

# AMERICAN SQUARE DANCE

"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

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ENCOMPASSING THE WORLD



AMERICAN SQUARE DANCE





THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

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## Publishers and Editors

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**American Squaredance Magazine** (ISSN-091-3383) is published monthly by Sanborn Enterprise 661 Middlefield Rd., Salinas, CA 93906-1004. Second class postage paid at Salinas, CA. Copy deadline five weeks preceding first day of issue month. Subscription: \$20 per year U.S., \$23 per year Canada, \$32 per year Foreign. Single copies: \$2.50 each. POSTMASTER: Send address change to **American Squaredance Magazine**, 661 Middlefield Rd., Salinas, CA 93906-1004. ©1993 by Sanborn Enterprises. All rights reserved.

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# Editor's NOTEBOOK



Few people let the New Year go by without at least thinking about making resolutions. Then there are some of us who keep working hard to get our jobs done and hope for the best. At this writing our main computer is down and "sick". We are hoping for some kind of a miracle or some kind of a computer doctor to make it well.

We hope this time of year gets people to thinking about improving our activity and building it's membership into square dancing. The New Year is a time when all of us want to see change and a betterment of all our countries resources. We want to see jobs opening up, we want to see the homeless become "less homeless". The major things in our lives need to look brighter and in our own little way we can help the situations to become so. We need to put ourselves forward in efforts to bring change to what is happening to square dancing. We need to work harder to introduce our activity to the people outside it's realm.

One way is to support the existing clubs, to help with beginner classes, to encourage people who do not now square dance to become involved. The New Year is like the sun coming up on a clear and beautiful morning; it dawns for us and gives us hope, it stirs a wanting within us to see the world as a bright and beautiful place. Our meager attempts at bringing square dancing to others can play a large part in spreading joy and happiness in our world.

Do we need to make a resolution?

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# BY-LINE

It's here - 1993!! It was our goal to get the January issue out in a more timely manner but due to circumstances beyond our control (the printer) it didn't happen. We will try harder next month.

This month we have two, not one but two, articles on dancing in China. The first is by Wang Gouhau which was originally written in Chinese, a portion of which appears with the article, and the second one is written by Eleanor Wilson of Oroville, CA. They are both worth reading. Bill Davis in Circle Right discusses the pros and cons of Country & Western Dancing. A different twist to Henry Ford and his relationship with Benjamin Lovett is present in an article by Dave Taylor and finally Watch Your Step by Mary Jenkins. It's a repeat that is worth repeating. ✓

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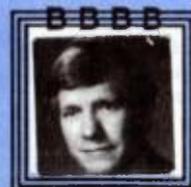
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# Meanderings

With Stan

## FALL TO WINTER FORAY

Lots of activity this time—from the Midwest to New England to Cajun country and back again. So let's get to it.

**Coopersville, Michigan**—What more could a traveling minstrel ask for? Bright fall colors on display all along the highway across lower Michigan, an easy 65-MPH four-hour sprint from home across lower Michigan to Grand Rapids, and a chance to call for a full quota, fun-loving, eight-set crowd in a most unique little hall from tiny Coopersville (between Grand Rapids and Muskegon) built the cozy hall in their own back yard and lovingly dedicated it to the square dancers of the area. Halloween was the theme, and a "monster" appeared for one singing call. Callers present were **Linda (Ron) DeWaard, Charlie (Doris) Benkert, Dick (Auburn grad '92) Wheaton (with Anita DeBor) and Gordon** himself. Rounds were cued by **Mary & Ken Coe**. Home was Motel 6. (Did they "leave the light on for you?"—Co-Ed.) It was a night to remember for prosperity. (You mean posterity. Co. Ed.)

**Columbus, Ohio**—On the west side of the capital city, in the suburb of Hilliard, the Rhythm Reelers generally fill the church hall where they are now located, and since Halloween was only a flap of a bat wing away, this dance featured unbelievable costumed dancers, especially the prize-winning "short people" pair. Decorations also carried a scary theme, The Village Squares from Marysville came in force to march for their banner. Good eats, good fun. Thanks to Krals, Bucys, Jansons and others.

**Whitman (Boston), Massachusetts**—Super organizer Kathie Ramsey (also my hostess) sets up a Sunday series of special dances in the suburb close to Brocton, south of Boston, and calls it

the Square Dance Connection. My dance in particular was called Flying High Extravaganza. Although it's a long drive from mid Ohio to eastern Mass. it was "deja vu all over again", since I started my calling career in New England almost half a century ago, and Brocton is where I first called to any sizable crowd (at the Y, thanks to the late Charlie Baldwin, my mentor). Anyway, lots of old friends came out for this one; the refreshment table was a mile long; good ol' Yankee enthusiasm seemed to reach a new high; Birgit (not Brigit) Maguire rounded the program; visiting callers were Charlie McLeod, Bucky Donaher and Jerry Porter. Cuer Harriett Clarke dropped in. Hope I'll be back.

**New Orleans, Louisiana**—When one travels to the Jazz City, one is apt to think a bit on the French side, so let me say that to call in Chuck Goodman's spacious and beautiful 50-set Bar-None Saddlettes hall is truly to think "This is the piece de resistance!" I've been lucky to have called there ten times over the years

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starting in June '72, and in recent years it's been twice a year. Needless to say, although 50-set crowds are unusual these days, it's still a caller's dream experience, and 20 to 35 sets are always in attendance there. So it was on a pre-Halloween Friday (always on Friday) when Continental flew me in and out of the N.O. terminal flanked by blowup photos of jazz greats like Louis Armstrong; and I called in that elegant Barn flanked by such cartoon blowups as Dick Tracy and Woody Woodpecker. (Did anyone mistake you for a blown-up version of Porky Pig?—co-Ed.) Billy and Mimi Gabler spun the rounds. Callers present, in addition to Chuck, were Jack Busche (Copecrest grad '90), Neil Howard, and the long-time traveling Johnny Creel. The DuFoures are a fetching couple. After the dance Chuck and I had a bite at Shon-eyes'. Home was the Rodeway. I'll return next March.

**Silver Bay, New York**—Just in passing, Cathie and I spent almost two good October weeks at our second home in the

Adirondack Foothills at Silver Bay. No dances right then and there, but we worked hard doing some more winterizing of the place (I'm still breathing glass dust from open-faced, fluffy insulation rolls.), since sometime in '93 that will become our permanent and only home!

**Eaton (Dayton), Ohio**—On a crisp, early November weekend, I covered three far-flung areas of Ohio in three days—Eaton in the far southwest on Friday, Jackson on the far southeast on Saturday, and Toledo in the northwest on Sunday. Janet Hart had contacted me to call for the St. Clair Squares, west of Dayton, almost to the Indiana border. Six to eight fun-loving sets put the "wheel" on the "ferris" that night and a cook or two put the whip on my apple crunch. Stuart Lewis knew his "P's" and cues. three callers came to dance; Phil Price (club caller), Jolly Baldwin (Auburn grad '86 and English Mt. '89) and Frank Roberts (Cini grad '84 and English Mt. '91). Interesting how many caller school grads keep showing up at dances. (Maybe they

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just took a wrong turn in the road. Better yet, they want to see if you "practice what you preach".—Co—Ed.

**Jackson, Ohio**—I'm always intrigued to call in the small town of Jackson and to think how that small club, the Wagon Wheelers, built a 40-set hall about a dozen years ago, burnt the mortgage last August with 400 folks in attendance, and continue year-round swinging action there at least three nights a week. A hoedown (traditional) dance called by Delver Richards holds forth on alternate Saturdays with a live band. Other Saturdays are western style. Bingo fills the hall on Wednesdays and keeps the old ledger book black and beautiful. There's country-western style, an active beginner class night, ballroom style and other special programs. Good show. Bravo! My dance there brought friends in from McArthur where I called last month, including Lee Cates (Auburn grad '91), who called a tip. Home for the night was the Chillicothe Inn.

**Toledo, Ohio**—Off I went on Sunday to make a clinic presentation at the callers association, one of the four to which I belong. Sadly, my talk was shelved due to pressing organization matters of the group. No big deal. No sweat on my part. (Now they'll never know what gems of wisdom you were going to impart.—Co—Ed.)

**Guilderland, (Albany), New York**—I'm sure there's a story behind the naming of Altamont Station Squares—obviously tied in with trains. I'll ask prexies Leo and Ronnie Dugan next time I call for them. The dance was held at Guilderland Elementary School, about mid-point between Albany and Schenectady. About ten sets filled the small gym, and the loco-motion was conducted by me and Dolores Randall, always on cue. Pies and punch were plentiful. Callers Joe Kramek and Lucille Stanford (S. Bay grad '86) were there. That Albany area feels more and more like home.

**Latham (Albany), New York**—A second dance in the Albany area took me north of town to the spacious Elks Lodge in Latham for one with the Elks and Does. Imagine this: they gave away five (5)

turkeys as prizes. About 15 sets did much gobbling that night (.with more gobbling from the caller.—Co—Ed.) Cues came from Dennis Viscanti. Callers present were Al Monte and David Hoover (Hague grad '92). Emcee was Len Stokes. I'll be back in April.

**Woburn, Massachusetts**—The first of three weekend dances in New England (negotiated for me by caller Paul Cote) took place in this Boston suburb for the single Squares. Paul set the sound. Jo (and Dale) Zumwalt cued. Other callers/cuers present: Charlie Diehl, Elaine LaVoce, Paula Huse and Paul C. Emcee was Brian Doran. This sharp bunch of technician types could consume and control much choreo data, I theorized, but they seemed to fare well with fairly rollicking fun fare. Afterwards it was Denny's for coffee, and then I hit the Red Roof that Paul had booked for me.

Next day I picked up Cathie, who had flown in to continue the weekend deal with me, at Boston's Logan Terminal and we spent a few hours visiting old haunts like the Quincy Market, Durgin Park to eat family style, and all downtown sights on the blue trolley.

**Dover, New Hampshire**—Next dance, again arranged by Paul with the Seacoast Region S/D Assoc. at the Dover City Hall Auditorium, a couple of hours north of Boston, gave us another chance to feel the flow and smoothness of Yankee-type danceability. Ray (Lottie) Petee cued. Emcee was Bill Dix. Caller Ted Lizotte and Paul C. attended. Together Ted and Paul are known throughout New England as "The Duo", and for close harmony on stage they can't be beat. Mainstay and anchor-caller for Seacoast is our old friend Joe Casey.

**Northwood, New Hampshire**—Now it was time for me to travel farther north to my "blue-plate special" all-day engagement with the Tri-State Callers Assoc., held at the scenic Lake Shore Farm Resort up Concord-Portsmouth way. I did a caller seminar titled "Frosting on the Cake" (variety choreo), followed by a dance and home-style banquet. At the same time, Cathie was booked to speak

to a dancers' group, the NSSARDA in Burlington, Mass., set up by Donna Jenkins, and we met that evening to start the long trek home after both events. Double-deal speaking dates to callers and dancers are unusual for us, but appreciated nonetheless. (My topic was "How to Keep Your Clubs Clicking—Not Cliqing", and the discussion just clicked right along.—Co-Ed.)

It's been a busy and productive fall, as you can see. Earlier we went together to **Toronto**, where a half dozen key LEGACY planners inspected the Bristol Place Hotel, site of the May '93 conclave of that international square dance organization, and made plans for two days. (We are program chair—people.) While there we saw the fabulous Phantom of the Opera production at the Pantages Theater.

Oops. Gotta go, See ya later. ✓



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# DANCING

# IN CHINA



## Square Dancers on Cultural Exchange Square Up and Promenade through China.

"Bow to your partner! And corners all!" calls Jack Murtha of Yuba City, California. No problem. "Circle left!" It's as good as done.

Our squares follow him explicitly, with a sense of joy; a sense of awe. We're not taking the matter lightly! This day we are dancing that traditional opening pattern for the umpteenth time. But with a difference.

My husband Bob, and I are half a world away from Oroville, California. Our dancing colleagues, mostly retired, have come from all over the United States. And! We are dancing – shades of Marco Polo – on the Great Wall in Badaling, China.

A curious crowd swarms and hovers as we go through our patterns, I have to admit, the dancing not-with-standing, we are a motley looking bunch dressed in all manner of hastily assembled clothing from our luggage for the unanticipated freezing and drizzling weather.

No matter. For a brief moment we permit ourselves to be enveloped in the wake of echoes of the ancient voices and the palpable sense of history which haunts the place.

We are catapulted into the present, however, by a resounding applause as we finish. We respond with smiles, bowing heads, a wave in greetings. Then we join the jostling crowd along the ancient parapet of the Great Wall in silent contemplation.

Bob and I look forward to personal contacts made while traveling. We had learned of the California based Continental Squares in Corona del Mar ("Square Dancing Around the World") and of their three-week Chinese cultural exchange. It would be conducted under the auspices of the Chinese Dancers Association and the prestigious China Federation of Literary & Art Circles. It seems to us the ultimate trip to a country and civilization the likes of China. Our well-travelled professional colleagues were as interested as we were in seeing this country for ourselves. We were not disappointed. The fine and performing arts know no barrier in this world for they speak directly to the heart and spirit.

Local chapters of the Chinese Dancers Association hosted us in Beijing, Xi'an, Gaungzhou (Canton) and Hangzhou. Members are a mix of professional dancers, educators and many diverse professionals. Association Director for External Relations, Wang Guohua, welcomed us in Beijing. China's foremost ballet dancer most of his life, today Mr. Wang (last name first in China) is busy as journalist and author. he is editor of the dance magazine published for the Association.

The Association's much loved Director, Madame Tang Xialing, was on hand at receptions in Beijing and Guangzhou. Madame Tang was



one of China's pre-eminent folk dancers and now teaches dance. Her enthusiasm for the square dance bubbles over as she speaks of her goals to spread it far and wide

And they love it: the children, the young people who have taken to it with great enthusiasm, and seniors who recognize the activity as both healthful and socially oriented.

As we enter dance halls, hundreds of smiling people stand and greet us, clapping their hands ) as is their welcoming custom). We are ushered to waiting tables laden with fruits, soft drinks, mineral water (always!) and local snacks.

What to say to these wonderful people – children, young people, seniors – who have biked for miles through very dimly lit streets of swarming traffic or dark countrysides (electricity is a precious commodity, judiciously used) to share an evening together?

First, we square Up. After all, that's what we're here for. Then we preform an exhibition dance. Next we separate as each American couple heads up a square with three Chinese couples. Now Jack Murtha begins the task he loves best as we dance together reviewing and introducing dance patterns.

While this is the first trip for most of us, Jack is no stranger to the proceedings. Jack, who has his Ed. D. in education from Stanford recently retired after forty years in the field and nowadays he concentrates fully on the square dance. He owns a company that records and produces square dance instructional material destined for school use and callers worldwide. Three square dance clubs



Beijing kindergarten with caller Jack Murtha

and guest appearances keep him busy and his voice finely tuned.

For three years Jack conducted a square dance callers' school at Jinan University in Canton and cities we are visiting. Indeed Continental squares has spent the last eleven years introducing *sifangwu* to the Chinese, (who call it the "Dance of Friendship").

And friendship it is. Everyone warms up quickly. We signal, mimic, cajole and laugh our way through. I decide it's as good a time as any with this captive audience to try the smattering of Chinese language I had attempted to learn with great frustration before we left the States: **zuo!** (left); **you!** (right); **hao!** (good). Then getting a little braver: **tal hao!** (well done); **haojile!** (that's great). Finally, throwing all caution to the winds: **ni hen hao!** (you are very good); **ging gen wo lai!** (follow me); **Hao! Wode jiaozhitou bushi pole.** (It's ok; my toe isn't fractured). The latter, praise be, I never needed to use. The effort is always enough of broken Chinese to encourage any shy Chinese dance partners to try their English. One lady gushed to Bob in the middle of their Promenade, "Oh, this is SO exciting! Thanks for coming!" My, my, I thought to myself. What a small, small world when you **sifangwu.**

Intermissions on these memorable evenings? Our hosts treat us to marvelous performances by talented children, professional artists, dancers from the competition circuit and instrumentalists. How beautiful to watch Madame Tang's group of Beijing children square dance for us. The Hangzhou Chapter



Sifangwu (square dancing) on the Great Wall in Badaling, China

give us a dazzling square dance performance they had choreographed themselves. In 1988 their leaders were invited to the US for one of our national square dance conventions. Jack Murtha also conducted an intensive training program in Yuba City. They had done their homework well. The Chinese bring an inimitable sense of style, rhythm and form to the square dance that is uniquely their own; somewhat akin to Baryshnikow setting a western dance to an Aaron Copeland western theme. The "Do SA Do" never looked so good!

Comprehensive tours and sight-seeing gave us an insight into the old and new China, revealing it's 6,000 years of tumultuous history everywhere. Beautiful it is. Awesome it is. Mind boggling at times, certainly. A quarter of the world's population live here: roughly 1 & 1/4 billion – give or take a few – with as many bicycles, I swear, I am here to tell you the free market is alive and well; mostly alive.

We were discovering that many Chinese speak our language well. Since English has become the second language in China, it is being taught from kindergarten through the university level. Who's to forget little preschoolers, in response to our **Ni hao ma?** (Hello, how are you?) replying with a low bow in the broadest, most formal King's English you ever heard, "How do you do?"

For the children our dentist, Dr. Curtis Klein, who enjoys square dancing too, has given us dozens and dozens of toothbrushes, pencils and balloons. Children are children everywhere; they were delighted.

The Chinese overcome their innate shyness to stop us on the street "just to talk". We exchange questions and answers freely, easily, everywhere. We met a nation of people in the midst of uncertain destiny once again that only time will fathom. The old are tired; the young, restless.

And the latter are the ones who look away wistfully into the distance with deep



Bob Wilson and partner, Li Wei, promenade

sighs. Time and time again they tell us to remember that Chinese people love the Americans, politics aside; to go home knowing that.

Time to leave! Our airport-bound bus in dense Shanghai traffic snakes its way in and out of the rivers of cars, taxis, laden bicycles and trucks, I keep my eyes glued for the last time to the lively passing street scenes, hoping to ingrain them in my memory.

They speak of their country as the land of rice and fish, the Chinese equivalent of Paradise. To that we would unequivocally add: of people warm and wondrous.

**Wo hen gaoxing jian dao ni...xie xie ni haoke...zai jian!...zhu ni shunli!** A pleasure meeting you...thank you for your hospitality...goodbye!...good luck!

Lifting my head  
I watch the bright moon,  
Lowering my head  
I dream of home.

—————Li Po

Author's note: Continental Squares next Chinese cultural exchange is scheduled for April 13 – May 1, 1993. These tours sell out quickly. For further information address them at 3419 East Coast Highway, Post Office Box 98, Corona del Mar, California 92625. (714)251-0500. FAX: (714)673-4667.

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# STRAIGHT TALK

by Dorothy A. Hoover  
*A Caller's Maw*

**Y**our topic, *LOOK BEYOND YOURSELF* in Meanderings with Stan in the September issue of American Squaredance Magazine hit very close to home for my family. My husband and I had been away from square dancing for several years due to a variety of reasons. Last Fall we came back with a vengeance! We enrolled both of our children in a Mainstream program. The kids are doing extremely well and have moved on to Plus. Our son loves square dancing. After all, where else can you wear a neat tie, a large belt buckle and eat! In March he decided to prepare a record for an amateur night at a camp and dance weekend. The support that he has received from his home club, St. Paul's Dancing Angels, has been wonderful.

This club, and their caller, Helen Penna, is truly looking beyond themselves. A good portion of the members are Senior Citizens. Chances are they won't be dancing when, and if David, who is now 10, hits his Golden years as a caller. Indeed, there is a large number of people in our area, thank God, that are

willing to look beyond themselves. Whenever we attend a dance, several people ask David if he is going to call that evening. David has enjoyed calling for several clubs in our area and has received encouragement, not only from his sponsoring caller, but Cliff Brodeur, Ken Down, Ed Joiner, Bob La Bounty, Marcia Stewart, Tom Trainor, and Jim Wheeler. These people are investing in the future of square dancing.

I hope that David never encounters that narrow minded person in your story. It would be devastating for any new caller, let alone a child. David takes calling and dancing very seriously and we have invested in equipment for him. He is very open with his love of dancing and talks about it with his peers despite their ridicule. And they do tease. His Sunday school teacher is very proud of the way David handled it one Sunday when the class started teasing him. They said that they square danced in school and it wasn't any fun. David's response was, "That may be so, but if you came dancing with me you'd have fun". His "witnessing" for square dancing has worked too. There is a boy from his class last year who wants to take lessons like David did.

School starts in a few days. He received a letter from his teacher explaining that she will be photographing each child on the first day of school and that if there is anything he would like with him in that photo he is welcome to bring it. He plans on wearing his new square dance shirt that his grandmother made for him, his name badge with all his fun dangles, his "Caller" pin, and his cowboy hat. He is a bit upset that his equipment won't arrive in time for that photo session. He

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is risking a great deal of ridicule on behalf of square dancing. Ridicule that could last a very long time, because kids don't forget things like that. The local square dance community has shown their sup-

port by risking to dance for five minutes to a new caller.

I thank them for taking that risk and looking beyond themselves. ✓

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## 在天安門廣場跳四方舞

今年的 HARVEST HOEDOWN 出現了一支由 16 人組成的中國舞團。他們不僅積極地參與各項活動，在 10 月 23 日晚，還舉辦了富有特色的中國舞蹈 PARTY。專業舞蹈家們的精彩表演贏得了數百名觀眾的熱烈掌聲。次日，他們的四方舞表演也備受稱贊。難以相信，他們中不少人只學了一個月的四方舞，而且其中只有一人懂英語。

四方舞最初進入中國是 1984 年，由 NITA PAGE 帶領的美國四方舞旅遊團，把這種集舞蹈與遊戲為一體的西方民間舞帶到了中國。在此之前，中國人只是從口映美洲早期移民生活的電影中，見過幾個這種舞蹈的畫面。儘管中國城市人口密集，住房狹窄，但近十年興起的高層公寓，仍然把人們擠進一家一戶的小團圓之家，業餘生活單調乏味，看電視是絕大多數家庭的唯一樂趣。這種生活對退休人員更難忍受（中國法定退休年齡，男為 60 歲，女為 55 歲）。

中國舞蹈家協會一直在尋找一種既能娛樂身心，又能夠大家提供社會交流機會的舞蹈形式。四方舞

## SQUARE DANCING AT TIENNAMEN SQUARE, BEIJING

By Wang Guohua,  
Editor Dance Magazine, Chinese  
Dancers Association.

The Chinese Dancers' Association has long been looking for a recreation, a form of dancing that could provide fun, exercise and communication for the people. Square dancing fits right in. The Chinese call it Friendship Dance and they like the simplicity of the steps and the grace of the dance. For the last few years, Square Dance has been welcomed in schools, Arts Centers for the youth, and retirement associations all over.

The language barrier in understanding the calls of the Square Dance can sometimes be a problem, but that can be overcome. In preparing for China to host the Olympic in the future, the Chinese Government has been encouraging its people to learn English and other languages to reduce the language barrier.

In creating a momentum to popularize Square Dance in China, the Chinese Dancers Association organized this special group of 16 leading members from 7 major provinces in China to attend the Harvest Hoedown in Yuba City, California, USA.

**A**t the Harvest Hoedown in Yuba City this year, there was a special group of 16 dancers representing the Chinese Dancers' Association. Not only that they participated in all the activities of the festival, they also hosted a Chinese After Party with spectacular Chinese Folk Dances. Two of their professional dancers had mesmerized the whole audience with their dazzling performances of the "Seagull" and "Snake" dances. They earned the standing ovation of several hundred people at the party.

The introduction of square dancing into China started with Nita Page's Square Dancers Group Tour of China in 1984. That was the first time the Chinese got to experience first hand the beauty and fun of this great American heritage. Before that, they might only have seen the dancing in movies or photos of the early American Settlers.

Even though the majority of Chinese now live in high rise apartments in the crowded cities, they are still isolated in their own little family circles. For most of them, watching TV is their only recreation. Life can get very monotonous especially to the retired population. (The legal retirement age in China is 60 for men and 55 for women).



Eleanor Wilson with Madam Tang Xialing, Director of Chinese Dancers Association and Wang Guohua, Director for External Relations. Mr. Wang is also editor of the association's dance magazine, a journalist and author.

For the last four years, **Mr. & Mrs. Jack & Thelma Murtha** have contributed tremendously to bring **Square Dance to China**. They have coached the first group of Chinese callers and dancers. They also have overcome great difficulties in arranging for the training of this group of future organizers of Square Dance in China.

With better understanding of the art of Square Dance, these representatives of the Chinese Dancers Association already have planned to establish different

organizations to popularize Square Dance as soon as they go back to China. They even dream of a day that Square Dance would be so popular that they could arrange a **massive Square Dance Party of over ten thousand dancers at Tiennamen Square** to welcome all the Square Dancers from USA and all over the world.

Editors note: This story was written in Chinese and was translated by Dr. Hugo Chan.

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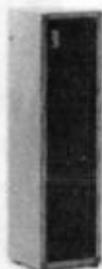
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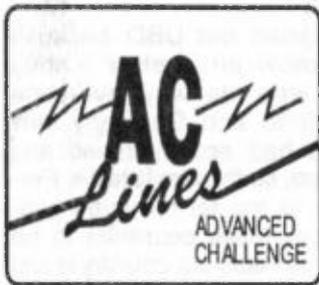
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by  
Ed Foote

## DANCING IN GERMANY COMPARED WITH THE U.S.

**T**hose who have followed this column over the years will recall that at one time I said that the best Advanced dancers I had ever seen, and also the best Mainstream and Plus dancers I had ever seen, were in Sweden. This was based on my calling trips there in 1985, 1986 and 1987. Subsequently, England achieved this same level of ability, which I observed starting in 1989 and continuing through today. Prior to 1989 I did not notice much difference between dancing ability in England and the U.S.

My last two calling trips to Germany had been in 1982 and 1983, at which time the level was "standard" Mainstream and a little easy Plus. Based on what I subsequently observed in Sweden and England, I was anxious to see if the situation in Germany had changed when I made my calling tour there this past September.

The change in ability I observed was amazing. Dancing in much of Germany is now on a par with Sweden and England. I called Mainstream, Plus and Advanced in each of 3 cities: Hamburg (northern Germany), Nuremberg (east central), and Munich (southeast), as well as Advanced in Frankfurt (west central). In almost every case the ability of each of the 3 programs was significantly above that in the U.S. The dancers thoroughly understand whatever program they are dancing, have no problem with

DBD, have tons of fun, and are in no hurry to move to the next level.

**MINDSET OF THE DANCERS.** Let's use Advanced as an example. In the U.S. we know that many people rush to Advanced when they have little understanding of the Mainstream and Plus calls. It has been estimated that half the people dancing Advanced don't belong there, and much of the reason has to do with the fact that callers never give the dancers a solid foundation in Mainstream or Plus, even after the dancers get to Advanced.

In Germany it is just the opposite. People are almost paranoid about staying away from Advanced because they feel incompetent at Plus. I asked some super Plus dancers who could do DBD perfectly if they are dancing Advanced, and they said no, they needed another couple years of experience at Plus before they would feel comfortable moving on. In Munich I called for some of the best A-1 dancers I have ever seen. I asked them why they did not go on to A-2. They said they were not good enough.

The mindset in Germany, as in Sweden and England, is that fun really starts when we thoroughly understand the calls we are dancing, ie. DBD is fun. In the U.S. the mindset is that fun is knowing only one or two positions of calls, and that anything else is not fun. If the floor breaks down on a figure in the U.S. and the caller asks if people want to try it again, the response is usually "no". In Germany, as in England and Sweden, the answer is always "yes".

### CAUSE OF THE CHANGE IN GERMANY.

I asked a number of German dancers and callers what had caused the change in ability from what I had seen on my last visit 9 years earlier. The response was: "We saw the Swedish people dance". Swedish dancers came to Germany for weekends, German dancers went to Sweden, people saw how square dancing could be different. So callers began teaching DBD in beginner classes right

from the first night. The result: Germany is now on a par with Sweden in ability.

In fact, many German callers do not know what "standard position" is, because they teach and call all position right from the start. (Some callers report having a problem if they come to the U.S. on holiday and are asked to call a guest tip at a club; the floor usually has trouble because the caller does not know what standard position is.) Callers also reported having a caller from the U.S. over for a seminar. They were discussing choreography, and the U.S. caller kept saying "you can't call that, that's too difficult". Yet this was what the German callers used all the time with no problem, but it was unthinkable to the U.S. caller who had never experienced dancing in Germany or Sweden.

### SUMMARY.

Sweden started out DBD because they didn't know any better - they thought this was the way everyone danced. England and Germany saw what Sweden had accomplished and were impressed, so they imitated it. Perhaps the U.S. is too far removed geographically from these countries to be influenced, or perhaps our country is just too big to be affected by what happens abroad.

It is interesting however, that square dancing has always been a reflection of life itself. Many of the inventions and products which the U.S. pioneered are now being produced better and/or cheaper by other countries. Germany, England and Sweden have taken our invention of square dancing and have said: "You told us how to do it, so we did it". Now we look to them. ✓

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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## Ten Years Ago January 1983

"To be most effective a leader needs to recognize the talents of others and delegate tasks accordingly, and must have the courage to make decisions that may be unpopular.

"In order to lead, one must lead toward something. Without a goal or objective a leadership is vacillating and ineffective. Examples of goals for a square dance club are to increase membership, increase the number of visitors, improve the style of dancing, determine the level at which the club is to dance, plan non-dancing social activities, sponsor a demonstration group, increase club involvement in state and national activities, etc. Remember that a plan of action to reach identified goals and objectives will make their attainment much easier",...Ralph and Ve Ve Hay, Aurora, CO.

Demonstrations of square dancing before the general public generate much good will when they are done well. Advance preparations by dancers and callers are most important and should never be neglected. Because of television, theaters, schools, radio, newspapers and other mass education media, dancers must remember that they will be performing for a very sophisticated audience, one that expects to see a well trained group.

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Quote from Harold Bausch: "I am still from the generation that was taught that our elders had knowledge to share. I still believe experience is the best teacher. I hear experienced callers say "Don't push the dancers too fast and too hard". I listen. I hear dancers say, "We used to want to do hot hash and the more complicated the better, but now we know we can do it and we appreciate the smooth singing calls". I listen to that."

The Quarterly Selection from Callerlab is **Grand Spin**, by Ross Crispino, Idaho.

New Idea: **Counter Top**, by Kip Garvey, California.

## Twenty-five Years ago January 1968

"Should clubs have a long summer recess? How much should we push dancers to attend more dances and special dances?" Asks Kenneth Wilkinson.

Usually the reason square dancing stops in some areas during the summer is because the school in which they dance is not available, responds Willard Orlich. However, dancing should be encouraged by getting together on a summer substitute dance basis. Plan square dance swim parties, picnics, and open air dances to encourage the on-lookers to join in the activity.

Square dancers who dance wherever and whenever they can enjoy the {entire} square dance picture, not just the small world in which a club revolves.

If a club caller objects to "his" experienced dancers migrating to other dances

and callers, he is in need of further training and exposure himself. This is a big, wide, wonderful world in square dancing and people make this possible so encourage them to experience all phases of the recreation.

Quote from Millie and Al Boehringer, Dayton, Ohio. "We believe it would be of great help to the square dancers if they would all take the basic round dance lessons because it would teach them to step to the rhythm of the music for their square dancing, and would help them with positioning of their hands and feet and body so that they would enjoy square dancing more than they already do. We

have heard quite a few square dance callers mention this same thing on different occasions."

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Jon Jones

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**W**e are hearing more and more about Country Western Dancing (CWD) and its relationship to and effect on Square Dancing (SD). Does CWD compete with SD? Can they compliment each other? Is CWD replacing Round Dancing (RD)? Many questions. How about some answers? Not easy. Settle for discussion?

First, some simple facts. In many areas many SD clubs offer CWD between tips in addition to, or instead of, RD. In days past after-parties at festivals were either skit-type or SD parties. In the past several years CWD after-parties have appeared and augmented or even replaced the more traditional after-parties. Attendance at these parties indicates that they are popular with dancers. So CWD is clearly already part of the SD scene.

Are square dancers potential CW dancers? Are CW dancers potential square dancers? The answers to these questions are not definitive. That is, no generalization can be made because the two activities are quite different. There are two basic differences. First CWD is an individual or two-person activity; SD is an eight-dancer team effort. Second, CWD requires memorizing dance steps, including proper footwork, and then repeating the steps (routine) to a particular type of music; SD requires the learning of dozens of basic calls but no routines. Because of this difference, the appeal is different. There are some of course, who like both. But there are others who do not. No great new in-sights here – except that it should be clear that CWD is not going to replace SD for those who like to square dance. The reverse is also true. So what now?

Well, there is a theory (talk) going around that CWD is taking over SD because it is a quicker teach. So to compete we need to make SD a quicker teach. Well, that may not be too bad an idea, but it isn't going to make all those who like CWD take up SD. And the reason is because of the difference in the appeal. **SD is a team/head game; CWD is an individual footwork game.** The big advantage of CWD in attracting new people is that after learning one or two simple routines, you can dance to some music. No team. if you take a wrong step, no one else suffers/cares.

As usual, it turns out there is no free lunch. SD is a learned skill. It is not trivial. It takes education and expertise that requires an investment of time and effort. But that is the appeal for those

who become devotees/groupies. They like the fact that they interact with the caller, follow the commands, come out with the right answer and that you can't just walk in off the street and do it. That is at the heart of square dancing in the last quarter of the 20th century. CWD does not offer the same type of reward.

Now, this is not to say that we should not strive to keep our list of required commands tight and at a minimum. Experience shows that a good dance with plenty of variety can be called with a repertoire of about 70 selected calls (no families). So the SD entry requirements could be lowered. But if we are going to

keep supplying dancers that can dance with us at the National Convention, we have to train them. And it is going to take time.

For those whose primary objective is to earn a living and thus need big crowds, teaching CWD may be a good answer. Those who believe that we can somehow reduce the commitment now required of a potential square dancer and thereby have more in square dancing are talking about a different sport. We have to sell SD on it's own merits and as it now exists if we are to keep it alive. For us CWD is not the answer. ✓

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## INTERNATIONAL NEWS

### SEVENTH SAN DIEGO CONTRA DANCE WEEKEND

A "full house" of enthusiastic contra dancers enjoyed the music of The Old Twine String band for the final dance session of the weekend. This is the second year the weekend has featured live music by this band, and it is planned to continue their participation in future years. Dancers came from as far away as Pennsylvania and one dancer from Japan included the weekend as the final event on his tour of the USA.

The dance program began on Friday (31 July) with a get-acquainted session and continued with an evening dance following supper and a relaxation period. Workshop sessions and then a Swan Dive dance (in the University swimming pool) followed during the day on Saturday, and the evening featured a Rose Garden Promenade in one of the garden areas, a Grand March to start the evening and a mixture of contras, rounds, quadrilles, English country dances and folk dances on the program.

Special recognition was given to Joe and Barbara McMenamin who were instrumental in starting the weekend and continuing it through the first six years, and were part of the staff until retiring at the end of the sixth weekend.

### MONARCH MAVERICKS

Salida, Colo. — Monarch Mavericks think there should be a dangle for dancing in a flash-frozen wind tunnel filled with horizontal snow.

Two hours of exhibition street dancing for Salida Parade of Lights on November 29, 1991 seemed like a good idea when Mavericks agreed to do it. Early evening temperatures were in the 40s and 50s



however by the time they quit dancing, snow was an inch deep and the wind chill factor was five degrees below zero. The white stuff piled up on records spun by club caller Dave Williams and round dance cuer Jacque Williams. Surprisingly, the needle didn't jump. Dancers almost couldn't see across their square by 8 p.m., but stuck out the two hour "parade," hoping for a piece of the \$600 prize money. By morning, there was 18 inches on the ground and snow continued to fall. The radio announced prize winners and Mavericks weren't among them. Asked if they would do it again — they agreed they are gluttons for punishment and voted to repeat their performance this year.

### DANCING IN EUROPE

This past summer I spent five weeks calling in Europe. While there I met a man who teaches and works with young people. He would like to set up a communication with youth square dance groups in the U.S.A. One of the things he would like to set up is an exchange program that would allow his students to come here and square dance and our young dancers to go to Europe and dance. If anyone is interested please write to me and I will get you in touch with the dancers in Germany who made this request.

Chuck Bermele, 3810 Crescent Drive, Santa Barbara, CA. 93110. (805) 687-3837

## MORE DANCING IN EUROPE

The phenomenal growth of square dancing in Europe in recent years has fostered a keen interest in the field of European caller training. Callerlab accredited Caller Coaches Bill Peters and Al Stevens recently conducted a series of five separate caller schools throughout Europe. Each school lasted approximately one week and the curriculum covered the full caller training program recommended by Callerlab. Schools were conducted in Denmark, Sweden, England and Germany. More than 80 students (total) were in attendance. It is interesting to note that in Denmark female students outnumbered the males! Bill and Al also conducted a special Caller Coach school in conjunction with one of the schools in Germany with 8 students in attendance representing both England and Germany. Bill and Al report that the effect of these schools will probably be felt in Europe for some time to come. Bill Peters.

## BIG BANNER RAID

On October 3, 1992 the Orange Blossoms Squares of Lady Lake, Florida made a record setting banner raid when 104 dancers invaded the Spruce Creek Salt and Pepper Shakers of Summerfield, Florida, to steal their banner. Ernie Felsted was the caller at this dance, where a profusion of orange and white, the club colors of the OB Squares, dominated the floor. Banner Raid Chairmen Bob and Marion Suplee have led many raids with four or five squares, but when Club President John Stewart challenged them to put together a really big raid, they responded by recruiting enough dancers to fill thirteen squares.

## 20 YEAR OLD CLUB

Chippewa Chiefs and Squaws celebrated October 10 their twenty years of club activity. A plentiful potluck supper was served. What wonderful dishes were brought in, followed by our dance. Ever dance on a full stuffed stomach? That is just what we all needed. We exercised all

that good food away. Our faithful caller and cuer; Duval First and Helene Chase gave us a "squarely" enjoyable evening.

We had thirty-one guest couples. Twenty signed in from Canadian Lakes, Nunica and Harrison clubs and eleven couples from various other towns, came to help us "swing" and celebrate.

As many as thirteen sets filled the floor with handsome and beautiful square-dance attire.

The reason that this club has lasted 20 years, is people enjoying people! The only serious thing about our club is planning to make it to the next dance. Submitted by N. Blackmer.

## HAPPY GANG CELEBRATES BIRTHDAY

On October the 7th, THE HAPPY GANG hosted it's 7th Anniversary Dance with guests in attendance from Seaway Swingers, Fiddle & Bow, Buttons and Beaux, as well as MASDA past president couple, Barbara & Ron Bently.

Coordinators, Holly & Gerry, thanked all the members of The Happy Gang for their hard work over the past year which helped to keep the club operating. Members who have given much of their time and talent in the interest and promotion of the club were honored and HAPPY GANG CERTIFICATES OF ACHIEVEMENT were presented to Eileen & Jack Flynn, Rita Normand and Lu & Jim Dymond. Gerry presented Holly with a "Canada" T-shirt in recognition of the literally hundreds of hours she devotes to choreography, teaching and many other club related duties.

As well, The Happy Gang Coordinators affirmed the club commitment to fun-type dancing in a friendly atmosphere and pointed out that Happy Gang flyers include a policy statement of "maximum dancer enjoyment" backed by a "good time guarantee".

The dancing was exuberant, the birthday cakes delicious, and the entire evening loaded with fun and laughter. Hope to see you at our 7th Anniversary Dance to be held in the Fall of '93.

## OLYMPIC OPENING CEREMONIES

Saturday, July 25, 1992, Barcelona, Spain

Among the many beautiful contemporary events was an extensive rendition of Spain's famous Flamenco dance, beautifully preformed by unparalleled professionals. Not doubt applauded generously by all viewers. The audience must have numbered in the billions. This brings our attention to a speculative thought for the 1996 games scheduled for Atlanta, Georgia.

Since at least 17 states have officially adopted **SQUARE DANCING** as their folk dance, optimistically many more will soon accomplish the same, thus giving additional impetus to the nationwide drive to establish **SQUARE DANCING** as the National Folk Dance. With this in mind, why not begin now to establish **SQUARE DANCING** as the official dance of the 1996 Olympics? Just think of the impact this could have, and the celebrations that would take place, especially at the 44th and 45th National Square Dance Conventions scheduled for June 1995 and 1996.

YES! It's all possible. If the many devoted and dedicated square dancers will work together on this one project to get national recognition and then display our dance before the entire world! Lets put aside our personal egos and vanities and all pull together on this project. What do you say Square dancers? We **can** do it!!!



### CAROLINE CURLIQUE S/R CLUB

In July 1992 the **Caroline Curlique Square & Round Dance** club in Timaru, New Zealand were delighted to host **Jon**

**Jones** of Arlington, Texas for a weekend of dancing in their city. Jon brought with him a tour party of fifteen and everyone had a great time of friendship and dancing, despite it being mid winter and rather cold.

Timaru is situated half way between Dunedin and Christchurch in the South Island of New Zealand and next April 24 - 25 1993 the club will host the south Island Federation annual dance weekend. This weekend where callers, cuers and dancers from clubs in Invercargill, Dunedin, Oamaru, Timaru, Nelson and Christchurch get together and enjoy the dancing to the many talented callers and cuers in the South Island.

We love to have visitors down here, so if you are ever contemplating a trip to New Zealand, be sure to add dancing to the South Island - all of it - to your itinerary. We have fabulous scenery too!

submitted by Jo Geary, Timaru, New Zealand

## KINNEY COUNTY KICKERS

Here at Fort Clark we are very fortunate. Our main club dances on the second and fourth Thursdays, with a truly great caller, **Bill Prichard**, who keeps us all guessing as to what call comes next.

Every week is different and we don't need the Plus Program. Bill caters to regular members as well as the Winter Texans. We don't have to suffer the same program every week, as some people do.

As an extra, we have Round Dance classes every Tuesday afternoon, with **Jan Farnell**, and Beginner Square Dance lessons every Tuesday evening, with her husband, **Bob**. The classes are fun and good exercise for our minds and bodies.

During the summer, we have to close. It is regretful we have to, but a lot of our members are travelers, but when September comes around, everything starts with a bang. One day our club will be strong enough to support a caller all year round (that is our dream).

We are a bunch of real friendly folks who enjoy graceful square dancing, so-

cializing and lots of varied fun. Why don't ya'll come down and see us sometime. We are located between San Antonio and Del Rio.

Another couple of good clubs in the area are – **Roadrunners** (called by Bill Prichard) and dance the first and third Thursdays; – Also the **Cactus Twirlers** called by **Mel Voss**, and dance the second and fourth Saturdays.

Submitted by Hollis Graham & Howard Skelton for the Kinney County Kickers, Fort Clark Springs, Bracketville, TX.



### PIPESTEM FESTIVAL

Approximately 125 square and round dancers from four states – North Carolina, Tennessee, Virginia, and West Virginia – kicked up their heels at the 4th annual Pipestem Festival October 30–31 at Pipestem Resort State Park near Princeton, W. VA.

Dancing was held in the Faulconer and Cardinal Rooms of the McKeever Lodge at Pipestem, the premier park in the West Virginia State Park system. Callers were **Cleo Barker** of Whitsett, N.C. and **Wayne McDonald** of Blountville, TN. Festival coordinator **Phyllis McLaughlin** of Reidsville, N.C. cued the rounds.

Two round dance workshops covering Phases II, III, and IV were held Saturday morning, with Phyllis leading both. Wayne and Cleo led an advanced workshop for square dancers.

The Friday night schedule alternated between square and round dancing for

three hours. On Saturday night early rounds lasted 45 minutes, followed by square dancing for 2 and 1/2 hours. Members of the **High Point Twirlers** (N.C.) provided entertainment during an intermission. Several prizes were awarded to dancers for unusual Halloween costumes at an after-party. Door prizes were presented each night.

The 5th annual Pipestem Festival will be held October 22–23, 1993 at the same place with the same callers and cuer.

Submitted by Al Stewart, Greensboro, N.C.

### SOUTHERN HEMISPHERE

"Callers and round dance leaders wishing to be programmed at the "Southern Hemisphere" square and round dance festival being held in Christchurch, New Zealand over February 25–26–27th, 1994, must register on or before September 8th, 1993. Please include resume and black and white passport size photograph"

Caller/Cuer applications available from; The Program Chairman, 72 A Inwoods Road, Christchurch 9, new Zealand **OR** The Registration Secretary, 49 B Searells Road, Elmwood, Christchurch, New Zealand.

In passing we have reports of tour groups coming from, Canada, Australia, Germany, U.S.A., & Sweden.

Thanking you in anticipation.

Sincerely, Art Shepherd, Convenor



### SALVATION ARMY BENEFIT SQUARE DANCE.

**John Brockman**, organizer and producer of the ANNUAL SALVATION ARMY BENEFIT HOEDOWN, co-sponsored by the **Monterey Bay Area Square Dance Callers Association** and the **VISCAPS**, reports that this years

dance raised over \$700 for the Salvation Army Christmas Program.

All local Square Dance Callers and Round Dance Cuers donate their services and the VISCAPS, a club of visually handicapped, provide the snacks and run the drawing for the prizes which are donated by local businesses.

This years dance was held at the Gavilan View Middle School on November 21 and the happy group of dancers went all out to help the needy through the Salvation Army programs.

### THE SQUARE & ROUND DANCE CONVENTION OF THE WORLD

The Hague, Netherlands

The Square Dancers of the Netherlands played host to The square and Round Dance Convention of the World last August 7,8 & 9, 1992 in The Hague. Chairman **Wil Stans** of the Netherlands reported that the Parade of Nations had a total of 1350 Dancers from 15 different countries and 5 continents. There were 25 Dancers from Japan who were accompanied by their caller, **Kikuchi Yoshiaki**. Over 340 Americans and Canadians attended accompanied by **Tony Oxendine, Jerry Story, Larry Letson, Kip Garvey, Decko Deck, Dave Taylor, Johnny Preston, Chuck Burmele, Jerry & Pat Mitchell, Dan Guin, Buddy Weaver, Jean Nelson, Naomi Fleetwood, Ruby Kullman, Muriel Craig, Robert Odell, and Norris Tomlinson.**

There were also many great European Callers such as **Paul Bristow, Dave Whittington, Wil Stans, Sture Berndtsson, Thomas Bernhed, Lars-Goran Borgel, Maarten Weyers,** and too many more to mention. They all added to one of the most spectacular Square Dance events that the Square Dance World has ever seen.

In addition to Squares and Rounds, there was Clogging, Contra Dancing, Country Western Dancing, Callers & Round Dance Schools, and historical educational seminars. Of special interest to the Europeans was the educational seminar on the role of **Henry Ford** in

Square Dancing presented by **Dave Taylor.**

Chairman of The Square and Round Dance convention of the World, **Dave Taylor** announced that the 1993 convention will be hosted by the **Karlsruhe Kut Ups Square Dance Club** in Karlsruhe, Germany on August 20,21,22,1993. **Witte Travel** of Grand Rapids, Michigan has been selected as the exclusive travel operator for Americans and Canadians. See the ad in this magazine for details.



### CHINESE DANCERS VISIT SACRAMENTO VALLEY, CA

Approximately sixteen members of the Chinese Dancers Association were here to further their square dance studies – which they like to call the “Dance of Friendship” – with **Jack Murtha** in Yuba city.

It was a time to renew acquaintances with many of them whom we met previously during a cultural exchange in China. (*See Dancing In China*)

So now it was our turn. We receiving them. They came. They conquered. Our hearts, that is. Dancing together, Pot-lucking together (lots of rice and veggies!). Communicating by fractured language attempts and non-stop charades amid peals of laughter. Embracing heartedly at departure.

**Wang Gouhua**, Director of External Relations for the Association, is going to write a story regarding their experiences and impressions during the visit for a future issue of American Square Dance. Jack Murtha promises to have it translated into English for us. Not to worry!

Submitted by Eleanor D. Wilson



*Jerry Story*



*Tony Oxendine*



*Larry Letson*



*Randy Dougherty*

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EXPANDING ON

## LOAD THE BOAT

Heads square thru 4, swing thru, centers run, centers walk & dodge, centers run, ends LOAD THE BOAT, centers hinge, ping pong circulate, girls swing thru, extend, girls trade, star thru, pass thru, trade by, Allemande Left

Sides square thru 4, swing thru, centers run, centers walk & dodge, centers run, ends LOAD THE BOAT, centers hinge, extend, walk & dodge, right & left grand.

Heads lead right, circle to a line, spin the top, boys walk & dodge, boys run, boys LOAD THE BOAT, girls hinge, extend, peel the top, Allemande Left

Sides lead right, circle to a line, spin the top, boys walk & dodge, centers run, ends LOAD THE BOAT, centers walk & dodge, cloverleaf, centers turn thru, slide thru, bend the line, alle.L.

Sides lead right, circle to a line, spin the top, boys walk & dodge, centers run, ends LOAD THE BOAT, centers hinge, very centers trade, extend, 8 chain thru 4, touch 1/4, right & left grand.

Sides lead right, circle to a line, spin the top, boys walk & dodge, centers run, ends LOAD THE BOAT, centers hinge, very centers trade, ping pong circulate, extend, boys trade, spin the top, scoot back, right & left grand.

Heads square thru 4, swing thru, hinge, centers walk & dodge, centers run, ends LOAD THE BOAT, centers hinge, ex-

tend, swing thru, boys trade, pass the ocean, centers circulate, recycle, star thru, wheel & deal, centers pass thru, Allemande Left

Sides pass thru, separate around 1, ends LOAD THE BOAT, centers pass the ocean, extend, 8 chain thru 4, spin chain thru, right & left grand.

Heads pass thru, separate around one, ends LOAD THE BOAT, centers pass the ocean, extend, box circulate, explode, Allemande Left

Sides pass thru, separate around one, ends LOAD THE BOAT, centers pass the ocean, extend, box circulate, scoot back, right & left grand.

Heads star thru, spread, touch 1/4, circulate, face right, LOAD THE BOAT, centers spin the top, extend, boys run, pass thru, wheel & deal, zoom, pass thru. alle. left.

Heads square thru 4, centers in. cast off 3/4, ends trade, LOAD THE BOAT, ends star thru, swing thru, girls trade, slide thru, Allemande Left

## REVIEW

### TRACK TWO

Heads square thru 4, slide thru, pass thru, wheel & deal, double pass thru, TRACK 2, recycle, Allemande Left

Heads pass thru, separate around one to a line, pass thru, wheel & deal, double

pass thru, TRACK 2, girls trade, square thru 4, trade by, alle.

Sides half sashay, heads pass thru, separate around one to a line, pass thru, wheel & deal, double pass thru, TRACK 2, boys run, wheel & deal, Allemande Left

Heads pass thru, separate around one to a line, star thru, double pass thru, TRACK 2, explode the wave, chase right, hinge, centers trade, recycle, Allemande Left

Heads square thru 4, swing thru, boys run, tag the line, TRACK 2, girls trade, pass thru, wheel & deal, dixie grand, Allemande Left

Heads star thru, double pass thru, TRACK 2, spin chain thru, boys run, ferris wheel, centers swing thru, extend, centers trade, girls trade, square thru 4, trade by, Allemande Left

Heads lead right, circle to a line, pass thru, tag the line, TRACK 2, centers trade, girls trade, pass the ocean, circulate, recycle, swing thru, boys trade, girls trade, right & left grand.

Heads pass thru, cloverleaf, double pass thru, TRACK 2, swing thru, recycle, square thru 3/4, trade by, swing thru, recycle, pass to the center, centers square thru 3/4, Allemande Left

Heads lead right, touch 1/4, scoot back, boys fold, double pass thru, TRACK 2, hinge, boys run, bend the line, cross trail thru, Allemande Left

## **MAINSTREAM QUARTERLY SELECTION**

### **CROSS THE TRACK**

Heads lead right & circle to a line, pass thru, **CROSS THE TRACK**, pass to the center, cross-trail thru, right & left grand.

Heads lead right, circle to a line, pass thru, **CROSS THE TRACK**, pass to the center, right & left thru, left alle.

Heads square thru 4, swing thru, boys run, bend the line., pass thru, **CROSS THE TRACK**, swing thru, pass to the center, veer left, left alle.

Heads pass thru, go around one to a line, pass thru, **CROSS THE TRACK**, swing thru, boys run, box circulate, veer right, left alle.

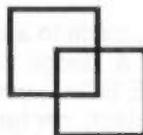
Sides pass thru, around one to a line, pass thru, **CROSS THE TRACK**, swing thru, boys run, veer right, trade by, left alle.

Heads lead right & circle to a line, pass thru, **CROSS THE TRACK**, peel off, couples hinge, right & left grand.

Heads square thru 4, swing thru, boys run, bend the line, pass thru, **CROSS THE TRACK**, swing thru, box circulate, pass to the center, left alle.

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Heads pass thru go round one to a line, pass thru, **CROSS THE TRACK**, swing thru, boys run, box circulate, chain down the line, left alle.

Heads pass thru go round one to a line, pass thru, **CROSS THE TRACK**, swing thru, boys run, ferris wheel, centers trade, left alle.

Sides pass thru, go round one to a line, pass thru, **CROSS THE TRACK**, swing thru, boys run, veer right, circulate, left alle.

Heads square thru 4, spin the top, pass thru, **CROSS THE TRACK**, box circulate, walk & dodge, right & left grand.

Heads square thru 4, spin the top, pass thru, **CROSS THE TRACK**, swing thru, centers run, girls run, circulate, left alle.



### CROSS THE DIAMOND

From twin diamonds; center four diamond circulate; outside four cross over circulate.

#### SAMPLE CHOREO

Heads square thru 4, swing thru, boys run, girls hinge, **CROSS THE DIAMOND**, boys cross run, girls trade, wheel & deal, swing thru, right & left grand.

Heads lead right, circle to a line, pass the ocean, girls run, boys hinge, **CROSS THE DIAMOND**, ferris wheel, zoom, pass thru, left alle.

Side ladies chain, four ladies chain 3/4, heads square thru 4, right & left thru, (ocean wave) girls run, tag the line left, girls hinge, **CROSS THE DIAMOND**, promenade.

Heads square thru 4, swing thru, boys run, girls hinge, diamond circulate,

**CROSS THE DIAMOND**, ferris wheel, left square thru 3/4, box the gnat, right & left grand.

Heads lead right & circle to a line, spin the top, boys run, girls hinge, diamond circulate, **CROSS THE DIAMOND**, ferris wheel, zoom, pass thru, left alle.

Heads pass thru, around one to a line, pass the ocean, centers run, centers hinge, **CROSS THE DIAMOND**, ferris wheel, left square thru 3/4, touch 1/4, same sexes trade, right & left grand.

## *This N' That*

### POTPOURRI

Heads pass thru, separate around one to a line, pass thru, wheel & deal, double pass thru, track 2, girls fold, boys turn thru, slide thru, ferris wheel, centers right & left thru, dixie grand, Allemande Left

Sides half sashay, heads lead right, circle to a line, pass thru, wheel & deal, double pass thru, track 2, hinge, split circulate, right & left grand.

Heads half sashay, heads pass thru, separate around one to a line, pass thru, wheel & deal, double pass thru, track 2, recycle, square thru 3/4, trade by, Allemande Left

Heads pass thru, separate around one to a line, star thru, double pass thru, track 2, swing thru, boys run, ferris wheel, zoom, pass thru, left alle.

Heads pass the ocean, extend, swing thru, boys run, ferris wheel, centers pass thru, square thru 3/4, trade by, Allemande Left

Heads pass the ocean, ping pong circulate, centers recycle, double pass thru, cloverleaf, double pass thru, track 2, swing thru, centers trade, ends trade, right & left grand.

Heads lead right, circle to a line, swing thru, boys run, cross-fire, follow your

neighbor & spread, boys circulate, recycle, pass to the center, centers square thru 3/4, left alle.

Heads pass the ocean, recycle, pass thru, pass the ocean, swing thru, boys run, wheel & deal, swing thru, right & left grand.

Heads pass thru, cloverleaf, double pass thru, track 2, spin chain the gears, hinge, centers trade, follow your neighbor, ends circulate, centers trade, trade the wave, ends circulate, girls trade, star thru, pass thru, trade by, Allemande Left



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Henry Ford

**T**his is a story many of you have never heard. We hope that after you have read this you will always remember this caller and point with pride to the historical landmark that bears his name.

To start, we need to go back to the year 1923 when **Henry Ford** visited the Wayside Inn in Sudbury, Massachusetts. This famous resort offered people who vacationed here dance instruction in the gavotte, the Scottishes, mazurkas, minuets, the Virginia Reel and square dancing. The teaching was under the leadership of **Benjamin B. Lovett**.

Mr. Henry Ford enjoyed this program so much that he asked Benjamin Lovett to teach dancing and train dance instructors in Dearborn, Michigan. He offered Lovett a handsome salary and a two month contract. Benjamin Lovett reluctantly turned down the offer, explaining that he was under contract to the Wayside Inn.

#### NO UNSOLVABLE PROBLEM

It should be noted here that at that time Henry Ford's personal wealth, exclusive of his automobile business and all other holdings, was in excess of twenty billion dollars. Therefore, Benjamin Lovett's obligation to the Wayside Inn posed no major problem to Mr. Ford. He simply purchased the Wayside Inn, met the terms of Benjamin Lovett's contract and re-negotiated a new contract to bring him to Dearborn for two months. Benjamin Lovett stayed in Dearborn, Michigan, for twenty-six years.

At a time when the country was in the midst of a depression, Lovett was paid \$14,000 per year plus a new Lincoln every year, plus a home, most of his

# HENRY FORD AND BENJAMIN LOVETT

## THE STORY OF LOVETT HALL

*By Dave Taylor, Clearwater, Florida*

meals, and all of his travel expenses. He had substantial pay raises as the square dance program increased.

Once Benjamin Lovett was in Michigan, he and Mr. Ford began to publicize and promote early American square dancing. Two hundred dancing instructors from Ohio and Michigan were invited to Dearborn to learn how to dance and to call the Virginia Reel. Mr. Ford also directed Benjamin Lovett to begin a program for the Dearborn public school children. Dances that Benjamin Lovett taught and called began to appear in newspapers around the country and included detailed instructions on how to execute these maneuvers. Mr. Ford also sponsored a radio program. Lovett would travel to Chicago every Sunday and call dances on the radio which had been printed in the newspapers during the previous week. This one hour program was broadcast from Chicago to the East Coast and after an hour wait to compensate for the time differential, the same broadcast was sent to the West Coast. Old fashioned square dancing became the rage.

At a convention of the Dance Masters of America held at the Waldorf-Astoria Hotel in New York City, the chairman of the convention announced, "Ballroom dancing has problems. The Black Bottom is out, the Charleston is gone, attendance is dropping at dance halls." "Meanwhile," he complained, "through the efforts of Benjamin Lovett and the financial backing of Henry Ford, square dancing is on the increase and is more popular than it has ever been."

## EXPANSION

Benjamin Lovett became so busy that he had to train additional dance instructors. He developed a minimum staff of twelve to fourteen dance instructors to help him with his ever increasing work load. The program kept expanding due to the generosity of Mr. Henry Ford. Any school district that wanted a dance program merely had to contact Benjamin Lovett and Mr Ford would write a check from his personal account and Lovett or one of his instructors would be sent to that school.

Mr **Dick Moore** became so busy taking square dance lessons from Benjamin Lovett at the age of seven and eventually he became Lovett's assistant. Mr. Moore is a musician and is one of the few men in the history of square dancing who can teach, call, and play for the dance movement. Dick Moore provided most of the history of the Benjamin Lovett story. As he talked to me he smiled broadly and said, "You must know, those were glorious days for him."

Mr. Lovett, assisted by Mr. Moore, and again sponsored by Henry Ford, was responsible for bringing square dancing and ballroom dancing to thirty-four institutions of higher learning, among them Radcliffe College, Stevens College, Temple University, University of Michigan, University of North Carolina and the University of Georgia. Again, there was no charge to these universities. If Lovett approved, Mr. Ford would write a check.

The expansion of square dancing in the Dearborn area created a problem. Square dancing requires more room than ballroom dancing, and soon the halls were not large enough to handle the increased number of dancers so Mr. Ford decided to build a hall. This hall is located in Greenfield Village, site of the Henry Ford Museum. It was beautifully decorated with chandeliers and had a hardwood floor that would hold approximately forty squares of dancers. A man was hired six days a week to polish the floor, whether it had been used or not. The building was named Lovett Hall.

As square dancing kept increasing, Mr. Lovett suggested that perhaps re-

cords would be another way of promoting the activity. Mr. Ford immediately contacted his good friend Thomas Edison, and soon 78 rpm square dance records appeared on the Edison label. They were unlike the 78 records you might be familiar with for they were at least a quarter of an inch thick. Later records were put out on another label and they corresponded with the more familiar size of 78 rpm records.

Mr. Ford purchased several Stradivarius instruments dating from 1739 to 1754, as well as an Irish dulcimer. These were used for these recordings as well as for some others for Mr. Ford's private listening enjoyment. These extremely valuable instruments are now on display in Greenfield Village at the Henry Ford Museum. In 1926 Henry Ford published a book on early American square dancing entitled "Good Morning". The title page states:

"After a sleep of twenty-five years, old fashioned dancing is being revived by Mr. and Mrs. Henry Ford."

There are some rare photos of Benjamin Lovett and his wife in the book posed in various dance positions. This book is still available at the Ford Museum.

Mr. Ford then sent Benjamin Lovett to the Engleside Club and to the Yacht Club with the net result that these two square dance clubs lasted some twenty-five years. Back in the mid-fifties, I had the pleasure of calling for each one of these groups. Mr. Ford had his own square dance club every Friday night at Benjamin Lovett Hall taught by Benjamin Lovett and assisted by Dick Moore. In the archives of the Henry Ford Museum, several written accounts of former executives report that Mr. Ford invited all of his executives to take lessons in early American square dancing. He was quick to tell them that he wanted them to take these lessons of their own free will, and not under any pressure. In my interview with Dick Moore, Mr. Moore assured me that an invitation from Mr. Ford, however, was tantamount to a command from royalty. Therefore Benjamin Lovett never lacked for a large crowd.

## PROGRAM VARIETY

A typical evening of square dancing at Lovett Hall would find the Ford Orchestra playing gavottes, schottishes, mazurkas, minuets, as well as square and round dancing. The square dance and round dances included such all-time favorites as the Canadian Barn Dance, Red River Valley, Captain Jinks, Oh Suzanna, Billy Boy, Gunnings Quadrille and Nelly Blye. Among the rounds were the Heel and Toe Polka and the Blue Danube Waltz. The dance would end only when Mr. Ford made that decision, at which time he would inform Benjamin Lovett. Benjamin Lovett would then take the stage, get everyone's attention and say, "Mr. and Mrs. Henry Ford bid you good evening." At that time everyone sang America, The Beautiful and danced a final waltz.

Benjamin Lovett was a strong leader in early American square dancing. He was the personification of a gentleman. Regardless of the fact that most of his dancers were people of great wealth and position, he told them what they were to wear and what they were not to wear. He insisted that the ladies wear formal dresses and corsages. Men were told that they were to wear dark suits. The ladies were instructed that they were never to cross their legs at the knees, but only at the ankles. No one was allowed

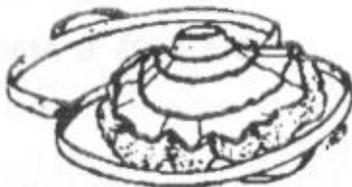
to walk across the ballroom floor. If one wished to get to the other side, he was instructed to walk around the perimeter. The only person who violated this rule was Henry, himself, who might occasionally stroll straight across the hall and smile at Benjamin just to let him know who was really the boss. Benjamin would neither smile back nor comment, but the redness of his face showed his displeasure.

In the early 1940's square dancing was still doing rather well at Benjamin Lovett Hall even though Mr. Ford was getting up in years. However, upon his death and the loss of his financial backing, Benjamin Lovett could no longer sustain the great promotion of the activity. In 1949 an early American square dance was held at the Dearborn Country Club to honor Lovett. Clara Ford, Henry's widow, made one of her rare public appearances and sat in the balcony as a spectator. Mr. Dick Moore was asked to call the dance. He invited Benjamin Lovett to call one set of dances. Upon taking the microphone, Mr. Lovett announced his retirement, effective immediately, and informed the people that his car was outside and his suitcases were packed, he and his wife were going back to Massachusetts. He was never seen again in the Michigan area and in 1951 Benjamin Lovett passed away.



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# PUZZLE PAGE

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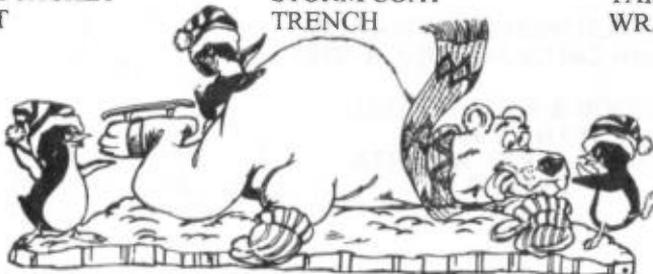
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by Bob Howell

# EASY LEVEL

Stew Shacklette of Brandenburg, KY has written a smooth little Solo dance to one of the popular country/western numbers. Try this one, as I'm certain that you'll like it. It is called ---

## BOOT SCOOTIN' BOOGIE

**TYPE:** American solo/line dance, no partners  
**FORMATION:** All facing toward the music anywhere on floor.  
**MUSIC:** "Boot Scootin' Boogie" ARISTA RECORD #12440-7-SA  
**INTRO:** Wait 8 counts, dance starts with vocal.

### MEASURES

1-4 TWO-STEP DIAG FWD TO RIGHT, TWO-STEP DIAG TO THE LEFT.

Start with the right foot, step diag fwd to the right scooting your right foot on the floor, close left to right (scootin foot on floor), step diag fwd on the right (scootin foot on floor); Repeat diag to the left starting on the left foot. Be sure to scoot feet on floor.

5-8 VINE TO THE RIGHT, VINE TO THE LEFT

Step on the right to the right side, step behind with the left, step on right to right, touch left beside right. Step on the left to the left side, step behind left foot with right, step to the left with the left and touch the right beside the left.

9-12 THREE STEP HITCH FWD, AND A THREE STEP HITCH BACK TO FINISH BY STEPPING FWD ON THE LEFT WHILE TURNING 1/4 TO THE RIGHT TO FACE THE RIGHT WALL.

Step fwd on the right, close left to right, step back on the right; Step back on the left, close with the right and step fwd on the left turning 1/4 to face to the right.

REPEAT THE DANCE FROM THE START AND CONTINUE TO THE END OF THE MUSIC.

Cathie Burdick of Huron, OH (previous co-editor of this magazine) did a grand program on "Dancing For Tots" for the Cleveland Area Callers Association this past fall. She did a dance with a progression that I have never seen before, but have certainly used frequently since. It is a variation of a traditional old English dance pattern called ---

### A-HUNTING WE WILL GO

**FORMATION:** Lines of couples facing each other. Six couples in a set being a good number, but can be done with more or less.  
**MUSIC:** A-Hunting We Will Go, Folkkraft 1191

**ROUTINE:**

Sing: A-hunting we will go  
 A-hunting we will go  
 We'll catch a fox and put him in a box  
 And then we'll let him go.

Action: Top couple sashay 8 steps down the middle of the long set.  
 Return to the top of the set.

Repeat entire song as;

Head couple promenades around and to the left of the set, followed by every other couple, they make an arch and each couple ducks under the arch. #2 couple has now become the new head couple and the previous head couple is found at the foot of the set.



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- CAR-14 MAMA DON'T ALLOW — Jerry
- CAR-13 OUTBOUND PLANE—Mike
- CAR-12 MY NEXT BROKEN HEART—Jim
- CAR-11 LONESOME ROAD BLUES—Jerry
- CAR-10 GRANDFATHER'S CLOCK—Jerry
- CAR-9 RUB A DUB—Bill
- CAR-8 SUMMER SOUNDS—Jerry
- CAR-7 TALK BACK TREMBLIN' LIPS—Jim
- CAR-5 SAN ANTONIO ROSE—Bob
- CAR-4 IT TAKES A WORRIED MAN—Jerry

**ROUNDS:**

- CRD-003 THE OLD WATER WHEEL—Bob
- CRD-002 YESTERDAY ONCE MORE—Bob
- CRD-001 DON'T WASTE IT ON THE BLUES—Bob

During the summer months, I had the opportunity to dance under the stars at Cain Park in Cleveland Hts, OH. One of the dances, prompted by Mora Wilson Meluch intrigued me and I was finally able to get the routine from Ann DuFresne, a native of that community. She credited Jacob Bloom as the choreographer. He called it the ---

### DOUBLE RAINBOW

FORMATION: Alternate duple, 1,3,5, etc. crossed over and active.  
 MUSIC: Any 32 bar sequence.  
 ROUTINE:

- A1 Actives "handy hand" allemande once and 1/2 below.  
Inactives swing above.
- A2 Inactives face down and "handy hand allemande" once and 1/2 below.  
Actives swing above.
- B1 Fours down.  
Ends turn alone, centers wheel. Come back up.
- B2 Circle left once around.  
Balance the circle and California twirl.

Note: Active couples allemande once and a half with the couple below, active gent using left hand, active lady using the right. The inactives then swing above. Inactives repeat the actions, doing the "handy hand" allemande and the actives then swing above (at home). Actives step between the inactives and all move down the set. The ends do a U turn back while the centers wheel around and all come back up the set. The ends bend the line and circle four. Balance forward and back in the circle. All California twirl (turn partner under adjoining hand) to face a new couple below to begin again.



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With last summer's National Squared Dance Convention being held in Cincinnati, at one time the pork capital of the U.S. and affectionally referred to as the Flying Pig City, Mona Cannell of Kettering, OH was inspired to write the following dance, which she named ---

### WHEN PIGS FLY

**FORMATION:** Square and contra line.  
**MUSIC:** "Gordo's Quadrille" Squared Dancetime SD-002 or suchlike.  
**ROUTINE:**

- Heads pass thru, separate around two
- Make a line
- Forward & back
- (#1 couple face down, the others up)
- #1 Right hand star 1/2 with the two dancers below
- #1 Left hand star 1/2 with the next two
- #1 Right hand star 1/2 with the bottom couple
- #1 Come up outside to the top, make your lines
- All forward & back
- Pass thru, U turn back
- Circle left
- Allemande left
- Promenade
- (Repeat for #2;3;4 .)





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I was elated to read "Could Less Mean More" by Bill Walsh in Line of fire in your October issue. It is wonderful to finally hear a voice of sanity and to know that at least one other "radical" exists in the square dance world.

I have been teaching, calling and cueing rounds for over twenty-five years. I totally agree – there are too many movements in square dancing. The stratification in both square dancing and round dancing is on the verge of relegating square dancing to retirement villages; Snowbird RV Parks and Folk dancing festivals. In my opinion we have reached this deplorable state entirely from a noble experiment that has failed miserably. Callerlab and Roundalab.

Bill Walsh has proposed dropping some of the Basics such as "Cross Trail Thru". I would go much further and recommend that all open square dances revert to the old 75 basics and prohibit Plus, Advanced and experimental figures from any open public square dance.

Why aren't the basic calls used? Simple, the caller does not have the time to include all of the Mainstream, MS Quarterly Selections, Plus and Plus Quarterly selections as well as the Basics in the limited time he has available in a dance. A three hour dance allows the caller and the cuer 90 minutes each if no break is taken. At fifteen minutes per tip and round dance this allows only six tips. Both caller and cuer will reduce this time by five minutes per tip or for two rounds. This five minutes is needed to clear the floor, square up and form a round dance circle, restarting or explaining a round; restarting and explaining a square dance figure and finally clearing the floor. This reduces the actual dance time to 60 minutes for squares and 60 minutes for rounds. During this hour the caller must cover the following movements: 86 basics, 28 mainstream, 29 plus and either 5 or 6 quarterly selections. Take your choice – either 148 or 149 movements. This allows 30 seconds per movement if all movements are called only once during the dance.

I know Callerlab only lists 49 basic and 19 mainstream movements. I will never understand the convoluted thinking of Callerlab when they added 39 ADDITIONAL movements to the basic 75; grouped the movements into families and announced the momentous conclusion that now there would be only 68 movements. This is when more became less.

In my opinion, both Callerlab and Roundalab started with closely limited, defined high ideals but they have assumed a function the founders could never have anticipated. Callerlab now controls the square dance movement with no dancer input. The founders of Callerlab; because of their concept of limited input, did not provide for dancer input. Callerlab is a closed shop with no local chapter touch with the wants and desires of the part-time square dancer. Dancers Federations and Associations have abdicated their local and national control of the square dance picture to a group, who in my opinion, have shown a complete disregard for the maintenance, advancement and progression of the square dance movement. Callerlab has taken a simple fun activity that can be enjoyed by anyone and transformed the greatest leisure time activity into a complicated, stratified level of competitive dancing.

Again in my opinion, Callerlab, without long range goals or conscious direction, have fostered and advocated a proliferation of movements to afford a higher income level for "professional callers". The more levels and stratification of dancing, the more specialized lessons and dances that can be taught and held to increase the caller's income level. Regretfully this has resulted and has been the direct cause of a steady decline in participation and membership in the square dance activity.

At this time we have degenerated into an activity that requires a full year of lessons to allow a new dancer to dance for one hour a dance, 3 or 4 times a month. For a comparison this would be like allowing an organization to try and bring sand lot baseball to major league performance standards with no actual playing time.

I can foresee that square dancing in 10 years will be confined strictly to caller controlled "Plus" clubs; and or retired communities and Snowbird RV parks. This will occur because we have totally lost our recruitment base. New class members are friends of club members. New class members originally attended lessons for 20 weeks; danced and had fun for the remainder of the first year and then returned to lessons the second year bringing their friends with them. A very simple pyramid plan that worked and made square dancing into the National pass-time.

Now, the caller and new dancers friends rush the new dancer to move from lessons to Plus immediately. The new dancer follows their friends, never looks back and never returns for a second set of lessons or brings their friends into the square dance picture. There is no time for the dancers schedule to allow both Mainstream and Plus lessons. I feel sorry for anyone who is not retired and can devote full time to square dancing who tries to stay in the current square dance picture. Plus lessons on Monday; intermediate rounds on Tuesday, Advanced lessons on Wednesday, advanced rounds on Thursday; Plus dance on Friday and Mainstream dance on Saturday; followed by a total collapse on Sunday. How many times have we heard from a square dance drop-out? "I hated to stop square dancing but we missed two or three dances and we can't catch up".

### **STOP – ALREADY!!!!**

If we want to leave the legacy of square dancing to our children and grandchildren; square dance leaders – not Callerlab and Roundalab – must – immediately institute the following items nationally:

1. Revert square dancing to only the basic 75 movements.
2. Revert round dancing to only easy level round dances.
3. Allow new dancers to advance to Plus and intermediate round dancing only after two years of 75 basics and easy level rounds.
4. Restructure both Callerlab and Roundalab to local chapter organizations with a national board composed of an equal number of callers and state federation or association members to redefine, direct and foster the square dance activity.
5. Restrict the national, state, local and all other open square dances to the basic 75 with easy level rounds.
6. Restrict plus and above movements and intermediate and above rounds to workshops only at open dances or to specialized and stratified clubs only.

I know this is radical. fifteen years ago I wrote almost this identical letter to "Sets in Order Magazine". Regretfully we have now reached the stage I prophesied at that time. In my opinion, the terminally ill square dance picture can be saved only through this immediate and seemingly drastic surgery. If these ideas are initiated everyone will benefit. Clubs will grow through the use of the old pyramid system of recruitment, specialized dancing can continue and grow with a solid base for recruitment and finally callers will realize a larger market for their talents with larger participation from the non-square dancing public.

Very truly yours,  
Roy Taylor

# WATCH

by Mary Jenkins  
Olmstedville, NY.

# YOUR

# STEP

"Square dancing is fun", we are constantly reminded and yet convincing people, getting them into the activity, and keeping them in it are among the major problems today. Let us think back to when we were introduced to Modern Western Square Dancing. Were we told the "whole truth and nothing but the truth", or were we eased into it very gradually, finally realizing that we were more involved than we had ever anticipated. Let's "tell it as it is" and let's provide an interesting, worthwhile program for all dancers regardless of what "stage" they are at. Yes, we advocate one night stands (for people who have never square danced before and those who enjoy introducing square dancing to non-dancers) on a regular basis – once or twice a month at a central location where people can enjoy themselves without lessons or classes. (Those two words can and do turn people off. And to have them held in a school makes it even worse!) For those who really want more and have time and energy for it, let there be a 50 Basic Level – 10 week course and a place for them to dance upon completion of the course. Those who are able and willing should have the opportunity to advance to the level they enjoy most. Square dancing will be "fun" if all dancers are provided a level of dancing they enjoy. If clubs are too small and caller too busy to provide all levels, possibly clubs in an area could share in the program – each being responsible for providing one or more levels in the area. For those wonderful square dancers who enjoy dancing at any and all levels, it would be nice if each level would have a different night!

As we travel around the U.S. and Canada we hear and see many things – some good, some not so good, and a few that might be rated as "bad".

'Tis sad to see a club die (or fold, as we say ever so politely). Maybe if a club that was really "on its last legs" would let others know they could be saved from an unhappy ending. How about square dancers (not necessarily clubs), in an area getting together and having a benefit dance for that dying club. Call it a "Transfusion Dance" or "A Break or Awake Dance". Sure, God helps those who help themselves, but maybe a helping hand to a club which really needs guidance and encouragement will bring much satisfaction and happiness to many – and could set an example for others. Many clubs fall because of lack of well trained leaders. Many things that we see and hear about are almost "too rude to mention"! Imagine officers and/or members of a club greeting members who have not been at a club dance for some time with, "Well, hello, STRANGER – welcome back, STRANGER".



We have always heard that among square dancers there are no strangers – there are only dancers we haven't met. Those who have thoughtlessly extended this greeting might think about it. Would you want to be greeted and treated as a stranger? Let us instead welcome them with open arms and most important – with open hearts! Forget about the dances they have missed and be happy that they are attending this dance.

How would you feel if you visited a club and were completely ignored – except when your money was collected at the door? Everyone is happy to see you – for your money! Treat your guests as you would like to be treated! This goes for the caller and his wife also – put yourself in their places! Take a good look at those badges your guests are wearing! They may tell you that you have important guests! National, state, regional, association as well as club officers and representatives should be recognized and mentioned. Dancers appreciate being made aware of their presence.

The caller and his wife work hard to give the dancers a good time and should never be taken for granted. Let's show our appreciation! Gentlemen, ask the caller's wife to be your partner once during the evening. Ladies, go visit with her. So many times we have seen her sitting all by her lonesome – nobody ever noticing her.

Callers and teachers, will you please remind dancers that unless there's a very good reason why it can't be done, they

should arrive at the dance in time to be ready to dance when the needle drops on the record and the caller picks up the mike? Time after time we have seen people leaving before the dance is over. They even leave without saying good night to caller and wife, club officers, or club members. Imagine how the caller (especially a guest caller) feels when he sees people leaving before the end of the dance. Maybe they have never been told! Hope we'll see less of this type of rudeness, and more courtesy shown.

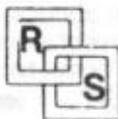
Let us all try to make the square dance activity a bit more attractive and try our best to provide plenty of dancing for everyone at many levels. Speaking of levels – how I dislike to hear a dancer or a caller say in a belittling tone "Only the 50 basics". They speak as if these people are capable of mastering only 50 basics. This may not be true; perhaps their many interests and their work allow them to enjoy 50 basics only. There is no disgrace about dancing with or belonging to a 50 basic club. Let's encourage people to dance for fun and regardless of the number of basics. Many people are pushed into higher levels by other dancers who may want to reach a certain quota in their group. This doesn't seem fair to the dancer or the group.

'76 (93) is our year to sell square dancing! Let's "**watch our step!**" The image and our attitudes will be far more important than the number of basics we know or can dance! (Reprinted from American Squaredance Magazine.) ✓

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<b>APRIL 25 - 30</b> Bob Barnes (FL) Don Hanhurst (FL) Rds: Jack Raye (GA)	<b>MAY 23 - 28</b> Wayne McDonald (TN) Ron Lowe (CAN) Gary Shoemaker (TN) Rds: John & Valerie Pinks	<b>MAY 31 - JUNE 4</b> CHAPPARRAL CALLER SCHOOL Ken Bower (CA) Jerry Haag (WY) Scott Smith (UT) Gary Shoemaker (TN)	<b>JUNE 6 - 11</b> Mike Bramlett (TX) Tim Crawford (CAN)	<b>JUNE 13 - 18</b> ROUNDS WEEK Tom & Jan Kannapel (KY) Charlie Lovelace & Bev Daly (FL)	<b>JUNE 27 - JULY 2</b> King Caldwell (LA) James Martin (TX) Shelby Evers (TX) Gary Shoemaker (TN) Rds: Clyde & Evelyn Kirk (IL)
<b>JULY 4 - 9</b> Marshall Flippo (TX) Alan Schultz (KS) Gary Shoemaker (TN) Rds: Dan & Linda Prosser (PA)	<b>JULY 11 - 16</b> Larry Letson (TX) Guy Adams (IL) Gary Shoemaker (TN) Rds: Bill & Martha Buck (LA)	<b>JULY 18 - 23</b> Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemaker (TN) Rds: Sonny & Charlotte Ezelle (TX)	<b>JULY 25 - 30</b> Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Winter (OH)	<b>AUGUST 1 - 6</b> Jim Park (MI) Cindy Whitaker (MI) Gary Shoemaker (TN) Rds: Chuck & Sandi Weiss (MI)	<b>AUGUST 8 - 13</b> Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)
<b>AUGUST 15 - 20</b> Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	<b>AUGUST 22 - 27</b> Ramon Marsch (OH) John Charman (CAN) Gary Shoemaker (TN) Rds: Russ & Wilma Collier (IN)	<b>AUG. 29 - SEP. 3</b> Dave Walker (MI) Gary Shoemaker (TN) Rds: Ted & Evelyn Petz (MI)	<b>SEPT. 5 - 10</b> A2 - C1 Darryl Lipscomb (TX) Dave Towry (MI) Gary Shoemaker (TN)	<b>SEPT. 12 - 17</b> Larry Prior (FL) Gary Shoemaker (TN) Rds: Larry & Bernice Prior (FL)	<b>SEPT. 19 - 24</b> ROUNDS WEEK Jerry & Barbara Pierce (AL) Frank & Phyl Lehnert (OH)
<b>SEP. 26 - OCT. 1</b> Tony Oxendine (SC) Lem Gravelle (LA) Gary Shoemaker (TN) Rds: Cliff & Marilyn Hicks (MI)	<b>OCT. 3 - 8</b> Ken Bower (CA) Jerry Haag (WY) Gary Shoemaker (TN) Rds: Chuck & Voncille Murphy (MS)	<b>OCT. 10 - 15</b> Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) Rds: Neale & Arthurlyn Brown (CAN)	<b>OCT. 17 - 22</b> Tony Oxendine (SC) Jerry Story (TX) Gary Shoemaker (TN) Rds: Jim & Priscilla Adcock (VA)	<b>OCT. 24 - 29</b> TBA	<b>OCT. 31 - NOV. 5</b> CALLER SCHOOL Stan Burdick (OH) Gary Shoemaker (TN)

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APRIL 30 - MAY 1 TBA	MAY 7 - 9 TBA	MAY 14 - 16 Wayne Smith (MS) Andy Boad (TN) Rds: Harold & Estelle Leach (TN) Country & Western Dancing with Dianne McNeese (TN)	MAY 20 - 23 C2 & C3 Darryl Lipcomb (TX) Ray Denny (TN)	MAY 28 - 30 Drew Seace (VA) Cleo Barker (NC) Rds: Lucy & Eric Smith (VA)	JUNE 4 - 6 CHAPARRAL REC. * Kea Bower (CA) Gary Shoemaker (TN) Jerry Haag (WV) Marshall Flippo (TX) Scott Smith (UT) Rds: Ray & Bea Dowdy (WV)
JUNE 11 - 13 BIG & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Country & Western Dancing with George & Daisy Brantfield (GA)	JUNE 18 - 20 Roy Hawes (GA) Ray Donahoo (TN) Rds: John & Mary Luan (TN)	JUNE 25 - 27 Jim Durham (VA) Dick Kurtz (VA) Rds: Judy & Ed Jaworski (VA)	JULY 2 - 4 Geaz Record (KY) Mike Alexander (OH) Rds: John & Jean Silvers (OH)	JULY 9 - 11 Bill Bumgarner (OH) Gary Shoemaker (TN) Rds: Ray & Bea Dowdy (WV)	JULY 16 - 18 Bill Everhart (IN) Dave Crow (IN) Rds: Judy Everhart (IN)
JULY 23 - 25 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 30 - AUG. 1 Mel Estes (AL) Bill McVey (GA)	AUGUST 6 - 8 Chuck Myers (AL) Jack Flaskjys (OH) Rds: Aitha Flaskjys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL)	AUGUST 20 - 22 Darryl McMillan (AL) Chris Burchfield (FL)	AUGUST 27 - 29 Nick Hartley (IN) Tom Davis (KY) Rds: Chuck & Barb Jobe (OH)
SEPT. 3 - 5 Wayne McDonald (TN) Rds: Dee Smith (TN)	SEPT. 10 - 13 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Guster (NC)	SEPT. 17 - 19 Rick Buracnic (AL) John P. Bressan (AL) Virgil Trozell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Ron Mead (PA) Tom Ruckelock (OH) Rds: Pat Mead (PA)	OCTOBER 8 - 10 Harry Koppenhaver (OH) Bill Claywell (OH) Rds: Lorraine Koppenhaver (OH)
OCTOBER 15 - 17 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sallie Roden (GA)	OCTOBER 22 - 24 ESP RECORDS * Elmer Sheffield (FL) Bob Newman (TX) Steve Kopman (TN) Craig Rowe (MD) Rds: Barb Stewart (NC)	OCTOBER 29 - 31 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	NOVEMBER 5 - 7 Buck Hastedt (SC) Arnold Jordon (SC) Rds: Dewey & Lib Parnell (SC)		

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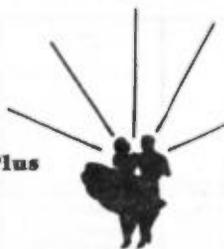
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I just looked at the address patch on my latest magazine and I find that my subscription has run out. I sure don't want to miss an issue so here is my renewal.

I feel that you have done a very good job since you have taken over, it's too bad there are so many negative things being reported. This is still the best activity for people of my age there is.

It's too bad we have the opinion that square dancing is the same all over. Dancers in rural areas would like to dance "A" and Challenge but many things have effects on attendance. Why can't we have a Mainstream +2 level? Saying we dance Mainstream Plus two of the Plus level calls.

It's just an idea. Please keep up the good work.

Keith & La Rue Toponce  
Farr West, UT.

I am writing in reference to the article "There Is A Place In Square Dancing for Nearly Everyone" by Rich Gierman in the June 1992 issue of American Square-dance.

In this article mention is made of an unsighted woman who went from Basic lessons in square dancing to the Challenge program in 4 months and, "by October (the fifth month) was dancing C-1 better than most sighted dancers".

Now, sighted or unsighted dancers is not the point here. What boggles the mind is that from the Basic through the Challenge program one has had to learn around 205 calls. From June to "by October" could be considered 4 months or 120 days - give or take a couple. To assimilate this number of calls one would have to had danced almost on a daily basis and it would also be necessary to have an available square and caller dancing with her to move along with the lady at the pace she was going. I am

enormously interested in the logistics of the statement, and especially so as it has taken our one square of long-time accomplished dancers two years to work our way, on a weekly basis, through Ed Foote's 12 tape teach of C-1 alone. Please enlighten me!

Cordially,  
Carol Maisch  
Riverhead, L.I.

Well, the first year is usually the most difficult, however, you have made it through. And things have improved with each and every issue during the entire year. Here's hoping that you'll have many more years of successful publishing.

Bob Howell,  
Euclid, Oh.

Please send me the Traveling Callers list that was mentioned in the ASD.

We like the new style and size change on the ASD magazine.

Thanks for being interested in the future of Square Dancing.

Squarely yours,  
Dorothy Koelsch  
Pres. Wildwood Whirlers Club  
West Branch, MI.

Congratulations on your running of American Squaredance Magazine. It is a great asset to callers and dancers all over the world. It brings us all together and keeps distant friends in contact with what is going on in the Square Dance World!

Please find enclosed my subscription for 1993.

Your's in square dancing,  
David Pearce, Algester  
Queensland, Australia.

I never thought I'd write and gripe to ASD, but here I am. As a widow - a Winter Texan - and an avid square dancer, I've discovered that the opportunities to dance down here in Texas are slim! The same wives who allow their husbands to dance with us up north seem to be afraid to do the same down

here. So we "singles" sit and watch and try to look as if we're enjoying ourselves. Ladies, we only want to dance a tip or two..we don't want your husbands...we're perfectly happy with our status quo. Whatever happens to SD etiquette away from home? Up north I never warm a chair all night...everyone sees to it that we singles get a chance out on the floor. Hopefully, none of you gals with partners will ever have to walk in our shoes! Give us a break - we're not dead yet...and we do love to SD.

Sincerely,  
Carol Dorn  
Wasco, TX.



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 HH 5146 CAROLINA IN THE MORNING by Ernie Kinney  
 HH 5146-C CAROLINA IN THE MORNING With Harmony by Pioneers

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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.

0101-PENNSYLVANIA-January Junction-Harrisburg Marriott-January 1,2,3, 1993-S. Kopman & T. Marriener-R/D R&R Rumble-contact: B&J Marcus, 8 Evertown Circle, Norristown, PA. 19401 (215) 275-8255

0108-FLORIDA-Super Winter Special-Lakeland Civic Center-700 West Lemon Street, Lakeland, FL. Jan. 8-9, 1993. J.Haag, L.Letson, C.Driver, J.Story, G.Shoemake, K.Bower, R/D C.Lovelace & B. Daly. contact B&G Hollon, 206 Vine Street, Plant City, FL. 33567. (813) 754-3602

0108-MISSISSIPPI-Winter Wonderland SQ/RD Fest.-January 8-9, '93-Frank Cochran Center, Meridian, Mississippi-H. Rowden, R/D B&J VanAtta. Contact: J. Donald (601) 483-5088

0111-COLORADO-Lloyd Shaw Found. Leader. Training Inst. - July 1116, 1993-Canon City, Colorado-contact:C.Campbell, 343 Turf Lane, Castle Rock, CO. 80104

0115 PENNSYLVANIA - 16th January Jubilee-Adams Mark Hotel, City Ave. & Monumnet Road, Philidelphia-January 15,16,17, 1993. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, R.Libby, J.Marshall, B.Rubright-contact: M. Halley (717) 685-2291 or L. Kopman (516) 221-5028

0115-PENNSYLVANIA-16th January Jubilee-Adams Mark Hotel, City Ave. & Monumnet Road, Philidelphia-January 15,16,17, 1993. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, R.Libby, J.Marshall, B.Rubright-contact: M. Halley (717) 685-2291 or L. Kopman (516) 221-5028

0116-HAWAII-Saturday Dinner Dance-Jan. 16, '93-Hilo YWCA, Hilo. contact (808) 966-6151

0124-NEVADA-Singles Wheel & Deal Weekend-Dec. 4&5, 1992-Sands Expo & Convention Center, Las Vegas, Nev. G.Carnes, L.Letson, M.Letson, T.Miller, V.Weese, R/D J&B Bahr/R&J Lawson-Contact: (818) 907-7788

0130-HAWAII-Caller's College- Aloha State Convention, Honolulu-Jan. 30, '93- Staff-B. Weaver, Contact Big Island Caller College, Box 4844, Hilo, HI. 96720 (808)966-6151

0212 ALASKA - Fur Rondyvous Dance Series-Feb. 12-14, '93- Anchorage, Alaska-M. Callenhan-R/D R&M Noble-contact: S. Clemens, 2003 E. 37th Ave., Anchorage, Alaska 99508-(907)562-5029

0219-LOUISIANA-Mardi Gras Goes Country-Round Dance Week, Feb. 19-24, 1993-Fairmont Hotel on University Place, New Orleans-contact: New Orleans Mardi Gras-R/D, % Denny-P.O. Box 52437, New Orleans, LA. 70152-or call (800) 447-8622

0226-HAWAII-6th Annual Spring Fling, Hilo Elks Lodge & Hilo YWCA, Hilo. Feb. 26-28, '93-P. Farmer & B. Weaver. R/D J&K McNamee. contact Spring Fling, 904 Puku St. Hilo, HI. 96720 (808) 966-6151

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0226-TEXAS-29th Annual Permian Basin Square & Round Dance Festival, Feb 26-27, M. Flippo, L. Letson, A. Moore, Contact: The Festival, PO Box 13351, Odessa, TX 79768, 915-367-9067.

0228-HAWAII-Big Island Callers College Workshop, Hilo, Feb. 28, '93. L. Gotcher, B. Weaver. contact (808) 935-8382

0312-TEXAS-Pottsboro 9th Annual Jamboree, March 12,13,14, 1993-Pottsboro High School, Contact: H&L Johnson RT 2, Box 475, Pottsboro, TX 75076 (903) 786-2253

0313-OREGON-Kick off dance for 43rd National Square Dance Convention- March 13, 1993-Oregon Convention Center and Memorial Coliseum, Portland, Ore. For free map and tourist info: call 1-800-962-3700.

0319 PENNSYLVANIA - Pocono Heavenly Holiday-Split Rock Resort, Lake Harmony, Penn.-Mar. 19, 20, 21, 1993-L.Kopman, S.Kopman-R/D R&A Lock-contact B&J Marcus, 8 Evertum Circle, Norristown, PA. 19401- (215) 275-8225

0319-FLORIDA-R/D Council of FL Spring Weekend of Rounds-March 19,20,21,1993- Lake Mirror Auditorium, Lakeland, FL. contact-D&O Mallozzi, 409 Avocado Dr. Barefoot Bay. FL. 32976

0321-HAWAII-Big Island Caller College Workshop,Hilo. L. Gotcher & B. Weaver. Contact:(808)935-8382

0409-OHIO-Spring Fantasy-April 9th, W.D. Packard Music Hall, Mahoning Ave., Warren, Ohio. T. Oxendine, R/D G&E Eberhart, contact: G. Drummond-2010 Arthur St. N.W., Warren, OH. 44485-(216) 898-4478

0416-MISSISSIPPI-Tupelo Trace Fest, April 16-17, Westly United Methodist Church, Lumpkin & West Main, Tupelo, MS. W. Driver, M.Letson, R/D B&J Griffin, contact: Tupelo Squares, P.O. Box 976, Tupelo, MS. (601)844-8995

0417-HAWAII-Saturday Dinner Dance, Hilo YWCA, Hilo. contact (808) 966-6151

0516-NEW YORK-Lake Shores Squares Apple Blossom Dance-EAson Hall, 23 Elm St, Westfield, NY. May 16, '93-J.Jones, B&N Slomcenski-contact: G. Colgrove, R.D.2, Box 30, Westfield, New York, 14787-(716) 753-7389

0516-OREGON-The Bloomin' Dance- May 16-Cooley's Gardens, 11553 Silverton RD NE-Silverton,OR. contact: (503) 873-5463

0521-MISSOURI-42nd National SQ/RD Convention-June 21-27, 1993-Cervantes Convention Center-Downtown St. Louis. Contact R&V Wittman, Publicity Chairmen 1875 Yaqui Dr. Florissant, Missouri 63031 (314)921-7582.

0522-OREGON-The Bloomin' Dance-May 22-Cooley's Gardens, 11553 Silverton Rd. NE.-Silverton, OR. contact: (503) 873-5463

0531 GERMANY - The European Round Dance Week-May 31 -June 6, 1993-at Scholb Eringerfeld-R. Lamberty & M. Morales-Host cuers K. Volk & J Bradl. Contact J. Bradl, Georg-Lechleiter Platz 10, W-6800 Mannheim 1, Germany. Tele: +621/44 71 38

Festival-Colorado Gold Rush Days- Colorado State Fair Grounds, Pueblo, CO. June 11-12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado Springs, CO. 80918

0611-COLORADO- 39th Annual Colorado State Square Dance Festival-Colorado Gold Rush Days- Colorado State Fair Grounds, Pueblo, CO. June 11-12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado Springs, CO. 80918

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Touch 1/4, split circulate, single hinge & fan the top, slide thru, L. A.

Slide thru, right & left thru & roll 1/2 sashay, pass the ocean, girls circulate, right & left grand.

### THE BASIC PROGRAM

Timed singing calls. Number in parentheses is number of steps per movement. (64 steps of dance for 64 beats of music)

#### BREAKS

Circle left (16), men star right (8), left alle. (6), box the gnat (4), four ladies promenade (8), swing partner (6), prom. (16).

Four ladies chain (8), rollaway 1/2 sashay (4), circle left (4), rollaway 1/2 sashay (4), circle

left (4), left alle. (6), weave the ring (10), swing partner (8), prom. (16).

Four ladies chain 3/4 (10), rollaway 1/2 sashay (4), circle left (8), left alle. (6), weave the ring (10), do sa do (6), swing partner (4), prom. (16).

All prom. 1/2 (8), heads square thru (10), split 2 go around one to a line (6), all square thru (8), grand right & left (10), swing partner (6), prom. (16).

Heads square thru (10), split two around one to a line (6), ladies in, men sashay (4), all star thru, (4), dive thru (2), square thru 3/4 (6), left alle. (6), swing partner (4), prom. (16).

#### SINGING CALLS

Heads promenade 1/2 (8), square thru (10), right & left thru (6), veer left (2), ferris wheel (6), right & left thru (6), veer left (2), veer right (2), swing corner (6), prom. (16).

Heads square thru (10), do sa do (6), swing thru (6), boys run (4), couples circulate (4), ferris wheel (6), double pass thru (4), leads partner trade (4), swing corner (4), prom. (16).

Heads promenade 1/2 (8), right & left thru (8), flutter wheel (8), sweep 1/4, (2), pass thru (2), right hand star (8), left hand star (8), swing corner (4), prom. (16).

Heads promenade 1/2 (8), touch 1/4 (4), boys run (4), swing thru (6), boys run (4), ferris wheel (6), double pass thru (4), leads zoom (4), new leads partner trade (4), swing corner (4), prom. (16).

### THE MAINSTREAM PROGRAM

#### MORE BREAKS

Heads square thru (10), do sa do (6), swing thru (6), boys run (4), tag the line (6), cloverleaf (4), girls square thru 3/4 (6), left alle. (6), prom. (16).

Heads square thru (10), swing thru (6), scoot back (6), girls trade (4), recycle (4), sweep 1/4 (2), square thru 3/4 (6), left alle. (6), swing partner (4), prom. (16).

Heads square thru (10), swing thru (6), spin chain thru (16), recycle (4), pass thru (2), left alle. (6), swing partner (4), prom. (16).

Ladies chain 3/4 (10), girls run left (4), alamo wave balance (4), left swing thru (6), left swing thru (6), grand right & left (10), swing partner (8), prom.

#### MORE SINGING CALLS

Heads square thru (10), do sa do (6), touch 1/4 (4), walk & dodge (4), partner trade (4), right & left thru (6), flutter wheel (8), slide thru (4), swing corner (4), prom. (16).

Heads promenade 1/2 (8), square thru (10), right & left thru (6), veer left (2), ferris wheel (6), touch 1/4 (2), box circulate (4), swing corner (6), prom. (16).

Heads square thru (10), do sa do to a wave (6), fan the top (6), right & left thru (6), flutter wheel (8), square thru 3/4, (6), swing corner (8), prom. (16).

Heads square thru (10), swing thru (6), boys run (4), bend the line (4), right & left thru (6), dixie style to an ocean wave (6), boys trade (4), boys cross-fold (4), swing corner (4), prom. (16).

Heads square thru (10), do sa do (6), swing thru (6), boys run (4), tag the line (6), cloverleaf (4), girls square thru (6), swing corner (6), prom. (16).

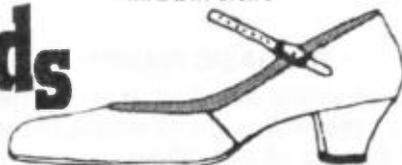
Heads promenade 1/2 (8), square thru (10), square thru (6), trade by (4), swing thru (6), boys trade (4), girls fold (4), boys turn back (2), swing corner (4), prom (16). ✓

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# TEMPO

by Jeannie Briscoe

## FORT BRAGG

**A**round the first week in October Jim and I traveled up the coast high-way (Hwy 1) to Fort Bragg. We had heard so much about this quaint little town that we decided to go and see what it was like. We stayed at the Seabird Lodge for three days. Our first evening there we decided to go to the Wharf Restaurant for dinner. We asked someone where it was and decided to walk there. Little did we know it was half a mile down hill and around through the shipyards to get there. Well, about half way down we decided we should have taken the car but we also decided it was too far to go back and get it so we pressed on. We had a lovely dinner and after we were through we told the waitress what we had done. She was horrified. It seems that the road we walked on is a very dangerous one, so she advised us of some stairs that lead to a path where we could walk safely back to the motel. We were both pretty tired when we got back to the room, but it had been fun and very good for us.

On Wednesday we rode the famous Skunk Train to Willits and back. What a fun trip. Willits, I must say is a very small town and we were let off at the rail road station which is always in the worst part of town. We decided to walk a couple of blocks to a section where there was some shopping. During our walk we observed a man walking rather swiftly down the street coming towards us and talking to himself as he went along. After passing us about three feet he turned around and said to Jim, "Vice-President Quayle wants to sleep with my mother. But I don't have any thing to worry about." We both looked at each other and Jim

said, "But for the Grace of God, there go I". Later we saw him walking along the same path he had taken before when we got on the train to go back to Ft. Bragg.

The part of Willits we were in was very interesting. There were antique shops, an art gallery, some clothing stores, and a small market. There were not very many people around and we didn't wonder why. But it was an experience!

We had a quick lunch at a local Deli and returned to the station. We returned to Ft. Bragg about 4 PM.

Wednesday evening we went square dancing with the Redwood Coasters. They were a very friendly group of people and we had a great time. Their caller is Waymon Godwin. He and his wife, Bonnie, live in Ft. Bragg. He is planning to retire in a couple of years and is looking for someone to take his place. It's a shame no one in his club wants to learn to be a caller. He wanted to know if we would like to move to Ft. Bragg and become the caller for the Redwood Coasters. We told him we both were retired and not looking for any tie-downs.

As we got acquainted with the various dancers we learned that one of the men was 92 (and you wouldn't have believed it either) and another one was 85. These men danced as if they were 50 never missing a trick. Would that I could be as good when I'm 85 or 92!

We enjoyed dancing to Waymon. He has a nice voice and calls very good material. They were workshopping Plus and it was a lot of fun. Jim and I decided we really needed it because we don't usually run across some of that stuff even at a Saturday night hoedown. The club has about seven squares and they

are planning a beginner class in January. So square dancing in Ft. Bragg is alive and WELL!

The one thing I found was that the dancers were not afraid to get out there and help the newer ones learn the Plus Program, and they were very much in favor of having a beginner class in January. These people were as near as you could get to the mid-west friendly people you might meet in Kansas or Nebraska. It was a refreshing experience to say the least. If ever you decide to visit Ft. Bragg be sure and visit the Redwood Coasters. They dance on Wednesday nights at the Dana Gray School, 1197 Chestnut, FT. Bragg. ✓



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# DANCING TIPS

by Harold Bausch

"It's a big wide, wonderful world we live in", or so go the words of a song. It is too, you know – also it is a world of change and a lot of dissatisfied people, a lot of disillusioned and disappointed people. Yet there are those who are oblivious of it all, and maybe they are doing something to help – only time will tell.

In nearly 40 years of being involved in square dancing I have seen so many changes. Sometimes I am discouraged too, but sometimes I am encouraged.

Today the "IN THING" seems to be Country Western – dancing and music. To me, it seems they are going back to the days of early square dancing. They have picked up the simple two steps and waltzes that used to be a part of square dancing – they have picked up our line dances – they dress like we did in 1940's & early 50's. They learn to dance in about eight lessons, like we did in early 50's. Actually we didn't even have lessons in 1953 – we just got into #4 spot and we watched the others and learned... Just like many Country Western dancers do

today. Most every caller wore a big western hat and a kerchief around his neck. So – C.W. has stolen our thunder!

Actually, they didn't steal it – we threw it away! Today we are so "Smart" – we have programs from Basic to C3! people are not standing in line to join us – because it looks like a life commitment to get to be a square dancer. Besides, who wants to be less than the best? Who wants to be just a "Basic or Mainstream" dancer?

We outsmarted ourselves when we started adding more and more calls, and recognizing more than one level of square dancing.

Is it too late? I just don't know, but, the boom days of the 50's and 60's are gone. The only light I see at the end of the tunnel is the "Community Dance Program" – and it is not going to be easy to get that rolling in areas that have established clubs. Strangely enough, the Community Dance Program (CPD) is not a simple thing. Any caller who takes it on is going to have to learn a lot! There are so many facets of the CDP that most callers are not familiar with. I doubt there are two Challenge callers in the country that could do the real CDP without a lot of research. I know that I would have to do quite a bit of relearning – and we used to do most all of what is in it.

Am I saying I am going to convert? No. But the philosophy of the old time dancing and the CDP is what we have left behind – much to our own loss. ✓



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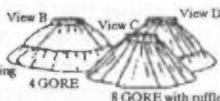


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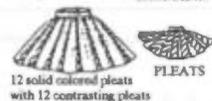
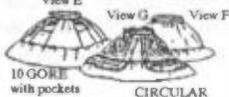
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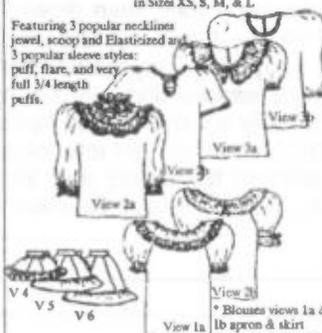
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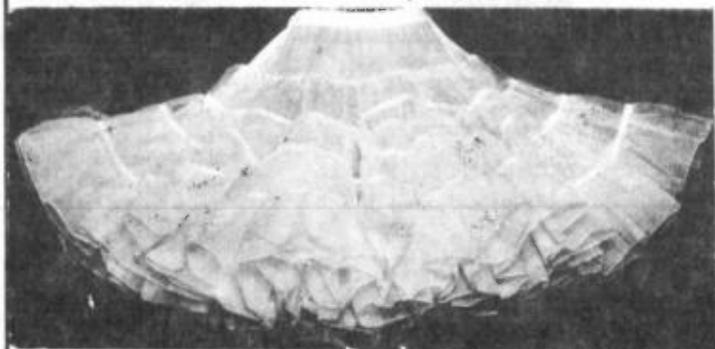
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## THE CALLER NOTE SERVICES

This month we are presenting some of the ideas from **CALLER-LINK** (Australian Callers Federation). In the October, 1992 issue we find material from various callers, **Dick Han**, **Bill Davis** as well as the **Toronto & District Sq/RD. Assoc, Inc.**

An interesting inclusion in the note service is quite an informative article on Leadership. Although the thoughts are not necessarily original from the provider here, they are timely and give lots of wisdom for all callers/leaders.

A small excerpt: "Leadership is an intangible. We recognize it in others when we see it done well. Yet it is hard to define in black and white."

One **Graeme Whiteley of Tasmania**, provides material on **WHEEL AROUND**, done from a promenade. Interesting material to try.

**CROSS THE TRACK**, by **Shawn Cuddy** gets a good bit of working over as sent from the **CALLERLAB** office.

Do you remember the old "Bucket Of Worms"? You will find it on page 9 of the October 1992 issue.

From **TORONTO & DISTRICT SQ/RD ASSOC. INC.** comes a red hot presentation of **THE TEXAS TWO STEP**. **Shelly & Jim Lee** give us a real fine rendition and instruction for this ever popular dance.

We are all familiar with the well known Progressive Squares. Well, the month of December's notes include material from **Bob Urbasik** and is chuck full of interesting patterns for your use.

In the Mainstream Program the discussion is about nothing less than Fold and Cross Fold. An eye opener in the fact that many Plus and Advanced dancers have trouble with this call. It would behove any caller to re-introduce this movement to their dancers. Good material!!

A new teaching order for the Advanced I Program has been implemented and lots of good material using the first five/ten basics is a must for any Advanced I caller.

**THE NEW VIEW** published by **Bill Davis**, lists six of the latest ideas in experimental maneuvers. As Bill says, "Most were a little more complex than the average. **LINEAR FERRIS WHEEL** is probably the simplest."

As we all know Bill's **NEW VIEW** generally has lots of good and interesting material for the above average caller. This month he presents the Plus Quarterly Selection, **CLOVER AND**, (the late Jack Lasry), as well as **CROSS ROLL TO A WAVE**, (considered **MSQS**). Lots of Advanced including **SHAKEDOWN** (ADV. QS). **LINEAR FERRIS WHEEL** is given a good coverage and you will enjoy using his material. This new maneuver is authored by **JOHN SAUNDERS**.

**MINNESOTA CALLERS NOTES**, by **Warren Berquam** has done a fine job this month, (Nov.) after having heart surgery in that month. Says he's doing fine. What a trooper!

The month of November's material presents a refreshing amount of Mainstream and Mainstream QS. Covering Scoot Back and Grand

Swing Thru, (OS), & not to forget that ever lovin' Center's In/Cast Off 3/4.

Warren presents some very good stuff covering Clover & Anything (QS) by CALLER-LAB. You will find the material in MCN not only interesting but very useable. Warren does an outstanding job for any caller.

Caller/Coach, **WAYNE MORVENT**, (Beaumont, Texas) in **MECHANICS** (Of Choreography) has a well rounded coverage this month. It includes one maneuver that a lot of us don't use to it's fullest extent; **HALF SASHAY**. How many of us let the dancers get away with doing a Roll Away Half Sashay? Check out this material and present it to your dancers.

Wayne puts a lot of emphasis on the Mainstream conversions and gives us a good amount of "Getouts". He has also come up with a New Idea, **SCOOT & GO**. This material is presented in the Plus section of the notes. **MIX** as well as **LOCKIT** are given a good going over in his Advanced I Portion of the note service.

This month finds **Joe Uebelacker**, editor and publisher of **The Canadian Connection**, bringing to you a bounty of material that will fill your calling box. It is interesting to note that in his presentation of movements such as Trade or Cloverleaf he is meticulous in his observations of teaching skills. One thing that struck me is that he went to the trouble to workshop Trade and in his explanations, reasons that teaching Circulate first makes the avenue for learning Trade easier and less confusing for the dancer.

His workshop of Cloverleaf, leading into the presentation of the Plus Quarterly, Clover & Anything shows much coordination.

The Advanced and Challenge portion of his publication is brimming with material useful to all who call on that level. A good workout with Square Chain Thru, (not an easy maneuver) gets you going in the right direction. Material by **Kevin Van Vliet** of Montreal, Quebec, Canada.

In **Notes For European Callers, Viewpoint**, (**Al Stevens** (Durmrsheim) & **Rudi Pohl**, (Heidelberg) reports about their Caller Colleges, remarking "One thing that makes each school different are the students that we teach. . ."

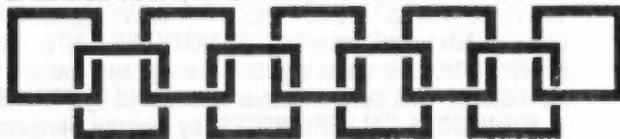
It seems there is a growing concern over Callerlab's choice of Quarterlies at the MS Level. Quoting from the article, "The majority of the people who discussed this topic were concerned over the use of "illegal" Mainstream calls in the Quarterly selection process, (primarily the use of "Double Extend" in the definition of Cross the Track).

**MIKESIDE MANAGEMENT** from **Stan & Cathie Burdick**, present this months material that included Tandems as well as some interesting Experimentals. **Steal & Slide** (Stan's own) is simple but interesting. If you try it you will feel like you are calling **Divide**, (basic from a few years back), again. Nothing wrong with that, in fact it's quite nice. Of course **Slide** is not often used as a basic by it's self. Stan covers some interesting Tandem material. It's always fun to use and amazes the dancers.

His Traditional Corner has a review of the old **VENUS & MARS** choreography. It'll take you back a little!

Cathie's contribution to the months Notes discusses Self Esteem. She has some refreshing ideas in her article. ✓

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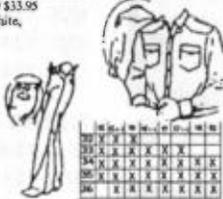
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# People IN THE NEWS

## HALL OF FAME

The August 24th Square Dance Council's Jamboree "Tumbleweed III" was held at the University of Southern Colorado. The ballroom was alive with square and round dancers who participated in the workshops. The Hall of Fame Induction Ceremonies followed a full evening of dancing.

Last year was our first induction, **Dr. Lloyd "Pappy" Shaw** and his wife **Dorothy**. The second couple of honored inductees last year was **Deane & Helen Serena**. Two more couples were nominated and were inducted into the Southeast Area Square Dance Council's Hall of Fame!



**Larry & Eileen Perotti**

Our first couple – traditional dancers in the 1940's took their Modern or International square dance lessons in the early 1960's.

They've been active members in several clubs for 30 plus years – 25 years in Deane and Helen Serena's "Rhythmaires" and Harold Palmer's "Eagle 8's". Those years have added up participation in every phase of office, and "chairs" many committees at club, council and state levels, including State President.

Becoming known for their "creative talents" they soon became the ones to put on the outstanding Fashion Shows for many State Festivals.

Always eager and ready to volunteer – this couple found time even in their home and jobs out in the business world.

Their meeting the people, working together on committees and dancing with these new-found friends made Square and Round dancing a most "memorable" part of filling the pages of their lives.

Quoting our Inductees – "Outstanding and most special in our memories are those of friendships born out of working together and nourished by dancing together, growing dearer each year. We are very grateful for those rewards of being active...".

We are proud to enter **Larry & Eileen Perotti** into our Southeast Area Square Dance Council's Hall of Fame!!



**Dick & Fran Henry**

Our second couple to be honored started dancing in the 1960's.

Falling in love with square dancing our Honored Inductees soon took on the art of square dance calling – also round dance calling or "Cuein".

They have been active in Club and Council functions ever since – serving in office and chairing committees from Club and council levels to Chairmen of our outstanding State Festivals when it's Southeast Area Council's year to host.

Whether it's "Heading Up a Benefit Dance" to help a square dancer in need or sharing a wealth of Square Dance Legacy – our inductees are Mr. & Mrs. Square Dance Knowledge – ready to help in anyway they can.

Callers for several clubs – this couple has truly contributed their "Time and Talents" to add to the fellowship and enjoyment of square and round dancing even though they also maintained full-time jobs in the business world.





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# Rhyme Time

## SQUARE DANCING IN MY ROUNABOUT WAY

By Addie Adam

It was one o'clock, Friday, when down at  
the hall  
The calm air was split by a square dancer's  
call.

"Now, circle up left and a Right & Left  
Grand"

And all of the students obeyed his  
command...but me.

See, when I was a kid at the young age of  
two

I amazed all my kin reading Winnie the  
Pooh.

And you'd never believe all the poems I'd  
recite...

But I never could figure my left from my  
right.

So, Caller called "left" and my "right"

caused a jumble  
Of ladies and gents making stumbles and  
fumbles.

I'd stop in my tracks and step back with  
chagrin

To watch the fine pickle I'd gotten them in.

Next, one-two-three-turn and a one-two-  
three-turn:

That boxy Grand Square is so tricky to learn.  
I think I should warn you my counting just  
might

Prove just as disastrous as my left and my  
right.

Sashay, did you say? Or Allemande Thar?  
I'll try to do both while I'm "Weaving the  
Star"

So Caller who planned all these sly dancing  
plots

Unscrambled the dancers I'd wound up in  
knots.

Now the square dance has ended and over  
the room

Has settled a hush...or a Specter of Doom?  
The dancers turn pale: the caller can't  
speak....

Well, I just assured them to expect me next  
week.

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# Party Line

by Cathie Burdick

**H**ere's a recipe for a successful year. Take 12 months and divide into equal portions, party night size. Don't mix the whole batch at once. Prepare one party night at a time, into each portion put a well-balanced measure of friendliness, enthusiasm and originality...add a cup of good spirits, a dash of fun, a pinch of foolishness, a dollop of good humor and a jigger or two of laughter. Stir in one caller and a handful of tips and rounds. Blend all the ingredients in a "mixer" with musical rhythm. Pour into a suitable decorated hall. Garnish with smiles and sprigs of joy. Serve unselfishly. (ASD reprinted this in 1973 from *Around the Squares of Peterborough, Ontario* and the recipe is still a good one for 1993.)

We've decided that the party themes for 1993 should center around the weather, that never-failing topic of small talk. So, for January, let's plan a Snowflake Scramble. Celebrate snow, even if you live where there isn't any. If you're in a snow belt, you might as well celebrate it...it's better than shoveling.

Decorations can be plentiful because it's easy to fold paper of varying sizes and cut out fanciful designs. Remember that no two snowflakes are ever alike, so let your imaginations go! Add to that pictures or styrofoam replicas of a few

snowmen, and your decorations are done. You might think about decorating your caller during the dance—how about an overall white sheet, a top hat, a pipe in his teeth, a broom in his hand—while he calls Winter Wonderland for all to enjoy? Don't forget other songs like *Let It Snow* and *Jingle Bells* during the program.

Refreshments might include hot chocolate, (that favorite winter drink) and snowballs. Here's a recipe:

1 six oz. package (1 cup) semi-sweet chocolate pieces  
1/3 cup evaporated milk  
1&1/4 cups sifted powdered sugar  
1/2 cup chopped walnuts  
1 3&1/2 oz. can (1&1/3 cups) flaked coconut

In medium saucepan, combine chocolate and milk; stir over low heat till chocolate melts. Remove from heat; stir in powdered sugar and nuts. Chill a few minutes, then form into 1-inch balls. Roll in coconut. Makes about 30.

Note: Anytime I make a recipe that calls for coconut, I roll some in granulated sugar instead. There are a few people who either dislike or cannot eat coconut. Also keep in mind that low-calorie hot chocolate mix can now be purchased.

Happy New Year! ✓

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Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
    a. waves  
    b. and anything  
Extend  
Flip the diamond  
Follow hour neighbor  
Grand swing thru  
Linear cycle (waves  
    only)  
Load the boat  
Peel family  
    a. Peel Off  
    b. Peel the top  
Ping pong circulate

Relay the deucey  
Remake the thar  
Single circle to a wave  
Spin chain and  
    exchange the gears  
Spin chain the gears  
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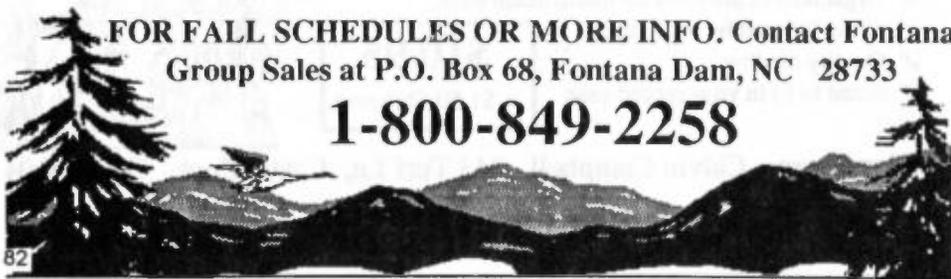
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## Calling Tips

by Grover Perry

# A CALLER COMMENTS

## Are You Dedicated or Committed?

**A** newer caller came up to me after SETACC caller's meeting not long ago and asked, "How long have you been calling?" "Oh, about 30 years", I said. "Wow, you must be really dedicated to calling to have stuck with it that long." "Oh it's a labor of Love," I said.

"How far do you want to go with your calling?", I asked him. "Well, I'd like to become a professional caller" he said. His answer started me to thinking, and remembering those early days of learning to call. I recalled the faces of the young callers of that day who so desperately aspired to "go on the road" as professional callers, but whose "day jobs" and family commitments got in the way, and whose ambitions as a traveling caller were never realized. Guys like Snooky Brasher and Jack Baker to name a couple of them.

I told this young caller of today, that he was right, I was dedicated to calling, but I must confess I was never committed to calling. It was always something that I enjoyed doing but never committed myself to making it more than that, that it was never "numero uno" in my life, and that's just what it has to be if you're committed to calling. Marshall, Johnnie, Wade, Bob, Pat and Jack Lasry are committed callers. Like so many of my vintage, I was merely dedicated — I'm like the Japanese Kamikaze Pilot who flew twenty combat missions, he too was dedicated, but not committed.

So, the next time you spin that record and shuffle those patter checkers during those countless hours of practice, ask yourself "Am I dedicated or am I committed? Am I willing to pay the fiddler?"

Whichever you decide, there's a whole lot of enjoyment out there to be shared with some of the nicest people you will care to meet in any activity, our dancers.

Well, the mailman has just delivered my Callers note's for this month. Let's see what new moves I can lay on the dancers next week.

(This article was published in the "Where 'N When" in Houston. May of 1990. We think it still says a lot to all callers. Submitted by Grady Bates. ✓)

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|                               | Heads Square Thru 4<br>Swing Thru<br>Recycle                       |  |

Now, use the following get-outs:

- |   |   |   |
|---|---|---|
| 1. Square thru 2<br>Partner Trade & Roll<br>Left Allemand | 2. Star Thru<br>Calif. Twirl<br>Slide Thru<br>Left Allemand | 3. Touch 1/4<br>Boys Run<br>Slide Thru<br>Left Allemand |
|---|---|---|

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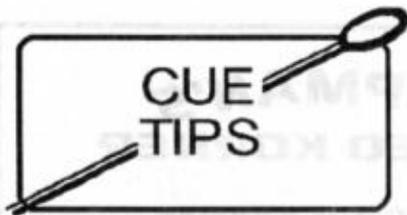
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LEVEL: Phase III

FOOTWORK: Opposite except where noted

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**INTRODUCTION**

1-6 WAIT; APT.PT; TOG,TCH; VINE 2 FC TO FC; VINE 2 BK TO BK(Oplod);  
WK 2(Scp);

Opfc wait 1 meas; apt L,-, pt R,-; tog R,-, tch L (bfly),-; sd L, xRib,  
sd L/cl R, sd L trng lf to end bk to bk; sd R, xLib, sd R/cl L, sd R trng rf  
to oplod; wk fwd L,-, R scp,-;

**A**

1-4 2 FWD TWO STEPS;; OPEN VINE 4;;

Scp fwd L,R,L,-; R,L,R,-; fc sd L,-, xRib,-, sd L,-, thru R scp,-;

5-8 HITCH 6 (SCP); TWIRL 2; WALK 2(sCP);

Scp fwd L, cl R, bk L,-; bk R, cl L, fwd R,-; fwd L,-, R(W twirl rf),-;  
fwd L,-, R,-;

9-12 2 FWD TWO STEPS;; OPEN VINE 4;;

repeat measures 1-4;;;

13-16 2 TURNING TWO STEPS;; TWIRL VINE 2,-; WALK 2(Oplod),-;

sd L, cl R, trn 1/2 rf L,-; sd R, cl L, trn rf 1/2 R,-; scp sd L,-, xRib  
(W twirl rf),-; fwd L,-, R,-;

**B CHA**

1-4 SLIDE DOOR (Twice); CIRCLE CHA;;

oplod rk sd L coh, rec R, xLif/sd R, xLif; rk sd R wall, rec L, xRif/sd L,  
xRif; Circ lf L,R,L/R L; Cir tog R,L,R/L,R (bfly);

5-8 FULL BASIC CHA(bfly); TWIRL VINE CHA/REVERSE TWIRL CHA;;

bfly fwd L, rec R, bk L/cl R, bk L; bk R, rec L, fwd R/cl L, fwd R(bfly);  
sd L, xRib, sd L/cl, R, sd L; sd R, xLib, sd R/ cl L, sd R;

9 SLOW SIDE,-, CLOSE,-;

bfly slow sd L,-, cl R,-;

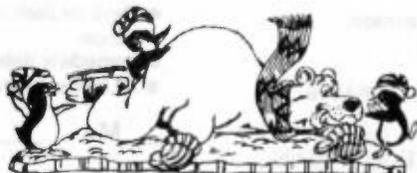
**REPEAT A & B**

**INT**

1-6 APT.PT,-; TOG, TCH,-; SIDE DRAW TCH (Twice);

TWIRL VINE/REV TWIRL VINE;;

bfly slow sd L,-, drw R tch,-; slow sd R,-, drw tch,-; sd L, xRib, sd L,  
tch R (w trn rf),-;



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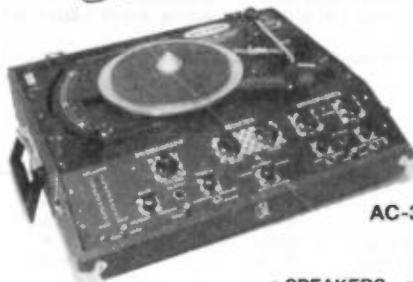
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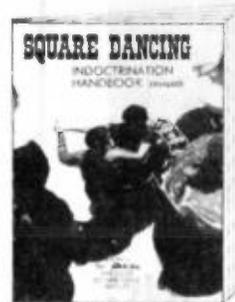
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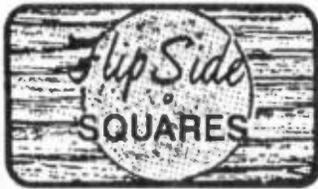
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**SEND A MESSAGE TO MY HEART  
RAWHIDE 177**

**Caller: Stan Cole**

FIGURE: Heads square thru 4, dosado, swing thru, boys run right, bend the line, right & left thru, flutter wheel, slide thru, swing corner & promenade.

**HIGH ON A MOUNTAIN OF LOVE  
BUCKSKIN 1245**

**Caller: Otto Degner**

FIGURE: Heads square thru 4, right hand star, turn star, heads center-left hand star once around, slide thru, square thru 3/4, swing corner & promenade.

**WALK ACROSS TEXAS**

**Blue Ribbon 267**

**Caller: Jerry Murray**

FIGURE: Heads promenade 1/2, walk in square thru 4, right & left thru, veer left, couples circulate, ladies trade, bend the line, square thru 3/4, swing corner, prom.

**PLAY RUBY PLAY**

**Blue Ribbon 266**

**Caller: Jerry Biggerstaff**

FIGURE: Heads square thru 4, with sides right hand star, heads star left, one time around, right & left thru, swing thru, boys run, half tag, swing corner, prom.

**HAVE YOURSELF A MERRY LITTLE CHRISTMAS**

**HI HAT 5152**

**Caller: Buddy weaver**

FIGURE: Heads square thru 4, swing thru, spin the top, right & left thru, roll away, star thru, Calif. twirl, swing corner, prom.

**WALK, WALK**

**HI HAT 5149**

**Caller: Bobby Lepard**

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

**SOME GIRLS DO**

**CIRCLE 255**

**Caller: Wayne Baldwin**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, bend the line, right & left thru, flutter wheel, slide thru, swing corner, prom.

**MOUNTAIN OF LOVE**

**ROYAL 216**

**Caller: Tony Oxendine**

FIGURE: Heads square thru 4, do sa do, swing thru, spin the top, right & left thru, pass thru, chase right, corner swing, prom.

**WHEN THE ROLL IS CALLED UP YONDER**

**ROYAL 508**

**Caller: Larry Letson**

FIGURE: Heads promenade 1/2, sides square thru 4, right & left thru, 8 chain six, swing corner, prom.

**THE EYES OF TEXAS  
SILVER SOUNDS 158**

**Caller: Don Brown**

FIGURE: Heads square thru 4, make a right hand star, heads star left once around, right & left thru, swing thru, swing thru, swing corner, prom.

**COLUMBUS STOCKADE BLUES  
SILVER SOUNDS 155**

**Caller: Red Bates**

FIGURE: Heads square thru 4, do sa do, linear cycle, slide thru, twice, pass thru, chase right, swing the one you're chasin', prom.

**FOR THE LONGEST TIME  
SILVER SOUNDS 156**

**Caller: Bruce McCue & Jack O'Leary**

FIGURE: Heads square thru 4, do sa do, swing thru, boys trade, boys run, bend the line, pass thru, chase right, swing the one you're chasin', prom.

**STUCK ON YOU  
SILVER SOUNDS 157**

**Caller: Mike Iavarone**

FIGURE: Four ladies chain 3/4, heads prom. 1/2, square thru 4, right & left thru, pass thru, trade by, left alle, come back and swing this gal, prom.

**KEEP ON WALKIN'  
CHAPARRAL 327**

**Caller: Gary Shoemaker**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run, ferris wheel, pass thru, touch 1/4, walk & dodge, partner trade, boys walk across swing corner & prom.

**LOVE LETTER IN THE SAND  
BIG MAC 132**

**Caller: Ron Mineau**

FIGURE: Heads square thru 4, right & left thru, veer left, ladies hinge, diamond circulate, flip your diamond, swing thru, boy run right, half tag, walk & dodge, boys fold right, star thru, promenade.

**THE DEVILS EYES WERE BLUE  
BIG MAC 131**

**Caller: Mac McCullar**

FIGURE: Heads promenade half way, lead right, circle to a line, touch one quarter, coordinate, bend the line, star thru, pass thru, trade by, swing corner, promenade.

**ROSES AND THORNS  
BIG MAC 129**

**Caller: Mac McCullar**

FIGURE: Heads square thru 4, do sa do, swing thru, boys run right, wheel & deal, right & left thru, dive thru, square thru 3/4, swing corner, promenade.

**HAZEL EYES  
BIG MAC 133**

**Caller: Mac McCullar**

FIGURE: One & three promenade half way, two & four right & left thru, heads star thru, California twirl, do sa do, swing thru, boys trade, girls circulate, box the gnat, pull by and swing corner, promenade.

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## THE THINGS YOU DO-COL-450 (MOTOWN-450)

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## MY GIRL-COL-450 (MOTOWN-450)

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## ITS WHO YOU LOVE-RCA-62240-7

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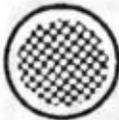
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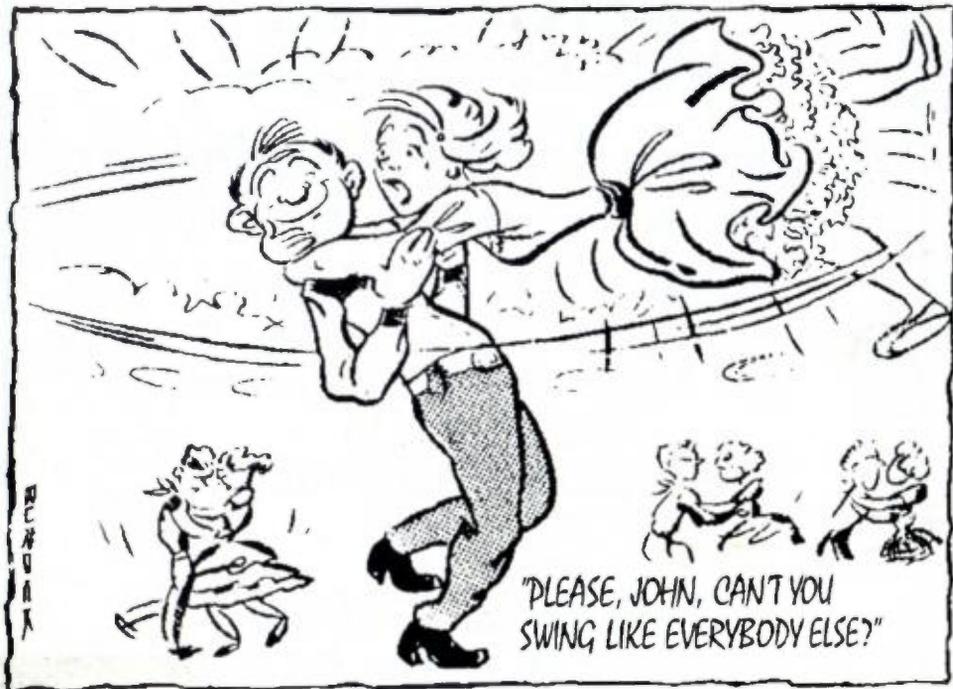
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