

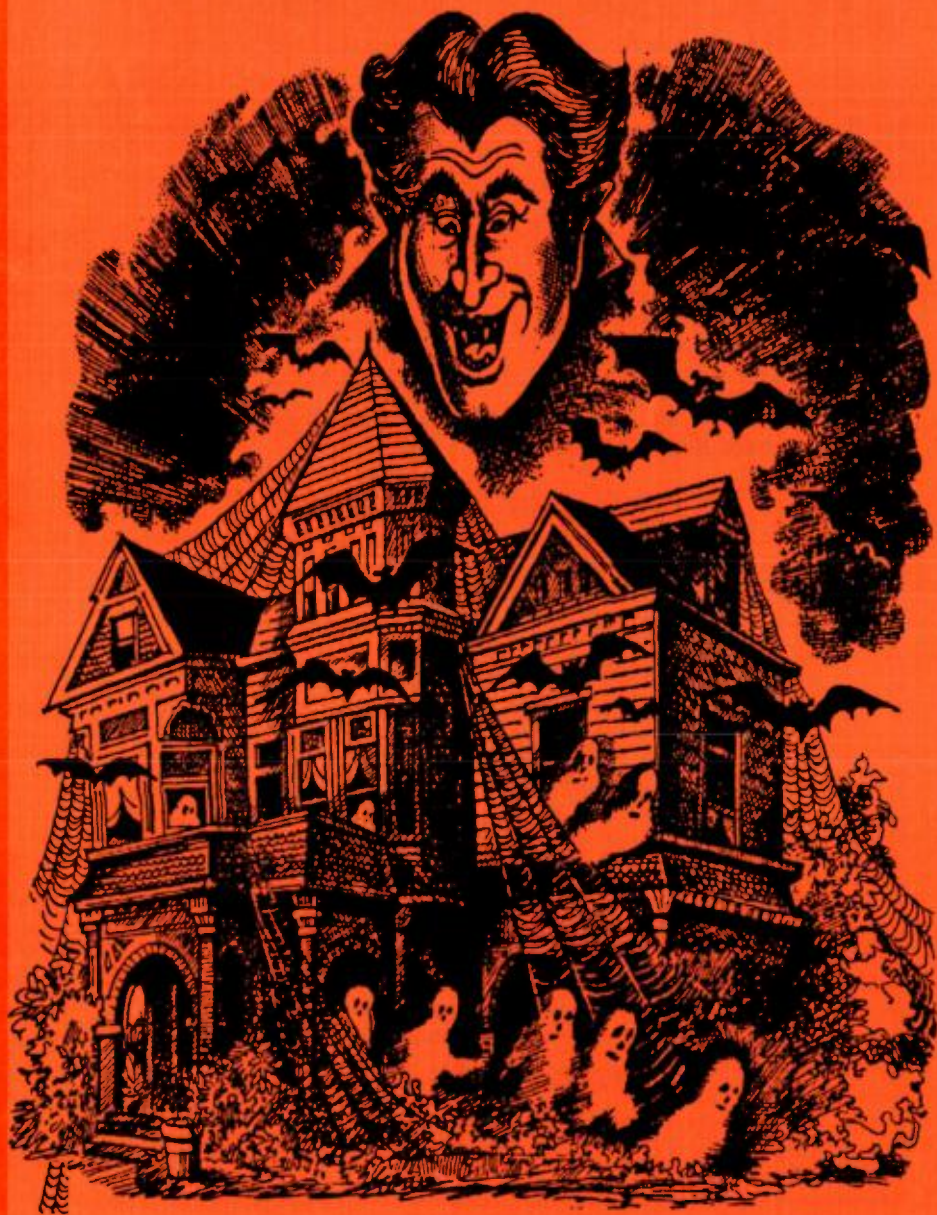
# AMERICAN SQUARE DANCE

"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

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OCTOBER 1992

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# Editor's NOTEBOOK

The month of October can be a special time of year for some people. With the frost gettin' on the "punkin's" and birds already flying south it sparks a feeling that Winter is on the way. Our fire-places are ablaze with warmth that comes from hand chopped logs. October is really a time of year when we start to gravitate toward our newer dancers, and having special dances for them.

With Halloween just around the corner we are getting ready for these special dances, Autumn hoedowns that bring pumpkin pie and lovely red apples for bobbing. This is when we need to celebrate our newer dancers' birth into the activity of Square Dancing. It is a time for us to show them how much we want them in our clubs, how much we appreciate them getting into the activity.



So, since October is such a pleasant month, with new dancers getting their feet wet in the [game] of square dancing, it brings our the excitement in us and the expectations of a fine Spring harvest of dancers. It doesn't take long to get from October to June. It is such a short span of time, we need not fear we will be pushed out of our "high level" dancing for very long. Some one once said "Even a century is like a twinkling of an eye, where eternity is concerned". Nourishment of our new dancers is tantamount to the life and breath of Square Dancing. It is with this cause we can perpetuate the activity.



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Where does the time go! It's hard to believe that fall is here and it's pumpkin time.

Be sure to read *For Fewer Drop Outs* by Bill & Clara Walsh, might be some food for thought. Jerry Reed presents a new idea in

*The End of DBD/APD*. He presents his views on the subject quite well. Also in Circle Right by Bill & Bobbie Davis the same subject is also discussed.

Finally be sure to check out Facing the LOD and Caller Outline. You tell me which one is which?

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# MEANDERINGS

by  
Stan

## THE LAST ROADS OF SUMMER

Last month we took you behind the scenes for a fateful and fretful look at a five-day caller school, held in July in an Adirondack foothills locale. This month, as the calendar page turns over to August, permit us to scrutinize a couple of varied scenarios, one in that same region, one in far-removed Grand Forks, North Dakota.

**Silver Bay and Hague, New York**— This is a composite actually no fewer than fifteen party-time, easy level square dances are represented in this report. We could also say it's more of an analysis than a report. What happens at one-night dance parties? What material does a caller choose to fit the mood, to fit the scattered age groups of those he finds before him, ready for fun? Can the dance forms he chooses serve to homogenize the participants, in spite of varied ages and varied interests?

To some extent, a caller borrows ideas from the Community Dance Program (CDP) of Callerlab, but there's much more. There are those richly flavored heritage dances, tested over time, with patterns closely bound to musical phrasing. There are the play-parties, almost begging to be sung along with the musical action. There are the solo dances, with their taps, turns and twists. There's the Country Western influence. There are couple dances, mixers, polkas, waltzes, and folk dances. And finally, easy level squares, featuring the action of stars, circles, grids, weaves and routes. So many options, so great a smorgasbord of program content!

At the fifteen dances of this type we did in upstate New York this summer, some involved kids-in-tow up to grandparents, both neophytes and seasoned dancers. When the floor seemed more loaded with teens than any other group, a little rock flavor needed to be added. One needs to be flexible.

For what it's worth, here are some of the dances we used, with no reference to order, form or age-group match, just as they come to mind: *Hokey Pokey, Mexican Hat Dance, Bunny Hop, The Birdie (chicken), Virginia Reel, Red River Valley, Oh Susannah, Jessie Polka, Bird in the Cage, Duck For The Oyster, Steel a Peek, Fence The Line, Gordo's Quadrille, The Nine Pin*, easy contra, *Mescolanza, Greensleeves, Wild Turkey, Barnacle Bill, Solomon Levi, Grandfather's Clock, Ten Little Indians, Ach Ja, Old Fashioned Girl, The Carousel, Grand March, Cotton-Eyed Joe, Salty Dog Rag, Dumbarton Drums, Jiffy Mixer, Amos Moses, White Silver Sands, Little Black Book, Tunnel Of Love, Four Leaf Clover*, and much more.

When we had tiny tots, as at the Silver Bay Assoc. dances, where parents bring toddlers as soon as they are about to walk in a circle (sometimes with their diapers dragging), Cathie led a half hour of easy, easy dances in various formations. (These are available in the book, *Teaching Tots to Dance*, available from this magazine.)

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Experts in the field of easy-Levelers, or CDPers, or whatever you call them, are to be congratulated, we feel. They're certainly introducing square dancing – certainly the American Folk Dance – to thousands and thousands who may or may not ultimately join the ranks of the club (western style) activity. Who knows? This form of square dance, the party dance or CDP, may eventually overtake the activity as we know it. Give these leaders a bouquet for their efforts – those guys and gals over in the next county, down at the grange hall, up at the town square bandstand. While we're thinking about it, let's thank the nationally known leaders who've opened their little black books to make the material we use so widely available – people like Bob Howell, Jerry Helt, Jack Murtha, Dick Leger, Ken Kernan and many more.

**Rochester, Minnesota** – On the way to North Dakota for an August caller seminar, I had a chance to do a whistle stop gig in the famous Mayo-mend-ya city of Rochester. Callers Jerry (Ruth) Murray & B.J. (Wayne) Herival had set up with their

respective clubs, the M & C Club and the Pi-R Squares Club. We knew Jerry and Ruth way back on an early England tour when they lived outside London; B.J. & Wayne had attended a Copecrest caller school years ago. It's very refreshing to do a good old Mainstream dance in these north central USA areas (Minnesota, North Dakota, other states) when so many others have a pure Plus mind-set. Thirteen sets danced, ate ice cream, enjoyed the rounds shared by Jerry and B.J.; kicked off the fall dance season a tinybit early.

### FORKING OVER SOME FACTS

**Grand Forks, North Dakota** – Now it was time to fly further north for a two-day dance/caller seminar experience set up by the NW Region of Minnesota Callers (including, and this time situated in, northeastern North Dakota). Virgil & Ruth Mc Cann were my contacts; Howard & Evelyn Clemmens coordinated the program with them; "home" for two days was the North Star Inn. Subjects we discussed ranged from Teaching to Recruitment to Club



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Operation to Hash Methods to Concerns of the Square Dance Activity. One caller lined up for a unique critique session.

It's interesting to note that callers everywhere are concerned with the same subjects. they're saying:

"We want to be better at our hash calling. What are the best techniques? Any shortcuts? We want an overview of all systems and sub-systems."

"How can we recruit more dancers? How can we hold them longer in the square dance activity? How can we appeal to the younger adults?"

"Can we help club officers and leaders to be more effective in club management duties?"

"Is better teaching in our square dance classes part of the answer? If so, what are the standards, the methods, the program plans?"

"Can we capitalize on the current Country-Western dance craze somehow to make square dancing stronger."

We explored some of these concerns together with the dozen-or-so callers attending with spouses, most of them agribusiness, multi-club minstrels from the lands of a thousand lakes and a million square acres stretching to the far horizon. We topped off those typical topics with some *grand squares* in a downtown Grand Forks covered mall. Several of the seminar callers cued rounds at that dance. Next day, Sunday, it was time to jet back to our own New York north country retreat for one more week of precious, fading warmth of summer.

After a long weekend of think-tank, head-scratching, verbal/visionary visitation like this, I can't help but engage in a period of reflection. In my own forty-five (45) years of calling and traveling, so many changes have come about. And yet, *what goes around comes around*. The material we call has gone through many stages. Back in the '40's, callers recited those versified, memorized lingo jingles over and over. Then they opened the black books, became diversified, inventive. Extemporaneous sight calling took over, the level system was in vogue, odd-named experimentals were fashionable, Now we see a shift back to the heritage, the folk, the fun and the familiar. It's not big, but it's significant. Fashion followed the same cycle. Remember ankle-length gowns of the '40's with little flair in spite of double petticoats? Then over the years the hemlines rose, even to thigh-high tutu's, with a bouffant bounce clear up to the horizon line. Slowly hemlines fell again. Today we see more and more ankle lengths again—something called *prairie dresses*. And we've slipped back to slips.

Certainly the diminished crowds of dancers we see today, and the older age of most, cause some concern for all of us. But stay tuned. Some cycles are as erratic and unpredictable as the weather. A cyclone of interest may be gathering momentum, ready for an up-cycle even as we speak. Big fashion houses are featuring *The Western Look*. Can a renewed interest in square dancing, our favorite hobby, be far behind?

(And yet, as usual, Stan, you may be just *blowing in the wind!* — Co-ed.)

Time will tell....

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by **Bill & Bobbie Davis**

An article in the August, 1992 issue of *Direction* — the Callerlab bi-monthly newsletter — suggests that the publication of two pamphlets on standard applications for Mainstream and Plus choreography will put an end to the APD/DBD controversy. What is this all about?

Callerlab first introduced the idea of Dance By Definition (DBD) in 1982. The purpose was to shift the emphasis from APD (All Position Dancing), which was in disfavor in many places, to a term that described what dancers needed to do when the choreography required dancers to execute a call from an unfamiliar set up. To help us discuss what this is all about let's define some choreo terms.

Traditionally, square dancing employed very simple formations. In these formations it was typical to refer to a boy's part and a girl's part when describing or teaching the action of a call. As the activity evolved, more formations came into being. The calls and definitions became more complicated. We started using formations such as waves and columns in which dancers did not have a partner in the traditional sense, i.e. what we now refer to as a normal couple. In these formations the "boy's position" was not so clear. It soon became clear that in these formations well-defined calls could be done with dancers in different positions. Callers also realized that variety could be added by interchanging the traditional positions of boys and girls. *For most formations there are four different positions. In parallel waves the four positions are: end facing out, center facing in, center facing out, and end facing in.*

APD required that the dancers be able to do calls from any position. DBD sug-

gested that callers teach calls and dancers learn calls in terms of what each position did (the official definition). It turned out that both APD and DBD were difficult because callers did not use all positions with the same frequency. Since most dancers learn by doing a call many times, there emerged a **standard Arrangement** (boy/girl) relative position for most calls, i.e. the one from which the call was done most frequently.

Most experienced callers know what the standard Arrangement for each call is. However, new callers often do not. Callerlab formed a Standard Applications Committee to research and document the standard Arrangements and Formations for all the Mainstream and Plus calls. That has now been done. The results are contained in two Callerlab publications: Mainstream Standard Applications and Plus Standard Applications.

These documents identify what Formations and Arrangements (positions) are **used most frequently** and, hence, are by definition the **standard Formation and Arrangement**, or Application, for each call. Here are some examples. For Swing Thru the Standard Formation is waves and the Arrangement is boys on the end and girls in the center. For Scoot Back, however, the standard is parallel waves with boys facing in and girls facing out.

Now, all calls are not equal in terms of their Standard Application. This is also discussed in the pamphlets. For example, whereas there is a standard set up for Swing Thru, Swing Thru is done from the other five possible Arrangements about 10% of the time. Recycle is much more polarized. 99% of the time it is done with boys on the end of a wave. Coordinate is even more polarized. It is probably done 99.9% of the time from a normal column, i.e. girls in spots 1 and 3. With the latter two calls, and for most others, dancer success ratio goes down fast in non-standard applications.

If this is of interest to you, get the pamphlets. The pony? .. We don't need APD or DBD. NS (non-standard) will do.





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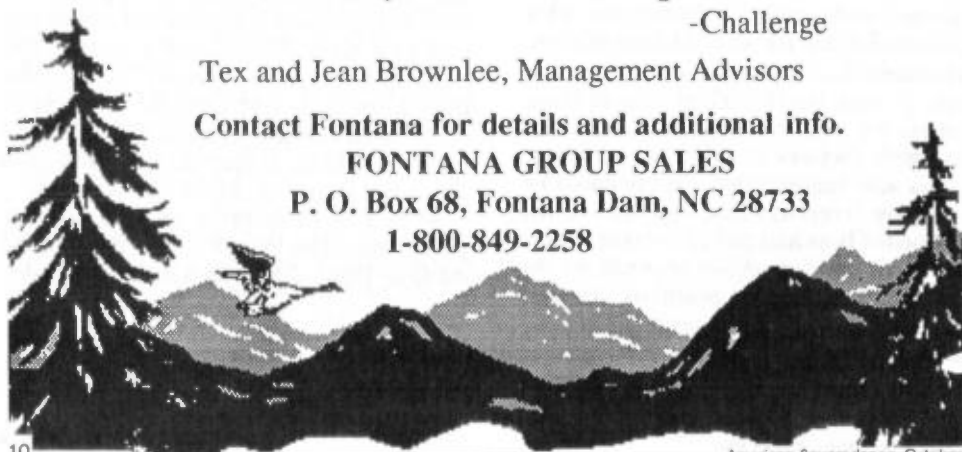
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# FOR BETTER SQUARE DANCING

by Lysle Shields

All Dancers should learn that there are two very basic group formations in Square Dancing.

They are the "Square formation" and the "Circle formation".

The reason for this distinction is because there are a different set of rules that apply and they are NOT the same. If a dancer is taught them correctly and know when to apply each set of rules, they will be better dancers.

Every instructor teaches heavily the square formation rules. That rule is "After each move you will be facing one of the four walls".

Unfortunately most do not teach that if you start a move facing a corner you will normally end up facing a corner.

This variation of the "square formation" rule is important because not always do dancers start a figure from a "wall facing" position.

The "circle formation" rules are not as easy to define, hence some instructors may be hesitant to teach them to the dancer for fear of confusing the dancers. Instead the dancers must learn the peculiarities of each circle move.

Here is the circle move rule: All circle formation moves start and end in one of four positions (just like the four walls for a square formation). These four positions are:

1. Facing the center of the circle.
2. Facing away from the center (back to the center).
3. Facing Counter-clock-wise, also known as "Line Of Dance (LOD)", with the dancer's Left side to the center of the circle.
4. Clockwise, also known as "Reverse Line Of Dance (RLOD)", with the dancer's Right side to the center of the circle.

If the instructor/caller has the dancers working in a formation of other than eight dancers, the formation uses a point at the center of the group as the center of the formation".

Now for the exception that proves the rule. When the instructor/caller gives a move that is a transitional move you start



with one set of rules and switch to the other during the move performance.

For example, from a static square (square formation rules in force) the instructor/caller calls "join 16 hands and circle left". Obviously the circle left is a circle formation, but the real transition occurred this time with the "join 16 hands" call, which is a transition move.

Any "same hand" star move is a circle formation. It may be for a brief length of time and may have built-in transitions on both ends but during the actual execution of the star portion of the move the "circle formation" rules apply. How far you turn a star or move is a direct feature of the specific move.

Another thing the dancers need to learn about is the thing called the mirror rules.

Normally the opposite dancers (the one seen if the line of sight passes through the true center of the square or circle) will be directly across from each other (the square or circle between them) and will always be facing opposite directions and be the same distance from the center.

For example in a starting square the number one man (with his back to the caller) has for his opposite the number three man and the number three man is facing the caller. If #1 moves in so will #3, if #1 turns left so will #3.

The only time this doesn't occur is when the instructor/caller intentionally disrupts the set (breaks the mirror). This occurs when the instructor/caller calls out a specific command such as "Number one couple - etc." This is not the norm.

An interesting feature of a properly working mirror formation is that if you divide the square with two lines, each passing through the center of the square, and one between the head couple and the other between the side couple, you will find that each quadrant contains precisely two dancers. True, it might fractionalize parts of dancers, but when the fractions are added up the answer will be just two dancers no more or no less.

Remember each dancer **MUST** stay directly opposite of their opposite and be facing 180 degrees from their opposite.

Callers and dancers when was the last time you listened to the floor? By that I mean the sound of the shuffle step we are supposed to be using. Is the sound to the music? Many years ago callers would have the dancers circle left then reverse to promenade single file Indian style. After that the music was turned down so everybody could listen to the shuffling and get in step with the beat of the music. Once the dancers caught on to moving to the beat of the music, the callers would continue on to other moves. Anytime a caller thought the dancers were not moving to the beat, the calling stopped and this "turn down the music with an extended promenade" drill would be employed.

When was your last time?



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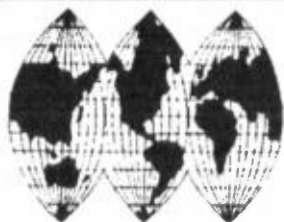


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## INTERNATIONAL NEWS

### Jack Reno Memorial Dance

Approximately 150 dancers gathered Sunday afternoon, July 26 at the Senior Citizens center in Hillsboro, OH, for the Jack Reno Memorial Dance from 2 till 5 pm.

The dance was sponsored by the Ohio Valley Callers Alliance (OVCA) to honor the late Jack Reno, veteran Hillsboro caller who passed away earlier this year.

Jack taught classes and workshops from beginner's level through advanced in the Hillsboro area for over a quarter century. In addition he traveled extensively throughout Ohio and neighboring states to bookings, as a guest caller. He was a member of Callerlab and a charter member and vice-president of OVCA. He was well respected by his fellow callers and had a deep love and respect for the square dancing activity and aided and encouraged many young and new callers in southern OHIO.

Callers from OVCA and guest callers ca Jack's widow, Betty, and his children and grandchildren, were present and were introduced by Ed Clark, OVCA president.

### Southern Hemisphere

In 1974 our club hosted the First "Southern Hemisphere" Square and Round Dance Convention and we attracted nearly 1200 dancers from Europe, North America, Australia and New Zealand. The event planned for '94 is an anniversary twenty years after the first.

Maybe it is possible that yourself or one of your staff could organize a tour party to visit and dance down "under".

We enclose a copy of a realistic itinerary that can be obtained from one of our sponsors; McCrory and Thomas Travel, and a copy of an unsolicited letter from a dancer who came to New Zealand last year.

Please feel free to contact the undersigned should you require any further information.



### When East Meet West - It's Fun!

This past June, a group of 22 square dancers, led by Mariha & Takashi Ogasawara came to stay for a week at Kirkwood Lodge in Lake Of The Ozarks, Missouri. In this age of "Japan Bashing" and cultural misunderstanding, the guests that week at Kirkwood showed that all it takes is a common interest to overcome such problems. Despite the fact that most of the Japanese dancers spoke very little English, (except for square dance terminology, of course), both the American and Japanese dancers managed to mix freely and a wonderful time was had by all.

One of the highlights of the week was a "Japan Night" where the Japanese callers called for everyone. At the after party, there were Japanese snacks and games and the Japanese taught the Americans a traditional Japanese folk dance. The next night the Americans reciprocated by teaching the Japanese some American dances.

This just goes to show that the fellowship derived from square dancing is something that crosses all boundaries. When people talk of furthering international relations, maybe they should keep square dancing in mind.

### Cathedral Squares, New Zealand

Dear Caller-Tutor-Cuer,

We extend an invitation to you and the members of your club to participate in the Second "Southern Hemisphere" square and Round Dance Festival being held in Christchurch over the weekend of February 25th, 26th, and 27th, 1994. (This is the 20th anniversary of the first "Southern Hemisphere" Convention held in 1974 following the Commonwealth

Games and which is still the largest Square and Round Dance function ever held in NZ).

Invitations have been extended to callers, cuers, tutors, dancers and dance associations in Australia, Sweden, Europe, USA, Canada and Japan and to date the response has been exciting!

We bring to your attention that since accommodation will be at a premium at the time of the Festival dancers and leaders would be wise to arrange accommodation at the earliest possible opportunity and callers-cuers-tutors wishing to be programmed should also register early but no later than the 8th September, 1993.

Why not organize a tour and take in the delights of the scenic spots in the South Island before or after the Festival?

If you are unable to participate please broadcast this event to all your dancing friends in New Zealand and abroad. Thank you.

Please feel free to contact the Registrar of the Festival should you desire further information. (The Registration Secretary, 2nd Southern Hemisphere Square & Round Dance Festival, 49B Searells Road, Elmwood, Christchurch, 8005 New Zealand. (03) 355-9843)

*Sincerely, Art Shepherd, Convenor. New Zealand*

### **Contra Dancing In Switzerland - 1992**

During a family tour of Europe this summer, Patty & Earl Todt and son Fred, from Columbus, and daughter, Susan, from Marshall, Arkansas, experienced an evening of Contra dancing on the Campus of the University of Zurich.

On the evening of August 23 they were invited to come to a contra dance on the Campus by a friend of Fred - Dean Allemang - an American now living in Switzerland. Mr. Allemang is an experienced Folk Dancer and leader and was active in several folk dance groups while a graduate student at the Ohio State University in Columbus, Ohio. He is the organizer and prompter of the Contra group on the

University of Zurich Campus which is named The "Zurich Barn Dance Group". They meet once each month.

On the night the Todts participated, the group was international" in character with young people from Austria, France, Germany, The Netherlands, Switzerland and America dancing together.

Patty & Earl are members of the Party Line Contra Dance Group in Columbus, Ohio, organized and led by Lannie McQuaide, a nationally known Contra Prompter.



**An Otter Tale**

You August 1992 issue has the face of an Otter on the cover. We thought that you might like to know a little more about the other end of the Otter - the tail. Please see the enclosed post card. The "tail" in the picture is the Otter Tail River where it flows into the east end of Otter Tail County, Minnesota. Ottertail City is located about two miles southeast of this point. Additional postcards are available from Otter Tail Power Company of Fergus Falls, Minnesota. If you are really interested in additional postcards, it would be best if you contacted us first.

We will soon be completing our 30th year in square dancing. We have enjoyed your magazine during much of that time.

*Sincerely, Jack & Marian Maurin, Pu*





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#### ROUND DANCE CUERS:

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Jim & Bonnie Bahr (CO)  
Richard & JoAnn Lawson (AL)

#### COUNTRY WESTERN INSTRUCTORS:

Unda Goldstein (CA)  
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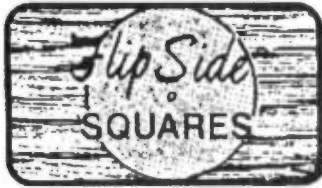
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### **KINDA KEEP IT COUNTRY**

**Chaparral 527**

**Caller: Ken Bower**

**FIGURE:** Heads promenade, square thru, do sa do swing thru, boys run, couples circulate, chain down the line 3/4, keep this girl & prom.

### **CHRISTMAS MEDLEY**

**Chaparral 528**

**Caller: Ken Bower**

**FIGURE:** Heads promenade 1/2, right & left thru, square thru 4, right hand star, heads star left all the way, swing the corner, prom.

### **I WANNA WANNA LOTTA LOTTA LOVIN'**

**Chaparral 814**

**Caller: Scott Smith**

**FIGURE:** Heads promenade 1/2, 2&4 right & left thru, square thru 4, eight chain four, swing corner, prom.

### **LET'S DO IT RIGHT**

**Chaparral 815**

**Caller: Scott Smith**

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

### **CANDY GIRL**

**Silver Sounds 152**

**Caller: Dan Guin**

**Figure:** Heads promenade 1/2, walk in, square thru 4, right & left thru, veer left, ferris wheel, centers square thru 3/4, swing, prom.

### **THRU THE YEARS**

**Silver Sounds 151**

**Caller: Dan Guin**

**Figure:** Heads promenade 1/2, walk in square thru 4, right & left thru, 8 chain six, swing corner, prom.

### **DAY-O**

**Silver Sounds 153**

**Caller: Hans Petterson**

**Figure:** Heads square thru 4, swing thru, boys run, tag the line, face right, wheel & deal, star thru, roll to race, swing corner, promenade.

### **RIGHT NOW**

**Royal Records 802**

**Caller: Randy Dougherty**

**FIGURE:** Heads square thru 4, square thru 4 more, tag the line, all face in- pass thru, tag the line, face in, slide thru, swing the corner, prom.

### **STILL ROCK AND ROLL TO ME**

**Royal Records 118**

**Caller: Jerry Story**

**FIGURE:** Heads square thru, do sa do, swing thru, boys run, 1/2 tag, follow your neighbor and spread, girls trade, recycle, swing this girl and prom.

### **SQUARE DANCE ROAD**

**BIG MAC 128**

**Caller: Mac McCullar**

**FIGURE:** Head ladies flutter wheel, same four touch 1/4, walk & dodge, circle four w/outside two, break to a line, touch 1/4, coordinate, wheel & deal, pass thru, swing at the corner, promenade.

### **PERFECT FOOL**

**BIG MAC 130**

**Caller: Ron Mineau**

**FIGURE:** Heads promenade 1/2, pass ocean, extend, swing thru, boys run, ferris wheel, right & left thru, square thru 3/4, swing corner, promenade.

### **DADDY (MAMA) DUMPLING**

**BIG MAC 134**

**Caller: Jeanne Briscoe**

**FIGURE:** Heads square thru 4, corner do sa do, girls trade, swing thru, boys run, tag the line, girls U turn back star thru, bend the line, square thru 3/4, swing thr corner, promenade.

### **ENDLESS HIGHWAY**

**Quadrille 890**

**Caller: Guy Adams**

**FIGURE:** Heads square thru 4, do sa do, swing thru, boys run, couples circulate, ladies trade, bend the line, star thru, pass thru, trade by, swing corner, promenade.

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## TEMPO

by Jeannie Briscoe

### The Consternation Of Change

Chances are if you have been in square dancing for a very long time you will remember the things I am about to discuss in this article. It has been apparent to me during the past 30 years the changes that have come into the activity. It started in the sixties at a relatively slow pace and gradually speeded up to a swift and sometimes seemingly uncontrolled race. The fact that callers had finally begun to write their own material, and not depend upon the same old same old, may have had a strong influence. Also, the

fact that they could dream up formations and name them something was a real ego trip. Almost every caller in the business was giving that a whirl.

The copies of new movements put out by various note services grew from five or ten a month to an astounding 50 or 60 a month and I'm sure there were some that never got printed for publication. You can imagine how this influenced the active callers in their decisions on what to use in their clubs and when they called hoedowns. To be the first with a new movement was to be first in the eyes of God! It didn't matter how much strain it would eventually put on the dancers. I'm sure some of these callers did not stop to think what a significant back-lash the use of hundreds of un-proven movements would eventually mean to the activity.

I remember during the late 60's and from then on how appalled I was to see so many new things being introduced into the square dance field. It was a nightmare when dancers attended dances called by the callers who had to be first at the trough. Where were the basics they were used to

and where was the fun going when directed in this pathway.

Sometime during the 70's "Spin The Net" was introduced to our Northern California Square Dance Callers Assoc...I can remember the rush that was on to get this out of the mouth FIRST. I'll be honest with you when I say there were so many I couldn't keep track of all the ones that found their way into the hoedown halls. I wasn't one of the ones that grabbed up every thing that was different and tried it on my clubs. But they used to come back to club from dances they had attended with all kinds of different things the caller had called during the evening. Many things the dancers never saw again.

Most of the Plus level is made up of the movements that came out during those years. And we are still getting things introduced today which has created real CONSTERNATION for the dancers. Enough, all ready! Why can't we leave things alone in the Basic, Mainstream and Plus programs? Why do we constantly have to try and change the picture? For real fun in dancing doesn't have to be something new all the time. Some callers can throw the floor with basics if they want to. But that is not what it is about. It's about giving the dancers a chance to win the game and have fun at the same time. Did some of you callers ever stop and analyze what you are calling and what it does to the dancers? Smart calling is when you realize the dancers are tired of learning all the time. It is when we all realize that we must use what we have at our fingertips and not pile more on top that doesn't compute. It may compute to some of you callers but then you are not the one who has to dance that stuff!

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CHOREOGRAPHY: Dick & Joyce Eilerman

RECORD: [Tell Me That You Love Me]

Scope No. 49

DANCE: Waltz

LEVEL: Phase III \*\*\*

FOOTWORK: Opposite Throughout

SEQUENCE: Intro - AB - AB (1-14) - TAG

### INTRODUCTION:

- 1-4 WAIT; WAIT; APT, PT; TO SCAR (DLW);
- 1-2 In op fcg pos, DLW, wait 2 meas;;
- 3-4 Apt L, pt R twd ptr,-; tog R in SCAR DLW, tch L,-;

### PART A

- 1-4 CROSS PT BJO; CROSS PT SCAR; CROSS PT BJO; CROSS, FACE, CLOSE;
- 1 Fwd L XLOD trng lf to BJO, pt R twd DLW,-;
- 2 Fwd R XLOD trng rf to SCAR, pt L twd DLC,-;
- 3-4 Repeat meas 1; fwd R XLOD trng rf to CP fcg Wall, sd L, cl R;
- 5-8 DIP (CTR); MANUV; 2 RF TRNS BFLY WALL;;
- 5-6 Dip bk L,-,-; rec R trng rf 1/4 to CP fcg RLOD, sd L, cl R;
- 7 Starting a rf trn sd & bk L, sd R, cl L;
- 8 Cont rf trn sd & fwd R, sd L, cl R to Bfly fcg WALL;
- 9-12 WALTZ AWAY OP; CHG SIDES (FC REV); BK WALTZ; BK, FC, CLOSE (FC CTR);
- 9 Fwd L trng lf (W rf) away from ptr to OP, fwd T, cl L;
- 10 With inside hds joined fwd R trng rf (W lf & under the joined hds),  
fwd L to LOP fcg RLOD, cl R;
- 11 Bk L, bk R, cl L;
- 12 Bd R, bk L trng rf (W lf) to fc ptr, cl R bindg to CP fcg COH;
- 13-16 DIP BK; REC TCH; 2 LF TRNS (FC LOD);;
- 13-14 Dip bk (twd WALL) L,-,-; rec R, tch L,-;
- 15-16 Trng lf 3/8 fwd L, sd R, cl L; trng lf 3/8 bk R, sd L, cl R to CP fcg LOD;

### PART B

- 1-4 FWD WALTZ TWICE TO SCAR;; PROG TWINKLE TWICE TO CP LOD;;
- 1-2 Fwd L, fwd R, cl L; fwd R, fwd L bindg to SCAR fcg DLW, cl R;
- 3-4 XLIF (W XIB), trng lf sd R twd DLW, cl L; XRIF (W XIB), trng rf to bind to CP fcg LOD, cl R;
- 5-6 LEFT TURNING BOX;;;
- 5-6 Fwd L trng lf 1/4, sd R, cl L; bk R trng lf 1/4, sd L, cl R;
- 7-8 Repeat meas 5 & 6; ending in CP fcg LOD;
- 9-12 FWD WALTZ; FWD, TCH; FWD WALTZ; FWD TCH;
- 9-10 Repeat meas 1; fwd R, tch L next to R;
- 11-12 REpeat meas 1; repeat meas 10;
- 13-16 DIAMOND TURN TO SCAR;;;
- 13 Fwd L trng lf DLC to BJO, sd R, Bk L;
- 14 Bk R, sd L trng lf 1/4 DRC, fwd R;
- 15 Bk L, sd R trng lf 1/4 DRW; bk L;
- 16 Bk R, sd L trng lf 1/4, fwd R bindg to SCAR fcg DLW;

### TAG

- 1-2 FWD, FC, TCH (CP WALL); DIP BK;
- 1. Fwd L, sd R trng lf to CP fcg WALL, tch L to R;
- 2 Dip bk L,-,-; (Optional Ending; Dip bk, twist, kiss;)

\*\*\* All fig. are Phase I or II except Diamond Turn which is a Phase IV fig.

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# Creative Choreography

by Ed Fraidenburg

## REVIEW

### MAINSTREAM EMPHASIS CALL: "CHAIN DOWN THE LINE"

Heads square thru four, right & left thru, veer left, chain down the line, dixie style to a wave, girls circulate, boys trade, left swing thru, chain down the line, pass thru, wheel & deal, centers star thru, pass thru, cloverleaf, double pass thru, cloverleaf, centers pass thru, swing thru, right & left grand.

Heads lead right and circle to a line, dixie style to a wave, boys trade, left swing thru, boys circulate, chain down the line, centers box the gnat, all pass thru, wheel & deal, centers pass thru, star thru, ferris wheel, zoom, square thru 3/4, L.A.

Heads square thru 4, swing thru, girls run, couples circulate, tag the line left, bend the line, dixie style to a wave, boys trade, left swing thru, chain down the line, pass thru, wheel & deal, zoom, square thru 3/4, L.A.

Heads 1/2 square thru, right & left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade-by, square thru 3/4, trade-by L.A.

Heads lead right & circle to a line, touch 1/4, circulate, boys run, veer left, chain down the line, start thru, pass to the center, square thru 3/4. Heads pass thru go round one to a line, centers right & left thru, ends star thru, centers Dixie style to a wave, left swing thru, chain down the line, pass thru, cloverleaf, double pass thru, track two, ends circulate, recycle, L.A.

Heads square thru four, right & left thru, Dixie style to a wave, boys trade, left swing thru, chain down the line, L.A.

Heads lead right & circle to a line, touch 1/4, coordinate, chain down the line, dixie style to a left allemande.

Heads dixie style to a wave, extend, left swing thru, ends circulate, chain down the line, pass thru, wheel & deal, square thru 3/4, L.A.

### PLUS EMPHASIS CALL FOLLOW YOUR NEIGHBOR

Heads square thru four, touch 1/4, follow your neighbor, ends circulate, centers trade, trade the wave, recycle, pass thru, trade-by, square thru 3/4, L.A.

Heads square thru four, touch 1/4, centers trade, follow your neighbor, left swing thru, ends circulate, hinge, centers circulate, hinge, boys cross-run, recycle, L.A.

Heads lead right & circle to a line, pass the ocean, swing thru, follow your neighbor, follow your neighbor, boys run, wheel & deal, square thru 3/4, L.A.

Heads pass thru, go round one to a line, pass the ocean, follow your neighbor, centers hinge, diamond circulate, flip the diamond, ends circulate centers cross-run, wheel & deal, single circle, girls trade, L.A.

Heads square thru 4, (ocean wave) follow your neighbor, left swing thru, ends circulate, centers trade, hinge, ends circulate boys trade, square thru 4, trade-by, L.A.

Heads lead right & circle to a line, pass the ocean, follow your neighbor, boys trade,

touch 1/4, coordinate, ferris wheel, zoom, pass thru, L.A.

Heads lead right & circle to a line, spin the top, follow your neighbor, centers cross-run, boys trade, centers trade, boys run, pass the ocean, recycle, veer left, chain down the line, touch 1/4, coordinate, ferris wheel, zoom, square thru 3/4, L.A.

Heads pass thru go round one to a line, pass the ocean, swing thru, follow your neighbor, trade the wave, recycle, pass to the center, square thru 3/4, L.A.

## ADVANCED QUARTERLY SELECTION

### FOLLOW TO A DIAMOND

by Dick Han

**F**rom parallel right or left hand box circulate formation; Infacing dancers follow your neighbor and spread to become points of a diamond. Outfacing dancers box circulate once and one half to become centers of a diamond.

Timing: 6 beats.

#### SAMPLE CHOREO:

Heads square thru 4, touch 1/4, FOLLOW TO A DIAMOND, 6x2 acey deucey, flip the diamond, hinge, extend, right & left grand.

Heads lead right & circle to a line, right & left thru, pass thru, boys run, FOLLOW TO A DIAMOND, 6x2 acey deucey, cut the diamond, 1/2 tag, right & left grand.

Sides flutter wheel, heads square thru 4, (ocean wave) in-roll circulate, FOLLOW TO A DIAMOND, waves linear cycle, cycle and wheel, sweep 1/4, touch 1/4, circulate, girls run, centers left square thru 3/4, right & left grand.

Heads lead right & circle to a line, pass thru, boys run, FOLLOW TO A DIAMOND, 6x2 acey deucey, cut the

diamond, 1/2 tag, square thru but on the third hand right & left grand

Heads square thru 4, swing thru, boys run. 1/2 tag, FOLLOW TO A DIAMOND, girls switch to a diamond, hourglass circulate, boys flip the diamond, all cut the diamond, ferris wheel, square thru 3/4, L.A.



### RIGHT/LEFT PEEL & CHASE

Author: Wayne Morvent

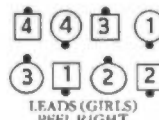
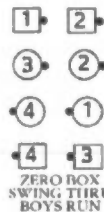
From DANCETIME CALLERS NOTES

STARTING FORMATION: Completed Double Pass Thru

THE ACTION: From a completed double pass thru (full tag the line) leaders peel right or left (as directed) all split/box circulate two positions.

ENDING FORMATION: Parallel waves or mini-waves

NOTE: The intended action is the same as "right/left roll to a wave and split/box circulate two positions". "Right/left roll to a wave" is in the A-1 program



Heads touch 1/4, boys run, square thru and on 3rd hand, swing thru, boys run, tag the line, RIGHT PEEL & CHASE, boys run, pass the ocean, recycle, L.A.

Heads touch 1/4, girls run, double pass thru, RIGHT PEEL & CHASE, girls fold, peel the top, recycle, touch 1/4, triple scoot, boys run, L.A.

Heads pass the ocean, recycle, pass thru, star thru, pass thru, tag the line right, ferris wheel, double pass thru, RIGHT PEEL & CHASE, right & left grand.

Heads swing thru, girls fold, peel the top, extend, swing thru, boys run, tag the line in, pass thru, wheel & deal, double pass thru, RIGHT PEEL & CHASE, trade the wave, L.A.

Heads touch 1/4, girls run, pass thru, swing thru, centers run, ferris wheel, zoom, double pass thru, LEFT PEEL & CHASE, L.A.

#### SINGING CALL:

Heads square thru 4, touch 1/4, scoot back, boys fold, double pass thru, RIGHT PEEL & CHASE, scoot back, swing & promenade.

*by Ed*

Heads pass thru, round one to a line, pass thru, wheel & deal, double pass thru, LEFT PEEL & CHASE, boys trade, pass thru, wheel & deal, Dixie grand, L.A.

Heads lead right & circle to a line, swing thru, boys run, 1/2 tag, coordinate, tag the

line, RIGHT PEEL & CHASE, boys run, star thru, pass thru, trade-by. L.A.

Heads lead right & circle to a line, swing thru, boys run, 1/2 tag, coordinate, tag the line, LEFT PEEL & CHASE, centers trade, left swing thru, boys trade, pass thru, wheel & deal, pass thru, L.A.

Heads lead right & circle to a line, touch 1/4, coordinate, tag the line, RIGHT PEEL & CHASE, girls trade, partner trade, pass thru, wheel & deal, square thru 3/4, L.A.

Heads pass thru separate, go round one to a line, pass thru, wheel & deal, double pass thru, RIGHT PEEL & CHASE, boys run, star thru, pass to the center, square thru 3/4, L.A.

Heads lead right & circle to a line, touch 1/4, coordinate, tag the line, LEFT PEEL & CHASE, boys trade, pass thru, wheel & deal, Dixie grand, L.A.

I thought it would be interesting to publish this list in the CHOREO section & ask for comments. Comments may be directed to Ed Fraidenburg, American Squaredance Magazine. The LISST is from Bill Davis.

### LOGICAL INTERGRATED SINGLE SEASON TEACHING-ORDER

- |                             |                              |                             |
|-----------------------------|------------------------------|-----------------------------|
| 1. Circle Left              | 28. Make an O/W (Right-Hand) | 54. Flutterwheel            |
| 2. Circle Right             | 29. Swing thru               | 55. Anything & Spread       |
| 3. Allemande Left           | 30. Boys Run                 | 56. Reverse Flutterwheel    |
| 4. Do Sa Do                 | 31. Girls run                | 57. Follow Your Neighbor    |
| 5. Right & Left Grand       | 32. Bend The Line            | 58. Left Swing Thru         |
| 6. Promenade                | 33. Touch 1/4                | 59. Diamond circulate       |
| 7. Swing                    | 34. Scootback                | 60. Walk & Dodge            |
| 8. Forward & Back           | 35. Single File Circulate    | 61. Single Circle to a Wave |
| 9. Promenade 1/2            | 36. Lead Right               | 62. Load The boat           |
| 10. Right & Left Thru       | 37. Veer Left                | 63. Sweep 1/4               |
| 11. Courtesy Turn           | 38. Couples Circulate        | 64. Trade By                |
| 12. 2 Ladies Chain          | 39. Wheel & Deal 2-faced     | 65. Flip the diamond        |
| 13. 4 Ladies Chain          | 40. Boys Circulate           | 66. Spin the top            |
| 14. Weave The ring          | 41. Girls Circulate          | 67. Dixie Style to a Wave   |
| 15. Rollaway Half Sashay    | 42. Boys Trade               | 68. Zoom                    |
| 16. Ladies In, Men Sashay   | 43. Girls Trade              | 69. Tag The Line            |
| 17. 4 Ladies Chain 3/4      | 44. Ferris Wheel             | 70. Anything & Roll         |
| 18. Wheel Around            | 45. Pass The Ocean           | 71. Linear Cycle            |
| 19. Right Hand Star         | 46. Single Hinge             | 72. Split/Box Circulate     |
| 20. Left Hand Star          | 47. Wheel & Deal 1-faced     | 73. Chase Right             |
| 21. Ladies Promenade Inside | 48. Recycle                  | 74. Ping Pong Circulate     |
| 22. Men Promenade Inside    | 49. Slide Thru               | 75. Coordinate              |
| 23. Star Thru               | 50. Extend                   | 76. Alamo Style Wave        |
| 24. Pass Thru               | 51. Double Pass Thru         | 77. Alamo Swing Thru        |
| 25. U Turn Back             | 52. Track II                 | 78. Turn thru               |
| 26. Square Thru             | 53. Grand Square             | 79. Trade The Wave          |
| 27. Partner Trade           |                              | 80. Half Tag                |

- 81. Circle to a Line
- 82. Explode The Wave
- 83. Gls/Bys/Ends/Cen Fold
- 84. Relay The Deucey
- 85. Peel The Top
- 86. Explode & (anything)
- 87. Centers Trade
- 88. Cloverleaf
- 89. All 8 Circulate
- 90. Pass The Ocean
- 91. All Around Left-Hand Lady
- 92. See Saw
- 93. Allemande Thar
- 94. Shoot the Star
- 95. Slip The Clutch
- 96. Crossfire
- 97. All 8 Spin The Top
- 98. Separate
- 99. Dixie Grand
- 100. Box the Gnat
- 101. Spin Chain The Gears
- 102. Ends Circulate
- 103. Centers In
- 104. Cast Off 3/4
- 105. Triple Scoot
- 106. Chain Down The Line
- 107. Eight Chain Thru (1-8)
- 108. Remake The Thar
- 109. 3/4 Tag the Line
- 110. Spin Chain & Exch Gears
- 111. Centers Run


- 112. Fan The Top
- 113. Half circulate
- 114. Veer Right
- 115. Split Outside Couple
- 116. Single File Promenade
- 117. California Twirl
- 118. Wrong way Grand
- 119. Spin Chain Thru
- 120. Grand Swing Thru
- 121. Triple Trade
- 122. Peel Off
- 123. Teacup Chain
- 124. Do Paso
- 125. Wrong Way thar
- 126. Cross Run
- 127. Cross Fold
- 128. Centers Circulate
- 129. Left square Thru
- 130. Promenade 3/4
- 131. Ends Run
- 132. Dive Thru
- 133. Partner Tag
- 134. Ends Trade
- 135. Cross Trail Thru
- 136. Backtrack
- 137. Couples Trade
- 138. Couples Hinge
- 139. 2 Ladies Chain 3/4
- 140. Star Promenade
- 141. Left Turn Thru

**GLOSSARY**

- 1. Bow Partner/Corner
- 2. Walk By One
- 3. Don't Stop
- 4. Pull By
- 5. Face Right/Left/In/Out
- 6. Rl thru "Full Turn"
- 7. On The Third Hand
- 8. Cast Off 3/4 (Waves/Col)
- 9. Men Roll Back (Prom)
- 10. Left Arm Turn
- 11. Right Arm Turn
- 12. Shoot the Star full Turn
- 13. Split Circulate 1 1/2
- 14. Wave Balance
- 15. Divide

(Revised 08/92)






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## People IN THE NEWS

### Tommy Cavanagh

It is with much regret that we write to advise you of the death of veteran caller Tommy Cavanagh.

For well over 40 years he was a central figure of the English square dance scene, right from the very earliest days when he was one of the founding fathers of the British Association of American Square Clubs. He also served as Assistant Editor of the "Lets Square Dance" magazine for many years.

He was well known outside of his native England due to his overseas tours and square dance recordings. His Sets in Order version of "Coconuts" was one of the best sellers in the 1960's and he later recorded on the Hi Hat and Top labels.

An ebullient personality and accomplished showman, he was very popular with dancers and callers alike, a real "cockney" character who will be missed by us all.

(Co-Ed: Tommy also recorded for Scope Records in the 60's, "Charmaine", "Bertie", and "Maw" were among some of his records.)

### Eighty Second Birthday For Uncle Kirby

Marseilles, IL. A birthday party for Uncle Kirby was held in the Cabin at Folk Valley on June 26th. He was 82. Twenty four couples were able to break away and attend the Adults-only event. Nofe & Loretta Tognazzi, Wisconsin, were the farthest to come and join the festive crowd arranged at card tables in the Big Room for a hilarious game of "Crazy Eights". Each player was given a set of directions and a score to keep. Partners and tables were changed every four hands so screeches, hollers, moans and groans and generous laughter filled the air the entire evening. A fabulous cake was unsheathed at the close of the evening and shared with a flood of birthday cards accompanied with "green lettuce enclosures" and good wishes. The

Game was imported by Ivan & Wilma Walter, (hosts for the party), from a winter spent in Mesa, Arizona.

Jamie Beth Moffat & Conrad Mark Pastwa, were joined in joyful celebration on their wedding day at the Edgebrook Community Church of Chicago. Their reception was held in The Starlight Inn of Schiller Park across from O'Hare International. We all sorely missed our beautiful friends Mary & Doug McCarty who were home in Peoria where Mary is recovering from recent surgery. Let us all join hands and hearts in Folk Valley's circle of love for one another.



Three Generations  
Of Square Dancers

The Kent Island Dancers were proud to have three generations of dancers dancing with us. Our club members Bill & Valrie Barlow and their children Mica & Tre, brought Valrie's parents, Scotty & Barb Turnbull to our July dance. Scotty and Barb were visiting from Wichita Falls, Texas where they are members of the Levies and Lace Club. Square dancing surly is a family activity.

Submitted by Hank & Vel Garlington, Chester, MD.

### Cabin Contra News!!!

It's Back To School and Oh, those good ol' golden rule days!!! Such is my case...and the year moves steadily forward.

Once again, soon, it will be time to dust off the rafters, push back the sofas and chairs, roll up the rugs, and spin the records for the eleventh season of contra dancing at the Cabin. All former members of last years Cabin Contra Club will be notified with information on host/hostess and start-up dates and time. This year I have selected

a variety of contra dances, including more quadrilles and waltzes to delight the dancers young and old(er).

I would also like to add that if any one is interested in learning more about contra dancing, please contact me at the address below. We always welcome new dancers to the Cabin.

So.....Form On – It's Contra Time.

Gene Schlomer, RR 1, Box 232, El Paso, IL.  
61738, (309)527-3612

### Big Island Caller College

Les Gotcher, one of the most highly awarded people in Square Dancing as well as being the originator of Sight Calling; and Buddy Weaver, Hawaii's own National Caller and recording artist have created the Big Island Caller College. The College will offer workshops on such topics as: "Sight Resolution of Squares", "How to Teach square Dancing", "Writing Choreography", and many more subjects.

Workshops are scheduled for Sundays, Nov. 29, 1992, Feb. 28, 1993, and March 21, 1993.

They will be held at Les and Sunshine Gotcher's studio, 1333 Wailuku Drive, Hilo. For more information please call (808) 966-6151 or 935-8382.



Jeanne Briscoe Retires

It is a terrible thing to say about such pretty a lady, but Jeanne Briscoe's retirement marks the end of a square dance era in central California. It makes it sound like we should have her bronzed.

Over 300 of Jeanne's friends gave her a surprise retirement party on July 31st at Chautauqua Hall in Pacific Grove. The look on her face when she walked in the door showed the success of the efforts to

keep her in the dark. The size of the celebration took her breath (and her voice) away.

Nova Daly, field rep for Congressman Leon Panetta, presented Jeanne with a letter of commendation. Then Bill Lang, President of her club, The Sage Stompers, presented her with a special plaque containing a rare copy of her first square dance recording in appreciation of the 28 years that she has been their caller. There was also a Money Tree and two large plastic table cloths that had been signed by many of her friends.

Mac McCullar, owner of Big Mac & Scope Records, congratulated Jeanne on her successful career, both as a caller and as a recording artist. Mac apologized for wearing a short sleeved shirt, but explained that, although he made it to the party, his wife and his luggage were still in Sacramento.

Walt Cooley, caller for the Cooley-Cues who hosted the event, opened the celebration with a GRAND MARCH of all of the local clubs past a special stage set up for the Guest of Honor. Well, it was supposed to be a GRAND MARCH, but it was difficult to march when most of the celebrants insisted on YELLOW ROCKING with Jeanne.

The rest of the evening was spent enjoying great dancing with an assortment of callers from all over central California, rounds cued by Claudine Auria, and a ROOM full of food donated by all the clubs in the area.

Bill & Astrid Lang, FIRST COUPLE of Jeanne's Sage Stompers club and Rick & Estelle Fellows of the Cooley-Cues spent many hours organizing the party and decorating the hall. Their hard work really paid off with a first class party.

The high point of the evening was the final tip, when Jeanne picked up the mike "one more time". She brought down the house with one of her famous yodeling calls. The dancers insisted that she do an encore before they agreed to go home.

Jeanne will be missed behind the mike, but everyone agreed that it will be fun to be able to square up with her and her husband, Jim on the dance floor. Enjoy your retirement Jeanne and may God bless you.

# THE END OF DBD/APD

by Jerry Reed

## (WHAT IS "STANDARD" ANYWAY??)

What is DBD? What is APD? These two questions have probably been asked more than any other concerning square dance choreography. Unfortunately, there is no definitive answer to either of these questions. We can explain what the terms stand for—i.e.—Dance By Definition (DBD), and All Position Dancing (APD). However, trying to determine which choreography is DBD/APD and which is not is impossible, because it is different in different situations. To one caller and set of dancers a certain sequence of calls may be considered DBD/APD, while to another caller and set of dancers this same sequence would be considered routine and not DBD/APD.

The ambiguity of what is and what is not DBD/APD choreography has led to much confusion and criticism of both concepts. This article will not deal with the history of the development of these concepts except to say that both are basically the same. They are based on the principle that if dancers learn the definition of a call, they should be expected to successfully complete the call, no matter how complex or difficult this makes the choreography.

The primary purpose of this article is to present a new concept for determining choreographic difficulty. This new concept is expected to replace both DBD and APD in discussions of choreographic applications and to have a significant impact on square dancing. This new concept is "Standard" choreography. The definition of "Standard" is: The formation(s) and arrangement(s) from which a move can be called with nearly 100% success at an open dance or festival. (NOTE—"Formation" is the shape of the square i.e. ocean waves, two-faced lines, columns, etc., while "Arrangement" is how the men and women are arranged around the square i.e. women on the right side of the men, 2 women together, 2 men together, half sashayed couples, etc.). The standard formation(s) and arrangement(s) for all moves on the Mainstream and Plus programs are con-

tained in two new books (MAINSTREAM STANDARD APPLICATIONS and PLUS STANDARD APPLICATIONS) available through Callerlab, 829—3rd Ave. S.E., Rochester, MN 55904

Prior to the development of this concept, attempts to define the degree of choreographic difficulty required the use of the ambiguous terms DBD or APD. The DBD concept was developed from the earlier concept of APD. A major problem with both concepts was the extreme ambiguity of which choreography was DBD/APD and which choreography was not. As a consequence of this ambiguity, a certain sequence of calls would be considered DBD/APD by one caller and set of dancers while another caller and set of dancers would consider the same sequence of calls to be "normal" choreography. It was generally agreed that DBD/APD choreography was more difficult and challenging; but no one could identify exactly what DBD/APD choreography was. This caused (and still does) a considerable amount of confusion, frustration, and disagreement among callers.

The new concept of "Standard" choreography provides, for the first time, an exact description of what is "normal" choreography. The basis for this concept can be found in the definition of "Standard" choreography. As stated above, when a move is called from the "Standard" formation(s) and arrangement(s) nearly 100% success can be expected. The "Standard" formations and arrangements were determined based on research from all around the square dance activity by the Caldera Choreographic Applications Committee. I urge all callers to review the information in these books and send comments for changes to the Caldera office.

Armed with the definition of "Standard" choreography and the information in the STANDARD APPLICATIONS books, callers can discuss choreographic difficulty with an exact definition of what is "Standard". New students can be taught the "Standard" formations and arrangements for the program being taught. This would help reduce the amount of time required to complete a class. Callers would be able to determine which choreography is non-

standard. When they use non-standard choreography at an open dance or festival, they will know they need to provide extra helping words and/or allow extra reaction time for the dancers to succeed. Sounds like a WIN-WIN situation to me.

For many years we have struggled with the dilemma of how to reduce the time it takes to bring new dancers into the activity. We have discussed deleting calls, we have talked about combining programs, and other methods to make the class period

shorter. One project took 2 years to complete by some very dedicated members of Caldera. All these attempts have ended with the same result; we are still trying to teach all moves on the entry program list because we are not willing to delete a significant number of calls from the program lists.

By applying the concept of "standard" choreography we could teach the standard formation(s) and arrangement(s) for calls on the entry program list. Callers would not



Jack  
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have to spend time teaching all variations of the moves, thus reducing the time required to complete lessons. Upon graduation, dancers would be able to dance at any dance advertised as "standard". Callers would know exactly which choreography to use to provide the dancers with an enjoyable dance. If dance promoters and club officers would insist that callers not wander from standard choreography without workshopping the non-standard positions, the concept would gain in popularity because we would all know what to expect before going to a dance. There are many reasons why we lose new dancers, one is because of poor judgement by callers who use choreography which is more complex than new dancers have been taught. This is not the only reason, but it is one which could be solved if callers, club officers, and dance promoters would insist on adherence to the concept of standard choreography at open dances and festivals. If we all know the new dancers will not be subjected to non-standard choreography,

perhaps we will not be so reluctant to encourage them to visit other clubs/dances.

This is a new concept requiring some time to study and think about. It can become a significant improvement to the way we discuss and use choreography. It is a concept which will not be implemented overnight. In fact I expect we will encounter some resistance. This is true of any new idea; there are those who will simply dismiss the idea with thoughts or words like "This is no good and I'm not going to try it!". I believe this concept can have a significant positive impact on square dancing, if we will all approach this new idea with an open mind and try to understand the full implications of the concept without dismissing it as "just another Caldera gimmick". Nothing in this concept nor in the presentation of the information here is intended to restrict any caller or dancer in the application of complex non-standard choreography. We simply want to establish a precise definition of what standard is and to recognize when choreography is non—



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- YR 302 - LET KEEPER GET AWAY
- SG 202 - IN TIMES LIKE THESE
- SG 302 - MADE IN AMERICA
- SG 303 - BABY'S GOT HER BLUE JEANS ON
- SG 403 - BOOGIE WOOGIE ROCK



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standard. If callers use non-standard choreography at an open dance or festival, they should be aware of it and be ready to provide additional helping words or time as needed to help the dancers succeed.

Thank you for taking the time to read this article, our purpose in presenting this information is to begin the process of improving square dancing by making it easier for new dancers to succeed and to enjoy our great activity. If you agree or disagree please let me know your thoughts. I feel we can improve our activity by taking positive steps, and I believe this is a very positive step.

For more information contact: Jerry Reed, Chairman Choreographic Applications Committee, 1441 Mamotak Ave. #2104, Jacksonville, FL. 32210, (904) 783-8911

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## ROUNDALAB'S AWARDS AND RECOGNITIONS

At the 16th annual Convention of **ROUNDALAB**, the International Association of Round Dance Teachers, certificates were presented to Phyl Armstrong & Kev Stewart (Australia), Joe & Terese DiNatale (GA), Glenn & Rosalee Kelley (KY) and Bill & Dorothy Stewart (AZ) who were present and had completed their 10th year of teaching Round Dancing in 1992.

Ribbon plaques for teaching 15 years were distributed to Aillene & Clark Elliott (CA), Elaine Elliott (NC), Bill & Carol Goss (CA), Loretta & Don Hanhurst (FL), Ed & Gloria Kilner (IN), Richard & Fran Lang (NY), Brigit & Richard Maguire (MA), and Marvin & Floriene Martin (OH).

Larger Ribbon plaques were given to Jim & Bonnie Bahr (CO), Ralph & Joan Collipi (NH), Jim & Barbara Connelly (VT), Elaine & Bill Funk (OR), Ron & Vivian Grendell (TN), Roland & Betty Hill (IN), Ted & Evelyn Petz (MI), Phil & Jane Robertson (IL), and Don & Hazel Snyder (AZ) who had reached their 20th year of teaching Round Dancing in 1992.

Attaining their 25th year of teaching and receiving their Maestro Trophy were Ray & Joy Bloom (OH), Evelyn & Elbert Bratcher (KY), Bob & Velma Burtner (FL), Charlie & Edith Capon (TN), Jerry & Barbara Pierce (AL), and Harold & Lorraine Roy (RI). Maestro trophies over 25 years were also presented to Bernard & Naomi Smith (MI){26 years}, Harold & Dot Wiles (FL){28 years}, Anne Willis (ON){28 years}, Bill & Edna Anderson (NC){30 years}, and Frank & Phyl Lenhart (OH){33years}.

Visitor Awards, given to a member residing outside the continental forty-eight United States the first time they attend a **ROUNDALAB** convention were

## What's Going On In Square Dancing

presented to Canadians Ruth & Desmond Cunningham and Anne Williams and also to Phyl Armstrong and Kev Stewart from Australia.

Norma Wylie Buehman announced the recipients of the Wayne Wylie Scholarship. Receiving tuition scholarships were Larry Warner (CA), Jim & Jeri Robb (IL), Ed & Mary Susans (TX), Nancy & Dewayne Baldwin (IN), and Pat Gray (FL).



## 42nd NATIONAL SQUARE DANCE CONVENTION JUNE 23,24,25,26, 1993

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**1904 WORLD'S FAIR FACTS**

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\* Largest of exposition structures was the Palace of Agriculture - a single building covering 23 acres.

\* Guarantee Electric was the electrical contractor for the World's Fair.

\* There was an Ostrich Farm on the Pike. Ladies were anxious to see the bird that produced the beautiful plumes.

\* The World's Fair was labeled an event in American History having an importance secondary only to the Declaration of Independence.

\* The Missouri Historical Society has now acquired and is renovating the Floral Clock. It will be used in 2004 for the 100th anniversary of the World's Fair.

## **USDA**

USDA Commemorative Postage Stamp report as of June 1, 1992

In August 1982, USDA submitted a proposal to the U.S. Postal service for issuance of a stamp commemorating the Square Dance as the National (American) Folk Dance. The Postal Service rejected our request citing the issuance of a block of four stamps in 1978 featuring different forms of dance including one stamp depicting folk dancing.

Since that time this effort has been on hold pending the outcome of the National (American) Folk Dance Campaign.

Recommended this project be kept on "hold" until Square Dancing is officially designated the National Folk Dance.

Joe & Joy Vaccari, Committee Chairman

---

**TAKE THE FIRST STEP**

---

**A** booklet designed for club leaders used during lessons to teach new dancers more about the square dance world.

As square dancers, we know that Square Dancing is more than just going to the club dance. The beginner dancer is not aware of this. To help the square dance students become aware of the new world they have entered, the UNITED SQUARE DANCERS OF AMERICA, INC. have developed a booklet "Take The First Step" to help open the door to their square Dance World.

The booklet is divided into 17 topics to be presented (five or ten minutes each) to the students during their class sessions. The material in each topic may be modified to fit your club or area.

USDA is underwriting a large percentage of the costs and are asking only \$3.00 for each booklet to help defray the cost of postage and handling. To obtain the "TAKE THE FIRST STEP" booklet, please send a \$3.00 check or money order, made out to U.S.D.A., to the USDA Education Committee. %Chairman-Joe & DeAnn Hutchinson, Rt.2, Box 469, Salina, OK.74365, (918) 479-6117

---

**YOUTH HAVE SWINGING GOOD TIME AT REGIONAL SQUARE DANCE**

---

**A**pproximately 50 youth, ages 18 and under, were dancing their hearts out (and shoes off) at the first Regional Youth Dance sponsored early this year by the California Square Dance Council and in conjunction with the United square Dancers of America's Youth Program.

The youth in Baldwin Park got a taste of almost all facets of square dancing, as callers and cuers donated their time to make this great opportunity possible.

During the afternoon, the Youth stopped dancing long enough to have a meeting where they were encouraged to submit ideas, questions, etc., about youth square dance activities. There were many participants who were not afraid to speak out, and suggestions were made which are already under consideration for implementation at future youth dances.

This was the first of many such dances, as California and other states work together under USDA'S "SAY YES TO SQUARE DANCING" movement. Youth are encouraged to say NO to gangs, alcohol, and drugs, and now they are being presented an opportunity to participate in a fun, wholesome, family activity that helps use up some of that amazing and seemingly endless supply of energy the youth have.

Any and all youth (and possible adult sponsors/helpers) who wish to obtain more information about "SAY YES TO SQUARE DANCING" may contact the USDA YOUTH ADVISORY COMMITTEE, % Debra Mills, 5102 New Mexico Lane, Cypress, CA.90630, (714) 828-6119

### USDA ELECTS OFFICERS

President Earle & Joy Hoyt were among the prestigious list of officers elected for the 1992-1993 term to the UNITED SQUARE DANCERS OF AMERICA. For more information about the Organization please contact: DIRECTOR OF INFORMATION: Jim & Peggy Se Graves, 8913 Seaton Dr., Huntsville, AL. 35802 (205) 881-6044



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 Dance Ranch 710 I WAS COUNTRY  
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Allen Tipton

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# UNDERLINING

THE CALLER NOTE SERVICES

With a new front cover on **THE CANADIAN CONNECTION** (designed by Kevin VanVliet), Joe Uebelacker talks about the new dancers plight with the "Courtesy Turn". His answer to the application and execution of this much used basic is connected to the use of Square Thru and his ideas of preventing it's happening with in the Square Thru choreogra

Two new calls, **GO WALK ABOUT "ANYTHING"**, and **HINGE HO**—both by Don Kinear are explained and Joe gives some good figures for the caller to work with.

Warren Berquam of **MINNESOTA CALLERS NOTES**, gives an account of his busy summer with many exhibitions, TV appearances and party dances. His discussion of party programing is enlightening.

Warren presents material from **BASIC, MAINSTREAM, PLUS**, as well as **ADVANCED I & II**. The notes are chuck full of **VERY** useable material for any caller.

A very interesting discussion about **COMMITMENT** involving "existing" and "new" dancers is "must" reading. It tells it like it is!

From **CALLERLINK A.C.F.** (Australia Caller's Federation) is brimming over with

material from our **MAINSTREAM PROGRAM** covering Fractional **DO SA DO's**; e.i. once & 1/4, once & 1/2, once & 3/4. Lots of good material for callers to use.

Something new, **DIXIEFIRE** by Allen Kerr, involves a 6-beat maneuver, simple enough for any Plus dancer.

In this August edition you will find a rather enlightening discussion about the importance of Singing Calls in our programming.

Some amazing **64 Beat "SCOOT BACK"** material from Brian Hotchkies is profound, to say the least. Try it, you may like it!

**CALLERS NOTES**, (Toronto & Dist. Sq.& Rd. Assoc. Inc.) editor Norm Wilcox discusses, among other things, the article by John Sybalsky, "**How Hard Will It Be?**" This bit of informative and elusive "degree of difficulty" is provided for callers looking for a means of utilizing better and more "gently" created choreography for the dancers sake as well as the callers. "Your brain runs with three basic limits; 1. **HOW MUCH CAN IT KEEP TRACK OF AT ONCE.** 2. **HOW FAST YOU CAN GET THINGS FROM MEMORY.** 3. **HOW FAST IT CAN DEAL WITH WHAT'S**

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COMING IN YOUR EARS AS IT TELLS THE BODY WHAT TO DO."

From the Plus Program Norm covers BOX THE TOP (Q.S.) as well as the Advanced Q.S. FOLLOW TO A DIAMOND. A lot of good choreographic material in September's issue.

"Retention Is Primary" by Stan Burdick, (MIKESIDE MANAGEMENT) talks about keeping people in the square dance scene. He quotes Cal Golden with 16 points which are important for any caller to read.

Number 16 "The successful caller who retains dancers is the one who can bring together the dancers, the music, the choreography and himself in an atmosphere of friendship and fellowship set to music".

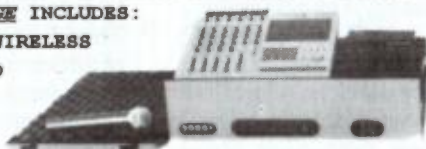
The note service also brings an article to us by Bob Osgood, Beverly Hills, Ca. entitled "ME, THE M.C.? (Now What Do I Do?)" It contains lots of good tips for the caller finding himself in this capacity.

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# STRAIGHT TALK

## FOR FEWER DROP“OUTS”

By Bill & Clara Walsh

We have watched square dance classes graduate for nineteen years. In that time we have recruited many students, not an easy task when we answer that classes last for thirty weeks. That is a long term commitment in a society where it seems that many marriages do not last twenty weeks. At graduation time each year, we realize that our “thirty weeks” is a lie. Since there are no Mainstream clubs near by, we, and many others, try to teach both the Mainstream and Plus programs in that time. Most would agree it is not possible.

We know that Callerlab recommends dancing mainstream for a year while learning plus calls. Assuming that there is a mainstream club nearby, which is often not

the case, this means two years training to become a club level dancer. In questioning the local community college, we find that one can be trained to become a dental or x-ray technician in two years. Thus, we are asking people to train as long to participate in a pastime as they would for a career. It is surprising that we get and retain any newcomers.

More Mainstream clubs would help, but history shows that is not likely to happen. There may be another answer. If we remember correctly there are sixty“seven calls on the Mainstream list. Add twenty“seven Plus calls and the total is ninety“four calls. That is a lot to learn, especially when we acknowledge that many calls are seldom used. If five calls were eliminated from each of the Mainstream and Plus programs, it would reduce the number to be learned by 11%. Assuming that class time remains the same, thirty weeks, the amount of time for repetition would increase by a greater percentage, and repetition is an essential part of the learning process. Remember how you

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#### **DANCERS'/CALLERS' NOTE SERVICE**

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learned the multiplication tables. Fewer calls would help keep more graduates as dancers. They should be better able to dance at our clubs, since they had less to learn and more time to practice what they learned. It would also help those who, for any reason were unable to dance for a few months. Such people, now, have difficulty getting back into dancing.

There are negatives involved:

1. We would offend the authors of the omitted calls, Sorry about that, but there must be many other good calls that are not on a list. The fact that it is a good call is not sufficient reasons to make recruits learn it.

2. Some Plus dancers might get bored with fewer calls. We doubt it, since some of the calls are seldom used. However, if boredom does occur, it would be a boon to the advanced movement. They would win in two ways. There would be more dancers, and more bored dancers.

3. Each caller would need to change his vocabulary of calls. We dancers appreciate this, but it seems the callers are more than capable. Most of them can call an advanced dance one night and a student level dance the next. That is something we have always

admired. Suppose you were told to cut your vocabulary in half. Could you carry on a conversation while remembering which words you were allowed and which you were not allowed to use?

4. Perhaps the biggest problem would be the psychological effect on some plus dancers, who, not realizing how seldom the omitted calls were used, could feel cheated. They might join advanced groups, but we doubt that they would stop dancing. Remember our prime objective is to increase the number of dancers.

It seems to this writer that the benefits to the entire dance movement would far out"weigh the negative aspects. If you agree, write to George White, Executive secretary of Callerlab at 829 Third Avenue S.E., Rochester Minn. 55904, and tell him so.

Callerlab has done much for the dance movement. They handled the BMI/ASCAP licensing problem. Without their list and the standardization they brought about, the activity as we know it would not exist. Their contributions are too numerous to list here. Can they help us once more by making square dancing easier to learn?



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**N**



## TENDING TO THE MACHINERY

**I**nside the workings of a successful square dance club is a smooth-moving "machine". People who don't belong to any particular group on a regular basis, but just attend dances for fun either don't know this, or they are painfully aware of it.

So, we can't put down the wonderful people who join us in dancing for an evening, paying their donation, and adding to the general merriment. We need them. We would rather have happy dancers filling our halls than have them stay home or take up some other recreation. And we aren't complaining, because some of us are "machinery" people and some aren't. Whatever your style, you fit into square dancing somewhere.

This month I'd like to pay a special tribute to all our cogs, wheels, oilers and movers by setting down a list of what needs to be done so that a caller can put the needle on the record, rev up the music, and sing out "Square 'em up!" The list is impressive.

First, and becoming a bigger problem every day, you must have a hall to dance in. Someone arranges for the hall, but the details must also be worked out: who opens up and closes; how much equipment must be set up for the caller; the coffee pot; chairs for the dancers; and notifying the club of any temporary change of location.

Someone makes sure there is a caller, hopefully a dependable and skilled one. When a guest caller is needed, someone must contact him/her, confirm a date, and provide special equipment or transportation if necessary.

Finances require attention. Of course, a treasurer is elected to carry on weekly or monthly business, and we are most grateful. But also, decisions need to be made con-

stantly: who collects monies; what to charge guests; buying the right publicity; paying for special parties or outings; fund raisers when the treasury is low.

Recruiting and maintaining new dancers is a job in itself. All help, but some person (or persons) must do the nitty gritty. A telephone-address list of the new people should be made. Angels are needed. Badges, refreshments and information about visiting other clubs must be supplied.

A newsletter is a big asset to a club. Keeping members informed about club business, and decisions makes for fewer misunderstandings. We want news of what our club members are doing away from the dance floor. It promotes that family atmosphere. Someone has to gather information, get it in publishing form, print it, and distribute it.

Putting on a hoedown or a square dance party is occasion to decorate, make your hall look festive. Again, people do this. It doesn't get done by itself. Also, parties or hoedowns need to be organized to provide greeters at the door, refreshments on the table, and a cleanup crew.

Activities for club members such as picnics, mystery trips, graduation dances, etc. take special planning. Not only do the committee people make arrangements and collect any money necessary, but they get the information out to the club.

We do not exist as isolated little islands. Contact with other dancers and with the community is essential. It requires people to attend dancer association meetings. It requires people to find out how we can participate in celebrations in our community.

We salute all the square dancers who put in time and effort for the good of the order! They deserve a place in the big square dance hall in the sky.

You know that all square dancers go to heaven. One particularly gung ho group arrived in heaven and asked St. Peter if they could have a hoedown. He approved this fine idea, so they set the machinery in motion. One found a heavenly hall, one sent out the invitations, one prepared nectar and ambrosia, and one agreed to greet the guests and clean up the hall. Came the big night, with all the guests in readiness, and

the angel square dancer who volunteered to provide a caller walked slowly into the hall, head down. His voice low and sad, he

said, "Would you believe in all of heaven I could not find one caller?"



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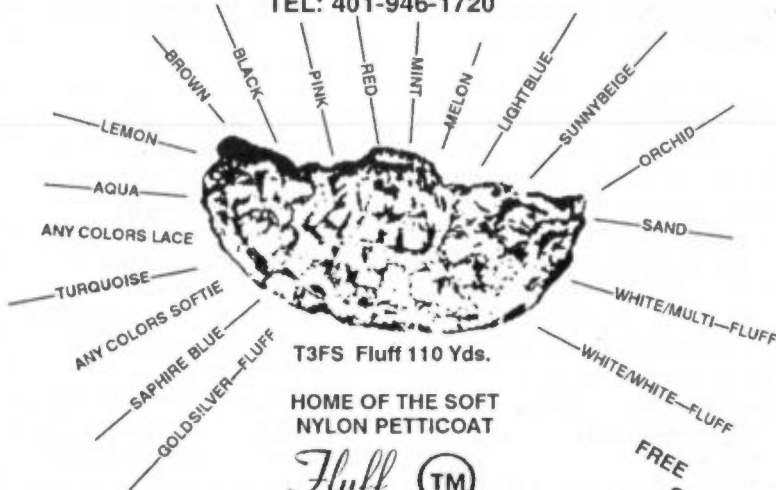
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# DANDY IDEA

## CHRISTMAS IN JULY

by Ward & Shirley Keas  
President of Top Notchers



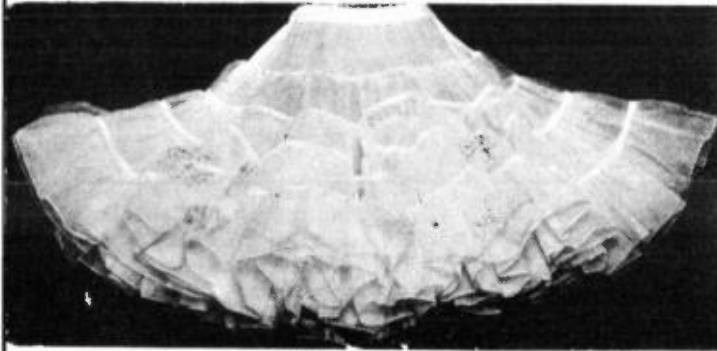
**O**ur club, The Top Notchers of Hermosa Beach, CA., is 28 years old. Our July dance was for along time needing something, we didn't know what. So, about 5 or 6 years ago at our board meeting one of our Board members suggested since the stores put their Christmas trees and displays up in July, why didn't we hold a Christmas In July Dance?. The first year we nearly doubled the attendance of the previous year. In fact we had to hold our dance in a church hall instead of our regular hall because our own hall was being painted. We ended up moving furniture out of the sitting room and putting a speaker out on the lawn because the hall was so crowded.

We have held the same Christmas In July Dance every year since. We always use one of our thinnest men for the Santa Claus (since Santa's been unemployed since Christmas). We hand out candy canes and have Christmas goodies. It is more fun than our regular Christmas dance in December. We also wear our red and white dresses. And we encourage visiting clubs to do the same. The caller and cuer hall out their Christmas records. We decorate the hall and put up a pitiful tree. Of course this is all in fun. But it saved our July dance. As we dance the 2nd Saturday one can hardly hold a 4th of July dance, we tried!

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Gladys Gunter (NC)  
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Chuck Myers (AL)  
Rick Burnette (AL)  
[RDS] Chuck & Nancy  
Sample (FL)  
**September 18-20**

Mel Estes (AL)  
No Rounds  
**September 25-27**

Cecil Sayre & Ed Graham (WV)  
Jim Durham (VA)  
[RDS] Charlie &  
Carolyn Hearn (WV)  
**October 2-4**

LIGHTNING RECORDS  
Jimmy Roberson (NC)  
Barry Echols & Bob Price (NC)  
[RDS] Wentz & Norma  
Dickenson (TN)  
**October 9-11**

Harold Kelley (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie  
Roden (GA)  
**October 16-18**

• ESP RECORDS •  
Elmer Sheffield Jr (FL)  
Bob Newman (TX)  
Craig Rowe (MD)  
Steve Kopman (TN)  
[RDS] Steve & Jackie Whitthoit (TN)  
**October 23-25**

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
[RDS] John & Martha  
Pritchard (GA)  
**Oct.. 30-Nov. 1**

Pat Castro (NC)  
[RDS] Joe Castro (TX)  
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Jim Park (MI)  
Cindy Whitaker (IL)  
Gary Shoemake (TN)  
[RDS] Chuck & Sandi Weiss (MI)  
**August 9-14**

Ramon Marsh (OH)  
Gary Brown (FL)  
Gary Shoemake (TN)  
[RDS] Bill Hart & Helen Lilak (OH)  
**August 16-21**

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

Larry Prior (FL)  
Gary Shoemake (TN)  
[RDS] Larry & Bernice  
Prior (FL)  
**September 13-18**

Chuck Peel (IN)  
Virgil Troxel (IN)  
John Paul Bresnan (AL)  
Gary Shoemake (TN)  
[RDS] R & W Collier (IN)  
**September 20-25**

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

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

Dick Duckham (MI)  
Woody Ussery (AR)  
Gary Shoemake (TN)  
[RDS] Neal & Arthurlyn Bown  
**October 11-16**

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

Tim Mariner (VA)  
Craig Rowe (MD)  
Gary Shoemake (TN)  
[RDS] Barbara Steward (NC)  
**October 25-29**

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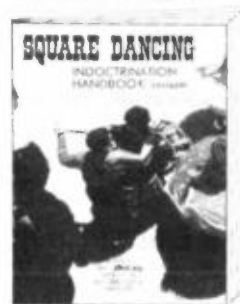
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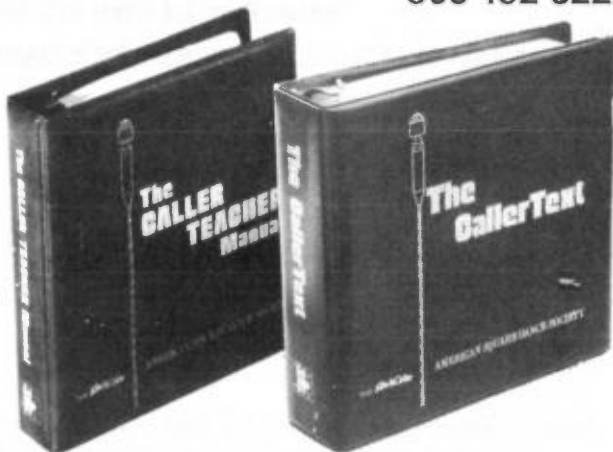


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# DATELINE

The numbers before the states are the month and day of the activity!  
If you would like to list a festival, convention or others special dance in the next issue please contact ASD office.

1002 CANADA-Advanced II Dance, Oct. 2-3-4 - Bay St. Drop-In-Center, Gault Ste Marie, Ontario, T. Crawford, contact; Amy Gasparetto, 476 Leighs Bay Rd. Gault Ste. Marie, Ont. P6A6K4 (705) 253-4549

1009 OKLAHOMA-3rd Annual Oct. Hoedown, Oct. 9-10, Muskogee, OK. S. Greer, S Lowe, G Adams, contact; M. Greer, 806 NE 10th, Wagoner, OK 74467 (918)485-8772

1009-NEW YORK- 6th Annual Empire St. Sq & Rd Festival, Westchester County Center, White Plains, New York. Oct. 9-10, 1992. B. Stern, W. Driver, R. Libby, T. Oxendine, A. Uebelacker, Clog:C. Burns, S. Smith, R/D C&T Worlock, R & J Collipi; contact; A. smith, 18 Vaughn Ave., New Rochelle, NY 10801

1010 PENNSYLVANIA-24th Annual Fall Fest, Oct. 10, Keystone Oaks High School, Pittsburg, PA. E. Sheffield, C. Rowe, H. Bildhauer & Linda Coene, R/D T & J Kannapel; contact, B. Hartman, 1662 Mc Farland Rd., Pittsburg, PA. 15216, (412) 344-0422

1010 CANADA-Ptarsands Ptrot, Oct. 10-12, M. Few, contact B&C Goulet, 169 Beale Cres., Fort McMurray, Alberta, T9H 2T3, -790-9270

1010-PENNSYLVANIA- Autumn Leaf Dance-October 10- Keystone Elmentry School, Knox, PA. T. Miller, T. Mohney. no contact.

1016 INDIANA-3rd Indiana SQ DA Conv. Marion County Fairgrounds, 7300 E. Troy Ave., Indianapolis, IN. Oct. 16,17,18, callers/various, contact, D&N Gipson, 3330 Oswego Ave., Fort Wayne, IN. 46805, (219)482-2565-or FAX (219)482-4218

1016 FLORIDA-Fall Weekend of Rounds, Oct. 16-18, B & M Moore, cocontact P.Hagen, 15666 49th St.,N., #1124, Clearwater, FL. 34622 (813) 530-4325

1016 VIRGINIA-Happy Tracks SQ. DA. Club, Oct. 16, Rotary Building, Fair Grounds, Stuart, VA., V. Parrish

1016-INDIANA-POTAWATOMI DANCE WEEKENDS- Pokagon State Park, Ind. Sept. 18-20; Oct. 16-18; Nov. 6-8 D. Stevenson, L. Watson; L. Cole, L. Perkins; L Greenwood, A. Bently; April 10-18, 1993, R. Allison, D. Walker, B. Peterson. contact: Bill Peterson, 30230 Oakview, Livonia, Michigan 48154; (313) 425-8447

1017 NORTH CAROLINA-5th Annual Autumn Leaves Dance, October 17, Gentry Middle School, HWY 89 West, Mount Airy, NC, E.Scott, F.Martin, contact Velma's, 7535 Friendship Lane, Hollins, VA.,24019, (703) 366-4182 - (703) 362-4986

1018 ILLINOIS -Oktoberfest, (Metropolitan Chi. Assoc. Sq/Da Oct 18, Trinity Lutheran Church, 405 S. Rush Street, Roselle, ILL. J.Kraiser, H.Oesterle, B.Hester, R/D G&J Krammer, T&R Clarke-Contact (708) 529-7258

1018-NEW YORK-Pumpkin Caper- Oct. 18-Eason Hall, 23 Elm St., Westfield, NY- J.Yoest, J&B Tarr-

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1022 TENNESSEE-Fall Fest SQ & RD, October 22, Bristol, TN. P. Marcum, RD. S&J Wilhoit, contact Five Star Association: (615)-878-3489

1023-NEW YORK-Fall Fan-Fare-Oct. 23-25-Watson Homestead, Cooper Plains, N.Y.-Terwilligers & Griffiths-Adv. workshops scheduled- contact-D. Griffiths, 4218 Shorewood Dr., Hammondsport, N.Y. 14840

1023 MICHIGAN-Square Dance Weekend, Terrace Inn, Bay View, Michigan, Oct. 23-25, B.Davis&Clyde. 1024-MANITOBA-Come Together Jamboree-Oct. 24-Treherne, Manitoba-C&C McCullough-P&R Laval-contact-C. Stouffer, 34 Wascanna Dr., Brandon, MB. R7B 3B4

1029-GEORGIA- Kountry Kickers- PLUS - October 29, NFC Gym Highway 121 South, Blackshear, Georgia, T. Oxendine, R/D G & J Tyre, contact B & M Robson, Rout 3, Box 137, Blackshear, GA 31516 (912) 449-5630 1101-OHIO-Ohio Annual contra Fall Ball, Nov. 1, 1992- Dale Park Center, Cincinnati, Ohio. J.Helt - B Howell, contact K. Helt, 510 Stanley Ave. Cincinnati, OH.45226 - (513) 321-6776

1106-ALABAMA-Rocket City Round-Up, Nov. 6&7, Von Braun Civic Center, Huntsville, M. Letson, J. Story, R/D B&L Van Atta, Clog-K&A Miller, contact, Merry Mixer Square Dance Club, P.O. Box 3058, Huntsville, AL. 35810

1106-SOUTH DAKOTA-Sioux Empire Hoedown XII-Ramkota Inn-Sioux Falls. Nov. 6-7, T.Roper, J.Murray, J.Junck, D.Anderson-R/D B&G Raasch, R&D Slocum-contact-K&G Hohn, 2408 Judy Ave. Sioux Falls, SD.57103-(605)-371-2408

1113-NEW JERSEY-Harvest Moon Classic-Nov. 13,14,15, Hyatt Cherry Hill, Philadelphia area, Cherry Hill, N.J.-Callers:various-contact-L.Kpoman, 2965 Campbell Ave., Wantagh, NY. 11793

1120 TENNESSEE 19th Annual Turkey Strut-Nov. 20-21-Gatlinburg Auditorium, McMillan/Rippeto/Biggerstaff/Grose/Anderson, contact, Jerry Biggerstaff (704)652-6054

1121-HAWAII -Dinner Dance, Saturday, Hilo Y.M.C.A., Hilo. Contact 808-966-6151

1127-MANITOBA -Autumnfest'92-St. Andrew's Anglican Church, 2700 Portage Ave. Winnipeg-T.Oxendine, M.Blyth-contact-M.Blyth, 23 Boulder Bay, Winnipeg, MB. R2J 2C2-(204)253-0899

1129-HAWAII-Big Island Caller College Workshop, Hilo, L. Gotcher & B. Weaver. Contact 808-935-8382

1129-NEVADA-3RD Annual Sands Internat. Dance Fest.- Sands Expo & Convention Center, Nov. 29 thru Dec.5-callers: various. contact-Sands International Dance Fest., 300 First Ave. Needham, MA. 02194-2722 USA (617) 449-8938. (in Calif. call (818)-907-7788.

1204-NEVADA-Singles Wheel & Deal Weekend-Dec.4&5-Sands Expo & Convention Center, Las Vegas-L.Letson, M.Letson, T.Miller, V.Weese, R/D J&B Bahr, R&J Lawson. contact-(818)907-7788

1219-HAWAII-Dinner Dance, Hilo Y.M.C.A., Hilo. Contact 808-966-6151

1231-DELAWARE-Delamarna New Year's Eve Gala, December 31, 92-Lake Forest HS, Felton, DE, Plus/Adv. S. Lowe, R/D A. Benner, contact-(302)-335-5296

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## Calling Tips

by Al Green  
Sheffield, England

### Part Five

**B**efore I jump in with the planned program here are two more items continuing the theme of the last paper. These are particularly devilish and were "researched" from Bengt "Bula" Ericsson of Katherineholm, Sweden.

1. Heads square thru 4, dosado,
  2. Swing thru, men run, tag the line, clover-leaf,
  3. Girls zoom & 1/2 sashay, men turn thru, corner swing.
- Of course the usual variation is available:
2. Girls trade, girls run, tag the line, clover-leaf,
  3. Men zoom & 1/2 sashay, girls turn thru, corner swing

Now to the business at hand; as promised this time I shall be considering singing call routines that do not use a corner swing to change partners, In addition to the 4 that appear in part 1 here are some more of my favorites:

#### Using Basic

1. Heads 1/2 promenade, square thru 4
2. Dosado, swing thru, men run, couples circulate
3. Couples trade, partner trade, men trade. Variation:
3. Partner trade, men trade, couples trade

To simplify this, especially if you have newer dancers needing more thinking time you can use:

3. Girls trade, partner trade or chain down the line, prom.

Mainstream variation, (3) 1/2 tag, scoot back, single hinge, men run.

#### Some more Basics

Heads square thru 4, star right, heads star

## PEPPING UP SINGING CALL CHOREOGRAPHY OR MIX AND MATCH SINGING CALLS MODULES

left, right & left thru, swing thru twice, men run, promenade

Heads square thru 4, swing thru, men run, couples circulate, chain down the line, pass the ocean, ;8 circulate, men run, prom.

#### Using tag the line:

Heads 1/2 promenade, square thru 4, dosado, swing thru, men run, tag the line, left, couples circulate, men trade, prom. Heads 1/2 promenade, lead right, circle to a line, forward and back, pass the ocean, men circulate, girls trade, swing thru, men run, tag the line, left, promenade.

#### Using peel off:

Heads square thru 4, swing thru, men run, chain down the line, right and left thru, dixie style to a wave, left swing thru, men fold, peel off

Heads square thru 4, dosado, swing thru, spin the top, right and left thru, dixie style to a wave, left swing thru, men fold, peel off.

#### Using peel off in columns:

Heads square thru 4, right and left thru, spin chain thru, girls circulate once, single hinge, men run, touch 1/4, peel off.

Heads square thru 4, dosado, swing thru, men run, 1/2 tag, scoot back, men run, touch 1/4, peel off.

#### Using Plus

Heads square thru 4, right and left thru, dosado, swing thru, men run, 1/2 tag, scoot back, girls roll, men run 1 1/2.

See you next time.



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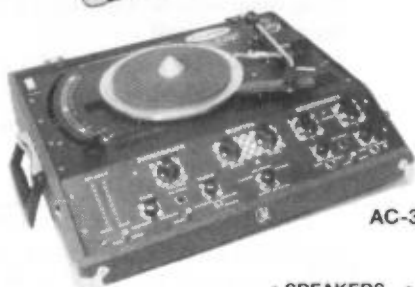
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by Bob Howell

## EASY LEVEL

Adolph Weinstock of Rolling Prairie, IN. has written a solo dance that I have enjoyed teaching. He calls it the - - -

### THE BLACK BOTTOM STROLL

**FORMATION:** Solo or with a partner

**MUSIC:** Adolph uses any 2/4 or 4/4 peppy music. He particularly likes the [Black Bottom], Syncopated Clock, Silver Dollar on HiHat 833 or Lets Do It Again on Grenn 14261, except that after 8 sequences on the Grenn record, it has a segue of 16 counts. He states that, [One can stop the dance there, do the routine involving counts 1-16 only or some other 16 count routine such as a vine to the left and right two times.

**ROUTINE:**

Counts

- 1-8 Point left foot forward and hold for one count, point same foot to the left side and hold for one count. Step with the left foot behind and to the right of the right foot, step to the right with the right foot, step with the left foot in place and then touch the right foot beside the left.
- 9-16 Beginning with the right foot, repeat the action of counts 1-8
- 17-24 Hitch six. (Step forward with the left, close right to left, then step backward on the left. Then step backward on the right, close left to right, then step forward on the right.)
- 25-32 slowly stroll 4 steps forwards (L-R-L-R), turning 1/4 right face on the last step.

From Kittering, OH., Mona Cannell sends along a simple waltz that appeals to those who have no ability at waltzing. She calls it her - -

### WALTZ FOR UNWALTZERS

**FORMATION:** Circle of couples facing LOD, inside hands joined. Opposite footwork throughout. Begin on outside foot.

**MUSIC:** Dreams Come True or any standard slow waltz.

**ROUTINE:**

- Meas:1-2 \*Waltz away, 2,3, & together, 2,3.
- 3-4 Balance in LOD, then in RLOD
- 5-8 repeat meas. 1-4
- 9-10 waltz forward, 2,3, \*\*lace across,2,3
- 11-12 waltz forward again, 2, 3, lace back, 2, 3
- 13-14 Circle away, 2, 3, 4, 5, 6
- 15-16 Banjo wheel, 2. 3. 4, 5, 6 to begin again
- \*for non-dancer prompt, walk away & together, etc.
- \*\* for non-dancer prompt, change sides,2,3,etc.

Jack Murtha of Yuba City, Ca. has produced another fine record for those using the Community Dance Program. He has Marshall Flippo of Abilene, TX calling the flip side of - - -

### OO WEE BABY

Formation: Square  
 Music: O Wee Baby Diamond Records-SD-4002  
 Routine: Opener, Break, Closer  
 Four ladies promenade go walking round that land  
 Get back swing awhile you swing there with that man  
 And now join hands and circle go movin right along  
 Leaf allemande and now you weave that ring  
 I want to dance with you all night long  
 Swing that baby, promenade her on home  
 OO Wee Baby, OO OO We  
 Baby come along and dance with me  
 Figure: Now one & three (two & four) pass thru then separate you go  
 Go all the way back home swing the one you know  
 Two & four (one & three) make a right hand star  
 Go once around that land  
 Find the corner allemande left & come home again  
 Dosado the partner, with the corner you swing

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<b>Al Stevens</b>	Lammstr. 6, 7552 Durmersheim, Germany, 07245-7799

Swing that baby promenade that ol'ring  
 OO We Baby, OO OO Wee  
 Baby come along & dance with me  
 Tag: Baby come along and dance with me

Our contra this month comes from that great state of Colorado. Cal Campbell of Castle Rock wrote a very basic routine which he calls - - -

**BEGINNER'S LUCK**

Formation: Contra lines, 1,3,5,etc. active and crossed over.

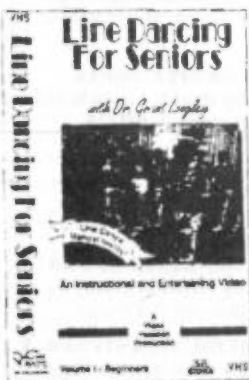
Record: Try "January 7th Jig" LS-318

Tips: This routine crosses the head and foot dancers automatically. If a dancer does not have someone to promenade they just stand still and wait.

- INTRO: - - - - Just the actives forward & back  
 1-8 - - - -, pass thru and U turn back  
 9-16 - - - -, inactive couples forward & back  
 17-24 - - - -, pass thru and U turn back  
 25-32 - - - -, with the lady on the right promenade half  
 33-40 - - - -, same four star left  
 41-48 - - - -, -- back by the right  
 49-56 - - - -, corner lady dosado & face across the set  
 57-64 - - - -, just the actives forward & back

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# Flip Side Rounds

by Frank & Phyl Lehnert

## **TIL TOMORROW-ROPER 136**

Choreography by Tom & Jan Kannapel  
Pretty music & a nice three part phase 5 + 2 waltz

## **NORMA JEAN RILEY-ARISTA 1207-7**

Choreography by Gene & Linda Krueger  
Good Diamond Rio vocal with a P-2 + 1 two step that fits well

## **BOOT SCOOTIN BOOGIE**

**ARISTA 07822-12337-7**  
Choreography: Good Brooks & Dunn vocal with two routines-Steve & Jackie Wilhoit - P-4 + 1(Sailor shuffles) Jive: Lloyd & Joyce Goode-2 + 2 (strolling vine & Susie-Q) two step & jive.

## **TWO DOORS DOWN-RCA 11505**

Choreography by Kay & Joy Read  
Good Dolly Parton vocal-little different P-4 + 1 + 1 cha cha

## **I FEEL LUCKY-COL-38-74345**

Choreography by Steve & Jackie Wilhoit  
Good music & a good P-4 + 2 (sailor shuffle & she goes he goes) jive.

## **MARIA-COL-13-33042**

Hope & John Anderberg  
Pretty music & an interesting challenging P-6 rumba/rhythm routine

## **ACHY BREAKY HEART-MERCURY 866522-7**

Choreography: Gene & Linda Krueger-P-2 two step, Mike Seurer-P-2 + 1 two step, Ronnie & Bonnie Bond-P-3 + 2 two step, Doug & Vi Hooper-P-3 + 2 two step, Doug & Vi Hooper-P-5 jive, Melanie Greenwood-line dance  
An extremely popular Billy Ray Cyrus vocal-several routines out & sure to be more

## **MAC THE KNIFE-ROPER JH 425**

Choreography by Lucy Ray & Ernie Smith  
Good music & a nice little different P-4 foxtrot/jive

## **MISTY-HOCTOR H-660**

Choreography by Judy & Ed Jaworski  
Great music (Flippo Penny thoughts) Good P-4 foxtrot & jive

## **SEEMS LIKE OLD TIMES**

**GRENN-14220 & 14306**  
Choreography by Bob Barnes  
Good music & a nice comfortable P-4 foxtrot

## **I'LL BE WITH YOU-GRENN 17167**

Choreography by Jim & Carol Tucker  
Pretty music & a good P-3 + 2 (diamond trn & feather fin) waltz-cued by Jim

## **JUST BECAUSE-BELCO 406**

Choreography by Ken Croft/Elena De Zordo  
Good peppy music & a good fun polka type two step P-2 + 1 (rock the boat) cued by Jack von der Heide

## **EIGHTEEN YELLOW ROSES-BELCO 406 (B-270)**

Choreography by Bill & Virginia Tracy  
Easy going P-2 two step cued by Bill

## **MARNIE-ROPER JH-407**

Choreography by Brent & Mickey Moore  
Pretty music with a nice P-6 foxtrot

## **ARE YOU STILL MINE-COL-4214**

Choreography by Bill & Carol Goss  
Pretty vocal & a beautiful challenging [slow two step] P-6

## **HONKY TONK JIVE-COL-3610**

Choreography by Bob & Joanne Coffeen  
Good Bill Dagget music & a good jive P-5 + 1 unrated (wringer)

## **BLUE BAYOU 92-ASYLUM 45431**

Choreography by J.Dollar & MGilbreath  
Good Linda Ronstadt vocal-with a P-5 rumba routine

## **THE WALTZ YOU SAVED FOR ME-ROPER-231**

Choreography by Al & Jane Krol  
Pretty music & a nice P-6 waltz

## **PICARDY FOXTROT-SPEC PRESS**

Choreography by Ken & Irene Slater  
Good music & a good P-6 foxtrot

## **DOWN MEXICO WAY-SPEC PRESS**

Choreography by Ken & Irene Slater  
Good P-5 + 2 (adv hip twist-rope spin) cha cha with good music

## **IF I COULD BOTTLE THIS UP**

### **BLUE RIBBON 1007**

Choreography by Bob & Frances Ford  
Good music with a good P-2 + 2(fishtail & nyer) two step cued by Bob

## **IF I COULD WRITE A BOOK-SPEC PRESS**

Choreography by Jim & Bobbie Childers  
Pretty vocal with a challenging foxtrot & mixed timing P-6

## **I'D RATHER CHIA-SPEC PRESS**

Choreography by Paul & Linda Robinson  
A little different music & P-5 cha

## **PLEASE MR BROWN-SPEC PRESS**

Choreography by John Berry-Wayne & Donna Slotsve  
Good music with a P-5 tango

## **STRANGE MUSIC-REXEL RECORDS**

Choreography by Carlos & Nancy Esqueda  
Good music with a nice P-6 foxtrot

## **SPANISH HARLEM-ATLANTIC-13068**

Choreography by Gene & Gina McMurtry  
Good music (Ben King) with a little different P-5 rumba

## **DANCE WITH WHO BRUNG YOU-ARTISTA 2178**

Choreography by Ann (Ward) Tikkanen  
Music with a good beat-3 part P-2 two step

## **THE RIGHT ONE LEFT-MCA S7-54250**

Choreography by Hoss & Kit Waldorf  
Good music (Rolly Springer) with a 3 part P-2 two step





# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 Years Ago Sept. 1967

Editor Arvid Olson predicts: Calling and teaching will reach a professional status. Callers spend more time and money improving their abilities. They attend caller colleges, subscribe to as much material as they can find and invest in better sound equipment.

The level of dancing will continue to become higher. As the abilities of callers grow, the level of dancing will improve, become smoother, and offer more of a challenge to all dancers.

National media will give more coverage to square dance events and happenings as reporters and editors become more aware of the square dance movement. This, in turn, will stimulate more publicity. "Home you go and when you're there, Stir The Bucket for the next old square!

In most of our "Western parlance this time honored ending to a dance sequence is on the wane or vanished, says Stan Burdick.

"I simply would like to extol the virtue of the deep-bottomed soul and philosophy of the phrase.

My "stir the bucket review tips are few and simple".

1. Keep the "fun" element the key focus in square dancing.

2. Keep yourself knowledgeable.

3. Listen! Keep an open mind and closed mouth as you hear the opinions of others.

4. Keep an attitude of enthusiasm as you test innovations.

5. Check every angle of the "square". How do these aspects check out in your group? Hospitality? Fast moving program? Variety? Surprises? Friendship? Involvement? Continuity?

6. Be curious to "discover" and serious to apply your discoveries.

7. Popularize the positive. Nourish it.

8. Don't be so narrow as to sneer at the traditional or fear the most modern. Search for a balance.

Round Dance reports from around the country indicate that the most popular rounds during the summer months are as follows. Ballin' the Jack, Tango Mannita, Road Runner Two Step, and In The Arms of Love.

NEW IDEA: RUN THE TOP by Jerry Salisbury

## Ten Years Ago—Sept 1982

From the Co-Editorial, "We think every square dance evening should be a mini-vacation. Try it - go to the dance expecting to enjoy it, lose yourself in the music and the execution of the steps, and visit with others cheerfully and positively (no gripes or complaints). This month starts a new season for most square dance clubs. You can begin this year with a "vacation" on every dance night. Enjoy!" Wry Wheatley would like to propose something called the "Sweetheart Tip". The rules are simple: ladies save the last tip for the ones who brought them. In other words, everyone still dances, but those who should be together are together. Then following the final patter and singing call, the caller can call "Partners face, Grand Hug", and the dance would end with a slow pretty song.. Try it, you'll like it. Those not wishing to participate can quietly step off the floor once the music starts.

People worth knowing: Russ and Roberta Carty, the general chairmen of the 32nd National Convention in Louisville, Kentucky, have been square dancing for 16 years.

The Cartys attended their first national when "Louisville was Heavenly in '70", and have attended each one since then. Russ and Roberta are members of the Mt. Holly United Methodist Church. Working to promote the square dance activity in their full time hobby.

**NEWS**

Square dancing commenced in Australia as early as 1948. When Joe Lewis of Dallas Texas made a tour in 1953 square

dancing was really booming. There are approximately 150 callers actively engaged in calling in the country. Most of the clubs are successfully caller-run and not by a committee.

Each state conducts a State Convention and a National Convention is held annually in a different city with the attendance being approximately 1500 square dancers.

**NEW IDEA:** Meet a Friend by Jack Berg



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- CK-106 BLIND MAN by Jerry
- CK-105 YOU CAN HAVE HER by Daryl & Bill
- CK-104 LIVIN' IN THE HOUSE by Bill

**ROUNDS:**

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# FEEDBACK

Taken from Callers Notes EAASDC BULLETIN, May '92

## Viewpoint:

### "ANGELS" - PRO AND CON

by Al Stevens & Rudi Pohl.

**H**elpers or "angels" can, on occasion be a great assist to the caller. However, the caller may wish to do entirely without helper assistance. This should be his prerogative. When it comes right down to the purpose of angels, the object is to make use of competent, experienced dancers, a maximum of three couples at any one class evening, to assure that all class members will have an opportunity to dance.

#### A HELPER IS NOT A TEACHER!

His prime function, when filling in a square, is to be at 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, distracts attention away from the designated instructor. A person who 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 something that needs his attention.

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.

There may be times when the teacher will ask a representative from the club to say something over the microphone to the new dancers, but this again is his prerogative and he may choose to make all the announcements himself.

While those things we are covering here may fit 90% of the class situations, there are always exceptions. Due to the lack of available, competent, experienced caller leadership in some areas, a brand new caller may be given the teaching assignment and, because of the caller's obvious inexperience, the sponsoring group and the teacher may agree to apportion the work load in different ways. However, it has proven over the years that a single voice at the mike, a well thought out plan of instruction and definite goals are best achieved when the responsibility is given to an experienced caller/teacher leader.



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On the other hand, if you really LOVE square dancing, then may we ENTHUSIASTICALLY suggest that you join us on our 4th Annual United Squares of America Cruise. We leave Miami on February 7, 1993, for St. Thomas, San Juan and Nassau on the brand new megaliner *ms Ecstasy*.

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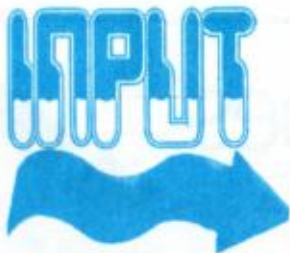
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## Corrections and Apologies

It seems a gremlin, not sure whose, crept into an article by Oel Futrell. In his article *Our Private Little Dance Floor*, August, 1992, he gave credit to Wayne McDonald for the "I-Dee" system. It seems the Gloria Rios Roth was the caller who developed the system and should be given credit for doing so. It was named for Dee Smith. Perhaps Gloria will someday write an article about the "I-Dee" system.

To all you wonderful loyal subscribers to the Burluson's Encyclopedia supplement service, I must apologize for not getting your June supplements mailed out. I just don't know where the time has gone. When I got home from the National Square Dance Convention I was on a road of "getting behind."

I have talked to several of you regarding the possibility of publishing the up-dates only once a year in December. Cost will remain the same, same amount of new information and as always a new index. This new procedure was prompted by the fact that there are fewer new calls being written, cost of postage and printing, and lack of time in June. The folks I talked to though it was a good idea. I hope that all of you understand. — Jon

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# KOPMAN'S KOREO KORNER

*By Steve Kopman*

This month, let's take the following figure:

Heads Square Thru 4  
Touch 1/4  
Follow Your Neighbor  
and SPREAD

Replace the Spread with EXPLODE THE WAVE, then:

- |  |  |   |
|--|--|---|
| 1) Chase Right<br>Boys Run<br>Square Thru 3<br>Left Allemand | 2) Partner Trade<br>Slide Thru<br>Left Allemande | 3) Boys Run<br>Split Circulate 2X<br>Girls Run<br>Square Thru 4<br>Right & Left Grand |
|--|--|---|

Replace the Spread with BOYS CROSS RUN, then:

- |                              |   |   |
|------------------------------|---|---|
| 1) Recycle<br>Left Allemande | 2) Fan the Top<br>Right & Left Thru<br>Square Thru 3<br>Left Allemand | 3) Swing Thru<br>Extend<br>Right & Left Grand |
|------------------------------|---|---|

I hope I have helped expand your horizons!

Any questions, write Steve Kopman, 1305 Whitower Dr., Knoxville, TN 37919

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# Party Line

By Cathie Burdick

What else is there to celebrate in October but the 500th anniversary of Columbus' voyage of discovery? We know time is short for planning, but if you have a dance near October 12, why not have a Columbus Cotillion?

Decorations are bountiful this year, with paper models of caravels (the ships) available in party stores. We have a small model of one from a tall ship celebration; perhaps some of your club members can provide these. Actually, anchors, ship wheels, anything nautical will add to the flavor. (Co-ed suggests a plank six inches off the floor for "offenders" to walk, as a gimmick.)

If your group likes word games and challenges around the edges, try a trivia quiz about Columbus with numbered questions posted around the room and a prize to the person with the most correct answers. Questions might include Columbus' birthday, his wife's name, his son's name, his financiers, the names of his ships, the name of his flagship, where he first landed, how many voyages he made. Consult your local library or librarian; perhaps you can plant a ringer question or two.

Another word game involves counting the words that can be made from the name



Christopher Columbus. Be careful in presenting these—some folks like 'em, some don't. Know your group and perhaps make them voluntary, around-the-edges fun.

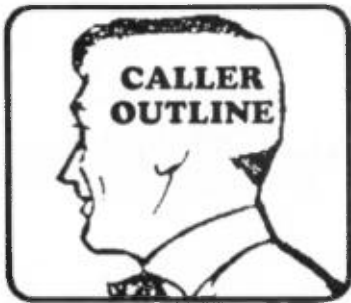
Again, anything nautical would make good refreshment. We suggest hot cider in mugs (call it "grog") and some kind of hard biscuits (we know you can buy these in the northeast but don't know if they are available everywhere). Add other delectables to these basics of seagoing life.

Music can also have a nautical flavor. For a touch of the traditional, try *Life on the Ocean Wave* or *Barnacle Bill the Sailor* (oldies). The song *Sailing, Sailing*, comes to mind.

For a real treat, if you can set it up, have someone dressed as Columbus come for an interview, perhaps this person might dance a little bit of a *Sailor's Hornpipe* and say, "Yes, we danced to while away the evening hours, too."

Remember, all these ideas are only starters for you to build on. Have fun. Happy Columbus Day! Wonder where we'd be if he had not been so adventurous!

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**LOU AURIA**  
Salinas, CA

**L**ou and Claudine Auria started square dancing in the early 60's. Lou did not want to learn square dancing however Claudine did and Lester, Lou's twin brother, later took Claudine through the first fifteen lessons. When Lou saw that this "affair" was going to continue he jumped in and hasn't stopped since, wanting to go to as many classes in one week as possible. He started calling in 1974. In 1978 he took a break until their three children had reached high school age in 1981 at which time he again took up calling.

Lou and Claudine have known each other since she was 10 and He 13. They were married a year after Claudine graduated from high school and have been married for 35 years. Lou worked in the pest control business for 20 years and 5 years ago went to work for the Monterey Unified School District. He calls for two clubs, Do Sa Does & Dudes and the Gilroy



Gilders. In addition to calling and teaching he also calls for the Guys & Dolls Exhibition Group.

Lou has called at several square dance conventions and state conventions along with the exhibition group.

Lou and Claudine have three children and 6 grandchildren.

Along with keeping up with his calling he helps Claudine teach rounds for her Diamond Round Dance Club. The Aurias truly believe in keeping square & round dancing in "the family". (ed note - be sure to check out Lester Auria in Facing LOD)

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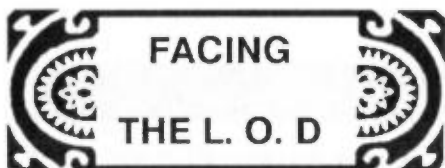
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### Lester and Barbara Auria

Lester was born in Jamestown, New York and raised in Monterey, CA. where he attended school. After finishing High School he married and raised four children, two boys and two girls. Industrial maintenance was his occupation for 35 years in the Bowling and Corrugated Industries. His wife passed away in the middle 1980's. He and his late wife square danced from 1960 into the 80's.

Barbara was born in Los Angeles, CA and was raised in San Bernardino, Ca. She married in 1948 and raised four children. Her husband passed away in 1958.

Lester & Barbara met each other in 1986 at a round dance class. On March 14th, 1987 they were married.

They started their first Round Dance class in their home with five couples, the original L. & B. Rounders. From there they went on to teach five beginner classes through Phase I & II and two intermediate classes Phases III & IV.

At that time they were active members of a local square dance club and cued for four square dance clubs part time and one club full time. They also wrote dances on MERRY GO ROUND, HI HAT, and GRENN labels. The first dance they wrote was *EASY STROLLIN* on MERRY GO ROUND and their latest was on GRENN



called *FIRST KISS* with several in between. The next one coming out is called *COVER GIRL*, a Phase II dance on MERRY GO ROUND.

Lester & Barbara have supported local, state, and national conventions along with festivals. They are members of ROUNDALAB, R.D.T.A. of Southern CA and Dixie Round Dance Council.

Lester had a set back about a year ago with a stroke and now is unable to teach. He said it's only temporary until he feels stronger. Lester is now repairing caller's and cuer's sound systems in his home. He is still cuing for three square dance clubs while his wife Barbara helps him and holds down a part time job at a local school district.



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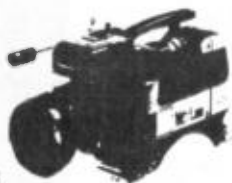
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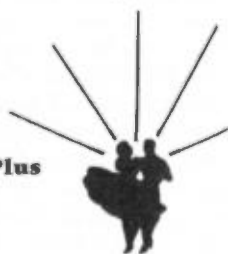
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# P.S. MS/QS

by Walt Cole



## TIMING'S THE THING

### Intro

_____	_____	_____	_____
_____	_____	_____	Extend
_____	_____	_____	Boys Run
_____	_____	_____	Face Right
_____	_____	_____	Pass Thru
Corner	Swing	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

:	Heads	_____	Promenade	Half
:	_____	_____	Pass	The Ocean
:	Swing	Thru	_____	_____
:	_____	_____	Tag	The Line
:	Ferris	Wheel	_____	_____
:	Pass	Thru	U	Turn Back
:	_____	_____	Prom	enade
:	_____	_____	_____	_____
:	Heads	_____	Prom	enade Half Way

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Zero Line: Pass thru, centers fold, star thru, pass thru, bend the line, LA (zero line)

Zero Box: Slide thru, square thru 3/4, LA.

Zero Line: Pass thru, wheel & deal, centers swing thru, turn thru, LA.

Zero Box: Star thru, right & left thru, slide thru, LA.

Zero Line: Pass the ocean, girls trade, spin the top, box the gnat, right & left thru, LA (zero line)

Zero Line: Pass the ocean, swing thru, spin the top, square thru 3/4, courtesy turn, LA. (zero line)

### THE BASIC PROGRAM

#### Cross Trail:

Static Square: Heads right & left thru, cross-trail thru & go around one to a line, touch 1/4, girls run, pass thru, grand right & left.

Static Square: Heads cross-trail thru & go around two to a line, centers square thru, ends star thru, right & left thru, dive thru, square thru 3/4, LA.

### AND A GET OUT:

Zero Line: right & left thru, cross-trail thru, boys make a right hand star, girls promenade single file, find corner & LA.

#### THARS:

Static Square: Circle let, rollaway 1/2 sashay, rollaway 1/2 sashay, allemande left, go forward two to an allemande thar, shoot the star, go forward two to an allemande thar, shoot the star, touch 1/4, boys run, circle left, ladies center & gents sashay, allemande left to an Alamo style, swing thru, grand right & left.

Static Square: four ladies chain, left allemande, go forward two to an allemande thar, shoot the star, box the gnat, wrong way grand & when you meet your partner turn 'em by the right to a wrong way thar, shoot the star, LA.

### THE MAINSTREAM PROGRAM

Inverted Lines (centers facing one way, ends the other way):

Static Square: four ladies chain, heads square thru, centers in, cast off 3/4, center four right & left thru, same two pass thru,

centers in, cast off 3/4, star thru, circle once in the middle, pass thru, LA.

Static Square: Four ladies chain 3/4, four ladies chain across, heads square thru, centers in, cast off 3/4, centers pass thru, centers in cast off 3/4, star thru, centers pass thru, square thru 3/4, U turn back, swing partner, promenade.

Static Square: Heads square thru, centers in, cast off 3/4, ends run, right & left thru, same two go right & left allemande.

#### WAVES:

Zero Box (wave): Cast off 3/4, new centers trade, swing thru, cast off 3/4, new centers trade, swing thru, change hands - La.

Static Square: Heads right & left thru, star thru, pass thru, swing thru, cast off 3/4, girls run, lines go forward & back, box the gnat, right & left thru, swing thru, boys run bend the line, dive thru, square thru 3/4, LA.

#### HINGE:

Zero Box (wave): Single hinge, split circulate, single hinge, recycle, LA.

Zero Box: Swing thru, boys run, partner hinge, walk & dodge, partner hinge, girls trade, pass to the center, centers do sa do to a wave, single hinge, box circulate-twice, LA.

Zero Line: Pass the ocean, swing thru, boys run, partner hinge, centers trade, single hinge, centers trade, boys run, right & left thru, pass thru, face your partner, box the gnat, right & left grand.

Zero Box: Swing thru, boys run, ferris wheel, pass thru, touch 1/4, swing thru, centers run, couples hinge, centers trade, couples hinge, couples circulate, bend the line, star thru, centers pass thru, do sa do to a wave, recycle, LA.

Zero Line: Pass the ocean, swing thru, boys run, couples hinge, centers couples trade, couples hinge, couples circulate, bend the line, pass the ocean, swing thru, grand right & left.

#### YOU NAME IT:

Zero Box: Pass thru, centers swing thru-twice, outsides partner trade, extend to a wave, girls trade, recycle, LA.

Zero Box: Touch 1/4, swing thru, centers run, bend the line, ends square thru (on the outside), centers square thru (on the inside), centers in cast off 3/4, star thru, centers pass thru, do sa do to a wave, recycle, LA.

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# PUZZLE PAGE

## DANCING AWAY

by Bill Maddocks  
Oakland, CA

Listed below are 36 dance related words.  
Words are placed at random — up, down, backwards, etc. Good Luck.

```

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

### LIST OF WORD

APPLAUSE  
ARCH  
BALLERINA  
BALLET  
CALLER  
CHORUS  
CLOGGING  
CUER  
FHYTHM  
FIDDLE  
FOLKDANCE

HULA  
LEAP  
LEOTARDS  
LINEDANCES  
LLOYD  
MODERN  
MUSIC  
PERFORMANCE  
POLKA  
PROGRAM  
RECORDS

ROUNDS  
SCHOTTISCHE  
SHAW  
SOLO  
SQUARES  
STAGE  
TANGO  
TAPDANCE  
TEXASSTAR  
TOESHOES  
TUTU





# Round Dance

## PULSE POLL



### PHASE I & II

1. Kiss In The Dark
2. Velora
3. Lady In Blue
4. Saturday Night At The Movies
5. Whey Marie

### PHASE III

1. Red Roses
2. Sugar & Spice
3. Sweet Love '92
4. Strangers In The Night
5. Pretty Please

### CLASSIC

1. Jaclyns Waltz
2. Autumn Nocturne

### PHASE IV

1. If I Could Bottle This Up
2. Shadows In The Moonlight
3. Pretty Woman
4. Waltzing With Lili

### PHASE V & VI

1. Hernando Tango

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2. The Sound of Music (Barton)
3. Sinti (Slater)
4. Penny For Your Thoughts (Slater)
5. Castles & Kings (Slater)
6. Evergreen (Goss)
7. Witchcraft IV (Slater)
8. Sugar Sugar (Worlock)
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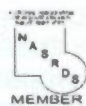
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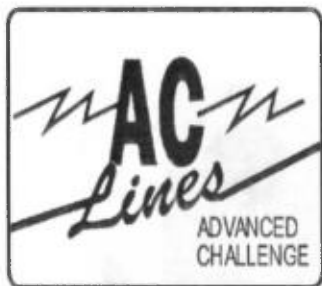
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## THOUGHTS ON CHOREOGRAPHY FOR ADVANCED CALLERS.

There are certain combinations of calls which should not be called at Advanced. All of the examples here were used at the 1992 National Convention in Cincinnati.

1. Heads wheel thru - veer left. This combination is very commonly used, because it is an easy way to use an Advanced call. However, this combination is awkward for the ladies, because they are making a sharp turn to the right and then must veer back to the left. Because most callers are men, they often do not think about whether choreography is smooth for the ladies, and the result is widespread use of this awkward combination.

What should be called is [Heads Lead Right - Veer Left], because it is much smoother for the girls. The action of Lead Right is a sweeping motion, which enables the girls to easily blend to a Veer Left.

2. Double Star Thru - Right and Left Grand. This is a very common getout, but unfortunately it means the girls are using the same hand twice. Callers using this getout are usually men.

3. Chain Reaction - Acey Deucey. This combination is often used either as a getout or because the caller wants to call a getout after the Chain Reaction and sees that to do the desired getout two couples must be given different partners. The problem is the centers are casting 1 1/4, which is excessive. Because this combination is usually called from standard position, it is the girls who are casting 1 1/4.

4. Triple Star Thru - Chase Right. When called from a starting double pass thru formation, this combination is a direct rever-

sal of body flow for all dancers. In Cincinnati I was shocked to hear a well-known long-time festival caller use this combination. 5. Motivate - Lockit. This is another overflow for the centers, a total cast of 1 1/4. 6. Step to a Wave - chain Reaction. This is stop-start dancing. Telling dancers to step to a wave and then do a call should not be used at any program, unless it is for a teach or walkthru. It is much smoother to dance people in to a wave. For the example her, it would be better to have the centers Star Thru and Pass the Ocean and then call Chain Reaction. Of the six examples here, three affect the girls but not the boys. Just as callers at Mainstream and Plus often ignore the girls in choreography, the same thing is true at Advanced. One would think that callers would have gained more experience by the time they begin to call Advanced and be able to examine choreography for girls as well as boys, so it is very disappointing to see the girls still affected by poor choreography at Advanced.

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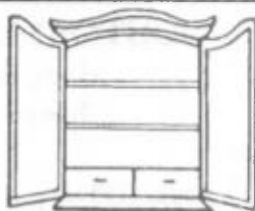
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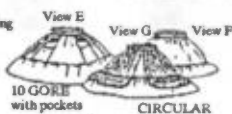


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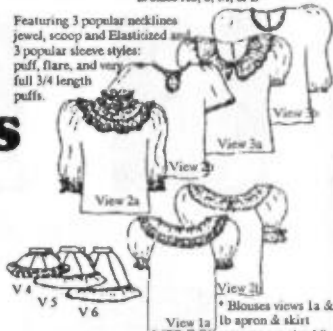
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Thinking I was intelligent enough  
To handle that-

I headed on down there.  
But little did I know!  
Soon I was Circling, swinging and  
promenading in style,  
Then the caller said, "Go the other  
way a while."  
So after being Sashayed, Rolled Away,  
and Twirled a time or two,  
My head was in such a Spin, I didn't  
know what to do.

Then I was Separated, Turned Back,  
and Chained Down the Line,  
I was beginning to wonder if I'd lost  
my mind.  
Because after being Passed, Bent,  
and Split all night,  
I couldn't remember my Left from  
my Right.

I knew I was in trouble when someone  
turned me about,  
And I realized everyone was Facing In,  
and I'd been Facing Out.  
I was Circulated, Traded, and told  
to Zoom,  
When he called Flutterwheel, I knew  
I was doomed.

My brain felt like sawdust, it really  
hurt my pride,  
Because I couldn't remember if I  
was a Head or a Side.  
I couldn't find my Partner and my  
Corner wasn't there,  
I knew it was all his fault, But I didn't  
know why or where.

We started Wheeling and Dealing  
and just when I was having fun,  
The Caller up and told us, we all  
had to Run.  
Well Boys Ran after the Girls and  
Girls Ran after the Ends,  
And there I stood in the Center  
wondering, how did it all begin.

Then we Walked and we Dodged  
and Slid Thru the line,  
And I was Hinged, Boxed, and  
Tagged all in good time,  
Then I was Folded, Fanned,  
and Scooted on Back,  
When I was Cast Off Three Quarters,  
I lost all track.

After Shooting a Star and Slipping  
the Clutch,  
I thought, I'll never learn all this,  
it's just too much!  
And now after Passing the Ocean  
and learning to Chain,  
The caller wants to Recycle me again.

Now I'm asking you, asking as a friend,  
Does recycling mean,  
That I have to go through all of this again?

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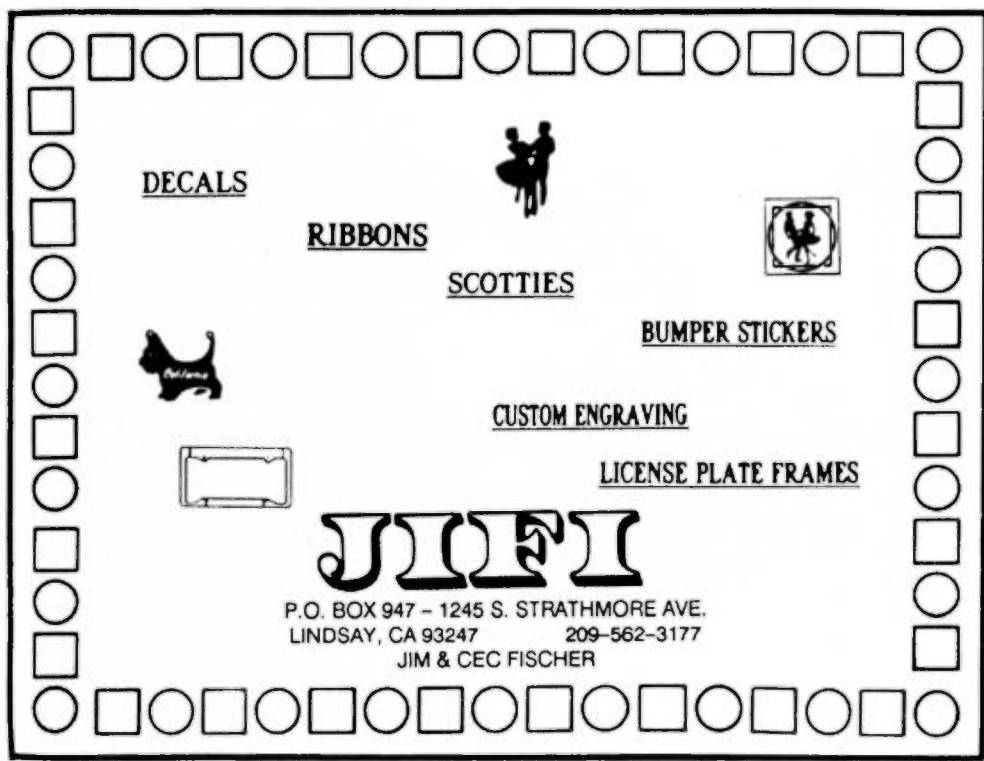
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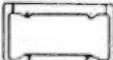

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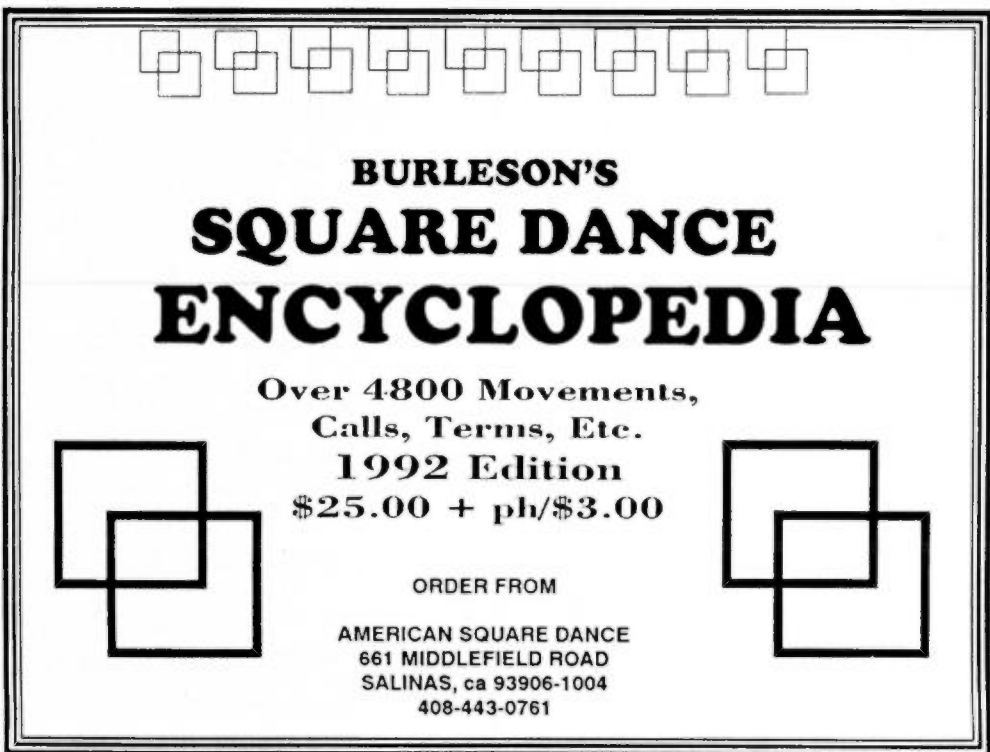
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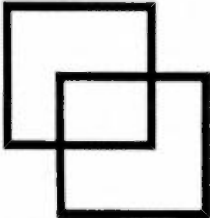
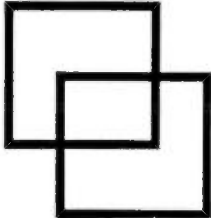
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