level and who meets other membership requirements. The criteria for dancing should not be one's marital status. Square dancing must face and solve these problems if it is to survive. by Joyce N. Davis



by Bob Howell

# easy level

It's interesting to me to see how many different dance routines have been written to the tune "Cecelia". Following is the latest one sent to me by Thelma Lewis, of Berlin MD. Most of the routines have been solo oriented but she uses this one with her women solo dancers and adapted it for either two women or for couples.

## #1 LEWIS'S CECELIA

FORMATION: Couples in varsouvienne position or crossed hands.

MUSIC: "Cecelia" Blue Star 2181-B

ROUTINE COUNTS:

- 1 - 8 Four step-brush steps, starting on the right foot
- 9- 16 Vine 3 steps to the right and swing left foot across the right. Repeat to the left.
- 17-32 Repeat counts 1 - 16.
- 33-40 California Scottishes. (Point right toe forward - 2 counts, then to the right side - 2 counts, step behind the left foot with the right - 1 count, cross to the left with the left foot - 1 count and step on the right foot - 1 count)
- 41-48 Repeat counts 33-40 beginning with the left foot.
- 49-56 Right hand star in 4 slow steps.
- 57-64 Left hand star in 4 slow steps.

Leslie and David Lewis of Elizabethtown, Ky., who traveled with us to Scotland, taught a neat little mixer one evening that they had learned from Bea Montross of Cheyenne, WY. at KDI. Bea states that she has been using the dance for many years, but it was new to me. The music is great and the pattern quite simple. I finally found a source for the record. It is available from: Worldtone Music, Inc. 230 Seventh Ave. New York, NY 10011 (212) 691-1934

## #2 WILLY THE POOR BOY

COUPLE MIXER RECORD: "DOWN ON THE CORNER": FANTASY 634

FORMATION: Couples in ballroom position arranged in double circle - Man's back to the center

4/4 meter

Measures FOOTWORK DESCRIBED FOR MEN - WOMEN DO COUNTERPART

- 1 Step to the left on the left foot, close right foot to left, no weight. (2), Step to right on right foot (3), close left to right, no weight. (4)
- 2 Walk 3 steps line of dance, LRL, (1-2-3), Close right to left, no weight. (4)
- 3-4 Repeat measures 1 & 2 with reverse footwork and direction
- 5 Release Man's left and women's right hand, inside hands joined, both facing CCW. Step away from partner on left (1), close right to left, no weight (2) Step toward partner on right (3), close left to right, no weight (4)
- 6 Release hands and walk 3 steps away from partner making a complete turn LRL (1-2-3), clap (4) both still facing CCW
- 7 Step toward partner on right (1), close left to right, no weight (2) Step away from partner on left (3), close right to left, no weight (4)
- 8 MEN: Walk 3 steps forward in the LOD, RLR (1-2-3) close left to right, no weight, turning to face new partner (4)  
WOMEN: do a 3-step turn to the left, moving twd. partner, LRL, (1-2-3) close right to left, no weight, turning to face new partner (4)  
Repeat entire 8 measures of dance with new partner.

I submit this months contra with best wishes to Cathy and Stan Burdick for what ever their next venture might be and also to extend congratulations to Susan and Jon Sanborn, our new editors, on their future endeavors. Glen Nickerson, of Kent, WA. originally wrote this dance as a tribute to the late Ralph page. It may be a little more difficult than most materials that appear in this column, but I



thought that the name of the dance was most appropriate. Contra dancers can certainly handle it. It is called

### A DIFFERENT JOURNEY

FORMATION: Proper duple; 1, 3, 5 and every other couple active but not crossed over. Double Progression

MUSIC: 'Year End Two-step', on The Southernns Plus Two Play Ralph Page, EFDSS RP-100

THE DANCE:

Count Action

- 1 - 8 **ACTIVES CROSS, GO BELOW ONE**  
The active dancers pass their partner R shoulder, going across the set and then cast down one place. One progression has occurred.
- 6 - 16 **WITH THE ONES BELOW, A RIGHT HAND STAR**  
The active dancers make a four hand LH Star with the inactive dancers now immediately below them; turn the star once around. NOTE: the inactive dancers at the head of the set may make a two hand star and dance once around.
- 17 - 24 **WITH THE ONES ABOVE, A RIGHT HAND STAR**  
The active dancers adjust out of the LH Star to make a four hand RH Star with the inactive dancers that were above them after the cast down in counts 1 - 8. Note that all inactive dancers (except the top couple) are both below and above an active couple and must be ready to dance in both the LH Star and RH star, but with different active dancers.
- 25 - 32 **WITH THE ONES BELOW, ALLEMANDE LEFT**  
The active dancers come out of the RH Star to face the inactive with whom they danced the LH Star and turn them left one full turn and enough more to put the ladies in the lead across the set (men following the ladies). A second progression has occurred.
- 33 - 48 **HEY FOR FOUR**  
With the ladies in the lead, the active dancers and the inactive dancers with whom they did the Allemande Left, dance a full 16 count Hey For Four (or Reel of Four) across the set and back. Start the Hey with a right shoulder pass in the center.
- 49 - 56 **CIRCLE RIGHT**  
As the dancers finish the Hey For Four, they continue their forward and left circling motion to join hands and circle RIGHT once around, ending with the active dancers below the inactive dancers.
- 57 - 64 **ACTIVES, A HALF FIGURE EIGHT**  
The active dancers, going around the inactive dancers now immediately above them, dance a half figure of eight to end facing across the set on their own (proper) side.  
(begin again)

NOTE: the first inactive couple, except for the RH Star in counts 17-24, are inactive during the dance, but become active at the beginning of the next full sequence beginning with the ACTIVES CROSS. As this is a double progression dance, the couple at the top of the set become active each time the dance repeats.

From Fort Wayne, In., Carl Brandt begins our year with the following square dance, to which he applies the appropriate tune....

### PUT ANOTHER LOG ON THE FIRE

Intro, break and Closer:

Circle left, circle right.

Face partner - Dosido - With her star right, full around, Ladies roll right. All Promenade.

Figure: Head ladies chain Heads promenade 1/2 lead to the couple on the right - Face those two & make a right hand star (turn it) Change hands - Left hand star - Men turn back & swing corner - Promenade

Repeat for heads

Break

Repeat twice for the sides

Close

Carl says that he usually uses this routine with "Put Another Log On The Fire", but that any other 64 beat singing music will do.

It has been fun working (playing) with you two over the many years. I have treasured the association and look forward to socializing with you for many more. You have done a yoeman's task in serving the square dance activity and rightly deserve the R&R which I hope you'll enjoy for many years to come

Cor menu dabo, Bob Howell.





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All eight spin the top  
(Anything) and roll  
(Anything) and spread  
Chase right  
Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
    a. waves  
    b. and anything  
Extend  
Flip the diamond  
Follow hour neighbor  
Grand swing thru  
Linear cycle (waves  
    only)  
Load the boat  
Peel family  
    a. Peel Off  
    b. Peel the top  
Ping pong circulate  
Relay the deucey

Remake the thar  
Single circle to a wave  
Spin chain and  
    exchange the gears  
Spin chain the gears  
Teacup chain

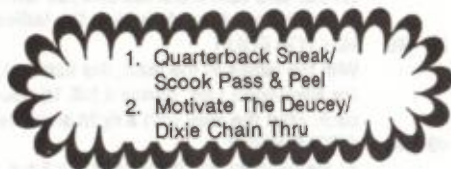
3/4 tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade

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2. Edilweiss
3. You've Got What It Takes
4. Doggie In the Window/Pizzazz

### PHASE III

1. Moments of Magic
2. Non Dimenticar
3. Die Lorelei
4. Axel F
5. Black Velvet

### PHASE IV

1. September Foxtrot
2. Manuela
3. Rainbow Connection IV
4. Sugar Sugar

### PHASE V & VI

1. The Old House
2. Sinti
3. Let Me Show You How/All Right, You Win

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4. All I Do (Moore)
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6. Change Partners (Lamberty-Morales)
7. Kiss Me Goodbye Rumba (Lawson)
8. Alright You Win (Childers)
9. Almost There (Childers)
10. Non Dimenticar (Rumble)
11. Mambo Expresso (Rother)
12. Send For Me (Goss)
13. The Wonder Of You (Easterday)
14. Happy Ever After (Goss)
15. Witchcraft IV (Slater)
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 All Night  
 Little White Moon  
 Pearly Shells  
 St. Louis Blues  
 Cab Driver  
 Kon Tiki  
 My Song  
 Mission Bell Waltz

#### PHASE III

- Maria Rumba  
 Apres L'Entriente  
 That Happy Feeling  
 Lisbon Antiqua  
 Hallelujah  
 Butterfly  
 Third Man Theme  
 In The Arms of Love  
 Shiek of Araby  
 Beautiful River  
 Three A.M.  
 Games Lovers Play  
 Begin the Beguine

- Don't Cry For Me  
 Argentina  
 Inner Harbor Waltz

#### PHASE IV

- Adios  
 Gazpacho Cha  
 I Want A Quickstep  
 Biloxi Lady  
 Hooked on Swing  
 Years May Come  
 Facination Waltz  
 Pennsylvania 6-5000  
 Girl In My Arms  
 Twelfth Street Rag

#### PHASES V & VI

- Rainbow Foxtrot  
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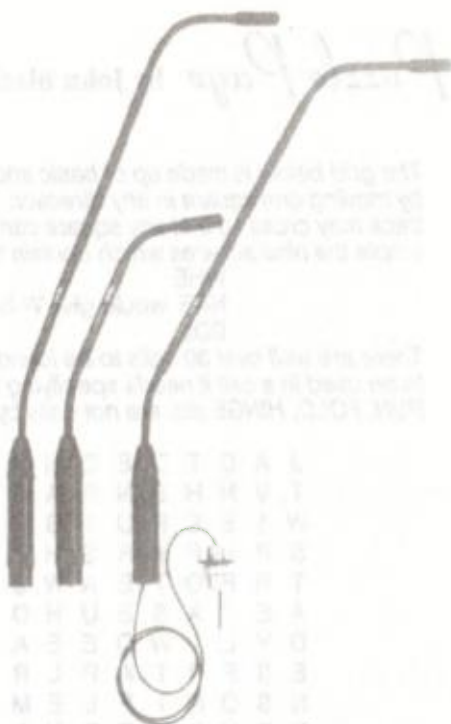


## TELEX ANNOUNCES NEW GOOSENECK SERIES

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reinforcement, recording, and public address applications.


The EGM Series is available for immediate shipment, and carries a suggested retail price ranging from \$210 to \$240 depending on model.



Telex Communications, Inc. headquarters in Minneapolis, Minnesota, is a leading manufacturer of professional audio, audiovisual presentation, communication and hearing instrument products. It markets its products worldwide and has offices in London, Singapore, and Toronto.




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# Puzzle Page by John Blackmore

The grid below is made up of basic and mainstream calls. You can trace the calls by moving one square in any direction (up, down, left, right or diagonally) and your track may cross so that any square can be used more than once in a call. For example the nine squares which contain two E's and 2 D's

WHE

NAE would give W-h-e-e-l a-n-d D-e-a-l

DDL

There are well over 30 calls to be found. Remember for family moves such as RUN to be used in a call it needs specifying who Runs, for example ENDS RUN so that RUN, FOLD, HINGE etc. are not calls by themselves

```

J A D T D E D N R O W A H A L T
T V N H B N R A E L L Y M S F A
W I E E R U I G F N D E N A I G
S P L F H R S H T A L I S H N E
T R F O T E A W S H E F A C R N
A E C A S E U H D D T T N E G T
D Y L I W Q E E A N U H T O R A
E B F R T A P L R O R E N P A U
N S O N I F L E M C S S D I N Q
B D Y L D E D N A D O A P O D S
    
```

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Reno-Sparks Convention & Visitors Authority



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Dates

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1994 — APRIL 29, 30, MAY 1  
1995 — APRIL 28, 29, 30  
1996 — MAY 3, 4, 5

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SATURDAY

SUNDAY

FRI-SAT

FRI-SAT



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**Vic Kaaria**  
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FRIDAY — SATURDAY — SUNDAY

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SATURDAY NIGHT



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PLUS  
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CHALLENGE



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# Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

## WHAT EVER HAPPENED TO "CROSS THE OCEAN/SEA"?

From facing couples: (Ocean) Belles diagonal pass thru and face right; Beaus left touch 1/4. Ends in right hand waves.

(Sea) Beaus diagonal pass thru and face left; Bells touch 1/4 Ends in left-hand waves.

Heads lead right and circle to a line, Right and left thru, Cross the ocean, Right and left grand.

Heads square thru four, Slide thru, Cross the ocean, Swing thru..Recycle, Left allemande,

Heads lead right and circle to a line, Right and left thru, Rollaway, Ends load the boat, Centers cross the ocean, Extend, Swing thru, Ends circulate, Recycle, Left allemande.

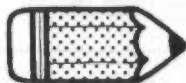
Heads square thru four, Right and left thru, Slide thru, Cross the sea, Left allemande.

Heads lead right and circle to a line, Star thru, Cross the ocean, Swing thru, Recycle, Left allemande.

Heads pass thru go round one to a line, Ends load the boat, Centers cross the ocean, Extend, Swing thru, Girls trade, Star

thru, Pass to the center, Square thru three, Left allemande.

## REVIEW



## "SPIN CHAIN AND EXCHANGE THE GEARS"

Heads pass thru go round one make a line, Pass the ocean, Spin chain and exchange the gears, Centers trade, Girls trade, Pass thru, Bend the line, Pass the ocean, Swing thru, Right and left grand.

Heads square thru four, Pass the ocean, Spin the top, Spin chain and exchange the gears, Same sexes trade, right and left grand.

Heads pass the ocean, Extend, Spin chain and exchange the gears, Swing thru, All eight circulate, Boys run, Bend the line, Cross trail thru, Left allemande.

Heads lead right and circle to a line, Pass the ocean, Spin chain and exchange the gears, Recycle, Square thru 3/4, Trade by, Left allemande.

Heads lead right and circle to a line, Spin the top, Spin chain and exchange the gears, Swing thru, Recycle, Pass thru, Trade by, Left allemande

Heads pass thru go round one to a line, Spin the top, Spin chain and exchange the gears, Boys run, Left allemande.

# MAINSTREAM

## EMPHASIS CALL

### "CLOVERLEAF"

Heads star thru, Double pass thru, Cloverleaf, Zoom, Pass thru, Left allemande.

Heads pass thru go round one to a line, Pass thru, Tag the line, Cloverleaf, Square thru 3/4, Left allemande.

Heads square thru four, Swing thru, Boys run, Tag the line, Cloverleaf, Pass thru, Swing thru, Ends circulate, Girls trade, All pass thru, Partner trade, Left allemande, Right and left grand **BUT** on the third hand, Promenade.

Heads lead right and circle to a line, Spin the top, Boys run..Tag the line, Cloverleaf, Girls square thru 3/4, Star thru, Promenade.

Heads pass thru go round one to a line, Star thru, Double pass thru, Cloverleaf, Square thru 3/4, Left allemande.

Heads lead to the right and circle to a line, Pass thru, Tag the line, Cloverleaf, Turn thru, Box the gnat, Right and left grand.

Heads square thru four, Touch 1/4, Walk and dodge, tag the line, Cloverleaf, Turn thru, Star thru, Pass thru, Wheel and deal, Square thru 3/4, Left allemande.



### NEW IDEA

### "SCOOT RATTLE AND ROLL" by Ron Hunter

From parallel waves; Scootback; Centers trade; All hinge and roll. Ends in facing couples.

EQUIVALENT TO RECYCLE  
Sample Choreo.

Heads square thru four, Swing thru, SCOOT RATTLE and ROLL, Swing thru, SCOOT RATTLE and ROLL, Left allemande.

Heads lead right and circle to a line, Right and left thru, Spin the top, SCOOT RATTLE and ROLL, Right and left grand.

Heads lead right and circle to a line, Pass the ocean, Centers trade, SCOOT RATTLE and ROLL, Pass thru, Left allemande.

Heads pass thru go round one to a line, Pass the ocean, SCOOT RATTLE and ROLL, Star thru, Wheel and deal, Left allemande.

Heads lead right and circle to a line, Right and left thru, Spin the top, Swing thru, SCOOT RATTLE and ROLL, Right and left grand.

Heads lead right and circle to a line, Pass the ocean, SCOOT RATTLE and ROLL, Pass thru, Trade by, Touch to a wave, SCOOT RATTLE and ROLL, Square thru 3/4..Left allemande.

Heads square thru four, Touch 1/4, Centers trade, SCOOT RATTLE and ROLL, Swing thru, Ends circulate, Boys trade, Pass thru, Tag the line in, Left allemande.



### FIGURES

### "DO IT AGAIN"

A fun idea for a nice change of pace.

All or part of the dancers will repeat the last call given – The caller will designate who is to repeat the previous call.

**EXAMPLE:** Heads square thru 4 – everyone "DO IT AGAIN" (square thru 4) – Bend the line Square thru 2 – centers only "DO IT AGAIN" (square thru 2)

This is not intended to be a new call, just another way to enjoy the calls that the dancers already know in a fun way. This can become quite challenging depending on how many dancer changes in the action you give them. Have fun!

Heads square thru 4 **ALL DO IT AGAIN** (square thru 4) Bend the line – square thru 2 **CENTERS DO IT AGAIN** (square thru 2) All partner trade You're home.

Heads square thru 4 **ALL DO IT AGAIN** (square thru 4) Bend the line – Star thru – Slide thru – **DO IT AGAIN** (slide thru) – Left allemande.

Heads pass the ocean – Extend – Swing thru – Boys run – Couples circulate – Ferris wheel – Pass thru – Swing thru – **DO IT AGAIN** (swing thru) Girls run – Girls fold – Left allemande.

Heads square thru 2 – Swing thru – Girls circulate – Boys trade – Spin the top – **DO IT AGAIN** (spin the top) – Right and left grand.

Heads pass the ocean – Swing thru – Extend – Boys trade – **GIRLS DO IT AGAIN** – (trade) – **CENTERS DO IT AGAIN** – (trade) – **GIRLS DO IT AGAIN** – (trade) – Pass thru – Wheel and deal – Centers square thru 3/4 – All pass thru – Left allemande.

Heads right and left thru – Heads rollaway and slide thru – touch 1/4 – Scoot back – **DO IT AGAIN** (scoot back) – Girls run – Pass thru – Tag the line in – Slide thru – **DO IT AGAIN** (SLIDE THRU) – **AND AGAIN** (slide thru) – Left allemande.

Heads lead right circle to a line – Pass thru – Wheel and deal – Zoom – **DO IT AGAIN** (zoom) – **Girls DO IT AGAIN** (zoom) – Centers right and left thru – Pass thru – **ALL DO IT AGAIN** (pass thru) – Left allemande.

### DO IT AGAIN USING PLUS CALLS

Heads pass the ocean – ping pong circulate **BOYS DO IT AGAIN** (ping pong circulate) – Extend – Scoot back – Explode and touch 1/4 – 8 circulate – Girls peel off – Left allemande.

Heads slide thru – **DO IT AGAIN** (slide thru) – Pass the ocean – Extend – Swing thru – Girls circulate – Boys trade – Scoot back – Follow your neighbor and spread – **DO IT AGAIN** (follow your neighbor and spread) – Right and left grand.

Heads touch 1/4 and spread – **SIDES DO IT AGAIN** (touch 1/4 and spread) – All wrong way single file promenade – Girls roll out – Skip one man – Left allemande.

Heads slide thru and spread – **DO IT AGAIN** (slide thru and spread) – **AND AGAIN** (slide thru and spread) – **AND AGAIN** (slide thru and spread) – Sides slide thru – You're home.

Left allemande – All 8 spin the top – **DO IT AGAIN** (all 8 spin the top) – All right and left grand.

Heads right and left thru – Heads dixie style to a wave – Heads trade the wave – Ping pong circulate – **DO IT AGAIN** (ping pong circulate) – Extend – Linear cycle – Touch 1/4 – Walk and dodge – Left allemande.

Heads touch 1/4 – Boys run – Swing thru – Girls fold – Peel the top – Explode and touch 1/4 – **DO IT AGAIN** (explode and touch 1/4) – 8 circulate – Boys run – Centers pass thru – 8 chain three – Left allemande.

Heads touch 1/4 and roll – Heads pass thru and separate around one to a line – Pass thru – Crossfire – Ping pong circulate – **DO IT AGAIN** (ping pong circulate) – Outsides roll – Right and left grand.

### PUZZLE ANSWERS:

All around the left hand lady	Lead right
Allemande left	Men hinge
Bend the line	Partner hinge
Boys fold	Peel off
California twirl	Right and left grand
Cast off three quarters	Right and left thru
Centers cross run	Roll away (half sashay)
Centers run	Recycle
Do paso	See saw
Do sado	Sides ladies chain
Ends fold	Side ladies hinge
Ends run	Sides face grand square
Fan the top	Sides hinge
Ferris wheel	Spin the top
Half sashay	Square thru
Half tag	Tag the line
Heads wheel around	Trade by
Ladies in men sashay	Veer right
Ladies hinge	Wheel and deal



# P. S.: MS/QS

by Walt Cole

## TIMING'S THE THING:

Intro:

— — — —	Heads Square Thru
— — — —	— — — —
Swing Thru — —	— — Boys Run
— — Tag The Line	— — — —
Clover Leaf — Girls	Square Thru 3/4
— — Slide Thru	— — — — Roll
Corner Swing — —	— — Promenade
— — — —	— — — —
— — — —	— — Heads Square Thru

## FOR THE MODULAR CALLER:

Zero box: Swing thru, cast off 3/4, all eight circulate, (repeat sequence to a zero box.)

Zero box: Right and left thru, dive thru, centers swing thru, boys run, 1/2 tag the line, left allemande.

Zero line: Pass thru, wheel and deal, centers swing thru, all grand right and left.

Zero box: swing thru, cast off 3/4, centers trade, (repeat sequence to a zero box).

Zero box: Swing thru, boys run, bend the line, slide thru, (repeat sequence to zero box).

Zero box: Swing thru, girls circulate, spin the top, right and left thru, Zero box.

## THE BASIC PROGRAM:

Static square: Heads cross-trail and go around one to a line, star thru, pass thru, trade by, swing thru, boys run, ferris wheel, pass thru, left allemande.

Static square: Heads half square thru, do sa do to a wave, all eight circulate, swing thru, girls trade, boys trade boys run, wheel and deal, left allemande.

Zero box: sides rollaway 1/2 sashay, do sa do to a wave, boys trade, girls trade, centers

trade, boys run right, pass thru, wheel and deal, zoom, square thru 3/4, left allemande.

Zero line: square thru, trade by, do sa do to a wave, all eight circulate, swing thru, boys trade, boys run right, bend the line, right and left thru, cross-trail thru, left allemande.

## THE MAINSTREAM PROGRAM:

### INVERTED LINES:

Zero box: Swing thru, boys run, tag the line-in, pass thru, boys partner trade, girls trade, boys pass thru, boys run, lines forward and back, touch 1/4, all eight circulate, girls U turn back, centers pass thru, all pass thru, left allemande.

Zero line: Pass the ocean, girls trade, girls run, tag the line-in, pass thru, girls partner trade, girls square thru 3/4, boys cross-fold, touch 1/4, grand right and left.

Zero line: Pass thru, wheel and deal, double pass thru, centers in, cast off 3/4, centers square thru 3/4, ends pass thru and cross fold, pass thru, trade by, star thru, pass thru, bend the line, right and left thru, flutter wheel, cross-trail thru, left allemande.

### Get Out:

Zero line: Right and left thru, dixie style to an ocean wave, recycle, square thru 3/4, left allemande.

### Across The Street Box :

Heads 1/2 square thru, star thru, pass the ocean, swing thru, boys trade, all eight circulate once and a half, grand right and left.

### Just MS

Zero box (wave): Scoot back. boys run, tag the line, girls cloverleaf, boys U turn back, boys square thru, do sa do to a wave, boys run, slide thru, left allemande, (zero box)

Zero line: pass the ocean, scoot back, girls circulate, boys trade, boys run, tag the line, cloverleaf, girls square thru 3/4, boys courtesy turn 'em, slide thru, left allemande (zero box).

continued on page 80



Zero line: Touch 1/4, all eight circulate, boys run, do sa do to a wave, all eight circulate, single hinge, split circulate, boys run, pass thru, wheel and deal, zoom, square thru 3/4, left allemande (zero box).

Zero line: Right and left thru, rollaway 1/2 sashay, touch 1/4, all eight circulate, girls run, do sa do to a wave, all eight circulate, single hinge, split circulate, scoot back, boys run, pass thru, wheel and deal, zoom, square thru 3/4, left allemande (zero box).

Alamo To A Box:

Static square: Allemande left to an alamo style, balance, heads walk and dodge and cloverleaf, sides walk and dodge, zero box.  
Left Touch:

Zero line: Slide thru, touch 1/4, scoot back, boys fold, girls square thru 3/4, left touch 1/4, balance, girls circulate, boys trade, boys cross-run, recycle, pass thru, trade by, left allemande (zero box).



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whatever level you select, Basic, Mainstream, Plus, A-1 or A-2. A Database is also supplied that consists of about 350 calls. The tip generated is truly random with no consideration given to body flow, i.e., we are talking about ALL Position Dancing (APD). For example if we are in a STATIC SQUARE formation there are over 30 Basic level calls that might be generated. A database maintenance facility is also provided by the program.

It has been necessary to write several utility programs to assist in developing the various programs. One of them, MAKEDANCE, is used to create and modify the positions of the dancers shown in the dance steps. Each dancer is uniquely identified by name, facing direction and position on the "square dance floor." This program is used to manipulate the data files

used for each dance. Each frame shows a snapshot of the dancers as they progress through the call. Finally, we are experimenting with a fifty dollar device (Speech Thing, Covox, Inc., Eugene, Or.) that connects in-line with parallel printer on the computer that allows us to say the calls generated by GENDANCE program. We bought another device, Voice Master, that allowed us to record and save speech. We are just toying with the idea of recording the 150 or so words used by Square Dance Callers and then use those together with the GENDANCE program to let the computer call a tip! If we could do that maybe we could develop a program called TALKTIP. Wouldn't that be fun!

someone spoke correctly when they said "The differences between men and boys is the price of their toys."

# What's Going On In Square Dancing

## ROUNDALAB TEACHERS SEMINAR/CLINIC

In it's continuing efforts to provide educational opportunities for Round Dance Teachers to increase their knowledge and expertise, ROUNDALAB will sponsor its annual Wednesday Teachers Seminar/Clinic on Wednesday, June 24, 1992, prior to the National Square Dance Convention. Chairing the event are Don & Pete Hickman of San Antonio, TX.

The main thrust of the day-long seminar/clinic will be Teaching Teachers to Teach and giving them many helpful hints on Associative Teaching of various rhythms. Handouts will be provided.

At the morning session Clinicians Irv & Betty Easterday of Hagerstown, MD. topic will be Associative Teaching of Waltz and Foxtrot in Phases III & IV. Bill & Carol Goss of San Diego, CA. will cover Associative Teaching of West Coast Swing and Jive in the afternoon. If time permits they will go into some of the Phase V figures. A buffet lunch will be served at noon.

The Seminar/Clinic will be held in the spacious Disabled Americans Veterans (DAV) Hall in Middletown, Ohio. Advance registrations are required. For additional information, please contact the ROUNDALAB office at PO Box 37, Lower Waterford, VT 05848.

## ROUNDALAB Office has moved to Vermont

ROUNDALAB, has moved its headquarters from New Jersey to Vermont. The new address will be PO Box 37, Lower

Waterford, Vt. 05848-0037. All correspondence should be sent to the Vermont address

## 41ST NATIONAL CONVENTION

### Cincinnati Establishments Wins Awards

The American Automobile Association recently awarded their prestigious "Four Diamonds" Award to the following hotels and restaurants. this award indicates a great commitment to excellence.

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## CALLERLAB

Ken Ritucci, Chairman of the Advanced Quarterly Selections Committee, is pleased to announce that the committee has selected CLEAN SWEEP (A FRACTION) as the Advanced Quarterly Selection for the period beginning December 1, 1991.

CLEAN SWEEP (A FRACTION) by Dave Hodson

STARTING FORMATION: Facing Couples

THE ACTION Circle Left Given Fraction, ie 1/4, 1/2, 3/4, Couples Veer Left, Tag The Line, Right Roll To A Wave.

ENDING FORMATION: Ocean Waves, Mini Waves

TIMING: 1/4 = 14 beats 1/2 = 16 beats 3/4 = 18 beats

DANCE EXAMPLE: Zero Box, CLEAN SWEEP A 1/2, Quarter Thru, Scoot Back, Extend The Tag, Right & Left Grand!

SINGING CALL EXAMPLE: Heads (Sides) Square Thru, Dosado, CLEAN SWEEP 1/2, Boys Run, Pass Thru, Wheel

& Deal, Zoom, Centers Pass Thru, Swing Corner, Add Tag

Tom Seller, Chairman of the Plus Quarterly Selection Committee, announces that his committee has selected NO NEW MOVEMENTS for the Plus Quarterly Selection for the period beginning November 1, 1991.

The current plus Quarterly selections are CUT THE DIAMOND AND broken wheel.

Ed Foote, Chairman of the Challenge Committee, announces two new calls have been added to the C-1 list.

The new selections are:

Flip the line 1/4, 1/2, 3/4, Full

Make Magic

In addition, it was approved to add the following statement under Magic Column Formation/Concept: "At C-1, right or left-hand Magic Columns only."

To order the new up-dated lists, call or write to the CALLERLAB Home Office. They may be ordered in bulk at \$4.50 per hundred or \$2.50 per 50.

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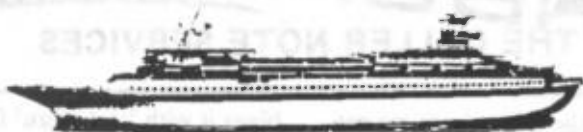
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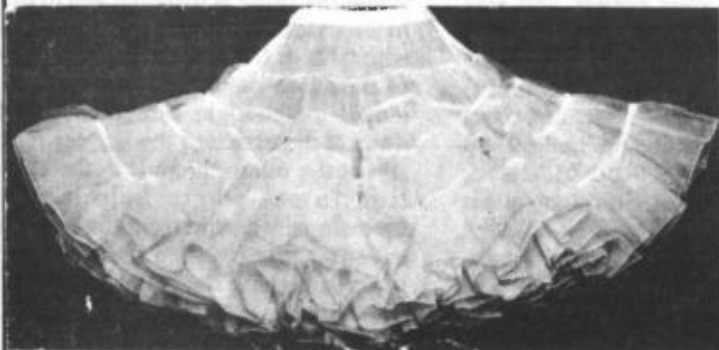
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# UNDERLINING

## THE CALLER NOTE SERVICES

Variety is one of the advantages we get from receiving Callerlink each month, the handiwork of Eric Wendell of Australia. Some good items on "Sound," "Projection," "Command" and other subjects are interesting. From Alex Hanys come examples of good MS variety like these:

### Circle right!

Stars—why not have the ladies make a star for a change?

Star promenade--again, you can put the ladies in the middle. Pass thru—for example, face your corner, pass thru and swing the next.

Rollaway--the men can roll away just well as the ladies. Grand square/slide--why not have the heads face for a change? You can even have men or ladies face, but this gets rather complicated and it would be a good idea to walk it through first.

Star thru--"face your corner and star thru" put the dancers in a circle.

Walk around the corner, seesaw partner--these are two separate movements, and you can do them one at a time.

Everyone needs practice on "cast off" no matter how experienced he/she is, we've found, so Warren Berquam in his **Minnesota Callers' Notes** gives callers a good series of practice figures, and com-

bines it with "slide thru" for extra interest. Try these:

Zero box: Slide thru, pass thru, cast off 3/4, slide thru (Zero box) left allemande...

Zero line: Pass the ocean, recycle, slide thru, pass thru Cast off 3/4, pass the ocean, cast off 3/4, boys run Slide thru, make a wave, cast off 3/4, boys run, pass thru Wheel and deal, centers square thru 3/4, slide thru Crosstrail thru, left allemande...

Zero line: Pass thru, tag the line in, centers square thru Ends star thru, centers in, cast off 3/4, star thru Double pass thru, leaders California twirl, square thru 3/4 Left allemande...

Very pertinent stuff on "angels" is given to us by Al Stevens and Rudi Pohl in **Notes for European Callers**: "A helper is not a teacher! His prime function, when filling in a square, is to be in the right place at the right time, to do correctly those things the caller is teaching and to do them in the style the caller is presenting. A helper who talks or tries to instruct, yanks, pushes or pulls new dancers in order to get them aimed in the right direction is certainly doing a disservice to the learner. The person at the microphone is in the best position to see where help is needed. Occasionally a word from the helper to the caller/teacher between tips may alert him to do something that needs his attention.

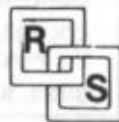
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"Those who come to the class ostensibly to help have just the opposite effect when they sit or stand on the side lines talking while the caller is trying to instruct. Many callers will make a definite point of meeting with the helpers before each class session. In this way, they can spell out what they want and do not want in the way of assistance."

**J**oe Uebelacker talks about teaching beginners in this issue of **Canadian Callers Notes** and gives us some slightly different slants, such as this one: "I don't change partners on singing calls at first. Sometimes I don't change partners until the second or third week of classes. To me, the most fundamental thing (concept) that dancers must learn is which direction to go to find partner and corner in the square, not matter which way they're facing when the command is given. New dancers get very confused when not facing in and are trying to find their partner or corner. For this reason, I make sure that the person I call "partner" is really original partner for the first few times we do singing calls. Once they have the "pattern" down pat, I'll explain how a singing call works ahead of time so they understand the terminology. Think about it for a bit...new words, new actions and new concepts. They just learned how to "swing a partner" and now you tell them to swing their corner who becomes their partner, but only for a while." Much more good theory follows.

**N**ice bits of variety choreo can always be found throughout Dick Han's **Dance Notes for Callers**, such as this:

Heads lead right, touch 1/4, split circulate, boys run

Pass thru, girls trade, swing thru, girls trade, single hinge

Centers trade, boys trade, touch 1/4, girls run, trade by Right and left grand...

**I**n **Mainstream Flow** by Rusty and Kay Fennell, we find this little silly goodie, just for some laughs. Save it for next Halloween: "Spook 'Em:" From any four handed ocean wave, all dancers lead forward and look in the direction of the dancers facing their same way in the wave (alias "take a peek") and loudly say, "Boo." Timing is four beats by the time they rock back from their ocean waves to move into the next call...I will say that for added fun you can do a double "spook 'em" at the beginning of the tip following the teach. This way all dancers can get in their one "Boo-boo" for the night. Dumb, huh? Have fun.

**A** good definition of terms can be found in this issue of **Mechanics of Choreography** by Wayne Morvent. It is interesting to note that he names what we've known as an "inversion" a very descriptive "turn around." Good methodology is explained, such as this: "I find that a mixture of sight and module techniques provides for the very

best calling. This mixture allows the caller to make use of "free-wheeling" with his choreography and then to move the dancers from an unknown state to a known state and make use of a memorized module for the resolution. This also gives the caller the use of zeros, equivalents, set-ups and get-outs. To this end, I am using this issue of **Mechanics** for a brief study of the modular and sight methods of managing choreography.

(Watch for a new note service next month, **MIKESIDE MANAGEMENT**, from Stan and Cathie Burdick of Ohio.)

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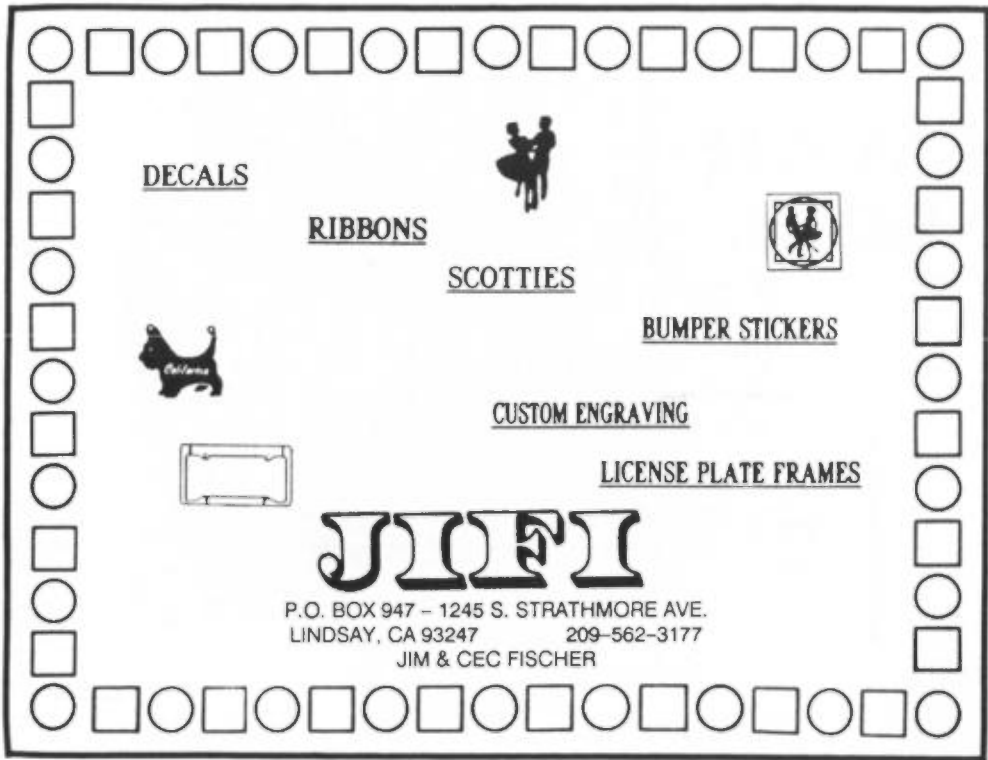
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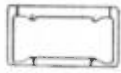
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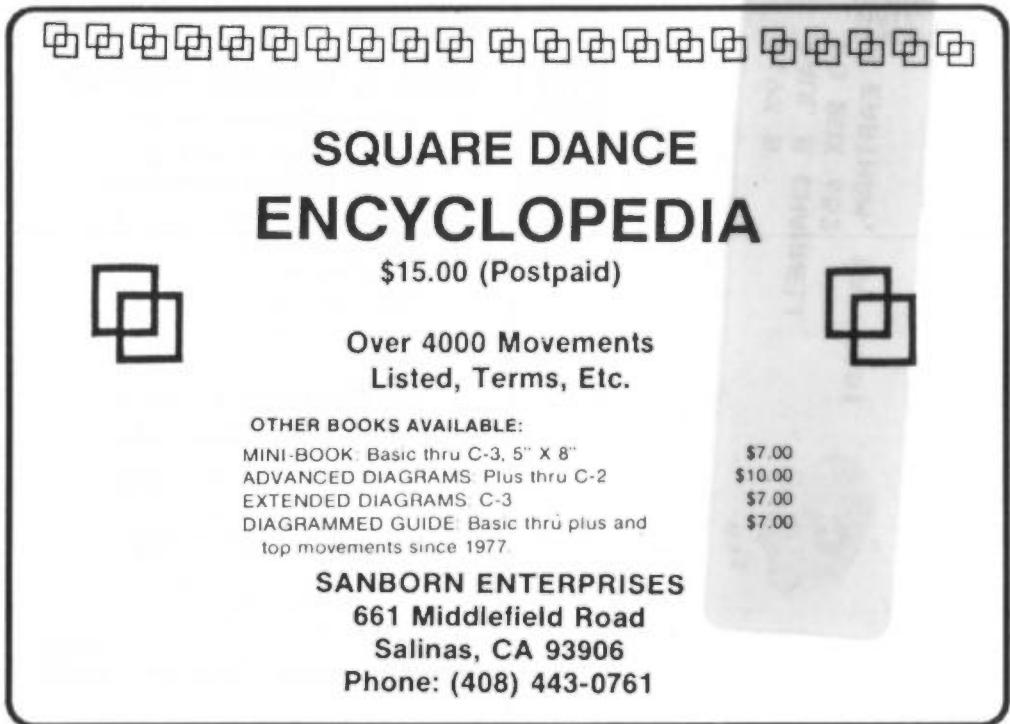
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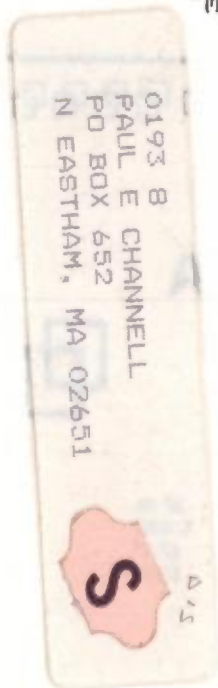


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