

**A HISTORY OF  
ROUND DANCING  
IN OHIO**

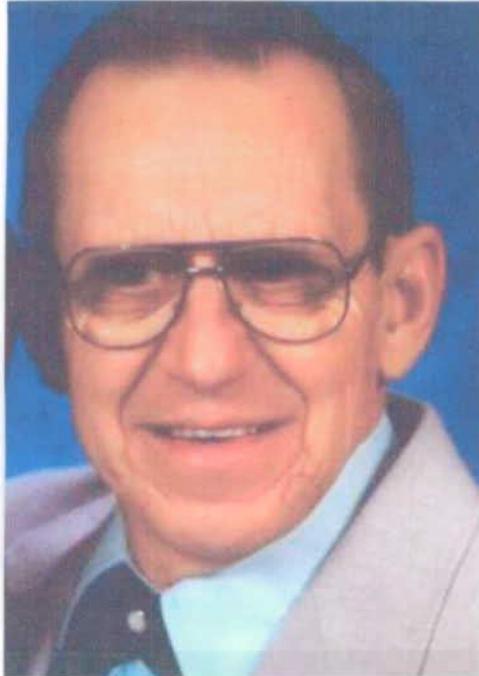


**BY GAIL (BLASKIS) MILLER**



## DEDICATION

This booklet is dedicated to the memory of my late husband –  
Richard Joseph Blaskis  
July 20, 1932 – November 9, 2002



## AUTHOR'S NOTE

In appreciation to all the round dance cuers and leaders who through the years have provided countless hours of entertainment, physical activity, musical enjoyment, and friendship for dancers throughout Ohio and the United States.

This is a collection of researched articles and information. I have tried to find and include as many leaders as possible through contact with current and former leaders, their families, and my own memory. In the case of deceased leaders an attempt was made to contact round dance associates, friends, siblings, spouses, and/or children in order to secure information and a photo. My apologies to leaders and/or their families for the omission of anyone's name.

Thanks also to the many leaders who assisted in this collection with photos, personal notes, memories, and information. Without their help much of this would not have been possible.

*Gail (Blaskis) Miller*

Dear Readers,

In researching the history and development of Round Dancing in Ohio I find it is not possible to just list "Ohio" without reaching even further back into the "roots" of round dancing – how it was known in the early years and how it actually "made it's way" into our State. Therefore, these first few pages will travel even further into the "early days".

You will note in reading the articles that several of the early Ohio leaders/instructors "pored over" Lloyd Shaw's books, or attended one or more of his institutes in Colorado Springs, Colorado. Henry Ford and Benjamin Lovett also played a part in bringing "couple dances" closer to Ohio. I have not "abbreviated" the articles because I feel it is interesting to learn "the rest of the story".

I have also included some articles which may or may not have been written by Ohio round dance leaders due to the fact that these articles trace or show some of the development that occurred in our round dance activity through the years.

Some articles and photos have been re-printed from the files of 'Sets in Order – The Magazine of Square Dancing' which are contained in the Digital Repository – Special Collections and Archives section of the Digital DU – a service of Universities of Denver Libraries. Others appeared in 'Round Dancer Magazine' and are re-printed with the permission of Brian Bassett.

The individual leader section has been compiled from information received from that leader or from family, friends, or other round dance leaders.

I hope you enjoy discovering the past in this "History of Round Dancing in Ohio".

Gail (Blaskis) Miller

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**ROUND DANCE**

**HISTORY**

**THE EARLY YEARS**

## **IN THE BEGINNING –**

Excerpts from: "A Brief History of Square and Round Dancing by Herb Egender"  
Western Square Dancing – DOSADO.COM – [www.dosado.com/articles](http://www.dosado.com/articles)

“ Mr. Henry Ford used to vacation at the Wayside Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the gavotte, mazurkas, the schottische, the minuet, the Virginia reel, and other squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multi-millionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926 Mr. Ford and Mr. Lovett published a book which provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning". One of the people who pounced on and devoured the book was a young school superintendent in Colorado Springs, Colorado, named Lloyd Shaw. Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first really definitive work on western square dancing - "Cowboy Dances". Later he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching. In the summer, he conducted classes for new leaders. And western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would do the Varsouvianna, a schottische, the Black Hawk Waltz, and perhaps, Blue Pacific Waltz. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of many of the square dance calls such as Birdie In The Cage, Lady 'Round The Lady and Dive For The Oyster. ”



# Henry and Benjamin FORD LOVETT



## the story of Lovett Hall

*By Dave Taylor, Naperville, Illinois*

**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 schottische, 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 obligations 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 renegotiated 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 \$12,000 per year plus a new Lincoln every year, plus a home, most of his 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 began 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 records 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 and 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 an excellent 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 re-  
vived 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



Beautiful Lovett Hall, scene of the 1920's resurgence of square dancing as encouraged by Henry Ford and called and taught by Benjamin Lovett. (Courtesy of The Henry Ford Museum, Dearborn, Michigan.)



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

### Program Variety

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.

A typical evening of square dancing at Lovett Hall would find the Ford Orchestra playing gavottes, schottisches, mazurkas, minuets, as well as square and round dancing. The square dances 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 com-



Dave Taylor presents Benjamin Lovett's Milestone award to Frank Caddy of the Henry Ford Museum.

*A highlight of the recent Callerlab Convention was the presentation of Milestone Awards to those individuals who, during their lifetime, left their mark on the square dance activity. This year (see Convention coverage, page 12) one of the Awards was presented posthumously to an individual whose contributions helped to set off a chain reaction that would ultimately carry over into contemporary square dancing as we know it today.*

*Making the presentation was Dave Taylor. The Award was accepted by Mr. Frank Caddy, president of Greenfield Village and the Henry Ford Museum. Dave's research on the late Benjamin Lovett and Henry Ford fascinated the Convention crowd. His report is presented here in part.*

ment, 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.

## IN THE BEGINNING – DR. LLOYD "PAPPY" SHAW



Lloyd "Pappy" Shaw moved to Southern California from Denver, Colorado, at the age of two, where his father was in the real estate business. The present site of Hollywood was among his father's holdings, which was lost in the panic of the late 1800s. Nearly destitute, the family returned to Denver when Lloyd was nine. Some two years later, the family moved south to Colorado Springs, where Lloyd finished his formal education.

In 1913, upon their graduation from Colorado College, Lloyd married Dorothy Stott. Lloyd then taught biology and sophomore English at Colorado Springs High School. Later, Lloyd served as superintendent of the Broadmoor District's Cheyenne Mountain School on the outskirts of Colorado Springs. There he developed a unique sports program that provided active participation for the major part of the student body. He developed a championship football team but later barred the sport from the school's curriculum, feeling the competitiveness, acclaim, and ensuing publicity was unhealthy for the school. He then started a program of outdoor activities in which all the students could participate that included hiking, skiing, outdoor camping, and, for a while, horsemanship (which he discontinued because he felt it would launch students into rodeo). He also initiated a program of dramatics and folk dancing.

Although square dancing was seemingly dying out in the United States, Henry Ford preserved some of the old dance forms in his Grand Balls at Deerfield Village. Dr. Shaw, ardently pursued his hobby of American square and round dancing, continued searching out, preserving, and revitalizing the dance form. His first out-of-state trip with his wife and their teen-age dance team, the *Cheyenne Mountain Dancers*, happened in 1937, when he visited Scripps College in Claremont, California. The group then traveled to the National Folk Dance Festival in Washington DC., in 1939. Following this trip, they made two trips annually, except during the war years. The dancers appeared in more than 50 major cities of the United States. Accompanying the Shaws on these trips, too, was a charming accompanist, Harriet Johnson. It was Dorothy, however, who was always there behind the scenes, supervising the making and care of the costumes, acting as guide and counselor to the young folks, and looking after the hundred-and-one little details that relieved Pappy of many worries.

After a few years of working diligently with European folk dancing, Lloyd found that there was a large amount of material among the cowboys of the West. Bit by bit, he uncovered and documented the "American folk dance" of

## Dr. Lloyd Shaw – Pg 2

the West, which led to his book *Cowboy Dances* in 1939. His knowledge and research earned him recognition as the "Dean of American Square Dancing." His research into round dancing brought about his publishing the "Round Dance Book" in 1947. In 1949, the American Academy of Physical Education made one of its rare citations "to the Lloyd Shaw Folk Dance Program, as a noteworthy contribution to physical education."



Pappy conducted week-long summer institutes in Colorado Springs, which became the main training center for leaders and callers all over the nation. In addition, the Shaws had a mountain retreat up in back of Pikes Peak that they called "Coombie Corrie," which Pappy designed and constructed almost entirely by himself. They would often take members of their summer classes there, where everyone would consume Dorothy's culinary delights, dance around the massive Swedish fireplace, and listen to Dorothy read some of her poems, many of which were published.

His vast knowledge in the field brought Pappy to hollywood as the special dance director for "Duel in the Sun," starring Jennifer Jones, Gregory Peck, Joseph Cotten, and Lionel Barrymore.

Pappy died of a stroke in 1958. In 1964, the non-profit Lloyd Shaw Foundation was set up to preserve and promote Dr. Shaw's approach to square dancing. This national organization annually supplies callers, cuers, pomoters, and panelists for the National Square Dance Convention. It's major work, however, consists of producing kits of records for school use (including special education, elementary, secondary), recreational use (including contra and one-night-stands), and holding summer and winter workshops to teach instructors and prospective callers how to teach dance.

Among Dr. Shaw's publications are:

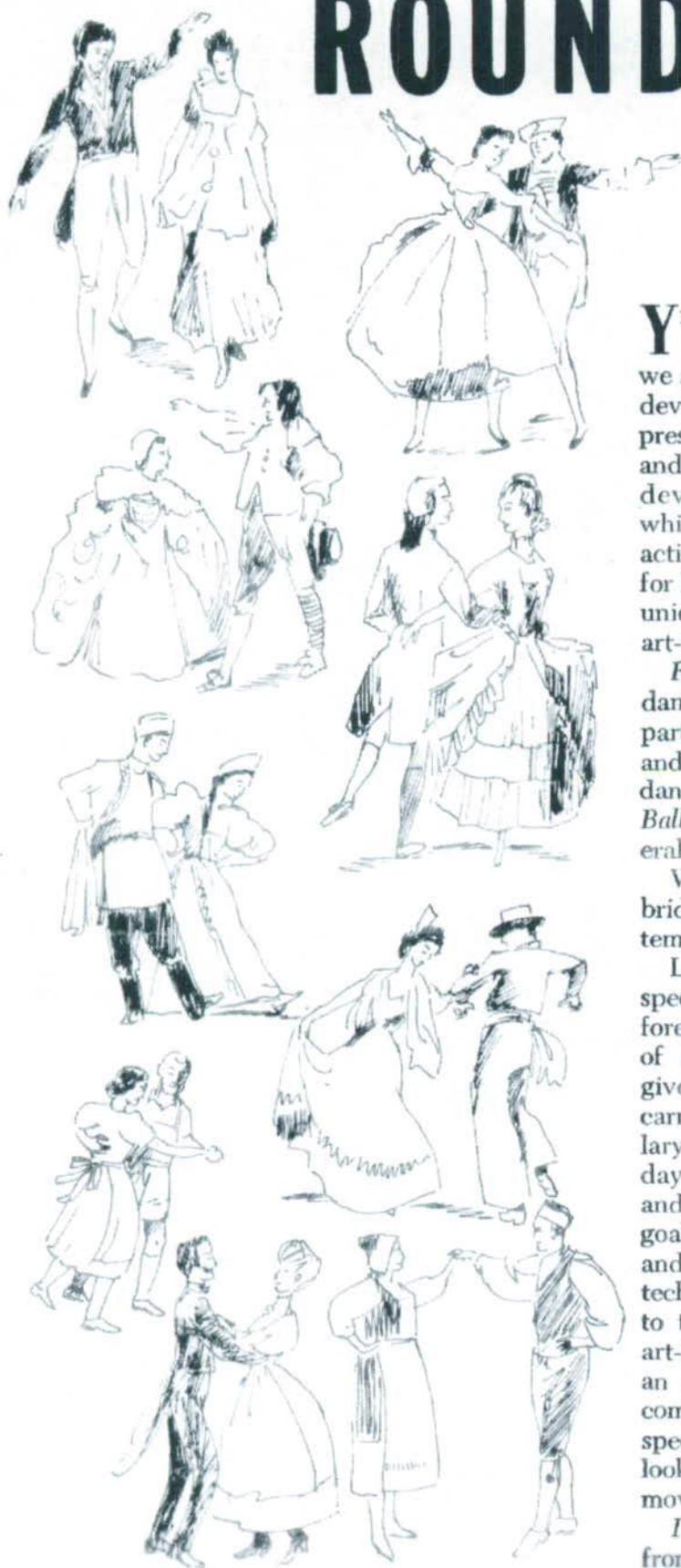
- *Cowboy Dances: A Collection of Western Square Dances*. Caldwell, Idaho: The Caxton Printers, 1939.
- *Cowboy Tunes*. Caldwell, Idaho: Caxton, 1939.
- *The Round Dance Book: A Century of Waltzing*. Caldwell, Idaho: The Caxton Printers, 1948.

Dr. Shaw produced a fine recording of square dance music for the Decca label and two albums of favorite round dances under his own label.

Some of the dances that Dr. Shaw taught in the United States are Badger Gavotte, Black Hawk Waltz, Bolero, Buffalo Glide, Carlyle, Chapanecas, Circle Two-Step, Cotton-Eyed Joe, Doris Waltz, Duchess, Esmeralda Glied, Five-Step Schottische, Four-Hand Polka, German Polka, Glide Polka, Glow Worm Gavotte, Good Night Ladies, Heel and Toe Polka, Highland Schottische, Hot Pretzels, Indian Polka, Laces and Graces, Leadville Glide, Merry Widow Waltz, Mexican Mixer, New England Quadrille, Narcissus, Old Dan Tucker, Oxford Minuet, Polka Militaire, Princess Glide, Redowa, Rye Waltz, Sicilian Circle, Skater's Waltz, Soldier's Joy, Spanish Circle, Spanish Waltz, Swedish Waltz, Texas Schottische, Trilby Two-Step, Tucker Waltz, Tuxedo, Varsouvianna, Veleta Waltz, and Whistle Waltz.

(Author's Note: This article is taken from:  
[www.phantomranch.net/folkdanc/teachers/shaw\\_1.htm](http://www.phantomranch.net/folkdanc/teachers/shaw_1.htm). While Dr. Shaw did not teach in Ohio, several of our Ohio leaders attended his Summer Institutes in Colorado.)

# ROUND DANCING



**Y**es, *round dancing* is a hybrid. This we freely admit and do not attempt to deny. But, as we all know, hybrids are most often worthwhile developments from the original sources. In our present society, and as an accompaniment to, and a part of, the square dance movement, this development has become an augmentation which has not only helped to strengthen the activity by giving the dancer rhythmic variety for his dancing pleasure, but has also given him unique personal emotional satisfactions. It is an art-form within itself.

*Round dancing* is pattern dancing, couple dancing, something we do, to music, with a partner. It has composition; it has a beginning and an end. It embraces bits from all forms of dance — *Ballet*, *International Folk*, *Modern*, *Ballroom* — and the variations within those general categories.

We have said that *round dancing* is a hybrid; now let us attempt to classify; let us attempt to understand the derivatives.

Let us consider *Ballet*. This brings to mind specific skills. Years of training are required before even the most gifted can expect any sort of accomplishment in the art. Children are given lessons in order to give them poise, bodily carriage, an acquaintanceship with a vocabulary as part of the refinements in our modern-day culture. Should the dancer continue in this and pursue the study and practice further, the goal-assumption becomes one of exhibitionism and self-glorification. It precludes a display of technique and skill which can convey messages to the observer; certainly a most appreciated art-form, but one which is insufficient without an audience. Spectators are required and the communication is from the dancer to those spectators. It still remains a visual art; how it looks is the consideration of every pose and movement.

*International Folk Dancing* has come to us from the many countries. These dances are, in

# .... ITS HISTORY and REMARKS

by Kay and Forrest Richards  
San Leandro, California



effect, "character dances" — reflecting the character and innuendoes of the countries from which they sprang. With the introduction into America, modifications of the originals have been made, but in most cases, much of the flavor has been retained. Dancers are to reflect the mood of the dance in keeping with the country from which it came and attempt to reflect the story, message, culture of the peoples in its basic intent. Earliest records concerning these dances indicate great variousness in accompaniment to these dances — from chants, singing, percussion instruments only, reed, string, and wind instruments, and into combined forms. Today, however, we find more use of specific selections in recordings as accompaniment to described patterns and sequences. We find exhibition folk dances wherein the medium becomes, again, a skill to be viewed; however its greatest use falls into the participation category — wherein the dancers dance for the enjoyment of the dance, mindful, though, of its specified nature; the mood for expression is specified and clearly outlined.

*Modern Dance* — the pantomimic — the creative — the impressionistic — is comparatively new in the dance world; originally from Germany, but the greatest impetus was given it here in America. Through this medium the dancer has an individual — or group — message to transmit through motion and emotion. We find much of the abstract and much of the natural as well. The mood, however, is not interjected; it is created within the soloist or group and projected. It is a transmission of thought concerned with mental and physical communication — but necessitating specific prerequisites. And, again, it is a visual art.

*Ballroom Dancing* runs the gamut from "jitterbug" and other novelty dances to the waltz. Here we find many steps, as such, also found in *round dances*; however, there is no set routine for a particular selection of music. (We

are excluding it from "Exhibition Ballroom," which is something different, again.) This is couple dancing and requires that the gentleman lead his partner through combinations of figures and movements in the order in which he wishes to place them. The responsibility for determining sequence of steps and hesitations lies solely within the man (and his ability to lead his partner, we might add); his partner must perfect a skill of indefiniteness, an ability to be ever ready for changes in direction and rhythm. He creates from known rhythms; she follows.

We have said that *round dancing* embraces bits from the many present-day forms of dance. Briefly, then, *round dancing* is, first of all, couple dancing as it is in *ballroom dancing*, employing many similar steps; and, similarly also, the man does lead his partner. However, the woman knows ahead of time the steps she is to use as well; and, since each routine is described to a specific selection of music, both can feel a certain relaxation and enjoyment of rhythmically responding to the varying routines. As knowledge of certain steps and techniques are mastered in *round dancing*, dancers respond, as a couple, with emotional satisfactions peculiar to each couple, and the message is between the two with individual nuances — all within the confines of organized and sequential patterns. The interpretations within those confinements, then, are between and for the pleasure of the unified couple, and have no concern with spectators. Other than rhythm, the only likeness to *modern dance*, then, lies within the unique subtle emotional impartation and excludes any necessity for transmission to the non-participant. Certain likenesses to *international folk dancing* are obvious in its structural use of patterns, sequence, and vocabulary. The *ballet* has contributed certain techniques, some vocabulary — all greatly modified.

# A HISTORY OF ROUND DANCE TEACHERS' ASSOCIATION OF SOUTHERN CALIFORNIA

Written by Merle Cramlet – May 1984

This article also shows the Evolvement of Round Dancing –  
Re-printed with permission of the SCRDTA

**T**HE OLD FASHIONED Barn Dance, popular in the early 1900's, was an orchestra controlled affair most often held in the loft of a barn. Each caller usually hired by the orchestra, had a repertoire of eight or so dances, which were always called exactly the same (much as our round dances are today). The orchestra was the important part for they not only played the hoedown music, but also the Varsouvienne, Rye Waltz and Eva Three Step. But because the orchestras were expensive and the calls were never changed, and there was too much drinking, square and round dancing almost faded from the American scene.

In 1948, Lloyd Shaw of Colorado Springs was the recognized square dance leader. He felt that ballroom dancing and square dancing did not mix, but some folk and old time dances added variety and enjoyment to the program. He wrote what is believed to be the first round dance book in which he listed basic round dance figures and a few rounds such as Black Hawk Waltz and Laces and Graces. In 1951, a couple of popular rounds were Blue Pacific Waltz and Beautiful Ohio which were written by a folk dance instructor. At that time folk dancing played an important part in our development, but later we isolated ourselves from it completely.

At first the callers taught, and even wrote their own round dances, using their own brand of basics and had their own style of written and oral cues, and in 1952 there was a great deal of confusion when Helen Horne and Ralph Maxhimer each wrote dances to "Tennessee Waltz" music. Round dancing was in a state of confusion and disorganization, and might have disappeared from the picture had not Helen Horne asked all the local callers to meet and try to solve the problems.

It was in June, 1952, that Gerald and Iola Reeser, Merle and Joy Cramlet, Med McMasters and Jack Hoheisal met with Helen. They decided that although very few were interested, something had to be done. During the

next two meetings it was determined that we needed an organization in order to standardize terms, and we certainly needed more members.

In October, 1952, The Round Dance Teachers Association of Southern California was formed, and teachers and callers who joined during the first year were considered Charter Members. Clarke Kugler, Ivan Louder and Merle Cramlet were on the Standardization Committee and wrote the first set of organization approved terms. Med McMasters was the first President and Joy Cramlet the first Secretary. The original problem of two dances to the same tune has never been solved.

Ray Shaw (brother of Lloyd) and some other callers objected to a round dance organization because they thought that round dancing was a definite part of square dancing and should not be separated from it in any way. This problem might never have been solved had not a group of ballroom teachers threatened to make it mandatory for all R/D and S/D teachers to be licensed by the State. In order to prevent this, we forgot our differences and raised money to send Jim York, a prominent caller and lawyer, to Sacramento.

The meetings for the first year or two were mainly business with very little dancing. Fortunately, Martin Trieb, one of the Charter Members, had been a dance master in Europe and helped us; Bob Osgood, publisher of "Sets In Order" Magazine gave us support. Gordon Moss joined with us and not only furnished us with many good dances, but also wrote much on the philosophy of round dancing. Johnnie Velotta, who was in the janitorial supply business, developed and sold a real boon to round dancing – "Spee-Up" and "Slo-Down" for the floor.

The greatest need was for records suitable for our type of dancing; so specialized record companies were created. Bob Osgood met the challenge with Sets in Order Records; Doc Alumbaugh formed the Windsor Company;

## A HISTORY OF ROUND DANCE TEACHERS' ASSOCIATION PAGE 2

Sunny Hills was the largest square dance and round dance barn in these parts, and they started producing round and square dance records also.

At first square and round dance groups were caller and cuer controlled — but before long clubs were being formed by the dancers and square and round dancing was growing by leaps and bounds. New callers were joining the parade — but they objected to the rounds — it meant more work for them — besides, few were qualified. New dancers were not taught basics, so they thought rounds were not “fun” and took time away from their square dancing. This was a very trying period for round dancing — the square dance clubs were not enthusiastic about hiring a cuer just for the rounds; and the ballroom teachers who had joined RDTA felt that square dancers were retarding our growth. They succeeded in changing the rules so that just being a caller was not enough to be a member of RDTA; also, the oral test was made more difficult. Fortunately our membership was large and members still maintained the pioneer spirit, so they doubled their efforts and promoted more round dance classes. To make it easier for the callers, in 1953 RDTA decided to choose one round to be taught each month. The first “Round of the Month” was Side By Side, written by Julie Passerello, one of our members. The ROM proved to be a boon and, in 1956, an Intermediate level ROM was added; the Advanced level in 1966.

In order to bring all round dancers together, a *Fun Level Round-Up* was started in 1954. The first *Intermediate Round-Up* was in 1966, and the *Advanced, or Rose Ball*, in 1971. Since 1974 we have had the all-level *Holiday Ball*.

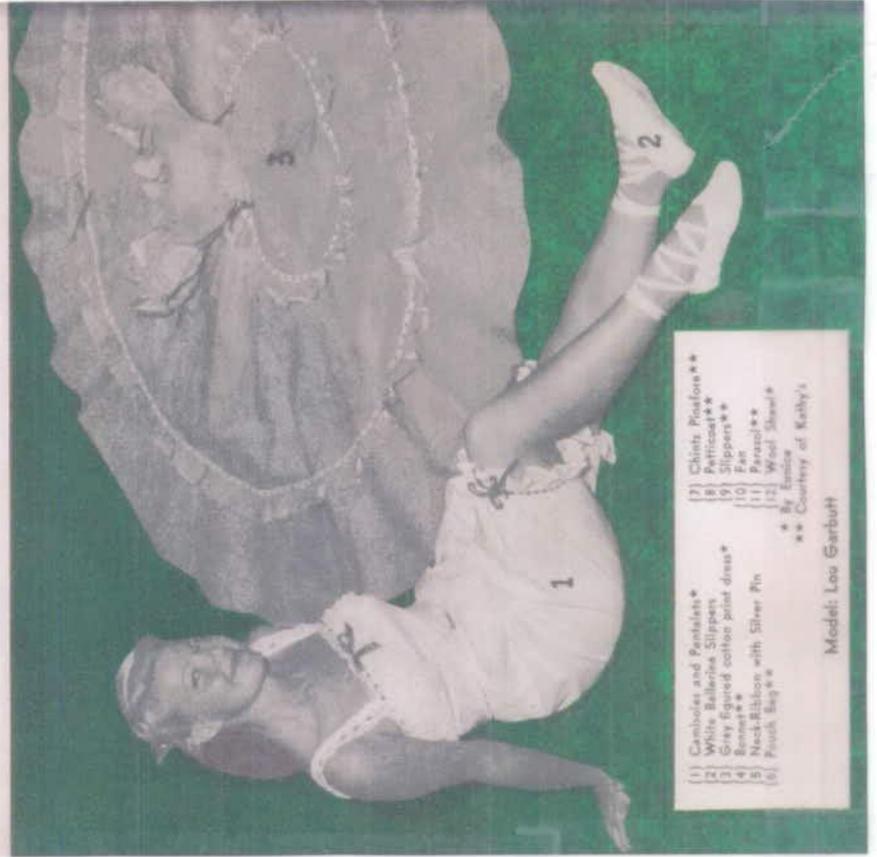
We are proud of our organization, not only because we believe it is the first and largest of its kind, but because other groups have followed in our footsteps. We have inspired and given direction not only to our members, but to R/D leaders and teachers the world over. Our efforts have been felt by all ages and all levels of society. We have brought single people together and as a group, have given them many hours of dancing pleasure. We have given married couples a new lease on life, an activity they can afford and share together with or without their friends.

## MISS SQUARE DANCER'S WARDROBE - 1949 SETS-IN-ORDER VOL 1 NO 11 - NOV

In 1949 Round Dancing had not "come into its' own" - there were no separate round dance clubs. Squares and Rounds were danced at the same event , therefore what is shown would have been "in style".

# MISS SQUARE DANCER'S WARDROBE

"Sets in Order" presents some gift ideas for those square dancing gals



- (1) Corset and Pantafoles\*\*
- (2) White Ballerina Slippers\*\*
- (3) Gray figured cotton print dress\*
- (4) Bonnet\*\*
- (5) Neck Ribbon with Silver Pin
- (6) Pouch Bag\*\*
- (7) Chairs Pantafoles\*\*
- (8) Pantafoles\*\*
- (9) Slippers\*\*
- (10) Fan
- (11) Parasol\*\*
- (12) Wool Shawl\*

\* By Bonnie  
\*\* Country of Kathy's

Model: Lou Garbutt

A BIG SHARE of the Square Dancing fun of today is decreasing the part. Quite a noticeable change from the parties and "Roundups" of as recently as a year ago is the great majority of dancers who spring into the "fashion of the day." Some of them even sport full regalia while yet learning the steps of their first do-si-do. This turning is all very natural, especially for the women-folks who like to have a special clothing effect for every occasion, even if not only going shopping at the neighborhood grocer's.

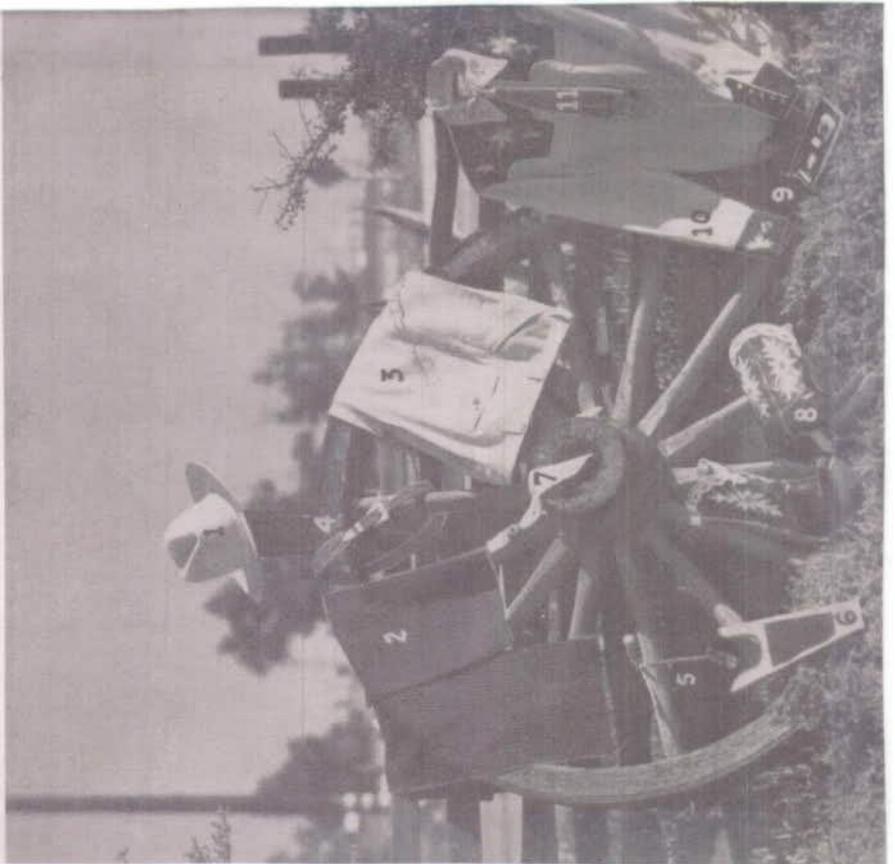
Here, with the help of several kind advertisers, is a sample of what the well-dressed "Sally Goodwin" is wearing. (Just a hint to fringed bands: Use this as a "check-off list" when planning your Christmas shopping next month.)



**MR SQUARE DANCER'S WARDROBE - 1949  
SETS-IN-ORDER VOL 1 NO 12 - DEC**

**MR. SQUARE DANCER'S  
WARDROBE**

"Sets In Order" presents some Christmas gift ideas for those Square Dancing Fellas.



SOMEONE said of Square Dancing, not so long ago, if it doesn't accomplish anything else, it is certainly making the men folk more style and color conscious than they have ever been able to be in the past. Just take a look at friend "hubby" at one of your dances and you'll wonder what became of that conservative (you thought) fellow you married once upon a time. There's something about this whole thing

that makes even the men folk want to dress the part, from Stetson down to the Stewart-Romeros, and the manufacturers are doing their best to keep up with the steadily increasing demand. Here's just a sample of what we mean. Perhaps this display will help you with your Christmas shopping but at any rate it will give you an idea of what the well-dressed square dancing "gent" is wearing these days.



- (1) Badge Felt Western Hat\*
- (2) Striped "Gambler" Pants\*
- (3) Frontier Pants\*\*
- (4) Hand-tooled Leather Belt and Sterling Silver Buckle Set\*\*\*
- (5) Boot-hooks
- (6) Boot-puller
- (7) Western Tie with Leather Tie-slide\*
- (8) Western Boots\*\*\*
- (9) Silver Buckle Set Overlaid with Gold\*\*\*
- (10) Embroidered Gabardine Shirt\*
- (11) Western Tie with Sterling Silver Tie-slide\*\*
- (12) Fringed Chumohi Jacket\*

\*Courtesy Mayfair Riding Shop of Beverly Hills  
\*\*Courtesy N. Turk  
\*\*\*By Harwood SilverSmiths  
\*\*\*By Stewart-Romero

Model: Max Garbutt

**THE ROUNDS COME INTO THEIR OWN  
SETS-IN-ORDER -- THE MAGAZINE OF SQUARE DANCING  
FEBRUARY 1949 VOL 1 NO 3**



**THE ROUNDS  
COME INTO THEIR OWN**

**Don't Sit on the Sidelines  
Keep Up With the  
Round-dancers**

**H**HEY!—how about a "Puncher-Lil-Foot."  
"Let's have another try at Hot Pretzel."  
"How about a Schottische?"

If you're a Square Dance caller those requests and questions are quite common each evening and they're becoming more common all the time as folks get more and more interested in the true spirit of American Round Dancing.

It used to be (there's no reason to believe that things have changed any) the fellow bringing his best gal to the country Square Dance would welcome an occasional chance to have her to himself if only for a short time. Under the watching eyes of the young lady's parents the couple back in your grandmother's and grandfather's day might get the pleasure of each other's close attention in such dances as the polka, two-step and waltz and a few of the others popular at that time in that particular area.

**PROGRAM MUCH UNCHANGED**

The general routine of the Square Dance hasn't changed much since it left the farm. Usual rule was that a Square Dance would start on a Saturday night as soon as the cows were milked and the chores were done for the day. The dancers would begin to arrive from all

(Right) There's no greater ice-breaker than an Oklahoma Mixer, a Petty Cuckoo Polka, Circle Schottische, or any of a number of fast moving mixer Round Dances.

Photo by Joe Fidler

over the neighboring community bringing their babies with them and parking them in the spare room to fill every available bed and floor space. The usual procedure in many of these dances would be two Square Dances and then while the caller was getting his breath a couple of Round



to make a new variation of an old dance or to make an entirely new figure with a new tune. For many years meant to be just the second feature on the record which contained the Beer Barrel Polka, the tune Hot Pretzels has developed into one of the most amusing and simple Round Dances in this area. Here again the ingenuity of the dancer knows no bounds. Once just a couple dance executed in varsovianna position, no Round Dance is now complete without a Hot Pretzel "chorus line" stretched clear across the dance floor. With a couple of vocal "uh"s, tossed in at appropriate intervals.

**ALWAYS NEW ONES**

An old favorite like the Blackhawk Waltz gave inspiration to Homer Howell in Oklahoma City who developed several variations, one of which is being adopted quite generally here in Southern California and is known as the "Betty Blackhawk".

The biggest problem to lovers of American Round Dances is the proper music. So far there seems to be a lack of proper recorded music for many of the favorite Round Dances while in other cases the manufacturers have gone overboard and produced so many different versions of the same dance that the poor dancer becomes a bit dizzy in choosing the best disk. An exam-



ple of this is the Varsovianna. No less than fifteen Varsovianna records are on the market, all of them different but not all of them suitable to the Put Your Little Foot version as done in the Southern California area.

If you are one of those who have not yet "discovered" Round Dancing—make up your mind to "give yourself a break"—choose your pretty gal, learn a step or two and be prepared for a most enjoyable experience.

Dances so that the hardy souls could prove that a hard week's work on the farm still left plenty of energy in the old bones for a polky.

We hear the old timers tell about the dances, about how they would go all night and wouldn't stop until it was time to go back to the farm and start the milking and the chores all over again.

While our dances have sort of steered away from the all night variety they still follow the pattern of a couple of Square Dance tips and then about three or four minutes of one of the many Round Dances now familiar to all.

A Round Dance might be considered anything that is not a Square Dance—a dance that could be done solo, in couples, in a group of couples or in a large circle. In Southern California there are some fifteen or twenty commonly used Round Dances. Taking a look at the program of any of the recently held round-ups or jamborees in this area points out the favorites—Blackhawk Waltz, Cindy, Laces and Graeces, Hot Pretzels, Oklahoma Mixer, Spanish Waltz, Spanish Circle, Mexican Waltz, the Schottische, and Varsovianna (Put Your Little Foot), are a few of the many.

Like the Square Dances used today there is no limit to what an inventive dancer may add

# **EDUCATION**

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

March 1957

Volume 9 - No. 3

**FRANK & CAROLYN HAMILTON**  
**PASADENA, CALIFORNIA**



## ROUNDANCERS

**R**OUNDANCING? Hamiltons. The words seem synonymous, as the Hamiltons have been identified with the round dance field.

Both Carolyn and Frank taught physical education at the University of California and in Pasadena schools, and this experience is reflected in their perfect control and balance, now translated into the grace of dancing. For the past three years, since their two sons and a daughter left home for school, they have devoted full time to squares and rounds.

Carolyn tricked her man into his first square dance in 1943, and that did it! Within a few years Frank was calling almost nightly. Inspired by Lloyd Shaw's waltz teaching in his 1948 Class, the Hamiltons started their first round dance class that fall. While Frank prefers square dancing and calling, the demand for help in the allied field of the round dance has been such that the Hamiltons now have 5 round dance classes weekly. Frank also calls for Square Strutters Club and has two children's square dance groups. The busy schedule leaves little time for travel but they do manage two months annually "on the road".

Known for their pioneer work in American Round Dancing in more than 100 workshops in the U.S. and Canada, the Hamiltons have also participated in many state and national conventions. They have served on the faculties of



Frank and Carolyn Hamilton  
Pasadena, Calif.

7 different dance camps. This will be their 6th year with Asilomar; 2nd with Toronto's Pairs and Squares. In July they will help conduct Dance-A-Cade, a new dance institute at Annapolis, Md.

Frank has written two best-selling dance texts, latest of which is, "American Round Dancing", published by Sets in Order. He is a charter member of the So. Calif. Callers' Assn., and the Round Dance Teachers' Assn. The Hamiltons do not originate rounds, preferring to teach the best of an already ample output. Carolyn and Frank are confident that rounds and squares will continue to belong together if the dancers are adequately grounded in round dance fundamentals and if good judgment is shown in the choice of fun-type and reasonably easy routines for general use.

(Notice the reference to "Lloyd Shaw's waltz teaching in 1948")

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

April 1957

Volume 9 - No. 4

**RALPH & EVE MAXHIMER  
CALIFORNIA**



*Ralph and Eve Maxhimer*

**K**KNOWN for their work in both the Square and Round dancing fields, Ralph and Eve Maxhimer of North Hollywood, Calif., have contributed to advancing both phases of our activity in almost every section of the land.

Ralph, with petite Eve at his side, has a staggering list of accomplishments in his chosen profession. He was an initial member of the Asilomar Institute faculty and will again be on the staff in July, 1957. He is Past President of both the Southern California Callers' Assn. and the Round Dance Teachers' Assn. He records on the MacGregor label; works as Round Dance consultant and round dance creator with MacGregor, Windsor, Sets in Order and Sunny Hills labels. He has been a faculty member for Dancing Masters of America, the International Festival, Totemland Institute, all five National Conventions, and was with the City Recreation Department for 23 years.

He has been a Technical Director for Disney Studios; worked in radio and T.V.; had 15 months of weekly dances at the Hollywood Palladium. Travel-wise, he has done six nation-



Ralph and Eve Maxhimer

wide and Canadian tours. He also calls regularly for the Braille Institute.

The Maxhimers believe that Squares and Rounds are part of each other, and that a knowledge of the fundamentals of each will allow a better understanding and therefore greater enjoyment of both.

Style is, to them, merely another word for comfortable and courteous participation in dancing. By style they do not mean a ballet or tippy-toe approach to dancing but the expression of poise, rather than slouch; a rhythmic response to music, rather than an off-beat, off-feet calisthenic gyration; and generally, consideration for one's fellow-man.

Over the years Ralph and Eve have tried to extend their styling beliefs by working with demonstration groups at both adult and teenage level. Since after 12 years many of the same people are still dancing with them, they think the merits of smooth dancing justified.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

May 1957

Volume 9 - No. 5

**MANNING & NITA SMITH  
COLLEGE STATION, TEXAS**



**T**HINK of exuberance and charm and you think of Manning and Nita Smith, whose home base is College Station, Texas, but who spend much time traveling hither and yon imparting round dance knowledge to lucky folks.

Nita says she started dancing about the same time she started walking; she can't remember one without the other! She recalls doing Varsouvienne at the age of four. Dancing is part of her. She is a Texas University graduate with a degree in Physical Education, which she taught before marrying. She's been teaching one form of dancing or another ever since.

The other half of this high-powered team, Manning, graduated from Centenary College in Louisiana; majored in physics and math. He's also done graduate work in chemistry. By contrast, he was All-American in football and coached at Texas A. & M. for 12 years, during which time that University had the Number One team of the nation. Dancing was Manning's hobby for years. He handled dance parties at summer camps and a particular talent is handling children's groups of any age. Right now the Smiths are teaching some 1000 children every week!



Nita and Manning Smith

About 1945 Manning and Nita began concentrating on square and round dancing. Since that time they have had 7 years' training under Lloyd Shaw, which they feel put them on the right track. They've worked at leading camps such as Asilomar, Lighted Lantern and United Squares, where they have made wonderful friends. They've also felt privileged to work at state festivals and state leaders' training camps.

The Smiths have originated many dances for their own exhibition work and two which they feel were best for everyone were Mr. Guitar and Mannita Waltz. Others: Beautiful Girls of Vienna, Suzie Mixer, Sheridee Waltz. Manning, who is tops at calling, too, has an album of squares on the Columbia label. Besides all this, an insurance business!

Their children, Sherry, 12, and Dee, 15, fill many hours of the Smiths' time and are both dancing very well, having appeared as a family group several times. Nita says, "Our family is a lucky one; it is a *dancing* family!"

(Notice the reference to "7 years training under Lloyd (Pappy) Shaw". While the Maxhimers, Manning Smiths, and the Frank Hamiltons were never residents of Ohio, they were instrumental in providing much of the early years education for Ohio RD leaders who attended the Miami Valley Dance Festivals and/or the Asilomar, Dance-A-Cade, Canada-Cade, and Round-A-Cade Institutes.)

# NATIONAL LEADERS & CHOREOGRAPHERS SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

April 1981

Volume 33 – No. 4

**EDDIE & AUDREY PALMQUIST  
EL TORO, CALIFORNIA**



*Eddie and Audrey Palmquist, El Toro, CA*

**T**HE PALMQUISTS started teaching in 1950 — Eddie in the Los Angeles area and Audrey in Toronto, Canada. In 1966 they combined their teaching and dancing skills and have become one of the most active round dance teams in the country. They believe there is always more to learn, and they continue to take weekly private lessons to become more knowledgeable. They have utilized their ballroom dance knowledge to enhance round dancing, using some of the ballroom figures in a way that is compatible with round dancing.

In 1964 Eddie's Adios Tango was the first widely accepted tango. He followed this with many Latin clinics to help dancers feel comfortable in this newer round dance rhythm. Answer Me, written in 1971 was an easy introduction to international waltz figures. During the following years, Eddie and Audrey have conducted numerous clinics thereby bringing an enjoyment to many dancers from coast to coast.

Ten years ago they commenced teaching

dancing on a full time basis with clubs from Easy to Advanced and they hold a monthly clinic for those anxious to learn more about dancing and a monthly party dance to bring all levels together for fun and dancing. Their Palmquist Round-Up weekend in the Palm Springs Pavilion is an annual affair.

Over the years, Eddie and Audrey have choreographed between 90 and 100 rounds. Among those in the Classic category are Tips Of My Fingers, Answer Me, In My Dreams, and Riviere De Lune to mention just a few. It is interesting that their choreography encompasses easy through the challenge levels.

Eddie and Audrey have two exhibition groups, The Palmquist Dancers and the Rhythmaires. These dancers are regular members of one of the Palmquist round dance clubs and they delight in dancing and in showing their pleasure in rounds at square and round dance events.

Eddie and Audrey have been on staff at institutes and festivals from coast to coast, including Hawaii and Canada. They have conducted clinics at many Nationals as well as weekend clinics in North Carolina, Florida, Ohio, Tennessee and Canada. They are on staff at the Roundance Institute in Bloomington, Indiana. They have been on staff at many festivals including Toronto International and Delaware Valley Festival and for eight consecutive years at the Washington, D.C. Spring Festival.

Their slogan is "It is what you learn after you know it all that counts."

**NATIONAL LEADERS & CHOREOGRAPHERS  
SETS IN ORDER MAGAZINE  
PAGING THE ROUND DANCERS**

November 1983

Volume 35 – No. 11

**BILL & CAROL GOSS  
WILMETTE, ILLINOIS**

(The Goss' moved later to California)



*Carol and Bill Goss, Wilmette, Illinois*

**W**HEN BILL AND CAROL FIRST MET at the University of Massachusetts, Carol was already involved in the college square dance club and also round danced regularly. She invited Bill to join the square dance club and when, at the end of the year, they went together to watch the round dance beginner's ball, little did they realize that within two years they would be dancing advanced rounds and on their way to becoming well-known leaders in the activity.

Carol and Bill were married in 1975 and moved to Delaware where Bill pursued his new career as a high school chemistry teacher and Carol, with a textiles and clothing degree, began making custom square dance clothes. Leisure time found them dancing with Rick and Joyce McGlynn and soon they were on the

McGlynn demonstration team.

The following year, friends who were conducting a round dance class were being transferred and asked the Goss duo to take over. Simultaneously, they were asked by a local square dance club to cue. Having no money, no records and little experience, Bill and Carol were given a hundred dollars in advance to buy records and Bill practiced cueing all summer. That same year, Bill and Carol started their first basics class and by 1980, they had a demanding local schedule and had done their first round dance weekend, the Taylor-Go-Round, in New Hampshire.

A more attractive teaching position for Bill took them to the Chicago area where they became very active in local round dancing and embarked on a national schedule. They now travel on the average of one weekend per month. This, coupled with basic, intermediate and advanced rounds plus a square dance club, makes for an extremely busy life and yet there's still time to take ballroom lessons, which they feel are both a challenge and a help to their round dancing career. Bill and Carol are also Vice-President of the Chicago Area Round Dance Leader's Association, and what spare time they have left is used in developing new routines. The Goss' choreography includes Nadia's Theme, Summer of '42, Boogie Woogie Bugle Boy, Tea for Two and Together.

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# NATIONAL LEADERS & CHOREOGRAPHERS SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

September 1984

Volume 36 – No. 9

**GORDON & BETTY MOSS**  
**LOS ANGELES, CALIFORNIA**



*Gordon and Betty Moss, Los Angeles, CA*

**I**N JUNE OF THIS YEAR, members of the Round Dance Teachers Association of Southern California gathered in recognition and appreciation of Gordon and Betty's contribution to the art of round dancing.

*"Your dances will forever be in the hearts and feet of round dancers everywhere, but we here in your old Alma Mater want you to know we love you for your loyalty to the things we stand for."* These were the words that appeared on the scroll accompanying a plaque to mark the occasion, along with a cleverly designed musical staff emblazoned with the titles of all thirty-nine of the Moss dances. This represents an amazing choreographic legacy, for many of these rounds have maintained their popularity throughout the years and become round dance classics. Melody Waltz, Fascination, Lazy Quick Step, Knock Three Times, You Can't Be True Dear, Three A. M. and Autumn Leaves all became classics along with Lady of Spain, which was choreographed in 1953 and still appears on many programs in Southern California.

Gordon's association with the RDTA goes back to its very roots. In the early fifties he helped rewrite the constitution and by-laws, the basic framework of which is still maintained, although much of the detail has been altered over the years to suit changing conditions. An extensive study of the body mechanics of couple-dance-turns led to an analysis of turns with lead-in and lead-out movements, as done in 25 popular waltz routines, and this led to what in 1954 was considered to be a revolutionary idea that waltz turns are most naturally and easily done by forward or backward lead steps. According to Gordon, "After nearly a year of confusion and argument this principle was accepted by the RDTA of Southern California and reflected in Frank Hamilton's second book, published in 1957, wherein he altered a few paragraphs in the waltz section reprint of his first book to endorse this technique. It seems to have been generally accepted nationwide since that time."

Although he has taught many round dance classes throughout his career, Gordon's preference has always leaned toward choreography, the kind of careful choreography that results in danceable, lasting material. The Moss's most recent release was *La Paloma*. Produced last year, it was chosen as round dance of the month in Florida, Connecticut and in both Northern and Southern California, as well as appearing in the Top Ten of the URDC round dance poll for several months.

Today, Betty and Gordon continue to participate in a round dance class once a week and, if the inspiration hits, chances are that still another Moss classic could be born.

# a Round Dance Leaders School

Couples gather in classroom set up for blackboard and overhead projector illustrations.



*by Clancy and Betty Mueller, New Whiteland, Indiana*

**N**INE YEARS AGO we had a desire to further our own education in the field of round dancing, not so much as pertains to steps but in music, choreography, timing, sound, etc. It became obvious to us that at the same time we could help other round dance teachers do their job better, too. Our first route was to see if this might be handled during a callers course, but this met with resistance from the callers since we were not callers but cuers. However, what appeared first to be a rejection, turned out to be an open sesame to operating our own school at the same time and in the same locale as a callers school was held. 1985 will be the tenth year of the Turkey Run Round Dance Leaders and Teachers School.

The first two years saw Frank and Phyl Lehnert on staff with us; the next three years were handled by Wayne and Norma Wylie and ourselves. At that point the Wylies encouraged us to tackle the sessions alone and we have found with both of us critiquing in different areas and leading different subjects, we can share the load compatibly and satisfactorily. We have learned it requires a good deal of stamina!

## Students

Ideally 10 couples is the right number; we have handled as many as 16 but we believe that the students should get as much time on the mike as possible. With that purpose in mind the class moves along as rapidly as the participants can assimilate the information.

At the first of the week, we assign a dance (or part of a dance) for each couple to learn. They, in turn, teach the dance to the rest of the students. Often we learn the dance for the first time right along with the class. Their efforts are constructively critiqued in an effort to help with style and technique.

Students cue several times during the

course. These efforts are also critiqued. We use open critiques as we feel all of the students benefit from comments made, not only about themselves but about others.

## Programming

The week normally starts with a basic class at which time we instruct in basic steps and different ways to present these steps. As we teach, we include various hints we have learned over our many years in the activity.

Other sessions are held on ethics, public address equipment, fees, taxes, ways to advertise, cue sheet reading and writing and the role of the cuer's partner, an item we find very important to the success of the team.

We allow taping at any session.

We would like to see clubs, associations and state organizations get involved by offering scholarships for cuers similar to various programs in effect for callers. In the past Indiana and New Jersey have sponsored couples to our school but we feel that much more needs to be accomplished in this line. Various round dance leaders conduct leadership schools and seminars and interested, deserving couples who might not be able to attend without financial assistance could, with scholarships, swell the future ranks of round dance leaders. We would hope that Roundalab, URDC and other, more localized round dance groups, would seriously consider sponsoring such programs in the future. A starting point would be for all people who head up cuers/leaders schools to make their dates, location and curriculum known and whether they accept new and/or experienced round dance cuers.

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We have enjoyed students from 23 states in the past and now are looking forward to July, 1985, and another learning and teaching session.

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# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

May 1966

Volume 18 - No. 5

**CLANCY & BETTY MUELLER**  
**NEW WHITELAND, INDIANA**



*Clancy and Betty Mueller - New Whiteland,  
Indiana*

**A**N "OLD-TIME" DANCE at the P.T.A. marked the beginning of the dancing hobby for Betty and Clancy Mueller in 1947. Two years later they went to a modern square dance sponsored by Eli Lilly where Clancy is employed. There they discovered that the caller and his wife were their old school chums, Max and Lovella Forsyth. Max was starting a square dance hall and the Muellers agreed to help out. The association still continues.

After 6 years of attending workshops, festivals and institutes, listening to Max and the Manning Smiths and the Frank Hamiltons, Betty wanted to teach rounds. She had taught dancing as a teen-ager so teaching rounds presented a renewal for this phase.

Currently the Muellers have two clubs. One is in Columbus, Indiana, and the original one started after the first class at the Forsyth hall 10 years ago. They teach at least two basic classes each year in two-step and one in waltz starting each February. Humor goes hand in hand—or heel by toe—with their teaching. They feel that rounds are relaxing and entertaining if taught with proper basics for good foundation and then with timely cues to eliminate frustration for the dancers.

Another phase for Betty and Clancy was

choreography and they wrote St. Louis Blues for Grenn; the current Go-Go-Go for Windsor.

The Muellers have appeared at festivals and three National Conventions. They teach rounds and do after-parties at institutes at Turkey Run and perform the same function for Heart of America Square Dance Festivals.

The kindness of many dancers encouraged the Muellers to resume their activities after Clancy broke several bones in a fall two years ago. Their job as Round Dance Chairmen of the 15th National Square Dance Convention

in Indianapolis has its responsibility sweetened by the help of many friends who are working with them to make the round dance program outstanding.

# PAGING THE ROUND DANCERS



*Irv and Betty Easterday—Boonsboro, Md.*

**I**RV AND BETTY EASTERDAY, in their mid-thirties and sparkling with enthusiasm, have been square and round dancing for about 10 years. At the present time they are instructor-leaders for two round dance clubs and one square dance club in the Hagerstown, Md., area.

One club, E-Z Rounders, was formed five years ago for the purpose of teaching rounds of the month to new dancers and also as a beginning for basic classes. For the last eight years the Easterdays have also been leaders for Les Danseurs, an advanced round dance group. They conduct at least one beginner's class in basic round dance steps each year and program rounds for the Dixie Squarenaders.

Besides teaching the dances, Irv and Betty also like to write them. Their first effort was Hot Java, taught at the Washington Spring Festival in 1962. Other dances they have done since that time are Lucky Duck, Steppin' Easy, If Tears Were Roses and their latest, You Knew All the Time, just recently released.

The Easterdays have been staff members at various weekends, festivals and summer camps in the Eastern United States. Future square and round dance affairs have them scheduled in Pennsylvania, Maryland, Virginia, West Virginia, Tennessee, North Carolina, Florida, Ohio and Indiana—a formidable prospect if they didn't enjoy it all so much. At the 19th National Convention in Louisville they have been asked to conduct a styling clinic.

The rest of the Easterday family comprises Mick, 15, and Barbie, 13. They have recently built a home of their own design with a recreation room for dancers. All their clubs and classes meet there and dancing is truly a "family" hobby.

Irv is Director of Athletics at Hagerstown Junior College, teaching square and round dancing in the Physical Education program. Betty attends the college as a full-time freshman student, working towards her degree.

## SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

January 1970

Volume 22 - No. 1

**IRV & BETTY EASTERDAY  
BOONSBORO, MARYLAND**

Betty & Clancy Mueller and Irv and Betty Easterday conducted a round dance leaders' school for several years at Turkey Run State Park, Marshall, Indiana. In the mid-1980s Irv & Betty and Bill & Carol Goss held PH IV, V, VI round dance leaders' schools at Clifty Falls State Park, Madison, Indiana. The Easterdays have also conducted the Roundarama Institute at Purdue University, West Lafayette, Indiana, for many years.

## THE EARLY YEARS -

Teachers and Dancers learned technique and new choreographed dances at Festivals such as the one below - - (RD Magazine - April 1972 - Book 166)

### 16th ANNUAL DANCE-A-CADE & PRE-CADE

*featuring special*

Tango & Foxtrot Clinics by

**Phil & Norma Roberts** Indiana

and **Joe & Es Turner** (Directors) (Md.)

plus

**Lou & Pat Barbee** Ohio

squares with **Dick & Marlene Bayer** Michigan



MT. SUMMIT RESORT HOTEL, UNIONTOWN, PA.

#### ADD QUALITY TO THE FUN AND DOUBLE YOUR DANCING ENJOYMENT!!

Once again PRE-CADE and DANCE-A-CADE has a special value for those who wish to improve their dancing (or teaching) technique. In addition to the regular R/D program (the strongest anywhere), there will be several optional sessions on the proper timing, styling and execution of the TANGO and FOX-TROT. Previous specials included a session in ballroom SWING conducted by the Fosters;

**PRE-CADE** \$99 per couple

June 23 - 25, 1972

2 Nites - 3 Days Fri. thru Sun. (noon)

• The institutes designed especially for *Roundancers* - the only one featuring 3 nationally known R/D instructor-teams, plus the best in squares.

#### **Canada-Cade Sept. 29-Oct. 1, 1972**

Niagara Falls, Canada

Openings Available

#### **Round-A-Cade Feb. 16-18, 1973**

York, Penna.

SOLD OUT (waiting list only)

a LATIN session with the Highbergers; RHYTHM and CHOREOGRAPHY with the Moss'; and INTERNATIONAL WALTZ & QUICKSTEP with the Palmquists. Ballroom dance action and step execution are strongly influencing today's roundance movement; it can enrich your dancing experiences if you are properly prepared - it's fun to learn at the CADES, at no extra costs!

**DANCE-A-CADE** \$198 per couple

June 25 - 29, 1972

4 Nites - 5 Days Sun. thru Thurs. (noon)

• The institute featuring 2 to 3 R/D instruction sessions daily where you preview the "hits-of-tomorrow" - most dances first introduced here invariably find their way into the top 10.

• Opportunity to re-learn the popular routines of the day which you missed at the home clubs or festivals.

• Opportunity for you to teach and cue at special sessions with evaluation and help from the DAC Staff if you so wish; special "demo" sessions.

The ALL-INCLUSIVE FEE per person covers all food and lodging, meal tips, syllabus.

SWIMMING

TENNIS

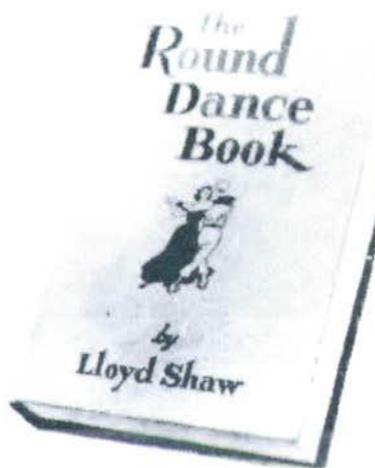
GOLF

The Square and Round Dance Vacation Which Specializes in Introducing Top National Talent

## ROUND DANCE INSTRUCTION MANUALS:

### A Background Text for Round Dance Enthusiasts

The Round Dance Book, Lloyd Shaw, Caxton Press, 1948.



FOR GENERATIONS AMERICANS HAVE DANCED. Almost from the very beginning America has been a dancing nation and the couple dances or rounds, many of them with roots in countries across the Atlantic, have melted with time into the current round dance picture enjoyed by so many today.

The Polka, Mazurka, Schottische and Waltz enjoyed at one time as individual expressions of ballroom grace and ingenuity found themselves fitted into patterns, choreographed to more modern melodies but still reflecting tradition.

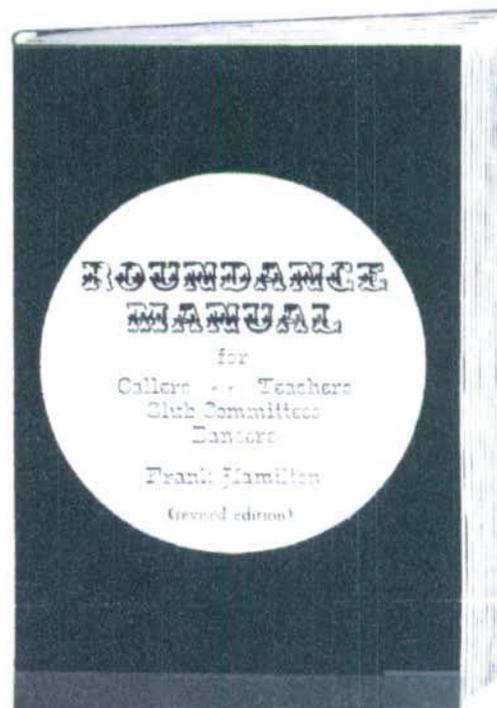
Many of those who dance today possess little in the way of background knowledge on the round dances. For them, reading Lloyd Shaw's *The Round Dance Book* is like discovering some treasure chest filled with precious jewels.

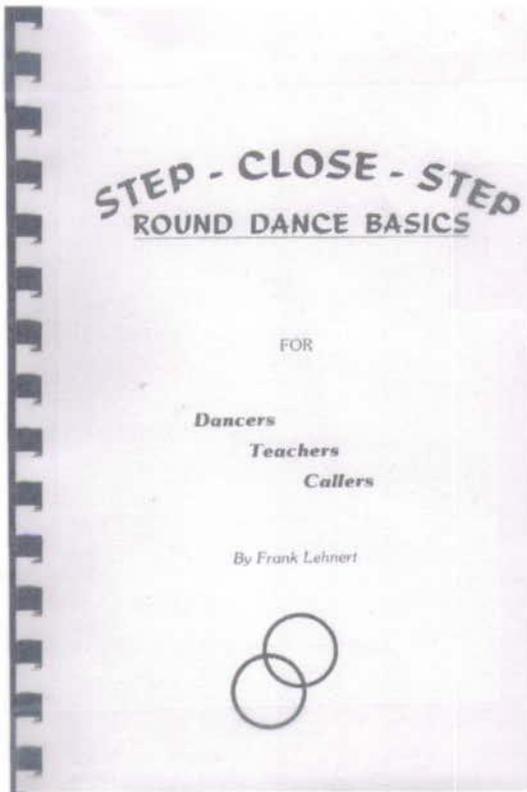
## READY THIS MONTH The ROUNDANCE MANUAL

The "Roundance Manual" for Callers, Teachers, Club Committees and Dancers, by Frank Hamilton, is the most complete text on this specialized subject available today. For years, teachers, callers and leaders had depended upon its earlier editions for guidance in presenting this phase of the dance activity. Virtually everything is covered, from the business side of round dancing to programming, to leadership, body mechanics, selection of material, etc. A complete glossary of easy-to-understand round dance terms is also included and so is a list of all time favorite waltzes and two-steps. No one who enjoys round dancing will want to be without his copy of the Roundance Manual. The 1970 revision is up-to-the-minute in every respect.

Californians add 5% Sales Tax

**\$3.50**





**STEP, CLOSE, STEP  
ROUND DANCE MANUAL  
1<sup>ST</sup> PRINTING 1968**



While teaching at various camps and caller's clinics the Lehnerts often presented their ideas on round dance basics. Many callers and teachers urged them to put their thoughts on paper so they could try them at their home clubs. STEP CLOSE STEP has come into being mainly due to the persistence of some of these people.

Two somewhat controversial ideas are faithfully followed each year. For the first three to four weeks, only 4-8 measure exercises are used and absolutely no rounds are presented. This offers the dancer an opportunity to concentrate on steps rather than routines. The other philosophy "mix'em and keep'em happy." For the first several classes, dancers rarely dance with their partners. This makes each dancer learn on his or her own and not depend on the teaching of the strong member of the couple.

(Taken from the Foreword of  
Step, Close, Step.)

**STEP-CLOSE-STEP  
ROUND DANCE BASICS  
FOR  
Callers • Dancers • Teachers**

*By Frank Lehnert*

©Frank Lehnert, 1968  
2844 South 109th Street  
Tolledo, Ohio 43611

Printed in U.S.A.  
17th Printing, 1998  
Price: \$10.00

## **ROUND DANCE RECORD PRODUCERS - DISTRIBUTORS - 1972 -- (ALL 45 RPM)**

A & K	Ballroom Labels:	Sq. Dance Labels
Aqua	Dance-A-Long	Blue Star
Belco	Hector	Chaparral
Cem	Roper	Chinook
Grenn	Telemark	Old Timer
Hi-Hat		Pulse
MacGregor		Red Boot
Merry-go-Round		Scope
Top		SIO (Sets-in-Order)
Windsor		Wagon Wheel

Lloyd Shaw released a series of records called "Lloyd Shaw Recordings". Some Belco and Grenn had the cues for the dance either on the same side or on the other side of the record. Frank Lehnert released a series of instructional records on the Grenn label. (CEM, Grenn, and Twel-Grenn were all released by the same company.) As time went on, round dances were written to "pop" labels as well.

## **MAGAZINES WITH ROUND DANCE AND/OR CUE SHEET INFORMATION:**

Cue Sheet Magazine

Round Dancer Magazine

Quarter-Turn

Sets-in-Order - The Magazine of Square Dancing

## **POPULAR RECORD SHOPS/DEALERS - - THRU THE YEARS**

Belt & Buckle - - North Ridgeville, OH

Dart Western Shop - North Canton, OH

Eddie's & Bobbie's - Dallas, Texas

F & S Western Shop - Toledo, OH

Hanhurst's Music Service (Later years)

Palomino Record Shop (Later years) Marion, OH and then Kentucky

Stouffer Enterprises - Cincinnati, OH

Square Dance and Gift Shop - Wickliffe, OH

**NATIONAL  
CONVENTIONS**

## **NATIONAL SQUARE DANCE CONVENTIONS**

<b>YEAR</b>	<b>CITY</b>
1952	Riverside, California
1953	Kansas City, Missouri
1954	Dallas, Texas
1955	Oklahoma City, Oklahoma
1956	San Diego, California
1957	St. Louis, Missouri
1958	Louisville, Kentucky
1959	Denver, Colorado
1960	Des Moines, Iowa
1961	Detroit, Michigan
1962	Miami Beach, Florida
1963	St. Paul, Minnesota
1964	Long Beach, California
1965	Dallas, Texas
1966	Indianapolis, Indiana
1967	Philadelphia, Pennsylvania
1968	Omaha, Nebraska
1969	Seattle, Washington
1970	Louisville, Kentucky
1971	New Orleans, Louisiana
1972	Des Moines, Iowa
1973	Salt Lake City, Utah
1974	San Antonio, Texas
1975	Kansas City, Missouri

The early conventions would have included folk dancing, contra, round or "couple" dances, and the western style square dancing. The next few pages will show round dance cue sheets from dances taught/shown at the Convention in some of the above early years and will show the development of round dance programs and Ohio's leaders participation in them. This information was copied from Convention programs on display at the National Square Dance Convention in Detroit, Michigan, in 2011, and from the National Square Dance Convention web-site.

# THE NATIONAL SQUARE DANCE CONVENTIONS

## Windsor Waltz

Presented by Doc Alumbaugh of Temple City, Calif.  
Windsor No. 7620 (78 R.P.M.) and No. 4620 (45 R.P.M.)

STARTING POSITION: Open dance position, both facing in LOD, inside hands joined.

FOOTWORK: Opposite footwork throughout the dance, steps described are for the men.

Meas.

- 1-2 STEP, SWING, REVERSE; PIVOT, STEP, STEP;  
Step fwd in LOD on L ft, swing R ft fwd, then swing R ft back to start a  $\frac{1}{2}$  R face turn; step on R ft to complete  $\frac{1}{2}$  R face pivot to face in RLOD (change hands to M's L with W's R), step fwd in RLOD on L ft, step fwd again in RLOD on R ft.
- 3-4 STEP, SWING, REVERSE; PIVOT, SIDE, CLOSE;  
As in Meas. 1-2 and on same footing, step fwd in RLOD on L ft, swing R ft fwd then back; step back on R ft making a  $\frac{1}{4}$  L fade pivot to face partner, step to L side in LOD on L ft, close R ft to L taking weight on R. Partners are now facing, M's back to center, and take closed dance position.
- 5-8 SIDE, BEHIND, STEP; SIDE, BEHIND, STEP; WALTZ; WALTZ;  
As in a "back pas de basque" step, step to L side in LOD on L ft, step on R ft well across and in back of L taking weight briefly on R, step in place on L; repeat to R side starting R ft; make one complete R face (CCW) turn with two waltz steps starting L ft and ending in semi-closed position, both facing fwd in LOD.
- 9-12 STEP, PIVOT, SIDE; BEHIND, STEP, FACE; SIDE, TOUCH, —; SIDE, TOUCH —;  
Step fwd in LOD on L, step fwd again on R and pivot  $\frac{1}{4}$  turn R to face part.; step to L side in LOD on L ft; step on R ft across in back of L with a pronounced "dip" of R knee and pivot  $\frac{1}{4}$  turn L on R ft to face in LOD, step fwd in LOD on L, step fwd in LOD on R ft and pivot  $\frac{1}{4}$  R face turn on R to face partner in closed position; step to L side in LOD on L ft, touch R toe beside L ft and hold 1 count; step to R side in RLOD on R ft, touch L toe beside R ft and hold 1 count.
- 13-16 Repeat action of Meas. 9-12, ending by partners releasing closed position, separating slightly but still facing and M joining his R hand with W's L.
- 17-20 FORWARD, TOUCH, —; PIVOT, SIDE, CLOSE; SIDE, CLOSE, —; SIDE, PIVOT, TOUCH;  
Step in LOD on L, touch R toe beside L and hold 1 count; pivot  $\frac{1}{4}$  turn L on L ft to assume back-to-back position with partner, step to R side in LOD on R ft with slight dip of L knee; close L ft to R (joined hands should be pointed up and partners smiling at each other over leading shoulders); step to R side on R ft with slight dip of L knee, close L ft to R and hold 1 count; step to R side in LOD on R ft with slight dip of L knee, pivot  $\frac{1}{2}$  turn on R to face partner, swinging joined hands down and back, touch L toe beside R ft while taking closed position with M's back to center.
- 21-24 BALANCE BACK, —, —; WALTZ; WALTZ; TWIRL;  
Balance back on L ft and hold 2 counts; make one complete R face (CW) turn with 2 waltz steps starting R ft; W does 1 R face twirl under her own L and M's R arm with 3 steps, L-R-L, as M takes 3 steps in place, R-L-R.

REPEAT DANCE FOR TOTAL OF FIVE TIMES,  
ENDING WITH PARTNERS BOWING TO EACH OTHER.

## Round Dances Taught Convention - 1954 - Dallas, Texas

## Fascination Tango

### OLDTIME ENGLISH BALLROOM DANCE

Presented by: Paul Kermiet of Golden, Colorado

Record: MGM No. 30182 "Adios Muchachos"

POSITION: Social Dance, men facing LOD. Directions are for men; women's are opposite.

Meas.

- A. FORWARD L, R, side, together, dip (gent back on L) (Cues: Slow, slow, quick, quick, slow) FORWARD R, L, side, together, dip (gent back on R) (S., S., Q., Q., S.)
- B. Both facing center, semi-closed pos., walk L, walk R, then walk backwards to center L, R, L and touch or brush R (opening up on these last three quick steps to hold inside hands as both face wall) (S., S., Q., Q., Q., Q.)
- 9-16 Repeat same going back to original place and position at start of B.
- C. Still facing center, man walks forward L, R, crosses L, crosses R, crosses L, points R to wall, steps on R, pivots on both feet to point L to center of room.
- 17-24 (Cue calls: Walk, 2, cross, cross, cross, point, step-pivot, point — all SLOW, but the crossovers may seem fast)  
Woman's part on this is slightly different: Walk, walk, cross, cross, step back on R, point L back, step-pivot in to man to put weight on L, then point R to center.
- D. Still facing center in semi-closed pos. man walks three quick steps to center, pivoting on third step to point to wall (L, R, L, point R) Q., Q., Q.
- 25-32 Back the same way for man, but lady twirls under his left arm once coming back (Left face turn).  
Step L, Step R and Dip (bending both knees and raising L slightly); step back on L, then back on R. for a backward balance. S., S., S., S.

# THE NATIONAL SQUARE DANCE CONVENTION

## Round Dances Taught – Convention – 1954 – Dallas, Texas

### Roselle Two-Step

By Rosemarie & Elmer Elias

#### PART I — GRAPEVINE AND TURN

**POSITION:** Facing, both hands joined, man's back to center. Start M's L.F., W's R.F., directions are for man, woman does counterpart.

**Record** — Ballin' The Jack. Broadcast No. 473.

#### Meas.

- 1- 4 STEP L 1 & (1, 2); BEHIND R 2 & (3, 4); STEP L 1 (1); ACROSS R & (2); STEP L 2 & (3, 4); BEHIND R 1 & (1, 2); STEP L 2 & (3, 4); ACROSS R 1 (1); STEP L & (2); TOUCH R 2 & (3, 4):  
This is a grapevine step, followed by a step touch, moving to the M's L, along LOD. The tempo is, slow, slow, quick, quick, slow, slow, slow, quick, quick, touch.
- 5- 6 TURN R 1 & (1, 2); TURN L 2 & (3, 4); STEP R 1 (1); CLOSE L & (2); STEP R 2 & (3, 4):  
Moving in RLOD, make on complete turn away from each other in two steps, moving, R face, W, L face, then facing, do a step, close, step, to M's R in RLOD.
- 7- 8 Repeat 5-6 in LOD, making one complete turn away from each other in two steps, M, L face, W, R face, then facing, do a step, close, step to M's L in LOD.
- 9-16 Repeat 1-8 starting with M's R, W's L and moving in RLOD. At end of last step, close, step, both face LOD with inside hands (M's R, W's L) joined.

#### PART II — PAS DE BASQUE AND CROSS

**POSITION:** Side by side, inside hands joined, facing LOD. Start M's L.F., W's R.F. Directions are for man.

- 1- 8 PAS DE BASQUE L 1 & (1, 2), R 2 (3), L & (4); PAS DE BASQUE R 1 & (1, 2), L 2 (3), R & (4); WALK L 1 & (1, 2); TWO R 2 & (3, 4); THREE L 1 & (1, 2); POINT R 2 & (3, 4); CROSS R 1 & (1, 2); TWO L 2 & (3, 4); THREE R 1 & (1, 2); POINT L 2 & (3, 4); CROSS L 1 & (1, 2); TWO R 2 & (3, 4); THREE L 1 & (1, 2); POINT R 2 & (3, 4):  
M steps to L with L foot (counts 1 & 2) steps R foot in front of L & changes weight to R foot (ct. 3), changes weight back to L foot (ct. 4). Repeat going to M's R. Starting on outside foot walk LRL and point R. Then exchange places with partner, passing R shoulders and turning to face partner. M turns R, W turns L under joined hands. Repeat cross over, pivoting so that last "point" is in RLOD and change hands so that M's L & W's R hands are joined.
- 9-16 Repeat Part II, measures 1-8, starting with M's R, W's L and moving in RLOD. End facing partner with M's back to center, both hands joined.

#### PART III

**TRANSITION, DIP, GRAPEVINE, AND TWO-STEP POSITION:** Facing, both hands joined, M's back to center.

#### Meas.

- 1- 2 (Transition); M's part: STEP L 1 (1); CLOSE R & (2); STEP L 2 & (3, 4); STEP R 1 (1); CLOSE L & (2); STEP R 2 & (3, 4):  
Man moves in LOD for first two-step, and still facing, does second two-step in RLOD, pivoting ¼ turn L on last step to face LOD.  
W's part: STEP R 1 (1); CLOSE L & (2); STEP R 2 & (3, 4); TURN L 1 & (1, 2); TURN R 2 & (3, 4):  
Woman moves in LOD for first two-step. Then does a ¼ L face turn in two steps to end facing LOD and both take ("back skaters" position).

### Doodle Dee Do

By Jim and Ginny Brooks, Everett, Washington

**MUSIC:** Hoedown "Doodle Dee Do"

**POSITION:** Open, facing CCW. Footwork for M, W opp.

#### Meas.

- 1- 4 TWO-STEP LEFT; TWO-STEP RIGHT; STEP, DIP; TURN-2-3:  
M start L-R-L, R-L-R, step L, step and dip fwd R. Turn twd partner to face RLOD with three steps, M L-R-L, change hands (M's L, W's R now joined).
- 5- 8 TWO-STEP RIGHT; TWO-STEP LEFT; STEP, DIP; TURN-2-3:  
M start R-L-R, L-R-L, step R, step and dip fwd (RLOD) L. Turn twd partner to face LOD with three steps, M R-L-R, change hands.
- 9-12 LEFT CLOSE-LEFT; CLOSE-LEFT CLOSE-LEFT; RIGHT CLOSE-RIGHT; CLOSE-RIGHT CLOSE-RIGHT:  
M leads fwd LOD with L 4 times, quickly closing R to L before each fwd step. Repeat leading with R 4 times.
- 13-16 FACE-TO-FACE; BACK-TO-BACK; FACE-TO-FACE; (AND) ON AROUND:  
Two-step face-to-face, back-to-back, face-to-face, (release hands, changing momentarily to M's L, W's R hand as you turn away (M turns R, W turns L) while continuing to progress LOD. Rejoin M's R, W's L hands to begin sequence from Meas. 1 as you do 4th two-step.

# THE NATIONAL SQUARE DANCE CONVENTION

Round Dance Programs – Convention – 1955 – Oklahoma City, OK

**SATURDAY**

**MIRROR ROOM DANCING**  
(Partial programs)

**FRIDAY**

**7:00 TO 11:30 P.M.**

**THURSDAY**

**7:00 TO 11:30 P.M.**

1. Candlelight Waltz
2. Waltz Time
3. Cocoanut Grove
4. Waltz Delight
5. Request
6. Hula Blues Mixer
7. Request
8. Lovely Lake in Loveland
9. Carousel
10. Maxine
11. Request
12. Juanita
13. Melody of Love
14. Peggy O'Neal
15. Shadow Waltz
16. Fascination Tango
17. Spanish Waltz
18. Gimme a Little Kiss
19. Jolly is the Miller
20. Patricia
21. Sympathy
22. Honey
23. Memories
24. Request
25. String Waltz
26. Easy Melody
27. Windsor Waltz
28. Beautiful Doll Mixer
29. Request
30. Serenade
31. It's Been a Long Long Time
32. Doll Dance
33. Beautiful Ohio
34. Side by Side
35. Darling Waltz
36. Lazy Two-Step
37. Lonely Little Robin
38. Mission Waltz
39. Request
40. Kentucky Waltz
41. Merry Widow Waltz
42. Dancing Tambourine
43. Druscilla Waltz
44. Swingola
45. Spanish Circle
46. Old Soft Shoe
47. Waltz of the Roses

**7:00 TO 11:30 P.M.**

1. Waltz Delight
2. Mission Waltz
3. Blue Pacific Waltz
4. A Little Bit Independent
5. Waltztime
6. Patricia Waltz
7. Druscilla Waltz
8. Joyride
9. Request
10. Merry Widow Waltz
11. Wranglers Two Step
12. Sympathy
13. Mixmaster Waltz Mixer
14. Request
15. Memories
16. String Waltz
17. Waltz of the Bells
18. Peg O'My Heart
19. Evening
20. Side by Side
21. Sweetheart Waltz
22. Waltz Romance
23. Always
24. Candlelight Waltz
25. Louisiana Waltz
26. International Waltz
27. Peggy O'Neal
28. Carousel
29. Beautiful Ohio
30. Together
31. Windsor Waltz
32. Honey
33. Fascination Tango
34. Request
35. Veleta
36. Waltz of the Roses
37. Lazy Two Step
38. Matinee Waltz
39. Glowworm
40. Melody Waltz
41. Hula Blues Mixer
42. Kentucky Waltz
43. Serenade
44. Lovable Lucy Long
45. Request
46. Maxina
47. Busybody
48. Tango Waltz
49. Dream Waltz

1. Carousel
2. Together
3. Lazy Two Step
4. Snowflake Waltz
5. Request
6. Waltztime
7. Submarine Waltz
8. Jambalaya
9. Honey
10. Druscilla Waltz
11. Request
12. Vienna Two Step Mixer
13. Sympathy
14. Melody Waltz
15. Nita's Polka
16. St. Bernard Waltz
17. Peggy O'Neal
18. Petty's Little Polka
19. Evening Waltz
20. Request
21. Easy Melody
22. Windsor Waltz
23. Swingola
24. Side by Side
25. Patricia
26. Memories
27. Candlelight Waltz
28. I Miss My Swiss Mixer
29. Request
30. Serenade
31. Beautiful Ohio
32. Schottische & Mambo Variations
33. Darling Waltz
34. Glow Worm
35. Merry Widow Waltz

## ROUND DANCE CLINIC

**1 to 3 p.m.**

**MASTER OF CEREMONIES**

Homer Howell, Oklahoma City

1:00 to 1:30 p.m.—Ralph and Zora Piper, Minneapolis, Minnesota—"Variations of Schottische and The Mambo"

1:30 to 1:50 p.m.—Manning and Nita Smith, College Station, Texas—"Petty's Little Polka" and "Nita's Polka"

1:50 to 2:20 p.m.—Frank and Carolyn Hamilton, Pasadena, Calif.—Basic Waltz Technique

2:20 to 2:40 p.m.—Dena and Elwyn Fresh, Mission, Kansas—"Submarine Waltz"

2:40 to 3:00 p.m.—Jim and Ginny Brooks, Alderwood Manor, Washington—"Johnny Mixer"

# NATIONAL SQUARE DANCE CONVENTIONS

Dance Programs - Convention - June 1957 - St. Louis, Missouri

## WORKSHOPS, CLINICS AND PANELS

### SQUARE DANCE WORKSHOP

New, different and interesting dances, breaks and gimmicks for dancers. Walk thrus and talk thrus where necessary.

10:00-12:00 a.m.—CONVENTION HALL

MCs: Frank Sellinger, Normandy, Mo.  
Jesse Hatfield, St. Louis, Mo.

1. Emery Wilson, Kansas City, Mo.
2. Jim Brooks, Alderwood Manor, Wash.
3. Doc Alumbaugh, Temple City, Calif.
4. Johnny LeClair, Burris, Wyoming
5. Paul Pate, Atlanta, Ga.
6. Jack Gant, Ardmore, Okla.
7. Chuck Rice, Malibu, Calif.
8. Ed Gilmore, Yucaipa, Calif.

1:30-3:30 p.m.—ASSEMBLY HALL No. 3

MCs: Tom Gentry, Clayton, Mo.  
George Cable, East St. Louis, Ill.

1. Jim Faulkenberry, Blue Springs, Mo.
2. Red Warrick, Kilgore, Texas
3. To Be Announced
4. Hugh MacFarline, Tulsa, Okla.
5. Fred Collette, Atlanta, Ga.
6. Howie Bernard, Milwaukee, Wisc.
7. Jack Riley, Seattle, Wash.
8. Johnny Barbour, Campbell, Calif.

3:30-5:00 p.m.—CONVENTION HALL

MCs: Wally Andrews, Kirkwood, Mo.  
Orvell Essman, Richmond Heights, Mo.

1. Gordon Blaum, Miami, Fla.
2. Lee Sturgis, Decatur, Ill.
3. Bob Page, San Leandro, Calif.
4. Jim Brower, Texarkana, Tex.
5. Cal Golden,
6. Jerry Helt, Cincinnati, Ohio

### NATIONAL CALLER'S SWAP SHOP

Fresh and interesting dances, breaks and figures presented for callers. All floor work.

1:30-3:30 p.m.—ASSEMBLY HALL No. 1

MCs: Bob Saxton, Richmond Heights, Mo.  
Bob Backer, Brentwood, Mo.

1. George Ziemann, Milwaukee, Wisc.
2. Bob Page, San Leandro, Calif.
3. Paul Pate, Atlanta, Ga.
4. Frankie Lane, Kansas City, Mo.
5. Les Houser, Dodge City, Kans.
6. Jerry Helt, Cincinnati, Ohio
7. Harper Smith, Celina, Texas
8. Jim Brower, Texarkana, Texas

### CALLER'S ONE NIGHT STAND CLINIC

Ideas and material for one night stands. Discussion and floor work.

3:30-5:00 p.m.—ASSEMBLY HALL No. 4

MCs: Marie and Bern Tueth, St. Louis, Mo.

1. Fred Collette, Atlanta, Ga.
2. Guy Gentry, Oklahoma City, Okla.
3. To Be Announced

### CONTRAS

Walk thrus and talk thrus where necessary.

10:00-12:00 a.m.—ASSEMBLY HALL No. 4

MCs: Lee and Al Woker, St. Louis, Mo.

1. Ed Gilmore, Yucaipa, Calif.
2. Fred Collette, Atlanta, Ga.
3. To be announced

### FOLK DANCE WORKSHOP

10:00 a.m.-12:00 n.—ASSEMBLY 3

Master of Ceremonies  
Maria Fielding, San Diego, California

Host and Hostess  
Walter and Beulah Lehman, Collinsville, Ill.

10:00-10:30—Red Henderson, Spokane, Washington—  
"La Jesusita"—Mexican

10:30-11:00—Manning and Nita Smith, College Station,  
Texas—"Doudlebska Polka"—Czech

11:00-11:30—Paul and Pauline Kermiet, Golden, Colorado—  
"Chamarita"—Portuguese

11:30-12:00—Marguerita Clapp, Palm Springs, California—  
"Mechol Ovadya"—Israeli

### WORKSHOP FOR EASIER ROUND DANCES

10:00 a.m.-12:00 n.—ASSEMBLY 1

Master of Ceremonies  
Carlotta Hegemann, San Antonio, Texas

Host and Hostess  
Otto and Virginia Schreiner

10:00-10:20—Jack and Evelyn Gant, Ardmore, Oklahoma—  
"Two-Step Techniques"

10:20-10:40—Bill and Alyce Johnson, Clarendon Hills,  
Illinois—"The Object of My Affection"

10:40-11:00—"Jo" Keller and Gerry Twinn, Chicago Area—  
"Measure System of Teaching Waltz Turns"

11:00-11:20—Paul and Edwina GraVette, Oklahoma City,  
Oklahoma—"Three O'Clock Waltz"

11:30-11:40—Jim and Ginny Brooks, Alderwood Manor,  
Washington—"Singing in the Rain"

11:40-12:00—Doc and Winnie Alumbaugh, Arcadia,  
California—"Lynina Waltz"

### WORKSHOP FOR EXPERIENCED ROUND DANCERS

1:30 p.m.-3:30 p.m.—CONVENTION HALL

Master of Ceremonies  
"Pop" Allison, St. Louis, Missouri

Host and Hostess  
Vernon and Florence Langewisch, St. Louis, Missouri

1:30-1:50—Jim and Ginny Brooks, Alderwood Manor,  
Washington—"Echo Waltz"

1:50-2:10—Dena and Elwyn Fresh, Mission, Kansas—  
"Champagne Waltz"

2:10-2:30—"Jo" Keller and Gerry Twinn, Chicago Area—  
"Moonlight and Orchids"

2:30-2:50—Marguerite and Joe Clapp, Palm Springs,  
California—"Marguerite's Mixer"

2:50-3:10—Manning and Nita Smith, College Station,  
Texas—"Gadabout"

3:10-3:30—Paul and Pauline Kermiet, Golden, Colorado—  
"Autumn Waltz"

### ROUND DANCE REVIEW

3:30 p.m.-5:30 p.m.—ASSEMBLY 3

Master of Ceremonies  
Penny Crispino, Nampa, Idaho

Host and Hostess  
Bill and Mary Lynn, St. Louis, Missouri

A review of dances presented in the Round Dance Workshops.

# NATIONAL SQUARE DANCE CONVENTIONS

## Round Dances Taught - Convention - June 1957 - St. Louis, Missouri

### Shoe-Skidoo

By Jim and Ginny Brooks  
The Hayloft  
Alderwood Manor, Washington

Record: "Hoedown," No. 407-A.

Starting Position: Skaters.

Footwork: Identical throughout—sequence 3 times.

Introduction: 4 Measures.

#### PART A

Measures

1- 4 WALK, TWO: FORWARD-CLOSE, BACK — CLOSE; WALK TWO; FORWARD — CLOSE; BACK-CLOSE;

In skaters position, both starting L, walk fwd two slow steps, L, R, then in quick time step fwd L, step R beside L with a lilt and step back on L, in place on R. Repeat moving fwd two slow steps, L, R, step fwd L, step R beside L with a lilt, step back L, step R in place.

5- 8 SWAGGER, TWO: THREE, FOUR: TWO-STEP AWAY, TWO: THREE, FOUR;

Moving fwd in slow tempo, do four steps L, R, L, R, with "swagger" and a little lilt (coming up on ball of supporting foot) just before stepping each time. Turn away from partner in four two-steps—fast time—M L-face, W R-face, in small circle, coming back to skaters position.

9-16 REPEAT MEASURES 1-8.

#### PART B

17-20 STEP-KICK, STEP, STEP: STEP-KICK, STEP, STEP, CROSS-FLARE, CROSS, STEP: CROSS-FLARE, CROSS, STEP:

Stepping diag. fwd twd wall on L, kick R, step back on R and step L in place while turning to face diag. fwd twd COH. Step diag, fwd twd COH on R, kick L, step back on L, step R in place as you face fwd LOD. Continuing to face fwd LOD, cross L over R, lift to ball of L as you flare R to side and across in front of L twd COH. Step L to side and again cross R in front twd COH. Flare L to side and across in front of R twd wall, step R to side.

21-24 REPEAT MEASURES 17-20.

#### PART C

25-28 WALK, TWO: CROSS, 2, 3: WALK, TWO: TURN, 2, 3;

Walk fwd two slow steps, L, R, then in three quick steps L-R-L, W slides without turning from R to L side of M, progressing forward as she does so. In this "inverted skaters" position with W on L side of M walk fwd again two slow steps and with the three quick steps both make 1/2 L-face turn to regular skaters position facing RLOD—W now on M's R side.

29-32 REPEAT MEASURES 25-28.

Moving RLOD, finishing to face fwd LOD.

Ending: Keep L hands joined and on last measure W turns away 3/4 L-face to bow facing partner and COH; M turns 1/4 L-face to bow facing partner and wall.

### Sunshine

By Larry Ward  
Hawthorne, California

Record: "On the Sunny Side of the Street"—RCA Victor 47-6725.

Position: Open, facing LOD.

Footwork: Opposite, directions for the M.

Measure

#### INTRODUCTION

1- 2 WAIT

3- 4 TURN AWAY, —, 2, —; 3, —, 4, —;

M makes one complete L face turn in 4 slow steps (W R face) returning to partner and assuming semi-closed pos.

(CONTINUED ON NEXT COLUMN)

#### PATTERN

1- 4 WALK, —, 2, —; STEP, CLOSE, STEP, —; CROSS OVER, —2, —; (IN LOD) SIDE, CLOSE, SIDE, —; In semi-closed pos walk 2 slow steps in LOD then two-step diag away from partner to face partner with M R and W L hands joined; cross over in two steps with California twirl to end facing partner (M facing COH); do side two-step in LOD ending semi-closed pos facing RLOD.

5- 8 REPEAT MEAS 1-4 IN RLOD ENDING IN BUTTERFLY POS M BACK TO COH.

9-12 FACE-TO-FACE; BACK-TO-BACK; B A C K - T O - B A C K; FACE-TO-FACE.

Starting to M L in LOD do a side two-step pivoting on last count to back-to-back pos both hands joined; continue in LOD with another side two-step; remaining in back-to-back pos do side two-step in RLOD pivoting on last ct to face-to-face pos for 1 more side two-step in RLOD end in closed pos.

13-16 TURN TWO-STEP; 2; 3; 4;

Do 2 complete turns in 4 two-steps end in facing pos both hands joined.

17-18 SIDE, BEHIND, SIDE, IN FRONT; SIDE, BEHIND, SIDE, IN FRONT;

Double grapevine in LOD.

19-20 STEP, SWING, STEP, SWING; ROLL AWAY, 2, 3, TOUCH;

Step L, swing R across, step R, swing L across; roll away from partner (L face for M, R for W) in 3 steps and a touch resuming facing pos.

21-24 REPEAT MEAS 17-20 IN RLOD ENDING IN OPEN POS FACING LOD.

25-28 WALK; —, 2, —; SIDE, CLOSE, CROSS, PIVOT; WALK, —, 2, —; SIDE, CLOSE, CROSS, —;

Facing LOD inside hands joined, walk two slow steps and the side, close, cross, pivoting to facing RLOD and join inside hands; repeat in RLOD.

29-32 ROLL AWAY, 2, 3, CLAP; ROLL BACK, 2, 3, TOUCH; TURN TWO-STEP; TURN TWO-STEP;

Roll away from partner (L face for M, R face for W) in 3 steps and a touch clapping hands with partner; roll back the other way in 3 steps and a touch ending in closed pos; do one complete turn in 2 two-steps ending in semi-closed pos facing LOD to start dance again.

Ending: WALK, —, 2, —; TWIRL TO BOW AND CURTSY;

### Hot Lips

By Ben and Roi Highburger, Dallas, Texas

Record: Decca 29558, Mercury 5781, Black Mountain 1011

Position: Semi-closed, facing LOD

Footwork: Opposite, M begins with L ft. Directions are for the M.

Introduction: 3 SLOW BEATS; then balance fwd; balance back; take 4 quick steps LOD as W twirls once, and resumes semi-closed pos.

Measure

1- 4 TWO-STEP; TWO-STEP; SIDE, BACK; SIDE, FORWARD;

Two fwd 2-steps in LOD: M drops R hand from W's waist leaving his L and her R hands joined for a grapevine. Step side on L in LOD, pivoting almost to RLOD, step behind L in R, step side on L turning to face partner, cross R in front of L in LOD and take semi-closed pos again. (This is a plain grapevine with a little more styling.)

5- 8 REPEAT ABOVE, ENDING WITH INSIDE HANDS JOINED.

9-12 TWO-STEP SIDE; TWO-STEP AWAY; TWO-STEP FACING; TWO-STEP AWAY;

Two-step to the side on L; retaining joined hands in LOD; two-step away from each other, M turning R, W turning L to face RLOD; two-step in to face partner, M turning L and W turning R, and touch palms of free hands giving each other a little push, and two step away again as described in meas 10.

(CONTINUED ON NEXT PAGE)

## NATIONAL SQUARE DANCE CONVENTIONS

Round Dances Taught – Convention – June 1957 – St. Louis, Missouri

### HOT LIPS (Continued)

- 13-16 WALK, 2, 3, 4; SIDE, TOUCH; FACE, TOUCH;  
Facing RLOD, inside hands joined, take 4 walking steps fwd (LRLR) pivoting on 4th step to face LOD and join inside hands; step side on L away from partner and touch R beside L; step in to face partner on R and touch L beside R. Take ballroom pos, M facing wall.
- 17-20 TWO-STEP FORWARD; TWO-STEP BACK; TWO-STEP FORWARD; TWO-STEP AROUND;  
M two-steps fwd on L, W two-steps back on R; M drops R hand from W's waist but still holds her R hand in his L and both two-step back; Tamara Pos: W places L hand behind back so that palm is out and near R hip and two-steps fwd on R, M two-steps fwd on L so R hips are adjacent and as he does so he places his R hand in the L hand of partner with W's R and M's L hands held high. Releasing W's R and M's L hands and keeping other joined hands low, do a two-step turning to M's R and W's L to face partner again.
- 21-24 TWO-STEP FORWARD; TWO-STEP AROUND; WALK, 2, 3; TURN;  
Repeat the Tamara Step with M facing COH and W facing wall. This time M places his L hand behind his back with palm out and near R hip and two-steps fwd on L. W two-steps fwd on R so R hips are adjacent, and places her R hand in M's L with joined hands (M's R and W's L) held high; releasing M's R and W's L do a two-step turning to face RLOD, (M turns L and W turns R). With inside hands joined walk four steps fwd in RLOD, M starting on L and W on R, pivoting in twd partner on 4th step to face LOD and take Varsouvianna Pos.
- 25-28 TWO-STEP FORWARD; TWO-STEP FORWARD; WALK, 2; 3, 4; (LADY TWIRLS)  
Both do two fwd two-steps and M walks fwd 4 steps (LRLR) while W does a free turn in 4 steps (RLRL) turning to her R back to Vars. Pos. W does a half turn in 2 steps (R, L) to face RLOD; 3rd step is bkwd (R), 4th step (L), leads bkwd but is a turning step, so W actually faces fwd on 1st step of repeat.
- 29-32 Repeat meas 25-28, but this time take semi-closed pos to start dance over.  
DANCE THRU THREE TIMES, ENDING: B. M. record—face partner and bow.  
Mercury record—bow immediately after 2nd twirl.  
Decca record—dance again thru meas. 16 THEN two-step twd wall; two-step away from each other and bow.
- 6-7 GRAPEVINE BACK-TO-BACK; GRAPEVINE FACE-TO-FACE;  
M's R hand and W's L hand still joined, M steps on R in LOD, steps on L behind R, steps on R and pivots to face partner. Steps on L in LOD, steps on R behind L, steps on L.
- 8 TURN AWAY, 2, 3;  
Releasing hands, partners turn away from each other (M to L, W to R) and make one complete turn in 3 steps, M stepping R, L, R.
- 9-16 REPEAT ALL OF PART I, TAKING SKATERS POS. AT THE END.
- PART II
- 17-18 TWO FORWARD WALTZES  
In Skaters pos waltz fwd diag to R, then to L.
- 19-20 STEP, SWING; STEP, TOUCH;  
Step on L and swing R fwd and hold thru ct 3. Step on R and touch L by R instep. (W does the step-swing with M. Then she steps on L and pivots to face partner and touches R to L instep). Partners take closed pos.
- 21-22 TWO FORWARD WALTZES  
Two waltzes in LOD, M going fwd, W bkwd.
- 23-24 TWIRL; DIP, TOUCH;  
W does a right face 3-step twirl (R, L, R) under her own R arm and M's L arm, and dips back slightly on her L and touches R to L instep. M does one waltz almost in place and dips fwd slightly on his R and touches L by R instep. Hold thru ct 3.
- PART III
- 25-28 WALTZ; WALTZ; WALTZ; WALTZ;  
In closed pos, partners do 4 clock-wise waltzes, M starting back on his L, opening out on last meas to face LOD.
- 29-30 STEP, SWING; STEP, TOUCH;  
Step on L, swing R fwd to a back-to-back pos and hold thru ct 3. Step on R, touch L to R instep.
- 31-32 TWIRL, 2, 3; STEP, TOUCH;  
M steps on L in RLOD pivoting R to face partner (ct 1), steps on R (ct 2), steps on L across in front of R (ct 3), steps on R in RLOD, and touches L beside R, turning slightly to face LOD. While M does this, W makes one L-face twirl in 3 steps (R, L, R), steps on L in RLOD, touches R by L. Routine is done three times thru.

### Colorado Waltz

By Russ and Leah Hendrickson  
Denver, Colorado

Record: "Moonlight on the Colorado", Shaw X-81  
Position: Open, inside hands joined, facing LOD  
Footwork: Opposite, starting with M's L and W's R. Directions for M.

Four measures of introduction.  
Measure

#### PART I

- 1-2 WALTZ AWAY; WALTZ TOGETHER  
Starting on L ft, waltz fwd and diag to L, then to R. Take closed pos.
- 3-4 WALTZ; WALTZ  
Starting with L ft, two waltz steps making one complete turn and opening out on 2d to face LOD.
- 5 STEP, SWING;  
With inside hands joined, step fwd on L, swing R fwd, (holding swing thru ct 3). Partners take a back-to-back pos.

(CONTINUED ON NEXT COLUMN)

## NATIONAL SQUARE DANCE CONVENTION ROUNDS PROGRAM AND TERMINOLOGY - 1958 - LOUISVILLE, KENTUCKY



### National Advisors Round Dance

Frank and Carolyn Hamilton of Pasadena, California, have specialized in round dance instruction since 1948. They make only two tours a year, and have conducted square and round dance workshops in over 100 cities in the United States, Canada, England, France and Germany. They have been directors, advisors, or Masters of Ceremonies at four National and many State Dance Conventions. Frank is the author of two dance texts.

### A Note About Round Dancing

The millions who find a recreational outlet in dancing vary greatly in their preference for ballroom, international folk, square, round and other dance forms. American Round Dancing includes those old and new pattern dances of American origin or adoption which are generally associated with square dancing in this country. Usually done in couples, they are characterized by their set routine to a definite musical arrangement and by uniform movement CCW "round" the hall.

The Round Dance supplements and enriches the dancing program by providing a pleasing variation in type of music and a physical "change of pace" to that found in square dancing.

### A Glossary of Round Dance Terminology

B&C — Bow and Curtsy	Opp — Opposite (foot or hand)
Bal — Balance	Pdb — Pas de Basque
Bwd — Back or backward	Pos — Position
COH — Center of the hall	Pts — Partner(s)
CP — Closed position	R — Right
Cpl — Couple or couples	RF — Right foot
Ct — Count or counts	RLOD — Reverse line of Dance
CW — Clockwise	R/D — Am. Round Dance(ing)
CCW — Counterclockwise	S/D — Square Dance(ing)
Diag — Diagonal(ly)	St.Pos — Starting position
Fig — Figure	Swd — Sideward
Ft — Foot	Twd — Toward
Fwd. — Forward	Wt — Weight
Intro — Introduction	W — Woman(en)'s
L — Left	XLOD — Across Line of D
LF — Left foot	XIB — Cross behind
LOD — Line of Dance	XIF — Cross in front
M — Man, man's, men	& — And
Manuv — Maneuver(ing)	
Meas — Measure(s)	
Mvt. — Movement	

# NATIONAL SQUARE DANCE CONVENTION

## ROUNDS PROGRAM - 1958 - LOUISVILLE, KENTUCKY

### IMPROMPTU ROUNDS - For All

1:30-2:30-HALL A

M.C.—Marguerite Clapp, California  
Host and Hostess—Larry and Nancy Brumleve

#### Panel No. 1

#### "INFORMAL DISCUSSION OF ROUND DANCING"

1:30-2:30 HALL B

Moderator: Doc Alumbaugh, California

Panel Members: Don and Marie Armstrong, Fla.; Doc and Irene Heimbach, Ill.; Harry and Barbara Jashinsky, Wisc.; Bill and Mary Lynn, Mo.; Zora Piper, Minn.; Joseph Roehling, Ind.; Fred and Joyce Stephan, Ind.; Emery and Ethel Van Hook, Minn.; ★ Grace Wolff, Ohio; Lucyan Ziemba, Mo.

Host and Hostess: Omer and Katherine Bloyd

### WORKSHOP FOR EASY ROUNDS AND HELPS

2:30-5:00-HALL C

M.C.: Don Armstrong, Fla.  
Host and Hostess: Harry and Helen McIntosh  
John and Hedwig Mueller

Impromptu Rounds

Magdalene Bohart, Ky. "Maggies Little Two-Step"

Herb and Lou Suedmeyer, N.Y. Two-Step Helps

George and Hazel McKnight, Mo. "Gadabout"

Dena and Elwyn Fresh, Mo. "Swing Lo"

Dick and Ella Reinsberg, Mich. Waltz Helps

Jim and Ginny Brooks, Wash. "Dreaming Waltz"

### WORKSHOP FOR EXPERIENCED ROUND DANCERS

2:30-5:00 HALL A

M.C.—Marguerite Clapp, Calif.  
Host and Hostess: Charles Silberg and Irene Coons  
Raphael and Thelma Bryant

Impromptu Rounds

★ Jim and Ginny Brooks, Wash. Styling the Waltz  
★ Bill and Grace Wolff, Ohio "Beautiful Ohio Waltz"  
Bill and Mary Lynn, Mo. "Summer Saunter"  
Bill Shymkus, Ill. "Ducky"  
Elmer and Rosemarie Elias, Wisc. "Rio Two-Step"  
Jerry and Midge Washburn, Mo. "Cypress Waltz"

### PROGRAMMED ROUNDS - POPULAR

7:00-7:30-COL.

M.C.: Jim Brooks, Wash.

#### Clinic No. 2

#### INTRODUCTION TO ROUND DANCING

- For New Dancers

7:30-9:00 HALL C

Leaders: Vince and Marge Belgarbo, Ill.; Don and Marie Armstrong, Fla.; Jerry and Midge Washburn, Mo.

Host and Hostess: Dick and Dot Kelso

### IMPROMPTU ROUNDS AND CONVENTION MATERIAL REVIEW - Experienced Dancers

7:30-9:00-HALL A

M.C.: Bill Johnston, Penn.  
Host and Hostess—Albert and Clara Lee Graybrook

## FRIDAY, June 20

#### Panel No. 3

#### "THE NATIONAL ROUND DANCE PICTURE"

10:00-10:45-HALL B

★ Moderator: Lloyd Shaw, Colo.

Panel Members: Ray and Eloise Appel, Va.; Fred Christopher, Fla.; Paul and Edwina GraVette, Okla.; Frank and Carolyn Hamilton, Cal.; Harry and Barbara Jashinsky, Wisc.; George and Hazel McKnight, Mo.; Bill Shymkus, Ill.; Verne and Ruth Smith, Mich.; Dena and Elwyn Fresh, Kan.; Herb and Lou Suedmeyer, N.Y.; Vic and Dell Tomlinson, Texas.

Area reports of trends; goals; R/Ds at S.D.; Problems of instructor, caller, dancer, etc.

Host and Hostess: Keith and Rosemary Beanblossom

### WORKSHOP FOR EASY ROUNDS AND HELPS

10:45-12:30 HALL C

M.C.: Bill Shymkus, Ill.  
Host and Hostess: Ed and Agnes Rouck  
Doc and Alberta Tyler

Impromptu Rounds

Elmer and Rosemarie Elias, Wisc. Two-Step Helps

Bern and Marie Tueth, Mo. "Kentuckiana Mixer"

Joe and Marguerite Clapp, Cal. Waltz Helps

Don and Marie Armstrong, Fla. "Cinderella Waltz"

Lucyan Ziemba, Mo. "Dancing the Blues"

### WORKSHOP FOR EXPERIENCED ROUND DANCERS

10:00-12:30-HALL A

M.C.: Jerry Washburn, Mo.

Host and Hostess: Harold and Charlotte Hostetler  
Bert and Mildred Miller

Impromptu Rounds

Lucyan Ziemba, Mo. Styling

Dick and Ella Reinsberg, Mich. "Seventh Heaven Waltz"

George and Hazel McKnight, Mo. "Wondering Waltz"

Harry and Barbara Jashinsky, Wisc. "Tuck Me to Sleep"

Jack and LaVerne Riley, Wash. "Lindsay Waltz"

#### Clinic No. 4

#### TEACHING METHODS-CONDENSED BEGINNERS COURSE (For "Pros")

1:30-2:30-HALL B

Leaders: Frank and Carolyn Hamilton, Cal.  
The basics—easy rounds and mixers, teaching by demonstration and breakdown, cueing. 8 lessons in 1 hour.  
Host and Hostess: George and Clare Kirkpatrick

### WORKSHOP FOR EASY ROUNDS AND HELPS

2:00-5:00-HALL C

M.C.: Bill Lynn, Mo.  
Host and Hostess: Louis and Dorothy Bauer  
George and Gertrude Mickres

Impromptu Rounds

Jerry and Midge Washburn, Mo. Waltz Helps

Joe and Es Turner, Md. "Waltz Softly"

Bill and Janis Johnston, Pa. Two-Step Helps

Herb and Lou Suedmeyer, N.Y. "Champagne Time"

Frank and Carolyn Hamilton, Cal. "Fancy Pants"

**NATIONAL SQUARE DANCE CONVENTION**  
Interesting Round Dance Panel Discussions  
June 1960 - Des Moines, Iowa

**ROUND DANCE  
PANELS**

**THURSDAY JUNE 9, 1960**

**3:00 P.M. to 4:00 P.M. — Iowa Room "B"**

"THE HUB AND THE RIM" (Rounds and the Caller)—a discussion of the part Caller can, or does play in getting Round Dancing into the Square Dancing Program and the problems involved. Moderator — Vaughn Parrish.  
Panel Members — Ernie 'n Naomi Gross, Pat 'n Helen Paterick, Marie Gray.

**FRIDAY JUNE 10, 1960**

**10:30 A.M. to 11:30 A.M. — Iowa Room "B"**

"THE SPOKES OF THE WHEEL" (Special Round Dance Groups)—a discussion of Round Dance Clubs and Round Dance Leaders' Associations; cooperation between Round Dance Leaders and Square Dance Callers' Associations; their effect on the Round Dance program.  
Moderator — Date 'n Dot Foster.  
Panel Members — Bob 'n Helen Smithwick, Jerry 'n Midge Washburn, Paul 'n Edwina GraVette.

**3:00 P.M. to 4:00 P.M. — Iowa Room "B"**

"THE HUB OF THE WHEEL" (A condensed Beginner Course)—for Round Dance Leaders and Square Dance Callers only. A demonstration of an entire beginner Round Dance course condensed into one hour.  
Clinical Leader: Manning 'n Nita Smith

**7:30 P.M. to 11:00 P.M. — Consistory**

"NEW WHEELS" (Round Dance Leaders only)—A Round Dance Leaders party at which new dances written or released between Convention Program deadline and Convention time will be presented. Hosts: Lester and Irene Beck, Dwayne and Ruth Bonnell, Harold and Edith Anderson, Gaylord and Jane Matz, Glen and Beth McLeod, Bill and Elvera Norton, Dwight and Georgia Willard, Bob and Norma Gosselink, Claude and Alice Bean.

**SATURDAY JUNE 11, 1960**

**10:30 A.M. to 11:30 A.M. — Iowa Room "B"**

"THE RIM OF THE WHEEL"—a discussion of writing of round dances; Choreography; standardization of terms and punctuations; teaching basics vs. dances to beginners; etc.  
Moderator — Dena Fresh.  
Panel Members — Edna Arnfield, Gerry Twinn, Dick 'n Ella Reinsberg, Bill 'n Mary Lynn.

**1:30 P.M. to 2:30 P.M. — Iowa Room "B"**

"ROLLING ALONG WITH ROUND DANCING"—A general discussion of the Round Dance program across the nation; area trends; Rounds at Square Dances; problems of Instructors, Callers and Dancers, etc.

## ROUND DANCER MAGAZINE

An early "Classic" Round -

First released in 1960 - It was on the Classic List in 1965. It is no longer acknowledged by Roundalab as a Classic, however as late as 1995 it was still regarded as an "Evergreen" Classic by Round Dancer Magazine.

### WONDERFUL RAIN

By Willie and Vonnie Stotler, Northridge, Calif.  
**Record:** Columbia #4-41660 (Les Paul and Mary Ford) Note: Tempo is too slow, speed up.

**Footwork:** Opposite, directions for M

**Position:** Facing to start Intro, M back to COH.

**Meas.**

#### INTRODUCTION

**1-4** Side, Swing, Step/Close, Step; Buzz L, 2, 3, 4; Side, Swing, Step/Close, Step; Buzz R, 2, 3, 4;  
Facing, M back to COH, M R and W L hands joined, step L sideward twd LOD, swing R in front of L twd LOD and back for a quick two-step in place (2 cts) R/L, R; buzz L, pivoting on L foot, buzz with R (L face turn), end facing partner; step R, swing L twd RLOD, quick two-step in place; buzz R, pivoting on R foot, end facing LOD, OPEN pos.

#### PART A

**1-4** Step, Swing, Step/Close, Step; Step, Swing, Step/Close, Step; Turn, Step/Step, Turn, Step/Step; Turn, Step/Step, Turn, Step/Step;  
In open position repeat measure 1 of intro twice; do two full solo turn-away "two-steps" progressing LOD. In this figure, almost all of the turn of each of the 4 two-steps is done on the 1st ct. As M turns L (W R) on L the trailing hands sweep thru then release in back-to-back pos; continue the turn to face partner momentarily touching trailing hands; repeat for 2nd full turn ending in CLOSED pos M's back to COH.

**5-8** Side/Close, Step, Apart/Close, Step; Roll, 2, Face/Close, Step; Wrap, 2, Step/Close, Step; Unwrap, Face, Pivot, 2;  
Momentarily in closed pos do a quick swd two-step LOD, then another apart from partner R/L, R with M's L, W's R hands joined; roll across to change places in 2 steps L, R releasing hand hold as M makes 1/2 L turn in front (twd LOD) of W (she rolls 1/2 R as she moves twd COH) ending facing partner with M on outside for quick two-step in place joining M's R, W's L hands; M moves R, L twd COH behind W making 1/4 R turn to WRAP-UP pos facing LOD (as W moves L, R diag twd wall in front of M keeping hands joined to end on R side of him) his R arm around her waist and rejoin other hands in front - do a quick two-step in place R/L, R; keeping M's R, W's L hands joined UNWRAP in 2 cts L, R (unwrap as W rolls out R, L to end facing in CLOSED pos on 2nd ct) couple pivot in 2 cts L, R - end in FACING pos M's L and W's R hands joined. NOTE SEQUENCE.

#### PART B

**1-4** Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step; Side, Behind, Side/Close, Step;

Starting twd LOD, step side L, behind R, quick two-step L/R, L to side (L); then twd RLOD step side R, behind L, quick two-step R/L, R to side (R); repeat meas 1-2, ending in SEMI-CLOSED pos, facing LOD.

**5-8** Step, Sweep, Step/Close, Step; Step, Sweep, Step/Close, Step; Walk, Face, Side/Behind, Side/Front; Side, Draw, Side, Draw;

Step fwd LOD on L, sweep R thru leaning back with dip and smooth brush of R, then a quick two-step in place; repeat opp ft; walk fwd L, face partner in LOOSE CLOSED pos on 2nd ct, QUICK grapevine swd LOD L/R, L/R, with hurried action on L and slight hold on R each time (use minimum hip movement); step swd LOD on L, draw R to L dipping slightly on L as draw R up, twd and slightly front on L; repeat RLOD;

**Sequence:** Intro, A, A, B, A, B, A, Ending

#### ENDING

**1-4** Step, Swing, Step/Close, Step; Buzz, 2, 3, 4; Step, Swing, Step/Close, Step; Buzz, 2, 3, 4;

Same as Intro - end facing partner M's back to COH, his R and her L hands joined.

**5-8** Away, Point, Face, Point; Away, Point, Face, Point; Pivot Twice, 2, 3, 4; Twirl (1), 2, Apart, Bow and Curtsey;

Progressing LOD step away L turning back-to-back swinging hands thru and point to LOD, step R turning to face partner, point toe LOD; repeat meas 5; TWO full turns in couple pivot in 4 steps prog. LOD; ONE twirl in 2 cts apart, bow and curtsey.

## 10<sup>TH</sup> NATIONAL SQUARE DANCE CONVENTION

1961 Detroit, Michigan - Preview Article

Sets-in-Order May 1961



## PLANS REACHING FINAL STAGES

A.M. to 5:30 P.M. in the beautiful teakwood-floored ballroom of Cobo Hall, where new dances will be taught by national leaders, and where the more challenging and intricate "rounds" will be practiced and enjoyed. Evening dancing — from 8:00 to 11:30 P.M. — in this same ballroom, will feature the newest and most interesting dances for the round dance enthusiasts.

Also a basic part of the Convention Round Dance program will be daily clinics and panels designed to aid both the experienced and inexperienced dancers to gain greater proficiency and enjoyment from this phase of the square dance movement.

If you haven't already registered for three glorious days of square and round dancing in Detroit — The Host With the Most — do it now! Registration blanks may be secured from your local club or association, or by writing directly to the *Registration Committee, Box 2314, Detroit 31, Michigan.*

**Special Attraction!** Among the trail-end features of the forthcoming National Square Dance Convention on June 29th, 30th, and July 1st, perhaps none is more inviting than the special Detroit River cruises on Wednesday, June 28th, aboard the Great Lakes' newest, largest, fastest passenger liner, the S. S. AQUARAMA.

**Round Dancers — Attention!** For the benefit of all those who may want to learn and practice the round dances that will be programmed at the 1961 National Convention in Detroit on June 29th, 30th, and July 1st, the following list of "rounds" has been released by Paul and Dorothy Emery, Chairmen of the Round Dance Committee:

Silk and Satin	King of the Mountain
Rainier Waltz	Mickey
Waltz Duet	It's True
Neapolitan Waltz	Hindustan
Happy Waltz	Bye Bye Blues
Until We Waltz Again	Sweet Georgia Brown
Shortcake	Dream Walk
Lady Be Good	Kontiki

This list has been compiled following a poll of round dance leaders and instructors throughout the country, and represents dances currently enjoying the greatest degree of popularity in most areas. These will be integrated with the daily square dance program in the main hall and arena.

In addition there will be a daily workshop and continuous round dancing from 10:00

# 10<sup>TH</sup> NATIONAL SQUARE DANCE CONVENTION

June 1961 - Detroit, Michigan

(Note Ohio RD Leaders Participating in Program & Panel Sessions)

## ★★★THURSDAY★★★

(June 29, 1961)

3:30 P.M. to 5:30 P.M.

Room 3038

### ○ TEACHING BASICS AND FUNDAMENTALS

MODERATOR: Jerry Washburn, Mexico, Missouri

#### PANEL MEMBERS

Jack and Darlene Chaffee, Denver, Colorado  
Paul and Edwina GraVette, Oklahoma City, Oklahoma  
●Andy and Ann Handy, Cleveland, Ohio  
"Doc" and Irene Heinbach, Blue Island, Illinois  
Forrest and Kay Richards, San Leandro, California

## ★★★FRIDAY★★★

(June 30, 1961)

10:00 A.M. to 12:00 Noon

### ★ CONVENTION ORGANIZATION

Room 3038

(Open to all Convention Dancers)

MODERATOR: Eddie Colin, New Albany, Indiana

#### PANEL MEMBERS

Art Lowell, St. Louis, Missouri  
Bud Dixon, Chula Vista, California  
Carl Anderson, Redlands, California  
Dick Flucke, Mission, Kansas  
Howard Thornton, Midwest City, Oklahoma  
George Nichols, Denver, Colorado  
Jerry Curler, Des Moines, Iowa  
Harold Erickson, Dearborn, Michigan

The moderator and members of this panel all have served as General Chairmen of past National Square Dance Conventions. A discussion covering the history of the National Convention, explaining procedures for submitting bids, and exploring possibilities for future conventions.

10:00 A.M. to 12:00 Noon

Room 3039

### ★ DRESSMAKING—LET'S DOUBLE OUR FASHION DOLLAR—SEW

MODERATOR: Julie Rea, Grosse Pointe, Michigan

#### PANEL MEMBERS

Vera Sue Miller, Oklahoma City, Oklahoma  
Pat Mogford, College Station, Texas  
Barbara Nammensma, Grand Rapids, Michigan  
Mildred Smith, Dallas, Texas  
Mildred Ulrich, Farmington, Michigan

10:00 A.M. to 12:00 Noon

Room 3040

### □ A PEEK INTO THE FUTURE OF THE SQUARE DANCE PICTURE

MODERATOR: Stan Kenn, Grosse Pointe, Michigan

#### PANEL MEMBERS

Madeline Allen, Sarkspur, California  
Stanley Drews, Dearborn, Michigan  
Ed Gilmore, Yucaipa, California  
Les Gotcher, La Puente, California

1:00 P.M. to 3:00 P.M.

Room 3038

### □ FABULOUS FEATURES THAT WILL SELL YOUR CAMP, WORKSHOP OR INSTITUTE

MODERATOR: "Doc" Jamieson, Royal Oak, Michigan

#### PANEL MEMBERS

Al Brundage, Westport, Connecticut  
Marshall Flippo, Kirkwood Lodge, Missouri  
Ray Jager, Chevy Chase, Maryland  
Dave Taylor, Roseville, Michigan

1:00 P.M. to 3:00 P.M.

Room 3039

### □ LET'S GET IN THE GROVE—RECORDS FOR DANCERS AND CALLERS

MODERATOR: Arnold Wilbur, Detroit, Michigan

#### PANEL MEMBERS

Doc Alumbaugh, Arcadia, California  
Harold Bausch, Leigh, Nebraska  
●Hugh Macey, Bath, Ohio  
Vern Smith, Dearborn, Michigan

1:00 P.M. to 3:00 P.M.

Room 3040

### ★ PRIME REQUISITES FOR A GOOD CLUB—POINTS TO PONDER!

MODERATOR: Bob Darby, Grand Rapids, Michigan

#### PANEL MEMBERS

Bud Atchey, Oklahoma City, Oklahoma  
●Marge Derringer, Elyria, Ohio  
Jay Fenimore, Hollywood, Florida  
Monya Thomas, Detroit, Michigan

3:00 P.M. to 5:00 P.M.

Room 3039

### ★ PRESSING PROBLEMS FOR THE SQUARE DANCE PRESS, EDITORS AND REPORTERS

MODERATOR: Sam Jackson, Detroit, Michigan

#### PANEL MEMBERS

Jack Halfacher, Denver, Colorado  
●Jim Ketchum, Elyria, Ohio  
Arvid Olson, Moline, Illinois  
Bob Osgood, Los Angeles, California

# 10<sup>TH</sup> NATIONAL SQUARE DANCE CONVENTION

June 1961 - Detroit, Michigan

(Note Ohio RD Leaders Participating in Program & Panel Sessions)

Friday, June 30, 1961

## ROUND DANCE PROGRAM

### BALLROOM "A"

Room 2001

- 10:00** 10:00 A.M.-12:00 NOON WORKSHOP  
M.C.—Mel and Eva Hall, Lima, Ohio  
10:00-10:30 A.M. "RESTFUL" (Kapp 210X)  
Chuck and Winnie Gill, Swedesboro, New Jersey  
10:30-11:00 A.M. "TALKIN' CHA CHA"  
(Hoctor 623B)  
Lee and Rita Kenney, Downers Grove, Illinois
- M.C.—Frank and Joy Wilson, Saskatoon, Saskatchewan  
**11:00** 11:00-11:30 A.M. "DREAMY MELODY"  
(Windsor 4667)  
Gene and Ima Baylis, Miami, Florida  
11:30-12:00 NOON "NEVER ON SUNDAY"  
(United Artist 234)  
Jim and Della Rosser, Phoenix, Arizona
- 12:00** 12:00-1:30 P.M. IMPROMPTU ROUNDS  
M.C.—Don Wilson, Wayne, Pennsylvania  
— Jerry and Kathy Helt, Cincinnati, Ohio
- 1:30** 1:30-4:30 P.M. WORKSHOP  
M.C.—Fred and Joyce Stephan, Indianapolis, Indiana  
1:30-2:00 P.M. "NEVER SAY NEVER"  
(SIO X3122)  
Forrest and Kay Richards, San Leandro, California  
2:00-2:30 P.M. "WONDERFUL ONE"  
(RIO WG101)  
Gus and Sally Pipkin, Kansas City, Missouri
- M.C.—Paul and Joan Cordes, Kenmore, New York  
**2:30** 2:30-3:00 P.M. "DANCING CHEEK TO CHEEK"  
(Grenn)  
Ray and Pat Brown, Speedway, Indiana  
3:00-3:30 P.M. "WHEN LIGHTS ARE LOW"  
(Windsor 4666)  
Frank and Carolyn Hamilton, Sierra Madre, Calif.
- M.C.—Fred and Lucille Chaney, Findlay, Ohio  
**3:30** 3:30-4:00 P.M. "GOODNIGHT, SWEET LOVE"  
(Grenn 14028)  
"Doc" and Irene Heimbach, Blue Island, Illinois  
4:00-4:30 P.M. "VIEN VIEN" (Windsor 4665)  
Joe and Es Turner, Bethesda, Maryland
- 4:30** 4:30-5:30 P.M. IMPROMPTU ROUNDS  
M.C.—Harriet Kline, Phoenix, Arizona
- DINNER**
- 7:00** 7:00-8:00 P.M. REVIEW OF NEW MATERIAL  
M.C.—Wayne and Norma Wylie, St. Louis, Missouri  
Frank and Ruth Lanning, Topeka, Kansas
- 8:00** 8:00-11:30 P.M. EVENING ROUND DANCE  
(Combined Ballroom A and B)  
M.C.—Joe and Es Turner, Bethesda, Maryland  
Roger and Jean Knapp, Corpus Christi, Texas  
Harriet Kline, Phoenix, Arizona  
Lucyan Ziemba, St. Louis, Missouri

## ROUND DANCE PROGRAM

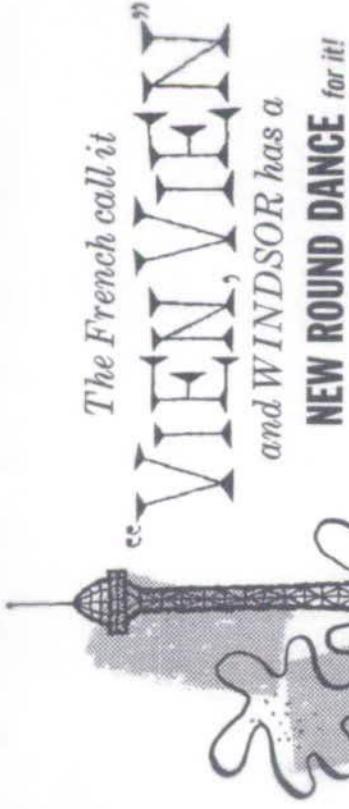
### BALLROOM "B"

Room 2001

- 10:00** 10:00-10:30 A.M. IMPROMPTU ROUNDS  
M.C.—Guy and Vi Kinder, Granite City, Illinois
- 10:30-12:00 NOON CLINIC No. 1 TWO STEP  
M.C.—Tommy and Geneve Thomas,  
Salt Lake City, Utah  
10:30-11:00 A.M. TWO STEP BASIC  
Joe and Es Turner, Bethesda, Maryland  
11:00-11:30 A.M. TWO STEP STYLING  
Lucyan Ziemba and Jo Coosey, St. Louis, Missouri  
11:30 A.M.-12:00 NOON BODY MOVEMENTS  
Ralph and Zora Piper, Minneapolis, Minnesota
- 12:00** 12:00-1:30 P.M. BRUSH UP ON ROUNDS PRO-  
GRAMMED BETWEEN SQUARES  
M.C.—Bill and Helen Horwood, Toronto, Ontario  
Johnny and Charlotte Davis, Erlanger, Ky.
- 1:30** 1:30-4:30 P.M. WORKSHOP  
M.C.—Johnnie and Joan Johnson, Eldon, Iowa  
1:30-2:00 P.M. "MISSING YOU" (Grenn 14024)  
Van and Audrey VanSickle, Toronto, Ontario  
2:00-2:30 P.M. "A-LA-CARTY" (Grenn)  
Lucyan Ziemba and Jo Coosey, St. Louis, Missouri
- M.C.—Carl and June Darger, Muncie, Indiana  
**2:30** 2:30-3:00 P.M. "JERR-DEE" (Aqua 213)  
Jack and LeVerne Riley, Seattle, Washington  
3:00-3:30 P.M. "LIDA ROSE"  
(ABC-Paramount 10165)  
Kenny and Juanita Wandt, Bettendorf, Iowa
- M.C.—Clancy and Betty Mueller, Whiteland, Indiana  
**3:30** 3:30-4:00 P.M. "HAPPY TWO STEP"  
(Grenn 14019)  
Paul and Edna Tinsley, Ottumwa, Iowa  
4:00-4:30 P.M. "CLARINET CAPERS"  
(Windsor 4667)  
Al and Mary Brundage, Westport, Connecticut
- 4:30** 4:30-5:30 P.M. IMPROMPTU ROUNDS  
M.C.—Herb and Lou Suedmeyer, Buffalo, New York
- DINNER**
- 7:00** 7:00-8:00 P.M. REVIEW OF NEW MATERIAL  
M.C.—Harold and Marie Loess, North Riverside, Ill.  
Gene and Edna Arnfield, Skokie, Illinois
- 8:00** 8:00-11:30 P.M. EVENING ROUND DANCE  
(Combined Ballrooms A and B)

Taught at 10<sup>th</sup> National Square Dance Convention Detroit, Michigan - June 1961  
It became a "Classic" in 1963. It is considered an All-Time Evergreen Classic.

**VIEN, VIEN**



The French call it  
**VIEN, VIEN**  
and WINDSOR has a  
**NEW ROUND DANCE for it!**

As refreshing as April in Paris is this oo-la-la new waltz composed by LARRY and THELMA JESSEN of Redwood City, Calif. - creators of the highly successful "Til Tomorrow". Distinctly French in flavor and feeling, this enticing dance flows like the River Seine and the music of the new PETE LOFTHOUSE BAND captures the gaiety of the wine festivals of Normandy. Here is a perfect mating of music and motion that will win the affections of everyone who understands such things.



... and that's not all, for on the other side is

**"MEAN TO ME"**

a captivating two-step written by VINCE and MARGE BELGAREO of Skokie, Ill., that features intrigue and a variety of new steps in a routine designed to hold your interest from start to finish. The grand and glorious music of the full MEMO BEENABE BAND makes this dance one that will command attention...and enjoyment.

Ask your favorite dealer for Windsor No. 4665

Available now!



**EASIER THAN IT LOOKS**

**VIEN, VIEN**  
By Larry and Thelma Jessen, Redwood City, Calif.  
**Record:** Windsor 4665  
**Positions:** Intro, Open-Facing  
**Dance:** Butterfly/Sidecar, M's back twd COH  
**Footwork:** Opposite, Directions for both M and W  
**Meas.:** INTRODUCTION (4 meas.)  
**1-4**  
**Waltz; Wait; Apart; Point; -; Together (to Butterfly/Sidecar); Touch; -**  
Waltz 2 meas in Open-Facing pos; partners step bwd away from each other, M on L floor twd partner, hold 1 ct; partners step twd twd each other, M on R ft and W on L ft, adjusting slightly to assume momentary "modified" BUTTERFLY/SIDECAR pos with M facing twd wall and a little twd LOD, W facing COH and a little twd LOD, touch free toe beside weighted ft, hold 1 ct.

**DANCE**  
**Change Sides; Fwd Waltz; Change Sides; Turn In (to Left-Open);**  
Releasing M's R and W's L hands and keeping M's L and W's R hand joined and held high, W starts R ft and waltzes 1 meas diag twd twd COH and LOD, passing under joined hands, as M starts L ft and waltzes 1 meas diag twd twd wall and LOD, passing behind W; start R ft and, while bringing joined hands, back, waltz 1 meas twd LOD in a slight arc to end with M facing a little to L of LOD and W facing a little to R of LOD, then release M and W's R hands but join M's R and W's L hands preparatory to changing sides against R ft and LOD, pass hand high, W starts R ft and LOD, passing under joined hands, as M starts ft and waltzes 1 meas diag twd twd COH and LOD, passing behind W to end in OPEN pos facing LOD with inside hands joined momentarily; releasing joined hands and start on M's R ft and W's L ft; waltz 1 meas down LOD making a 1/2 turn in twd partner, M turning R face and W turning L face, to end in LEFT-OPEN pos with both facing RLOD, inside hands joined, M on inside of circle.

**Solo Turn (to Open); Fwd Waltz; Solo Turn, 2, 3, 4, 5, 6 (to Butterfly/Sidecar);**  
Releasing joined hands and starting bwd in LOD on M's L and W's R ft, partners waltz 1 meas down LOD making a 1/2 solo turn away from each other, M turning R face and W turning L face, to end in OPEN pos facing LOD with inside hands joined; start R ft and waltz 1 meas twd LOD turning slightly twd partner briefly touching M's L and W's R hand, release leading hands, end swing trailing hands twd then release as partners waltz 2 meas down LOD in a slow solo turn, M

starting L ft and turning L face, W starting R ft and turning R face, ending in the "modified" BUTTERFLY/SIDECAR pos described in meas 4 of the introduction.  
**REPEAT ACTION OF MEAS 1-8** ending in regular BUTTERFLY pos, M's back twd COH, in preparation for the following back twinkle steps.  
**Back Twinkle; Back Twinkle (to Open); Solo Roll (to Semi-Closed); Thru (Face), Side, Close;**  
From Butterfly pos and starting M's L ft and W's R ft, do 2 back twinkle movements, both crossing in back on first step of each twinkle, and releasing M's L and W's R during the cross step of the first twinkle, then M's R and W's L during the cross step of the second twinkle, and adjusting during second twinkle to end in OPEN pos facing LOD with inside hands joined; swing joined hands twd then release as partners make a full solo roll down LOD in 3 steps (1 meas), M starting L ft and turning L face, W starting R ft and turning R face, to end in SEMI-CLOSED pos facing LOD; step thru in LOD on R turning R to face partner and talking CLOSED pos, step to L side in LOD on L ft, close R ft to

**Apert; Partner; -; Reverse Twirl & manuever; Waltz Turn (R); Waltz Turn R (to Var-souviene);**  
Release closed pos but keep M's L and W's R hands joined; partner take a short step bwd away from other, M on L ft and W on R ft, point free toe twd floor twd partner, hold 1 ct; W starts L ft and takes 3 steps to make a 3/4 L face (reverse) twirl under her R and M's L arm as M starts R ft and waltzes 1 meas fwd, maneuvering 1/2 R to end in CLOSED pos with M's back twd LOD, start bwd LOD on L ft and waltz 2 meas down LOD making 1/2 R face turn and adjusting during second waltz step to end in VAR-SOUVIENE pos, both facing LOD.

**Fwd Waltz; W Turns (L); In Front; Fwd Waltz; W Turn R (to Left-Var-souviene);**  
Start L ft and waltz 1 meas fwd in LOD, as M starts R ft and waltzes twd in LOD, 1 meas with very short steps, W starts L ft and waltzes 1 meas down LOD making a 1/2 L face turn under raised and joined R arms to face M and RLOD with partners arms crossed in front, start L ft and waltz 1 meas twd in LOD (W waltzes bwd) retaining both handholds but raising R arms high, W starts L ft and waltzes 1 meas down LOD, making a 1/2 R face turn under joined R arms and moving somewhat twd COH to end on M's L side, facing LOD in LEFT-VARSOUVIENE pos, while M starts R ft and waltzes 1 meas fwd in LOD with short steps.

**Fwd Waltz; W Turns L (to Closed); Waltz Turn (L); Waltz Turn (to Butterfly/Sidecar);**  
Start L ft and waltz 1 meas twd LOD, as M starts R ft and waltzes twd in LOD, 1 meas with very short steps, W starts L ft and waltzes 1 meas down LOD making a 1/2 L face turn under raised and joined R arms to face M and RLOD with partners arms crossed in front, start L ft and waltz 1 meas twd in LOD (W waltzes bwd) retaining both handholds but raising R arms high, W starts L ft and waltzes 1 meas down LOD, making a 1/2 R face turn under joined R arms and moving somewhat twd COH to end on M's L side, facing LOD in LEFT-VARSOUVIENE pos, while M starts R ft and waltzes 1 meas fwd in LOD with short steps.

Start L ft and waltz 1 meas fwd twd LOD in LEFT-VARSOUVIENE pos; as partners release LEFT-VARSOUVIENE pos, M starts R ft and waltzes 1 meas twd twd LOD with short steps while W starts L ft and uses 3 steps to make a 1/2 L face solo turn down LOD to end in CLOSED pos, M facing LOD; start twd in LOD on L ft and waltz 2 meas down LOD making a 3/4 L face turn and adjusting, during second waltz step to end in the "modified" BUTTERFLY/SIDECAR pos described in meas 4 of the introduction, ready to repeat the dance.

**PERFORM ENTIRE DANCE A TOTAL OF THREE TIMES**

**Endings:** End third and last sequence of dance in OPEN/FACING pos, M's back twd COH, M's L and W's R hands joined; step slightly bwd away from partner, M on L ft and W on R ft, change handhold to M's R and W's L, point free toe twd to floor and bow.

**NATIONAL SQUARE DANCE CONVENTIONS**  
Participating Round Dance Leaders from Ohio

**11<sup>th</sup> National Sq. Dance Convention – Miami Beach, FL – 1962**

Boehringer, Al & Millie – Dayton, OH  
Handy, Andy & Ann – Cleveland, OH  
Lehnert, Frank & Phyl – Toledo, OH  
Stouffer, Ray & Marge – Cincinnati, OH

**12<sup>th</sup> National Sq. Dance Convention – St. Paul, Minnesota – 1963**

Hart, Bill & Irene - North Royalton 33, OH  
Helt, Jerry & Kathy – Cincinnati 26, OH  
Lehnert, Frank & Phyl – Toledo, OH  
Richter, Charles – Cincinnati 2, OH

**13<sup>th</sup> National Sq. Dance Convention – Long Beach, California – 1964**

Helt, Jerry & Kathy – Cincinnati 26, OH  
MacKenzie, Ken & Katy – Barberton, OH  
Michl, Ed & Mary – Coshocton, OH  
Richter, Charles – Cincinnati 2, OH

**14<sup>th</sup> National Sq. Dance Convention – Dallas, Texas – 1965**

Coy, Jim & Lois – Bowling Green, OH  
Lehnert, Frank & Phyl – Toledo, OH  
Stouffer, Ray & Marge – Cincinnati, OH

**15<sup>th</sup> National Sq. Dance Convention – Indianapolis, IN – 1966**

Barbee, Lou & Pat – Columbus, OH  
Coy, Jim & Lois – Bowling Green, OH  
Handy, Andy & Ann – Cleveland, OH  
Helt, Jerry & Kathy – Cincinnati, OH  
Lehnert, Frank & Phyl – Toledo, OH  
Naylor, Jack & Dottie – Fremont, OH  
Stouffer, Ray & Marge – Cincinnati, OH  
Wible, Robert & Lucille – Willowick, OH

## ROUNDS OR SQUARES - UNTIL RECENT YEARS - THE STYLE OF DRESS HAS BEEN THE SAME SETS IN ORDER - JANUARY 1983

### LADIES ON THE SQUARE

#### AN ABBREVIATED LOOK AT THE HISTORY OF SQUARE DANCE DRESSES

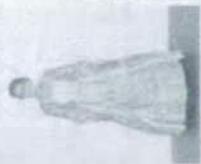


PLANNING BOARD  
Sketching by  
Becky Osgood

THE ANCESTORS of today's square dancing go back to the elegant ballrooms of France and the grand manners of England. There the minuet, the polka, the waltz, the quadrille were danced. As people crossed the Atlantic Ocean to a new land, they brought their dances with them and their style of costumes, so appropriate to the type of dancing they enjoyed. The early Colonists, especially the upper-class citizens, clung to their heritage and paid close attention to their attire, not just for a love of fashion but because it marked a social distinction. Dress was a badge of rank. Dress had a "moral effect on conduct," they believed.

So, their stately and dignified dances called for stately and dignified dresses. Corsets were made from damask, taffeta, silk or fine muslin. The fullness in the skirt was obtained by wearing a hoop skirt underneath. It wasn't easy to

Lorraine Zabaro models a gown of the late 1700's. Such dresses often became heirlooms, handed down from mother to daughter.



get close to a partner with such a skirt. Coiffures were often high and possibly powdered and called for slow turns and stylized curtsies. It was an era of stately music, stately dances and stately dress.

The 1800's 100 years pass - the move Westward is on. Our pioneer ancestors were hardy people; they had to be. Days were long; life was not easy. There were miles to be traveled and

upon settling, land to be tilled. Often a lady would grow her own flax to make linen or obtain wool from her own sheep. Many dyed their own material.

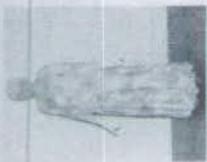
There was not much time for gaiety, but when an occasion arose, folk would gather at a barn-raising or a wedding. The dance might

Jeanette Marinsson wears a dress of the late 1800's, its style a forerunner of what was worn in the 1930's at the revival of square dancing.



be in the kitchen of the house, in the barn (with or without a roof), out-of-doors, or, at times, even in the saloon. The dances were rousing and hearty. The fiddler sawed away and the caller hollered out. Women's dresses were long; starched petticoats and floor-length pantaloons were worn underneath. While not necessarily worn while dancing, the ladies all had bonnets, practical relief from the hot sun. The costume allowed for free and exuberant movements in the squares, circles and couple dances.

Another 100 years' leap forward to the 1920's and we encounter Mr. Henry Ford endorsing and sponsoring early American square dancing in Lovett Hall, Dearborn, Michigan. Ford provided the setting (complete with oakwood floor, crystal chandeliers and formal straight chairs on either side of the room), the orchestra (live, of course) and a dancing master (to teach and prompt the evening). Formal attire was mandatory; ladies



Henry Ford insisted on formal attire as modeled by V. Paul. Two alternate programs were used at these Saturday evening cotillions.



Polished cotton required hours of ironing. Skirt lengths were mid-calf. Lots of skinwork was used in these days. The model - Becky Osgood.

wore long gowns and white gloves. Manners were closely watched. Waltzes, two-steps, early squares and contras, and more waltzes (Henry loved to waltz) were programmed.

Following the second World War, there was a resurgence of square dancing. In choosing a costume, ladies remembered the long dresses of earlier years and either made their own or bought housedresses from Sears and Roebuck. At first these dresses were straight, worn without a petticoat. It was long, however, until the length came up a bit, above the ankles, and petticoats were added underneath. The fabric was cotton which meant hours and hours of ironing, especially as the



A current-day border print in a drip-dry fabric, modeled by Joan Gurtl. No one complains at the lack of ironing.

design into the bodice and/or sleeves as well as around the skirt. Skirt lengths got shorter.

Today styles and designs know no bounds. The imagination of the seamstress and her ability with a needle (or sewing machine) have turned out patterns from peasant styles to necklines, skirts, trims, colors, combinations - there is no limit. Good taste in underpinnings, in length of skirts, in necklines should always be considered. What looks well on the wearer and to the beholder is the criteria.



In the 1950's the square dress was popular. Dorothy Ingheim wears a color-ful one, in the length between ankle and mid-calf.

dresses got fuller. One style which was very popular in the late 50's and early 60's was the square dress. Yards and yards of braid, trim and rickrack were used. Many a lady remembers replacing one of those skirts, either by hand with clutcheeps, or with one of the early contraptions where the material was woven in and out of metal ribs.

By the early 60's nylon fabric replaced cotton and eliminated the need for ironing. The continual improvement of fabrics with dacron, polyester and novelty blends have added to the pleasure and time saving of a lady.



Bettye Procter demonstrates the latest ideas for square dance dresses with a new-through overdress.

What a heritage we have had! What a future is still ahead!

**UNIVERSAL ROUND DANCE  
COUNCIL  
(ICBDA)**

**AND**

**ROUNDALAB**

**(INCLUDING THE FLECK POINT  
SYSTEM AND THE  
ROUNDALAB PHASE STANDARDS)**

# ROUNDALAB A New Round Dance Organization 1977



ROUNDALAB members at initial meeting, Memphis, Tennessee.



## New round dance association

# ROUNDALAB off to Great Start

**R**OUNDALAB, The International Association of Round Dance Teachers, held their first Annual Meeting in Memphis, Tennessee on October 24, 25 and 26, 1977. The established purpose of ROUNDALAB is to promote, protect and perpetuate the general round dance movement as a complement to the overall square dancing picture.

Honorary life-time memberships were bestowed on Dorothy Stott Shaw and Frank and Carolyn Hamilton in recognition of their many accomplishments and outstanding leadership in the round dance teaching profession.

A tentative list of those things a new teacher needs to know in order to teach round dancing to people was developed by a committee chaired by Manning and Nita Smith and approved by the membership of ROUNDALAB. The list includes movements in the one-step, two-step and waltz rhythms. Dance positions, cardinal directions used in round dancing, stepping to the beat of music, selected figures and secondary movements are covered through the first two phases of round dancing. Since this is the area of round dance teaching in which square dance callers who teach rounds generally work, these initial phases coordinated with CALLERLAB.

A Standardization Planning Committee, under the Chairmanship of Joe and Es Turner, has started a study which will result in a logical approach to round dance standardization

wherein the greatest need will be satisfied first. Other Committees were: Organizations - Charles and Edith Capon and Doc and Peg Tirrell, Co-Chairmen; Design - Bud & Shirley Parrott, Chairman; Ways and Means - Dave and Shirley Fleck, Chairman; and Operating Policies - Doc & Peg Tirrell, Chairman.

Charter memberships in ROUNDALAB will be available through March 15, 1978. Active round dance teachers desiring such memberships should submit a request to the Executive Secretary, Charles Capon, 1025 N. Highland, Memphis, Tennessee 38122.

The Second Annual Meeting of ROUNDALAB is scheduled for October 22, 23 and 24, 1978. A Committee is now looking into available facilities in the North-Central or West-Central U.S.

Wayne Wylie of St. Charles, Missouri was elected Chairman with Charles Capon of Memphis, Tennessee as Executive Secretary. The Board of Directors consists of Jack and Darlene Charfee, Mesa, Arizona; Irv and Betty Easterday, Boonsboro, Maryland; Dave and Shirley Fleck, Toledo, Ohio; Jim and Marie Hopkins, Innisfail, Alberta, Canada; Frank and Ruth Lanning, Topoka, Kansas; Clancy and Betty Mueller, New Whiteland, Indiana; Bud and Shirley Parrott, Albany, Oregon; Charlie and Betty Procter, Red Oak, Texas; Manning and Nita Smith, Bryan, Texas; Doc and Peg Tirrell, Creskill, New Jersey; Joe and Es Turner,

Potomac, Maryland; Wayne and Norma Wylie and Charles and Edith Capon. The Executive Committee consists of the Wylies, Muellers, Procters, Turners and Capons.

### Convention Roster

Attendees in alphabetical order were: Jimmy Ashworth, Georgia; Bruce and Roberta Bird, Kansas; Joe Bridges, Texas; Bill and Hazel Brooks, Arkansas; Jerry Brower, Indiana; Charles and Edith Capon, Tennessee; Darlene Charfee, Arizona; Chris and Kay Christian, Kansas; Dodie Cliff, Arizona; Roy and Janet Cline, Arizona; Barbara Cooper, Ontario, Canada; Jo Coosey, Missouri; Don and Jerrie Day, Michigan; Irv Easterday, Maryland; Dave and Shirley Fleck, Ohio; Paul and Edwina Gravette, Oklahoma; David Grocott, Virginia; Ken and Carol Guyre, New York; Frank Hamilton, California; Ed and Marjorie Hankins, Indiana; Harold and Mildred Harrison, Tennessee; Pete Hickman, Texas; Roland and Betty Hill, Indiana; Jim and Marie Hopkins, Alberta, Canada; Lib Hubbard, Georgia; Jane Jaffray, Ontario, Canada; Bill and Elyse Johnson, Tennessee; Bob and Janette Kemper, Tennessee; Mel and Betty Kiter, Tennessee; Lu Ann

Koch, North Dakota; Frank and Ruth Lanning, Kansas; Eric and Irma Lind, Louisiana; Charles and Madeline Lovelace, Florida; Angus and Catherine McMorran, Ottawa, Canada; Marty and Byrdie Martin, Florida; Ted and Barbara May, Louisiana; Jim and Dotie McCord, Alabama; Bob and Ted Meyers, New Mexico; Clancy and Betty Mueller, Indiana; Bob and Sally Murphy, Indiana; O'Be and Dorine O'Brien, Iowa; Jimmy and Sibly Olsen, Louisiana; Norma Parks, Missouri; Bud and Shirley Parrott, Oregon; Art and Gladys Peavey, Arkansas; Corky and Paulette Pel, Texas; Grant and Barbara Pinkston, Tennessee; Tom and Barbara Potts, Massachusetts; Charlie and Betty Procter, Texas; Tom and Joyce Riding, Rhode Island; Irene Roth, North Dakota; Jennie Runnels, Florida; Otto and Lillian Seidelman, Illinois; Clark and Marlene Smith, California; Manning and Nita Smith, Texas; James and Elaine Snowden, Tennessee; Lew Sullivan, Oklahoma; Doc and Peg Tirrell, New Jersey; Joe and Es Turner, Maryland; Bill and Ruth Winkler, Michigan; John and Wanda Winter, Texas; Wayne and Norma Wylie, Missouri; and Lucyan Ziembra, Missouri.

## ROUNDALAB INVITATION

By Betty Mueller

-----  
HELP WANTED AD IS ANSWERED!  
ROUNDALAB -- WHY?  
by Betty & Clancy Mueller

Newer Round Dance teachers have no idea how fortunate they are to have this organization offered for their use.

In 30 years of Square and Round Dancing, we have seen Round Dancing come out of the dark unknown depths. Round Dance knowledge that is common among teachers and students today is made up of many facets that were at one time hard earned or learned facts gleaned only through some leader that was passing through your area or was handed down by someone who was fortunate enough to travel to another area.

Frank and Carolyn Hamilton and Manning and Nita Smith traveled through our Indianapolis area or in nearby Ohio and we always made that an important day to learn from these knowledgeable leaders. Now you can go to an assortment of leaders every week about anywhere in your traveling distance to learn. This is great, but often there are no educational programs such as clinics but they consist of new routines.

Pappy Shaw and Frank Hamilton had the only books on Round Dancing - now there are enough to give you many view points and teaching techniques. The number of new routines has increased (which I'm not sure is on the plus side) and with more available you teach more of them which increases your knowledge as each choreographer adds something new to challenge you.

There are many record companies now to work with you in producing a good product for the dancers.

We could go on and on in naming the plus factors of Round Dancing, but the point we want to make is that here is our fav-

orite recreation and business handed to the newer ones on a silver platter! Take advantage of it, enjoy it, but also stop and think of what has gone on before you to bring the activity to this level.

The National Square and Round Dance conventions helped tremendously at first to further educate leaders and dancers, but finally ended in the rut of "To Cue or Not to Cue" - "Basics versus Routines", etc. The Panels on Terminology and Choreography were great, but with new heads of programs each year, these panels began to lose their continuity and usefulness. The Round Dance Seminar at the National was added and has been an additional help to new leaders.

Now, what took years for others to add to their knowledge is available through membership in Roundalab. There will be written material on Round Dancing plus sources where you can obtain more information such as available Books, Record Companies, Schools, Workshops, Clinics, Leaders (categorized in their special fields), Standard Terms, Classics and favorites "Oldies but Goodies" for teaching tools and on and on.

The ultimate goal has now been reached - "A professional Society open to all who are actively teaching Round Dancing, at any level, anywhere in the world."

Who is going to pay the bill for this finally answered Want Ad?

How many times do you hear - "If you are going to take out, you should also put in"? It is just that simple. Don't join Roundalab for prestige! Be a part of it! Sure you are going to lose bookings to come to the meetings, but you will find your dancers do miss you and appreciate you more when you return and they do respect your membership and participation in these organizations of guidance and education. It is costly to travel and to take off from work and use your vacation time, but many of these same people will take the same money and vacation time, etc. to travel to dance for pleasure or to secure new routines. YES, we are retired from our occupations and dancing now is our only life, but we have worked at the Nationals for years at these same sacrifices to help the movement grow.

## ROUNDALAB INVITATION

(Continued)

By Betty Mueller

Reprinted from Roundalab Journal – Vol 1 No 2 – June 1978

Betty & Clancy  
Mueller

Big businesses and small ones too have conventions, seminars, workshops, etc. to educate their personnel so their companies will expand and grow with the public's needs and you are now in this same boat with a golden opportunity on the far shore. Move toward it!

The formal sessions in Roundalab so far have been used for organizing, but there also was one group that started the ground work for a list of basics to be used for teachers and callers. Roundalab will soon be ready to start some educational sessions by top teachers. Even in the informal sessions in the rooms at the first Roundalab meeting many ideas were exchanged. The newer leaders were thrilled to get to meet Frank Hamilton and the Manning Smiths after hearing about them and knowing only their names and their legends. Private talks with them were nostalgic to the older teachers and rewarding to many.

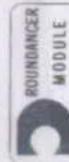
To summarize: Answer the Help Wanted Ad and pay your dues to this wonderful recreation. Add your 2¢ for what it is worth - you may find the interest paid out in return will be high and you can be in the winners' circle with a tremendous group of talented people!

EDUCATION is important! Invest and see what happens.

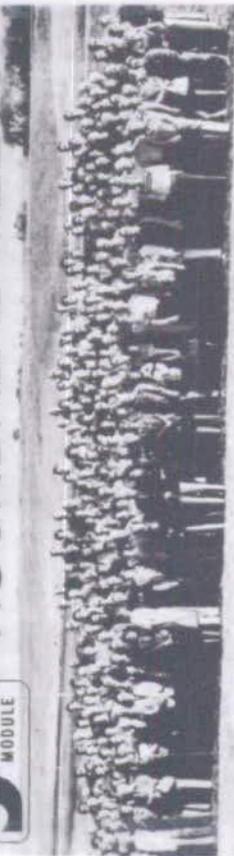


## ROUNDALAB

October 21, 22, 23 - Kansas City, MO  
2<sup>nd</sup> Annual Meeting - Reprint - Set-in-Order Square Dancing - February 1979



## ROUNDALAB MEETS



**T**HE 2<sup>nd</sup> ANNUAL MEETING OF ROUNDALAB, held October 21, 22, and 23 to Kansas City, Missouri, was most productive. The 285 people, representing 159 teacher units, worked day and night with a singleness of purpose that was wonderful to see. All actions taken were by unanimous vote, or nearly so. Not that there were no differences, there were! Everyone was given an opportunity to present their views, and they did! The cooperative attitude of all made it possible, not easy but possible, to resolve the different viewpoints and reach agreements for the benefit of the round dance activity as a whole.

Our traditional form of round dancing with its ball-of-the-foot glide and chest/shoulder lead was adopted as standard for the activity. It was recognized that many in round dancing enjoy the English style with its heel lead and waist/pelvic lead. It was agreed that the English style should be permitted as a deviation from the standard form provided: (1) It is identified as a deviation; and (2) it is adapted to the extent required to insure that dancers using that style will not disrupt a traditional round dance floor and the dancers will remain in their circles.

A "Code of Ethics" for round dance teachers was adopted which states:  
By joining ROUNDALAB I am affirming that I am a professional instructor of round dancing. As such I subscribe to the declared purposes and objectives for round dance teachers. I shall be guided by the following:

(1) As a professional I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers,

other square and round dance leaders and organizations.

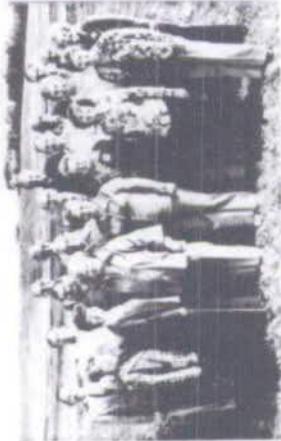
(2) As a professional instructor I have an obligation to the dancers for they are the whole reason for the existence of the activity. Therefore I must:

(a) Provide instruction and guidance to assist the dancers to develop to their desired level. I shall not push the dancers beyond their own capabilities for my own satisfaction or use my limitations to stifle their growth.

(b) Provide leadership to dance organizations to ascertain that the dancers participating in their activities are having their needs fulfilled.

(c) Remember that the majority of dancers joined the activity for recreation and sociability. I shall try to provide a healthy, social, educational and recreational balance.

The newly elected ROUNDALAB Board of Governors for 1979. Re-elected were Wayne Wylie, Chairman and Charlie Capon, Secretary.



SQUARE DANCING, February, 79

(d) Continue my own education so as to improve my dancing, instructional and leadership skills.

(3) As a professional instructor of round dancing I have an obligation to the activity to maintain its heritage and desirability. Therefore I must:

(a) Demonstrate by my example the proper style of dance, etiquette, behavior and attire at all functions in which I participate, either as a dancer or a leader.

(b) Encourage all dancers to support this heritage in their apparel and style.

(c) Work for and practice the standardization in dancing and terminology.

(d) Remember while working for growth of new ideas to keep them within the

format of the round dance heritage and within the capability of the dancers.

(e) Encourage participation in all phases of the activity, both as a separate entity and as a part of the square and round dance movement.

A dress code was adopted which provides for the gentlemen a long sleeve shirt, trousers, comfortable shoes and a neck ornament. For the ladies — dresses or full skirts and blouses, petticoats, comfortable shoes and pettipants.

Action was completed on the definition of terms and descriptions of figures for Phases I and II and a good start was made on the definitions and descriptions for the remaining phases of round dancing.



## Who And What We Are

A non-profit educational organization for round dance leaders world-wide, established in 1976 by round dance teachers to provide a framework for standardizing various aspects of the activity such as dance figures, cue terms, cue sheet format and teaching methodology.

The International Association of Round Dance Teachers, Inc.  
176 S Cole Rd, Boise, Idaho 83709-0932 [roundalab@roundalab.org](mailto:roundalab@roundalab.org)  
877 Y I DANCE (877-943-2623), (US) 208-377-1232

ROUNDALAB also serves as a platform for the dissemination of information pertinent to the round dance activity. ROUNDALAB focuses on education for dance leaders through a comprehensive education program at the ROUNDALAB Annual Convention and provides educational opportunities for both dancers and dance leaders through seminars conducted at the annual National Square Dance Convention and the USA West Square and Round Dance Convention. In addition, ROUNDALAB is now sponsoring MINILABS at requested locations throughout the United States and abroad. These MINILABS will be conducted, upon request, to provide dance education in areas where the dancing population may not have easy access to the Annual Convention. For further information, please contact the Executive Secretary.

ROUNDALAB offers a number of items (see Catalog) that help both the dancer and the dance leader. These items include Teaching Manuals, Guidelines for various aspects of the activity and descriptions and videos of each of the dance figures in all Phases of Round Dancing. ROUNDALAB also provides a \$1,000,000 comprehensive bodily injury and property damage liability insurance policy for all teaching and cueing activities for its members. ROUNDALAB has entered into a licensing agreement with both BMI and ASCAP to license its members to use copyrighted music at all Round Dance activities. Each year the organization offers a number of scholarships for members interested in attending institutes for Round Dance leaders. Anyone, interested in this dancing activity should contact the ROUNDALAB Office or a ROUNDALAB member for more information.

# UNIVERSAL ROUND DANCE COUNCIL

1977

## HISTORY

The U.R.D.C. was born—at least conceived—in the year 1976, fathered by the National Carousels (an organization of R/D clubs dedicated to sharing information, particularly about the more advanced level, which was not available elsewhere), and mothered by the frustration felt by many dancers who yearned for more variety in Round Dance programs at events such as the National Square Dance Conventions which also included Rounds. Program limitations dictated by available facilities prompted many to ask, "Why not a separate Round Dance National?" To fill this gap the leaders of the National Carousels stepped forward. The discussions for the First Round Dance National Convention also brought out the need for a truly Universal Round Dance organization to sponsor such a national affair and to serve as a clearing house for a wealth of information and assistance for those interested in Round Dancing. Out of these discussions and plans both the Annual Round Dance National Convention and the Universal Round Dance Council became a reality.

## OBJECTIVES

The objective of the U.R.D.C. simply stated is to help Round Dancing grow and flourish in every possible way. It is the most democratic and open organization imaginable. All are welcome, both teachers and dancers alike; and individual participation, opinions, suggestions, and ideas are sincerely solicited. The broad input of these expressions of opinion from members forms the basis and guidance for future U.R.D.C. activities.

## The First National Round Dance Convention

*Reported by Frank and Iris Gilbert, Largo, Florida*

**T**HE FIRST NATIONAL Round Dance Convention brought together for the first time in the history of round dancing the largest assembly of highly experienced and knowledgeable round dance teachers on staff, who presented a full program of rounds from the intermediate through the very latest challenge dances. This highly successful Convention was attended by 658 dancers (329 couples), who have unanimously expressed their pleasure and satisfaction in the program presented.

The response was so exuberant that arrangements were completed to hold the second National Round Dance Convention in Kansas City July 20, 21, 22, 1978. A third ballroom in the Muehlebach Hotel has been added for 1978 to allow expansion of the entire program. As soon as the announcement for the 2nd National was made over 200 dancers immediately registered.

One of the exciting developments at the Convention was the formation of a new teacher-dancer organization to be called the Universal Round Dance Council. This is the culmination of a concept that was originated in

October, 1976, and was confirmed at the Teachers' Seminar July 27, 1977, by an overwhelming vote of 149 to 3. A membership of \$8.00 per year was established and includes the monthly news report, 238 teachers and dancers joined before the Convention ended. It can be seen from this that the organization is well on its way to do the job that has been needed for so long in all phases of round dancing. A full accounting of the income and expenses of the 1977 First National Round Dance Convention will be released for publication as quickly as all details have been completed.

Universal Round Dance Council will encompass all levels and aspects of round dancing and will be responsible for all future Conventions. "The National Board of Review" has been renamed "The Board of Directors of the Universal Round Dance Council" and will be the governing body. The elected Executive Committee of U.R.D.C. consists of Roy and Phyllis Stier, President; Art and Ruth Youwer, Secretary; and Don and Dot Hansen, Treasurer. Roy and Phyllis Stier have agreed to act in a

dual capacity for this year as General Chairman of the 2nd National Round Dance Convention. The Executive Committee will initiate the issuance of monthly progress reports to all members of U.R.D.C. and develop further committees as required to expand and improve round dancing.

UNIVERSAL ROUND DANCE COUNCIL  
OR  
INTERNATIONAL CHOREOGRAPHED BALLROOM DANCE ASSOCIATION

ICBDA

*International Choreographed  
Ballroom Dance Association*

What is Choreographed  
Ballroom Dancing?

About Us

View a Dance

Why Join ICBDA

Become a Member

Contact Us

ICBDA Home



► **About Us**

**Open Organization**

ICBDA is an independent, open organization of teachers and dancers dedicated to Choreographed Ballroom Dancing. There are currently over a thousand members of ICBDA worldwide.

**All Volunteers**

All ICBDA Officers, Board of Directors and Committees are unpaid volunteers, as are all Convention staff members. No one receives remuneration for any service.

**The Conventions**

The first Convention was held in 1977 where 238 teacher/dancer couples joined and formed our organization. An immediate commitment was made to be responsible for a National (now International) Convention each year.

ICBDA has continually stressed and supported the improvement of all levels of dancing. Lower level dancing is more than adequately provided for at other events, therefore the annual ICBDA Convention was, and is, intended to satisfy the needs of the High Intermediate to Advanced dancers. Since 1992, the Convention guidelines have suggested/mandated that dance routines programmed be:

Phase Level VI, 48%

Phase Level V, 37%

Phase Level IV, 15%

(+/-3%).

Phase level refers to degree of difficulty. Phase IV is generally considered intermediate and phase VI routines have the highest level of difficulty.

When the Convention facility is large enough, the annual Convention provides three teaching halls (for Phase IV, V, VI) and two dancing halls (Phase III, IV, V and Phase IV, V, VI).

**Education**

The annual International ICBDA Convention offers dance clinics, figure clinics, and dance teaches. ICBDA also sponsors an Educational Seminar the day preceding the main event. Attendance at Educational Seminars, led by the most knowledgeable in the Choreographed Ballroom world, is open to both teacher and dancer at no added cost.

**ICBDA Carousels**

In 1998, by amendment to the Bylaws, ICBDA absorbed the Carousel Clubs organization and established a Committee with an appointed chaircouple. ICBDA Carousel Club leaders submit monthly reports of dances taught and favorite dances.

## Round Dance Organizations



# Two Approaches

**A**SK ANY ACTIVE round dancer and he'll tell you that he is a member of a great activity. Hand in hand with the pleasure of moving to music comes the joy of friendships — the social contacts that add so much to our lives.

For many years round dancing, like Topsy, "just grew." Then came the realization that it was here to stay and some sort of organization was needed in order to unify and strengthen the activity.

Where round dancing had expanded, the instructors in these areas became aware that there was no standardization in the routines that were being taught. Each teacher decided what he would teach, with the result that dancers were unable to visit other groups and participate in the dancing to any great extent. And so associations of round dance teachers were formed and, in most cases, the prime objective was to select routines that all teachers were expected to teach.

Later on these associations took on other tasks. Many developed lists of terms and descriptions of steps and figures in an effort at standardization. Abbreviations for positions and directions were also compiled. These all aided the round dancers as they began to

spread their wings and participate in groups led by other instructors and in the festivals, conventions, etc.

Finally, the growth of the activity revealed the need for closer communication and the provision for more uniformity between all areas of the world of round dancing. Two separate groups began working on the idea at about the same time, resulting in the formation of two organizations comprised of dedicated teachers and devotees whose interest is the desire to further round dancing.

The Universal Round Dance Council is comprised of teachers and dancers. A National Round Dance Convention is held annually by this group, patterned loosely after the format used by the National Square Dance Convention with workshops, clinics and panels, and just dancing for pleasure.

ROUNDALAB, on the other hand, is an organization of round dance teachers which places emphasis on the further standardization of terms and the establishment of levels of round dancing, etc.

Although the approach of these organizations is different, the goal is the same — the growth and betterment of round dancing.

## Report from the Universal Round Dance Council

**T**HE UNIVERSAL Round Dance Council's 2nd National Round Dance Convention, held in July in Kansas City, saw a larger number of couples participating in the event. It appears that Kansas City will become the permanent venue of the Conventions because of its central location and wonderful facilities.

The Council has produced a Round Dance Reference Manual covering such subjects as Hall Sounding and Use of Hall Equipment, How to Write a Round Dance, Teaching and Basics. The Manual has 140 pages and sells for \$5.00 U.S. funds. Additional pages are in production and will be issued after approval by the review committee at five cents per sheet.

The Council has instituted a Hall of Fame in which will be enshrined the names of the choreographers whose dances have given so much pleasure and have lasted over the years. Initially, 15 were chosen in 1977. These in-

clude Bea and Blake Adams (Tango Bongo); Al and Carmen Conitu (Gypsy Eyes); Sue and Con Gniwek (Spaghetti Rag); Ann and Andy Handy (Charlie My Boy); Ben Hightmayer (Elaine); Gordon and Betty Moss (Wonderland By Night); Eddie and Audrey Palmquist (In My Dreams); Pete and Carmel Murlbach (Continental Goodnight); Charlie and Betty Procter (Green Door); Phil and Norma Roberts (Mr. Sandman); Bob and Joanne Simmons (12th Street Rag); Manning and Nita Smith (Tango Manana); Chick and Eileen Stone (Boo Hoo); Charlie and Nina Ward

(Maria Elena); and Wayne and Norma Wylie (Somewhere My Love).

In 1978 an additional five were chosen: Gordon and Betty Moss (Fascination); Eddie and Audrey Palmquist (Riviere de Lune); Bill and Irene Morrison (In the Arms of Love); Gordon and Betty Moss (Melody Waltz); and Eddie and Audrey Palmquist (March Grass).

The Council also instituted a Golden Torch Award to be given to the person or couple who has contributed in an outstanding way to round dancing. The first recipient was Gordon Moss.

## **THE DAVE FLECK "POINT" SYSTEM**

Introduced at the National Convention in Atlantic City, New Jersey, in 1977

Dave Fleck - Toledo, OHIO

(IN HIS OWN WORDS)

At the Square Dance National Convention, in Atlantic City, I introduced a rating system for the teachers of round dancing. It was basically for teachers at the lower levels to help them get material that would fit the level of their dancers. The national round dance leaders who come in to do local festivals would usually teach 3 round dances.

The majority of these dances were harder than most teachers could take back to their local dancers. It made the teachers attending feel good that they learned something hard. It didn't always happen to help with their club dancers at home. In fact if they went back home to their dancers trying to teach what they learned and if their dancers were not ready for that level they could have and did lose them.

In fact that happened to one of my club dancers. I taught two of my dancers who wanted to learn to teach round dance basics and how to cue. Both became pretty good at cueing, one of them is still active today. He taught Spaghetti Rag to his first basic class, after I re-taught it to one of my clubs a short time earlier.

New teachers did not realize that you must teach to the lower level of your student class, not to the best or most receptive couple or person. The system worked on a breakdown of the figures in the dance. There were 3 sets of figures from easy, intermediate, and advance, each having a numerical value. The sum of the total value, gave you the level.

This was done without regard to the rhythm or tempo. As time passed it was suggested at Roundalab and some of the Round Dance Associations around the nation as to adjustment for combinations of figures and tempo. Over the first three years a lot of adjustments were made. The system was used for about 10 years. It was called the Fleck Rating system. It was very hard to get the festival teachers to agree where the figures belong. Even how much weight should be given to rhythm and figure, combinations?

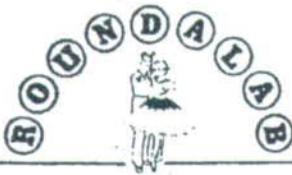
The system was used for about 10 years. It helped the teachers that it was designed for.

Once again use what you can, I hope this was helpful.

Sincerely,

David M. Fleck





# The International Association of Round Dance Teachers

## INTERNATIONAL ROUND DANCE STANDARD

### POINT SYSTEM

#### I. INTRODUCTION

A Purpose The purpose of this standard is to provide a system for rating round dances according to complexity (Point Values). It is intended for use by all who teach round dancing.

B Scope This standard describes the system for assigning point values to round dances and lists those dances which have been assigned point values (alphabetically by dance title and numerically by point value).

C Approval The system described herein was approved at the Second Annual Meeting of ROUNDALAB in October 1978. Point values for individual dances are approved by Dave and Shirley Fleck, Chairman, Point System Committee. This standard supersedes all Point System issuances dated February 1980 or earlier.

#### II. POINT EVALUATION SHEET

A In using the evaluation sheet (Appendix I) fill out the top completely. The center is divided into six parts: Intro, Part A, Part B, Part C, one blank section and Tag, Bridge or Ending. Under Part A, list the measures 1 thru 8 or 1 thru 12 on the right side. In the center of the section you will find 3 rows of 8 lines. Each line is to represent a measure. Above the line the count for the steps is put. If the action spans two measures it should be put in the middle of the two lines, but still on top. Make sure every step is counted for, either as a group, or as a single step. Below the line is for timing, position changes and turns.

B The left side of the section is for totals—steps, timing, and total measures.

C The blank sections are used if a part C-D or other bridges or tags appear in the dance.

D The lower section is used for completing the totals for the whole dance. First list sequence: Intro, A,B,C,D. Then move to the steps, put the total value as determined in the upper sections. Third, move to the timing line, fill in as was done with the steps. Also, on the same line, are spaces for the Repetition of Sequence and layout of sequence. The bottom line is for the number of measures in each part of the dance.

E On the left, totals are added together. If the total measures are greater than 64, then the lower fractions are used to return the value to a 64 measure comparison.

F If single steps appear and do not have a name or a figure name, then each step may be counted as 1 count per step. Example--forward, side, turnback, back; 4 steps in 4 beats of music with a count of one for each step or a total of 4 steps.

G It should be NOTED that a dance will never be over rated but will tend to be under rated, it is very easy to not add something that would appear in the fine print.

APPENDIX I

NAME OF DANCE \_\_\_\_\_ DATE \_\_\_\_\_  
 COMPOSER \_\_\_\_\_ RECORD \_\_\_\_\_  
 COMPLETE RATING \_\_\_\_\_ RHYTHM \_\_\_\_\_

INTRO:  
 \_\_\_\_\_ STEPS \_\_\_\_\_  
 \_\_\_\_\_ TIMING \_\_\_\_\_  
 \_\_\_\_\_ MEASURES \_\_\_\_\_

PART A:  
 \_\_\_\_\_ STEPS \_\_\_\_\_  
 \_\_\_\_\_ TIMING \_\_\_\_\_  
 \_\_\_\_\_ MEASURES \_\_\_\_\_

PART B:  
 \_\_\_\_\_ STEPS \_\_\_\_\_  
 \_\_\_\_\_ TIMING \_\_\_\_\_  
 \_\_\_\_\_ MEASURES \_\_\_\_\_

PART C:  
 \_\_\_\_\_ STEPS \_\_\_\_\_  
 \_\_\_\_\_ TIMING \_\_\_\_\_  
 \_\_\_\_\_ MEASURES \_\_\_\_\_

\_\_\_\_\_ STEPS \_\_\_\_\_  
 \_\_\_\_\_ TIMING \_\_\_\_\_  
 \_\_\_\_\_ MEASURES \_\_\_\_\_

TAG, BRIDGE OR ENDING:  
 \_\_\_\_\_ STEPS \_\_\_\_\_ TIM. \_\_\_\_\_ MEAS. \_\_\_\_\_

SEQUENCE	INTRO	End	Rep of Seq.	Layout Seq.	TOTAL POINTS
STEPS	_____	_____	X	X	= _____
TIMING	_____	_____			= _____
MEASURES	_____	_____	X	X	= _____

Measures Steps

Measures Timing

$\frac{70}{1} \times \frac{\quad}{1} =$

$\frac{70}{1} \times \frac{\quad}{1} =$

Total Points Steps \_\_\_\_\_

Total Points Timing \_\_\_\_\_

TOTAL POINT VALUE \_\_\_\_\_

## H Point Value Break Down

### IF I COULD BE WITH YOU

$$P2 - 98/32 = 130 - A$$

The prefix P1, P2, P3 or P4 will refer to the highest level step that appears in that dance. (This will appear only on dances rated after December 1, 1978.)

"98" is the value for the steps ALONE.

- The second number "32" is the value for timing, position, turn, repetition of sequence and layout of sequence.

The final number "130" is the total points used to judge the whole dance.

The letter "A" tells you that the dance was longer than 70 measures and was adjusted for comparison.

## I Point Value Guide Lines

0 - 60	EASY for non-round dancers
61 - 125	SQUARE DANCE
126 - 175	EASY INTERMEDIATE
176 - 250	INTERMEDIATE
251 - 299	HIGH INTERMEDIATE
300 - 349	ADVANCE
350 -	CHALLENGE

## III PLATEAUS

### A Plateau I

#### Walking Figures - (each measure)

Walk 1, 2, 3, or 4

Forward - Back - Circle - Strut  
Wheel

Banjo or Sidecar

Pickup - Walk, pickup or fwd, fwd, pickup  
up or pickup, 2,3, or fwd, pickup,  
close, Thru, face, close

Run 1, 2, 3, or 4 including any walk  
and run combination

#### Balance Steps

Side, touch, side, touch

Forward or back - right or left

Rocking steps - forward or back

Away, step, step or Tog, step, step

Pas de Basque - Right or left

#### Vine

Standard - 4 count - forward & reverse

Open or twisty - forward & reverse

Vine/twirl 2 or 3 or 4 steps - forward  
& reverse

#### Basic 2 Step

Forward & Back

Sideways right or left

Turning 2 step - right only

Circle away & Together

Face to face or back to back

### 1 POINT

Forward, lock, forward

Back, lock, back

#### Boxes

Half box - Forward or back (reverse)

#### Pivot

Pivot 2 right face only

Pivot 3, 4 right face 1 turn 360 degrees  
or less, 1 measure

#### Scissors

Scissor - 3 steps-one partner crossing  
behind

Scissors thru - 3 steps-both crossing in  
front

Progressive scissors - 3 steps forward  
or back

#### Action Steps

Dip, recover - same as rock recover

Corta - no twist

Side, close, dip forward & back

Rolls - directions both partners only 2-  
3-4-not more than 360 degree turn, But  
not across line of dance

Chug - apart or together

Limps or cuts 2 thru 4 steps

Twirl 2 - single turn 360 degrees, men  
walk or vine

Twirl 4 - single turn 360 degrees men  
walk or vine  
Apart, point - one measure  
Together, touch to any-position - one  
measure  
Apart, point, together, touch; to any  
position - one measure  
Wrap up  
Unwrap  
Maneuvers  
Scoot - 2 or 4 steps  
Rock 3 steps right - left - forward or  
back

## B Plateau II

### Basic - two step - waltz - foxtrot

Hitch/Scissors or Scissors/Hitch  
Spot Spin  
Whisk  
Wing  
Spin Maneuver  
Hover  
Spin Turn  
Fishtail  
Box Step - (Turning on Diagonals)  
Forward, lock, forward, lock or Side,  
close, side, close or Side, close,  
side, thru  
Back, lock, back, lock  
Foxtrot Box Turns  
Westchester Box Turns  
Left Turning Box (Each measure)  
Diamond Box (Each measure)  
Left Turn - any rhythm  
Tilt Wheel - Right or left - 2 to 6  
steps up 2 measures  
Wheel Around Right or Left - 2 to 6  
steps up 2 measures (Note also in I)  
Star Wheel Right or left - 2 to 6 steps  
up 2 measures  
In & Out Runs or Cross Run add for each  
measure  
Roll across men or women  
Float apart 1, 2 or 3 steps  
Back, side, thru (or face); Recover,  
side, thru; Side, Thru; Rock, Recover,  
Thru; Rock, Recover, Close; Rock,  
Recover, Cross  
Rock, Recover, Turn  
Banjo Pivot (passing steps only)  
Strolling Vine 2 with right or left turn  
Thru, side, behind -  
Forward, side, behind  
Thru, pickup, close Banjo or Sidecar  
Gacho Turns - each measure  
Slide Across - 2 to 5 step each measure

## Waltz

Forward Waltz all position  
Twinkles front or back  
Thru, side, close  
Turn, face, close (see pickup)  
Waltz away or together  
Forward Waltz with wrap or unwrap  
Waltz Balance - see Balance  
Right turning waltz  
Maneuvers

### Hitches (add for each measure)

Hitch 3 or 4 steps

### 4 POINTS

### Tango Figures

Tango Draw  
Corta including Recover or Twist  
Pick up, side, draw  
Maneuver, side, draw

### Pivots

Pivot 3 or 4 steps over 360 degree turn  
1 measure only  
Cross Pivot 2 or 3 steps  
Banjo Pivot - passing steps only (list  
above) (NO HEEL TURNS)  
Pivots 2 - LEFT FACE ONLY

### Vines

Vine, turn 2,3 (strolling vine) right or  
left turn (1 or 2 measures)  
Vine 2; Turn back to back 2 measure  
Vine 2; Turn face to face 2 measure

### Action Steps

4 points

Push Turns or Basketball Turn or Lunge  
Turn  
Swivel 2 to 4 steps  
Knee or Step, Knee  
Fan or Step, Flare in or out  
Flare or Step, Flare in or out  
Kick or step, kick  
Hop or step, hop  
Swing or Step, Swing - sway  
Point or step, point  
Draw or Step, Draw  
Center Draws  
Brush or Step, Brush  
Tap or Step, Tap or Step, Tap, Tap or  
Side, Tap  
Dip, or Dip, Twist  
Lift or Step, Lift  
3 rocking step or 3 crossing step with  
Rocking action  
Hook Turns (separate or together)

Un Wind  
 Stamp 2, 3, 4  
 Buzz 2, 3, 4  
 Guacho 2, 3, 4  
 Change Side \*under arm)  
 Check (any: 180 degree change of direction Not a turn)  
 Transition (men or women and each time it happens)  
 Sand Steps (side, cross, toe, heel, cross)  
 Heel, Toe (Polka)  
 Cross, Side, Cross  
 Susie Q  
 Rock Thru, Recover  
 Sliding Door 2 to 5 steps  
 Man Roll Across or Woman Roll Across

#### C Plateau III

Point value will be for the full figure even though it may span 2 measures. Also, add to value, 1 point, for each lead in or out steps if no appropriate value can be found in other plateaus.

Telemark (open or closed)  
 Impetus (open or closed)  
 Quick Chasses such as Fwd, Fwd/Lock, Fwd; Side, Close, Side/Close, Side;  
 Weave thru 7 steps - 2 measures plus 1 step add for only total weave not for each measure  
 Cross Pivot 2 or 3 steps  
 Slip Pivot  
 Feather Actions - All including finishes  
 Spin Twist may be more than one measure  
 Drag Hesitation Right or Left  
 Lariat - men or women May be more than one measure

#### D Plateau IV

Point value will be for the full figure even though it may span 2 measures. Also, add to value, 1 point, for each lead in or out steps if no appropriate value can be found in the other plateaus.

Progressive chasse (Quick-steps)  
 Natural Turns  
 Outside swivels  
 Hover Cross  
 Double Reverse Spin  
 Double Natural Spin  
 Top Spin  
 Zig Zag Movements  
 Cross Hesitation

#### Positions - which may effect point value

Reverse semi closed  
 Contrá Sidecar or Banjo  
 Skirt Skaters  
 Varsouvienne  
 Shadow  
 Tamara - each time it happens  
 Directions that ask for Diagonal movements

#### CHA/CHA Figures - using one measure

Basic forward or back  
 Basic right or left  
 Basic side chase - men or women or both  
 Face to face or back to back  
 Vine or reverse vine  
 Wheel (single or double)  
 New Yorker  
 Stroll vine or twist 2, right turn or left  
 Whip  
 Cuban Break

#### 6 POINTS

Umbrella May be more than one measure  
 Serpentine May be more than one measure  
 Whip  
 Hinge  
 Hesitation change  
 Circle Vine - Each measure  
 Advance Corta

#### Cha Cha Figures

Hip Twist (closed or open)  
 Reverse top  
 Aide  
 Spiral  
 Link delayed or natural

#### 8 POINTS

Oversways (all)  
 Telespin  
 Hairpin (natural & reverse)  
 Whiplash  
 Ronde  
 Developpe  
 Eros  
 Cuban Hockey Stick (2 measures)  
 V-6 (2 measures)

Cuban Alemana (2 measures)  
 Turkish Towl (2 measures)  
 Stairs (2 measures)  
 Explosion  
 Outside Change  
 Outside Spin

Any term NOT listed in Plateaus I, II & III shall be considered to be Plateau IV.

IV TIMING, POSITIONS OR COMBINATIONS THERE OF

A Timing

Point Value

- |    |  |
|----|--|
| 0  | Standard two-step, Waltz or Rumba  |
| 25 | Add - if whole dance is of any rhythm other than two-step, Waltz or Rumba (after 12-1-78)  |
| 1  | Add one (1) point for every measure that does not have the same basic timing as the whole dance. (Do not add more than 25 points for timing in any one dance (after 12-1-78) |

B Positions

Point Value

- |   |  |
|---|--|
| 0 | Closed, Semi-closed, Banjo, Sidecar, Open (right or left), Butterfly, Solo, or Star (right or left)  |
| 4 | Reverse semi-closed, Contra Banjo, Contra Sidecar or any Contra Position, Shadow, Skaters, Skirt Skaters, Varsouvienne - This may be added if it is felt that any use of these positions effect the difficulty of the dance. Tamara - must add each time it is used. |
| 5 | Turns of <u>More</u> than 360 degrees taking not more than 2 measures or 6 to 8 beats of music. Do not add if figures in any plateau has a turn in description.  |
| 5 | Any change of direction of 90 degrees in 2 measures or 6 to 8 beats by using a check proceeding the action. (Note, also add for the check)   |
| 5 | Any body action taking more than two beats of music (with no foot movement) or any stopping of all action for more than 2 beats.   |

C Repetition of Sequence

Subtract

- |    |                                      |
|----|--------------------------------------|
| 32 | Major part of dance repeats 8 times. |
| 16 | Major part of dance repeats 4 times. |

Add

- |    |   |
|----|---|
| 5  | Add each time a BREAK, INTERMISSION, TAG, BRIDGE of 1 or more measures occurs in a dance. |
| 32 | Add if dance does not repeat.   |

D Layout of Sequence

Add

- |    |  |
|----|--|
| 0  | Dance of 2 parts; example: A,B,A,B   |
| 5  | Dance of 3 parts; example: A,B,C,A,B,C   |
| 15 | Dance of 4 parts; example: A,B,C,D   |
| 25 | Dance with broken sequence; examples: A,B,A,C - A,V,C,C,B,A - A,B,Tag,B,A,Thru 6 - A,B,A 1 thru 4, B |

E Introductions

Add

- |    |  |
|----|--|
| 0  | Standard 2 measure wait                  |
| 5  | One measure wait                         |
| 10 | No lead time or start right off          |
| 10 | Dropping one or more measures, of Part A |

F After a point value has been established, if a dance is longer than 70 measures including the introduction and the ending do the following: Use 70 as the numerator and the actual number of measures in the dance (over 70) as the denominator and multiply the total points by the resulting fraction. This will then give you a comparison to the standard 64 measure dance with a normal introduction and ending. (Note: If a dance is under 70 measures, leave the value as is, DO NOT ADJUST UPWARD. This took effect after 12-1-78)

V CHANGES

Proposed changes to this standard should be submitted in writing to:

Chairman, Point System Committee  
Dave & Shirley Fleck  
3444 Orchard Trail Drive  
Toledo, Ohio 43606

## ROUNDALAB PHASE SYSTEM

The Fleck Point System for rating round dances had been adopted at the second annual Roundalab meeting in 1978. The system was quite complicated and by 1981 Harmon & Betty Jorritsma were named as chairmen of a committee to develop a new system. In 1984 the current Roundalab Phase System was adopted. New rhythms have been added and changes have been made to the Phase System since that time. All changes must be voted on by the Roundalab membership at a Roundalab Convention. (See notes)

The figures of the waltz rhythm have also been included in these pages as an example in order to show the development of the Phase System from PH I – PH VI. The following is taken from the Roundalab Manual as written in 2007-2010.

### ROUNDALAB PHASE RATING SYSTEM

The purpose of the "**ROUNDALAB Phase Rating System**" is to provide a vehicle for rating basic round dance figures, including actions and movements, according to the degree of complexity. This system can be readily used and understood by all those involved in round dancing to rate a dance at the appropriate Phase. This concept works as follows:

- a. If all figures in a dance are from the same phase, the dance will be phased at that phase.
- b. A dance cannot have more than two figures from the next higher phase and remain at the lower phase.
  - (1) If there is one figure in a dance from the next higher phase, the dance will be phased at the lower phase plus 1. (e.g. a Phase II dance with one figure from Phase III will be rated Phase II+1.)
  - (2) If there are two figures in the dance from the next higher phase the dance will be phased at the lower phase plus 2. (e.g. a Phase II dance with two figures from Phase III will be rated Phase II+2.)
  - (3) Three or more figures in the next higher phase requires the dance to be rated at the higher phase level.
- c. A dance cannot be rated any lower than one phase below the highest figure used. (e.g. a Phase III dance with one figure from Phase V will be rated as Phase IV+1.)

ROUNDALAB suggests the Phase rating be included in the lead information on every cue sheet. Choreographers should put a "degree of difficulty" as part of the heading of a cue sheet, as determined by the following parameters:

- a. EASY [EZ] – a dance that can be done to cues by the average dancer at THAT phase level without further instructions by the cuer.
- b. AVERAGE [AVG] – a dance that can be done to cues by the average dancer at THAT phase level with one or two simple instructions explained by the cuer, e.g., "Lady rolls to LOP, not a cross wrap".
- c. DIFFICULT [DIFF] – a dance that probably cannot be done by the average dancer at that phase level without a special teach because of rotations, unphased figures, unusual positioning, figure modifications, tempo or timing changes.

ROUNDALAB recommends that choreographers assume the responsibility of rating their own dance before publication. However, if the choreographer does not rate the dance, then any person can easily rate the dance by using ROUNDALAB criteria.

## **ROUNDALAB PHASE SYSTEM**

### **CHANGES:**

Proposed changes to this Standard should be submitted to:

ROUNDALAB

Proposed changes are to be submitted as follows:

1. Specific reason(s) for the change.
2. Proposed changes must be received by November 1 to be considered at the next Annual ROUNDALAB Convention.
3. Request(s) to change Tentative Standards must be endorsed by signatures from at least two (2) ROUNDALAB Teaching Units in good standing. These endorsements must be part of, and accompany, the original request.
4. Tentative standards will be considered permanent if no objection is received within the year following approval at the annual convention. Tentative standards are preceded in the phase booklets with an asterisk (\*).
5. Request(s) to change Permanent Standards must be endorsed by signatures from at least five (5) ROUNDALAB Teaching Units in good standing. These endorsements must be part of, and accompany, the original request.
6. Request for addition and phasing of a new figure(s) requires three (3) different choreographers use the figure(s) in three (3) dances prior to being defined and included in the ROUNDALAB Standards. Requests must be endorsed by signatures from at least five (5) ROUNDALAB Teaching Units in good standing. Cue sheets are to be submitted with the request and must be received by November 1 to be considered at the next annual ROUNDALAB Convention.

(Reprinted with Appreciation to Roundalab and Secretary, Al Shaw,  
for the Permission to Include These Pages  
from the Roundalab Phase System Manuals – 2013)

**ROUNDALAB STANDARD**  
**Listing of Phase Rated Figures by Rhythm**

**– WALTZ –**

PREFERRED CUE TERM UNDERLINED.

OPTIONAL CUE IN ( )

**PHASE I**

APART AND TOGETHER

BALANCE [Forward and Back]  
BALANCE [direction]

BALANCE [One Step]  
[direction] BALANCE

BALANCE [Side] BALANCE [direction]

BOX

CIRCLE AWAY AND TOGETHER

LADY UNDER

LADY UNDER [to ending position]

MAN UNDER

MAN UNDER [to ending position]

REVERSE BOX

WALTZ AWAY AND TOGETHER

**PHASE II**

BACK TWINKLE

BACK WALTZ

**PHASE II (continued)**

Box variations:

BOX LEFT TURNING

LEFT TURNING BOX

BOX RIGHT TURNING

RIGHT TURNING BOX

OPEN BOX

OPEN REVERSE BOX

PROGRESSIVE BOX

SOLO LEFT TURNING BOX

CANTER

CHANGE SIDES

CHANGE SIDES [to ending position]

FORWARD WALTZ

LACE LACE [ACROSS OR BACK]

LEFT FACE TURNING WALTZ

[#] LEFT TURNS [to ending position]

MANEUVER

PROGRESSIVE TWINKLE

REVERSE TWIRL

REVERSE TWIRL [# of steps]

REVERSE TWIRL VINE

REVERSE TWIRL VINE [# of steps]

RIGHT FACE TURNING WALTZ

[#] RIGHT TURNS [to ending position]

SOLO WALTZ TURN

SOLO TURN [to ending position]

SPIN MANEUVER

SPOT SPIN

SPIN

STANDARD WALTZ

SWAY

THRU SIDE CLOSE

THRU TWINKLE

TURN FACE CLOSE

TWINKLE

TWIRL

TWIRL [# of steps]

TWIRL VINE TWIRL VINE [# of steps]

TWISTY VINE TWISTY VINE [# of steps]

VINE SIX

VINE THREE

WHEEL

WHEEL [to ending position]

**ROUNDALAB STANDARD**  
**Listing of Phase Rated Figures by Rhythm**

– **WALTZ** –

PREFERRED CUE TERM UNDERLINED.  
OPTIONAL CUE IN ( )

**PHASE III**

BACK BACK/LOCK BACK  
BOX FINISH  
CHAIR  
CHASSE CHASSE [to ending position]  
FORWARD CHASSE  
FORWARD CHASSE to SEMI-CLOSED  
THRU CHASSE  
THRU CHASSE to BANJO  
THRU CHASSE  
THRU CHASSE to SEMI-CLOSED  
TURN LEFT AND RIGHT CHASSE  
TURN LEFT & RIGHT CHASSE to BANJO  
FORWARD FORWARD/LOCK  
FORWARD  
HOVER  
BACK HOVER  
BACK HOVER [to ending position]  
CROSS HOVER  
CROSS HOVER [to ending position]  
FORWARD HOVER  
FORWARD HOVER [to ending position]  
HOVER FALLAWAY  
THRU HOVER  
THRU HOVER [to ending position]  
IMPETUS TO SEMI-CLOSED POSITION  
IMPETUS to SEMI-CLOSED  
(OPEN IMPETUS)  
PIVOT TO SEMI-CLOSED POSITION  
PIVOT to SEMI-CLOSED  
SLIP PIVOT  
SPIN TURN  
WHISK  
WING

**PHASE IV**

BACK HOVER TELEMAR  
BACK PASSING CHANGE  
BACK WHISK  
CHAIR AND SLIP  
CHANGE OF DIRECTION  
CLOSED IMPETUS

**PHASE IV** (continued)

CLOSED WING  
CROSS HESITATION  
CROSS PIVOT  
CROSS SWIVEL  
DEVELOPE  
DIAMOND TURN  
DRAG HESITATION  
HEEL PULL  
HESITATION CHANGE  
HOVER CORTE  
HOVER TELEMAR  
IN AND OUT RUNS  
LEFT WHISK  
NATURAL HOVER FALLAWAY  
OPEN FINISH  
OPEN NATURAL TURN  
OPEN NATURAL  
OPEN REVERSE TURN  
OPEN REVERSE  
OUTSIDE CHANGE TO BANJO POSITION  
OUTSIDE CHANGE to BANJO  
OUTSIDE CHANGE TO SEMI-CLOSED POSITION  
OUTSIDE CHANGE to SEMI-CLOSED  
OUTSIDE CHECK  
OUTSIDE SWIVEL  
OVERSWAY  
PROGRESSIVE WING  
PROMENADE SWAY  
QUICK DIAMOND FOUR  
REVERSE FALLAWAY FROM CLOSED POSITION  
REVERSE FALLAWAY  
REVERSE FALLAWAY FROM SEMI-CLOSED POSITION  
REVERSE FALLAWAY  
RIGHT LUNGE  
SLOW SIDE LOCK  
TELEMAR TO BANJO POSITION  
TELEMAR to BANJO  
(CLOSED TELEMAR)

**ROUNDALAB STANDARD**  
**Listing of Phase Rated Figures by Rhythm**

**– WALTZ –**

PREFERRED CUE TERM UNDERLINED.  
OPTIONAL CUE IN ( )

**PHASE IV** (continued)

TELEMARK TO SEMI-CLOSED POSITION  
TELEMARK to SEMI-CLOSED  
(OPEN TELEMARK)

VIENNESE CROSS  
VIENNESE TURNS  
WEAVE TO BANJO POSITION  
WEAVE to BANJO  
WEAVE TO SEMI-CLOSED POSITION  
WEAVE to SEMI-CLOSED  
WHIPLASH

**PHASE V**

BACK TURNING WHISK  
CONTRA CHECK  
CONTRA CHECK AND SLIP  
CONTRA CHECK AND SWITCH  
CURVED FEATHER  
DOUBLE REVERSE SPIN  
DOUBLE REVERSE  
EROS LINE  
FORWARD TIPPLE CHASSE  
HAIRPIN  
HINGE  
HOVER CROSS ENDING  
JETE POINT  
LILT PIVOT  
MINI TELESPIIN  
NATURAL HOVER CROSS  
HOVER CROSS  
NATURAL TELEMARK  
NATURAL WEAVE  
OUTSIDE SPIN  
QUICK LOCK SLOW LOCK  
QUICK OPEN REVERSE  
REVERSE FALLAWAY AND SLIP  
REVERSE FALLAWAY SLIP  
REVERSE IMPETUS TURN  
REVERSE IMPETUS  
RIGHT LUNGE ROLL AND SLIP  
RIGHT TURNING LOCK  
RIPPLE CHASSE  
RISING LOCK  
ROYAL SPIN

**PHASE V** (continued)

RUNNING OPEN NATURAL  
SWIVEL WHISK  
SYNCOPATED WHISK  
TIPPLE CHASSE  
TOP SPIN  
TURNING LOCK

**PHASE VI**

BIG TOP  
CHECKED NATURAL SLIP  
CHECKED REVERSE SLIP  
CONTINUOUS HOVER CROSS  
CONTINUOUS WING  
DOUBLE NATURAL SPIN  
DOUBLE NATURAL  
DOUBLE REVERSE OVERSPIN  
DOUBLE TELEMARK  
LINK TO PROMENADE  
PIVOT TO HAIRPIN  
REVERSE CORTE  
REVERSE PIVOT  
RONDE AND SLIP  
RUDOLPH RONDE  
RUDOLPH RONDE AND SLIP  
RUDOLPH & SLIP  
RUMBA CROSS  
RUNNING HOVER  
RUNNING SPIN  
SAME FOOT LUNGE  
SPIN AND DOUBLE TWIST  
SPIN AND TWIST  
SPLIT RONDE  
TELERONDE  
TELESPIIN TO BANJO POSITION  
TELESPIIN to BANJO  
TELESPIIN TO CLOSED POSITION  
TELESPIIN to CLOSED  
TELESPIIN TO SEMI-CLOSED  
POSITION  
TELESPIIN to SEMI-CLOSED

**PHASE VI** (continued)

THREE FALLAWAYS  
THROWAWAY OVERSWAY  
TRAVELING CONTRA CHECK  
TUMBLE TURN

**CUE SHEETS**

**1949 – 2013**

**INCLUDING  
OHIO  
CHOREOGRAPHERS**

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
 1949 --- 1951

# Betty BLACKHAWK

As mentioned in the preceding story there is no limit to the amount of ingenuity that can be used in elaborating on old dances and developing new ones. Familiar old tunes provide the inventive spirit with ideas for entire new dances and some of the old favorites lead into new ideas and new ways for making older dances more interesting.

Homer Howell of Oklahoma City, an old stand-by with the Shaw August classes in Colorado Springs, one year worked out this unique variation of the Blackhawk Waltz. Naming it after one of the Cheyenne dancers who helped him as he walked through the steps, Homer's "Betty Blackhawk" is fast becoming a favorite in Southern California and throughout the country.

With couples in the varsovanna position the man on the lady's left, both beginning with the left foot:

- Forward and back
- Forward and back
- Waltz, weave, waltz and turn
- Forward and back
- Forward and back
- Waltz, weave, waltz and waltz
- Cross, cross; cross, step, back, point.



(Below) Gloria Lee and Don Rechin, our Valentine cover couple, demonstrate the Homer Howell version of the "Betty Blackhawk".

Photo by Joe Feller

## WHITE SILVER SANDS

By Manning & Nita Smith, College Station, Texas  
**Record:** "White Silver Sands"—Jubilee 5288; Glenn 14028.

**Position:** Open, facing LOD

**Footwork:** Opposite throughout. Directions are given for M

**Meas.**

**1-4** Walk, 2; 3, Turnaround; Backup, 2; 3, 4; In open pos walk 4 steps fwd LOD doing an about-face turning in twd partner on 4th step; Still moving in LOD, walk bwd 4 steps.

**5-8** Walk, 2; 3, Turnaround; Backup, 2; 3, 4; Repeat above in RLOD.

**9-12** Balance Away; Balance Together; Balance Away; Balance Together; In open pos facing LOD, step L to L side, touch R toe to instep of L; Repeat to R twd partner; Repeat Meas 9 & 10. (NOTE: The "balances" may be done as quick two-step balances—or—they may take the form of the XIF Pas de Basque if preferred.)

**13-16** Turnaway, 2; 3, 4; Balance L; Balance R; M turns away from partner to his L and in 4 steps walks in a small circle to take a new partner (W who was behind his partner) while W turns R and moves fwd to M ahead; Face new partner and take BUTTERFLY POS (both hands joined

and extended to side) say "Howdy" and balance to M's L and then to M's R using the "side, touch" balance described above—or—the quick two-step balance—or—the XIB Pas de Basque. End in OPEN POS.

**CUE SHEETS - THROUGH THE YEARS  
TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS  
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Bright, cherry red; five-tiered square dance dress. May be worn off-shoulder. Wonderful basic dress. \$25.60, including postage.

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**SORRY, WE DO NOT HAVE A CATALOGUE AT PRESENT!**

**MUSIC BOX WALTZ**

by Maury Thompson and Dorothy Martin

(Authors of "DOWN THE LANE")

**RECORD:** "Music Box Waltz"—Audio Video 193-194 (vocal instructions on one side).  
**Introduction:**—On the third measure of the introduction, promenade your partner forward three steps and give her a right face twist under your right arm into a curtsey. Go quickly into valseouvanna position.  
 These directions are for gent, lady does counterpart. Start on outside foot—gent's left, lady's right.  
**A.** Step left, bring right close to left, step right, bring left close to right.  
**B.** Walk six steps forward with the lady crossing to the gent's left while doing so. Repeat meas. 1-4 but on last two walking steps, raise right hands and turn slightly so as to face each other with arms stretched and crossed between.  
**C.** Both away to gent's left with a waltz balance—step to side with left, step lightly on right close to left, change full weight back to left. Repeat to right.  
**D.** Drop hands. Change places with two waltz steps passing right shoulders as you cross.

Repeat measures 9-12 ending up in regular waltz position with gent facing line of direction.  
**C.** Two waltz steps with gent going straight ahead and lady backward—L-R—close, R-L—close.  
 While gent takes six walking steps forward, lady does two right face turns under the gent's right arm with six steps.

Repeat measures 17-20 ending in this next position:  
**D.** (The important thing to remember in this next phase is the position in which you execute this step. The lady's left hip is held next to the gent's right hip, both facing forward in line of direction, and remaining that way throughout the next 24 beats or 8 measures of music. These steps will be done in such a fashion that a group of dancers in a counter-clockwise circle will be able to remain the circle as they dance. By keeping the girl close to the gent's right side, the first three steps are done going forward, the second three steps will be done going backward, etc., for 24 counts of music.)  
 Starting on outside foot—walk L-R-L, half pivoting to right on last step, now back up—R-L-R, turning to right again, it's forward L-R-L, turning to right again, back up R-L-R.

Repeat. Keep going in same line of direction thruout.  
**E.** Now keep same position and both go forward as before—L-R-L, but on last step lady makes left face turn in man's arm so that she is now going forward and he backward—R-L-R back to place and on last step lady turns right and both go forward again—L-R-L.

On last step gent turns right so that he is going forward and lady backward—R-L-R and on last step, gent turns left to that both are going forward again—L-R-L.

Then on last step both turn toward each other to face other direction and go forward—R-L-R and on last step both turn again toward each other and walk forward again L-R-L.

The gent now twirls the lady right face into valseouvanna position ready to start the dance over.  
 As you become familiar with part E, begin to move about the floor with it and it will become a prettier figure.

Ending—As the music ends, escort the lady to a chair in time with the music and bow.

**CUE SHEETS - THROUGH THE YEARS  
TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**



Waltz Out  
Meas. 1, Ct. 2

**BLUE SKIRT WALTZ**

*By Carlotta Hegemann of San Antonio, Texas*

Record: "Blue Skirt Waltz," Decca 24714  
Broadcast 472 (no Intro.)



Step, Draw  
Meas. 25, Ct. 1

- Measure**
- 1-2** **Waltz Out; Waltz In;**  
Starting in open dance position, waltz fwd L, swinging hands fwd and turning away from partner, waltz fwd R swinging hands back and facing partner.
- 3-4** **Step, Swing, —; Back, Touch, —;**  
In semi-closed position both facing LOD, step fwd L in LOD, swing R fwd. Step back R, touch L by R.
- 5-8** **Waltz; Waltz; Twist; Open;**  
Closed position, 1 CW turn in 2 waltzes. As M steps fwd L (ct. 1), closes R to L (ct. 1), W twirls R face under M's L arm to end in open position. Repeat meas. 1-8.
- 9-16** **Step, Swing, —; Step, —; Step, Swing, —; Step, —; Step,**  
M & W use same footwork for next 8 meas. and progress in LOD (W fwd). Partners face with arms outstretched, palms together, M facing LOD. Step diagonally fwd L (to partner's R side) (ct. 1), swing R fwd (ct. 2, hold 3), step R fwd (W fwd) (ct. 1, hold 2), step L in front of R (ct. 3), step diagonally fwd R (ct. 1) and swing L toward partner's L side (ct. 2, hold 3). Step fwd L (ct. 1, hold 2), step in front R (ct. 3). Repeat meas. 17-20, W changing weight to L on last step.
- 21-24** **Step Left, Draw, —; Step, Draw, —; Step Right, Draw, —; Step, Draw, —;**  
Still in same position, using opposite footwork again, step to side L (ct. 1), draw R to L (ct. 2, 3). Repeat, keeping weight on L. Repeat to M's R.
- 25-28** **Waltz; Waltz; Waltz; Twist;**  
In banjo position, turn CW in 3 waltz steps starting M's L. W twirls R face under M's L arm on 4th meas.
- 29-32**

**1952**

**THE SUNFLOWER POLKA**

*By Manning and Nita Smith, College Station, Texas*

Music: "Sunflower," Decca 24568, Western Jubilee 711.  
Position: Couples in varsouviana position. Both start on left and use same foot throughout.

- Measure**
- 1-2** **Left heel, toe; step step step;**  
Touch L heel to floor in front; touch L toe by R foot. M takes 3 steps in place, W releases R hand and takes 3 short steps across in front of M to face center of circle.
- 3-4** **Right heel, toe; step step step;**  
Touch R heel, toe; M takes 3 steps in place as W takes 3 short steps to face RLOD on inside of circle, holding L hands with M at arm's length, M still facing LOD.
- 5-8** **Two-step; two-step; two-step;**  
Make 1 complete CCW turn in 4 two-steps ending in same position.
- 9-10** **Ladies roll; gents turn right;**  
Both take 4 steps, keep L hands joined; W steps toward M on L, turns L face under L arms as she steps R and brings her R shoulder against M's L shoulder, on next 2 steps she continues her L face roll around M's shoulders to end facing LOD. M takes first two steps in place and does a right about face on next 2 steps to end facing W as she completes roll.
- 11-14** **Slide, 2; 3, clap; slide, 2; 3, clap;**  
Both slide to their own left 3 times, then swing R foot over in front of L and clap hands. M moves away from center and lady towards center. Repeat on R and swing L, each moving to their own R side ending with W on outside of circle facing LOD, M on inside of circle facing RLOD.
- 15-16** **Two-step; two-step;**  
Each takes 2 two-steps, W going ahead in LOD, M turning L to stand beside W in varsouviana position.
- 17-18** **Same as measures 1-2 but release L hands and W turns R to face away from center.**
- 19-20** **Same as measures 3-4, W ending on outside of circle facing RLOD and holding R hands at arm's length with M who is still facing LOD.**
- 21-24** **Same as measures 5-8, this time holding R hands and making 1 complete CW circle in 4 two-steps.**
- 25-26** **Ladies roll; gents turn left;**  
Same as measures 9-10 but W rolls R under R arms and M turns L. End with W facing LOD, M, RLOD.
- 27-30** **Same as measures 11-14 exactly.**
- 31-34** **Two-step; two-step; two-step; two-step;**  
With 4 two-steps pass L shoulders each going ahead, then M turns L to take varsouviana position with W behind original partner. Jubilee record uses only 2 two-steps here.

**CUE SHEETS - THROUGH THE YEARS  
TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**

**PATTY CAKE POLKA**

**Record:** "Emilia Polka"—RCA 25-1013; Columbia 20-245; Shaw 149, 227; Folkraft 1260; Old Timer 8162; Windsor 4624.

**Position:** Closed dance pos, M's back to COH

**Footwork:** Opposite throughout. Directions given are for the M

**Meas.**

**1-2** **Heel, Toe; Heel, Toe;**  
Place L heel to L side, touch L toe by R;  
Repeat.

**3-4** **Slide, 2; 3, 4;**  
Take 4 slides to L along LOD (Don't change weight on 4th slide).

**5-8** **Heel, Toe; Heel, Toe; Slide, 2; 3, 4;**  
Repeat Meas 1-4, starting M's R and moving along RLOD.

**9-12** **Clap, Right; Clap, Left; Clap, Both; Clap, Knees;**  
Drop hands and still facing partner, execute the following: Clap own hands together, clap partner's R hand with your R hand; Clap own hands together, clap partner's L hand with your L; Clap own hands together, clap partner's two hands; Clap own hands together, clap own knees.

**13-16** **Right Hook, Around; 3, 4; Progress; New Partner;**  
Hooking R elbows, circle CW 4 steps; M progresses in 4 steps to W ahead.

**OKLAHOMA MIXER**

**Record:** "Sheppard's Schottische"—Coral 60792; MacGregor 400A; Columbia 52006

**Position:** Varsouviana pos, couples facing LOD

**Footwork:** Same. Both start L ft.

**Meas.**

**1-4** **Left, Close; Left, —; Right, Close Right, —;**  
Starting L, do 2 two-steps progressing in LOD.

**5-8** **Walk, —; 2, —; 3, —; 4, —;**  
Walk fwd 4 steps L-R-L-R.

**9-12** **Left Heel, —; Toe, —; Lady, Goes; In, —;**  
Do a heel and toe with the L; Then, releasing hands, M steps LRL in place while W (turning L-face) crosses over in front of M fwd COH with 3 steps LRL. W is now on the inside of the circle and facing RLOD.

**13-16** **Right Heel, —; Toe, —; Lady, Goes; Back, —;**  
Repeat heel and toe starting R; Drop hands and while M steps RLR in place, W progresses to new partner (M behind) with 3 walking steps RLR, turning on the 3rd step to assume the original Vars pos with the new partner.

**TENNESSEE WIG WALK MIXER**

By Harry and Dia Trygg, Tucson, Arizona

**Record:** "Tennessee Wig Walk"—Decca 28846 or King 1237

**Position:** Right hand Star Pos, M facing LOD on inside of circle, W facing RLOD

**Footwork:** Same. Both start L ft.

**Intro:** WAIT. Start on vocal.

**1-2** **Point Front, —, Point Side, —; Behind, Side, Forward, —;**  
Point L toe across in front of R ft, point L toe to L side; Quickly step L across behind R, step to side on R, step L slightly fwd and across R, hold, change to L-HAND STAR POS. (M is now on outside of circle, W on inside.)

**3-4** **Point Front, —, Point Side, —; Behind, Side, Forward, —;**  
Starting R ft, repeat Meas 1-2 above, ending in RH STAR POS.

**5-6** **Around, 2, 3, Brush; Continue, 2, 3, Brush;**  
In RH star pos make 1 CW turn by stepping LRL-brush R; RLR-brush L.

**7-8** **Forward, 2, 3, Brush; To A New Partner, 2, 3, Brush;**  
Starting L and doing the same walk-2-3-brush, walk-2-3-brush, M progresses in LOD (W moves in RLOD), taking the SECOND W ahead as new partner.

REPEAT FOR A TOTAL OF ELEVEN TIMES.



# DO YOU REMEMBER THESE? SETS IN ORDER MAGAZINE

August 1959

## "ALL-TIME FAVORITE" ROUND DANCES



By Frank and Carolyn Hamilton,  
Pasadena, Calif.

**L**ISTED on this page are some of the round dances which we feel have done the most for round dancing. The list is based on our own experience plus consideration of similar lists from over 100 national leaders. Each of these rounds is at least one year old; they range from "quickness," whose value lies in stimulating the novice to *try* round dancing, to several difficult routines which are favorites of the most skillful dancers.

Any attempt to classify rounds into "levels" is subject to disagreement since some comparatively complex routines have been so appealing that even the novice insisted on learning them. Our failure to include Varsouvianna on our list is due to our feeling that this is a *type* of dance like the polka or waltz, rather than a set routine.

We do *not* agree that all round dancing should be limited to the "wonderful old routines" any more than we would expect people to stick to reading the same good books throughout their lives. We *do* think that the *best* of the old should be retained in a sound round dance program. And here is the list, divided into two sections:

### "All-Time Rounds" for Square Dance Groups

Black & White Rag	Tennessee Two-Step
Calico Melody	Teton Mt. Stomp
Champagne Time	Third Man Theme
Cocoanut Grove	Wrangler's Two-Step
Cotton Eyed Joe	Blue Pacific
1898	Dreaming Waltz
Gadabout	Drifting Waltz
Getting to Know You	Mannita Waltz
Glow Worm	Tammy
Happy Polka	Veleta Waltz
Love Me	Waltz of the Bells
Salty Dog Rag	Waltz Romance

### "All-Time Rounds" for Experienced Round Dancers

Down the Lane	Irish Waltz
Heavenly Night	Kentucky Waltz (J)
Hot Lips	Kiss Waltz*
Rainy Day Refrain*	Lovers' Waltz
Side by Side	Moonbeam Waltz
Sophia*	Naughty But Nice
Little Spanish Town	(Davenport)
(Moss)*	Seventh Heaven
Think (Lowder)*	Waltz Carousel
Always	Waltz Delight
Autumn Waltz	Waltz Together
Beautiful Ohio	Wishful Waltz
Hour Waltz	

\* indicates routines which are particular favorites of experienced round dancers.

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**1961 - ROUND DANCER MAGAZINE - "EVERGREEN CLASSIC"**



**14021**

**LONESOME MAMA BLUES**

Dance: Paul and Laura Merola, Quincy, Mass.

(Dedicated to Edith Murphy, Bridgewater, Mass.)

Music: Al Russ

POSITION: DIAG FACING, M'S R AND W'S L HANDS JOINED.  
 FOOTWORK: OPPOSITE THROUGHOUT, DIRECTIONS FOR M.

**INTRODUCTION**

**MEAS**

1-2 WAIT

3-4 AWAY -, TOUCH -; TOGETHER -, TOUCH -;

DIAG FACING PARTNER, M'S R & W'S L HANDS JOINED, M STEPS BACK ON L FT, TOUCHES R TOE TO INSTEP OF L FT; STEPS FWD ON R FT, TOUCHES L TOE TO INSTEP OF R FT TO SIDE-CAR POS;

**DANCE**

- 1-4 TWO-STEP FWD-SWEEP; TWO-STEP FWD-SWEEP; TWO-STEP FWD-SWEEP; TWO-STEP FWD-TOUCH;  
 STARTING M'S L DO ONE FWD TWO-STEP SWEEPING R FT FWD AND AROUND IN AN ARCH, SWINGING INTO BANJO POS; CONTINUING IN LOD, M'S R, DO ONE FWD TWO-STEP, SWEEPING L FT FWD AND AROUND IN AN ARCH, SWINGING INTO SIDE-CAR POS; CONTINUING LOD, M'S L FT, DO ONE FWD TWO-STEP, SWEEPING R FT FWD AND AROUND IN AN ARCH INTO BANJO POS; CONTINUING LOD, M'S R FT, DO ONE FWD TWO-STEP, TOUCH L TOE TO INSTEP OF R FT, ENDING IN BANJO POS, M'S L AND W'S R HANDS JOINED.
- 5-8 TWIRL, 2, 3, TOUCH; VINE, 2, 3, TOUCH; VINE, 2, 3, TOUCH; TWIRL, 2, 3, TOUCH;  
 M DOES L,R,L, TOUCH IN PLACE, WHILE W TWIRLS R-FACE UNDER HER OWN R AND M'S L HAND, R,L,R, TOUCH; M FACING COH, W FACING WALL, M'S L AND W'S R HANDS JOINED, BOTH GRAPEVINE IN LOD, M STEPPING TO SIDE ON R, XIB ON L, STEPS TO SIDE ON R, TOUCH L BESIDE R; WHILE M GRAPEVINES IN LOD, SIDE ON L, XIB ON R, SIDE ON L, TOUCH R TO L (W TWIRLS R-FACE R,L,R, TOUCH); M XIB OF W THREE STEPS, R,L,R TO SIDE-CAR POS AND TOUCH L TO R (W TWIRLS L FACE IN FRONT OF M, L,R,L TO SIDE-CAR AND TOUCHES R TO L);
- 9-16 REPEAT MEAS 1-8, ENDING IN BUTTERFLY POS, M FACING WALL, W COH;
- 17-18 (SAND STEP) SIDE, CROSS, TOE, HEEL; CROSS, TOE, HEEL, CROSS;  
 M STEPS LOD ON BALL OF L FT, CROSS R IN FRONT OF L PUTTING WGT ON BALL OF R FT, SWING L FT AROUND AND FWD, POINT TOE IN, HEEL OUT (SWIVEL HIP MOVEMENT); CROSS L IN FRONT OF R, PUTTING WGT ON BALL OF L FT, SWING R FT AROUND AND FWD, POINT TOE IN, HEEL OUT, CROSS R IN FRONT OF L IN LOD, PUTTING FULL WGT ON R FT;
- 19-20 SIDE, BEHIND, SIDE, TOUCH; AWAY, POINT, TOGETHER, TOUCH;  
 STEP TO SIDE ON L FT, XIB ON R, TO SIDE ON L, TOUCH R; RELEASING M'S L AND W'S R HANDS, STEP BACK TO COH ON R FT, POINT L FT FWD; STEP FWD L, TOUCH R TO INSTEP OF L FT, ENDING IN BUTTERFLY POS;
- 21-22 REPEAT ACTION OF MEAS 17-18 IN RLOD, M STARTING R FT.
- 23-24 REPEAT ACTION OF MEAS 19-20 IN RLOD, ENDING FACING LOD IN OPEN POS.
- 25-28 TWO-STEP, BRUSH; TWO-STEP, -; FLARE -, FLARE -; CUT/STEP, CUT/STEP;  
 MOVING IN LOD, M DOES L,R,L, BRUSH, R,L,R, HOLD; SWING L FT FWD AND AROUND TWD PTR, PIVOTING ON BALL OF R FT, EXCHANGE HANDS, M'S L, W'S R, AND CONTINUE SWING TO RLOD, PUTTING WGT ON BALL OF L FT (W'S R) SWING R FT FWD AND AROUND TWD PTR, CHANGE HANDS, M'S R, W'S L, AND CONTINUE SWING TO LOD, WGT ON R FT, BOTH FACING LOD; IN OPEN POS, BRING L FT FWD AND AROUND IN FRONT OF R, PUTTING WGT ON L FT, CUT BACK ON R AND REPEAT CUT BACK ON R FT;
- 29-30 VINE, 2, 3, 4; VINE, 2, 3, FACE;  
 M VINES COH, STEPS L TO SIDE, XIB ON R, SIDE ON L, TOUCH R (W VINES TWD WALL); VINE BACK BY STEPPING TO THE SIDE ON R, XIB ON L, STEP R, FACE, TOUCH L;
- 31-32 SPOT-TURN, 2, 3, TOUCH; STEP -, TOUCH -;  
 MEETING WITH PALMS TOUCHING, (M'S L AND W'S R), WITH A SLIGHT PUSH, M DOES A L,R,L, TOUCH, IN PLACE, W MAKES R-FACE SPOT TURN, R,L,R, TOUCH, ENDING WITH M'S L AND W'S L HANDS JOINED; M CROSSES DIAG IN BACK OF W DOING A 1/4 L-FACE TURN, LEFT SHOULDERS, (STEP R, TOUCH L), INTO SIDE-CAR POS, WHILE W MAKES A R-FACE TWIRL, STEP L, TOUCH R, UNDER HER OWN L AND M'S L, INTO SIDE-CAR POS READY TO REPEAT ENTIRE DANCE.

**DANCE GOES THROUGH TWICE**

**ENDING:**

1-4 WRAP, 2, 3, -; UNWRAP, 2, 3, -; FACE, - - -; BOW - - -;

M FACING LOD, W RLOD, WITH M'S R AND W'S L HANDS JOINED, M STEPS R,L,R IN PLACE, WHILE W WRAPS WITH A L-FACE TURN, L,R,L; RELEASING M'S L AND W'S R, W UNWRAPS R-FACE, (SLOWLY TWD WALL); BOTH FACE, AND BOW.



**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**DANCING SHADOWS - RELEASED 1962 - A ROUNDALAB GOLDEN CLASSIC**

**DANCING SHADOWS**

By Edna and Gene Arnfield, Skokie, Illinois

**Record:** Windsor 4682

**Position:** Intro - Diag Open Facing. Dance - Closed M facing LOD.

**Footwork:** Opposite - directions for M except as noted.

**Meas** INTRODUCTION

**Wait; Wait, Apart, -, Point, -; Together (to CP), -, Touch, -;**

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, hold 1 ct, point R toe twd ptr, hold 1 ct;

4 Step fwd on R turning to face LOD and taking CLOSED pos, hold 1 ct, touch L to R, hold 1 ct;

**DANCE**

**Walk, , 2, ; (Scis) Side, Close, Cross, -; Side, Close, Back, -; Bwd Two-Step;**

1 In CLOSED pos M facing LOD take 2 slow walking steps fwd L, , R,;

2 Step swd on L twd COH, close R to L, cross L IF (W XIB) of R, hold 1 ct;

3 Step swd on R twd WALL, close L to R, bwd on R twd RLOD adjusting to CLOSED pos, hold 1 ct;

4 Starting with L ft do 1 two-step bking up twd RLOD;

**Bwd Two-Step; Dip, -, Recover, -; Turn Two-Step; Turn Two-Step;**

5 Starting with R ft repeat action of meas 4;

6 Dip bwd in RLOD on L, hold 1 ct, recover fwd manuv slightly R face stepping on R, hold 1 ct;

7-8 Starting with L ft do 2 turning two-steps to end facing LOD in CLOSED pos:

**Walk, , 2, ; (Scis) Side, Close, Cross, -; Side, Close, Back, -; Bwd Two-Step;**

9-12 Repeat action of meas 1-4:

**Bwd Two-Step; Dip, -, Recover, -; Turn Two-Step; Turn Two-Step;**

13-16 Repeat action of meas 5-8 ending in SEMI-CLOSED pos facing LOD:

**Walk, , 2, ; Point Fwd, -, (Hitch) Back, Close; Fwd, , Thru, ; (Vine) Side, Behind, Side, Front;**

17 In SEMI-CLOSED pos starting with L ft take 2 slow walking steps fwd in LOD;

18 Point L toe fwd in LOD, hold 1 ct, step bwd in RLOD on L, quickly close R to L;

19 Slow step fwd in LOD on L, , slow step thru on R turning to face ptr and assuming LOOSE CLOSED pos and facing WALL;

20 Step swd twd LOD on L, cross R IB of L (W XIB also), side on L, cross R IF of L (W XIF also);

**Pivot, , 2, ; Turn Two-Step; Turn Two-Step; Twirl, , 2,;**

21 In CLOSED pos M facing WALL do a slow full R face couple pivot in 2 steps L, , R,;

22-23 Starting with L ft do 2 turning two-steps: Retain M's L (W's R) hands joined M walks fwd LOD in 2 slow steps L, R to end facing WALL and CLOSED pos as (W twirls R face in 2 slow steps R, L under joined hands to end facing ptr and COH);

24 **(Box) Side, Close, Fwd, -; Side, Close, Back, -; (Breakaway) Side, Back, Fwd, -; Side, Back, Fwd, -;**

25-26 In CLOSED pos M facing WALL starting with L ft do a complete box two-step:

27 Step swd in LOD on L opening out 1/4 R to face RLOD in a LEFT OPEN pos, rock bwd in LOD on R (L ft remaining in place), rock fwd in RLOD on L turning 1/4 L to face ptr and WALL, hold 1 ct;

28 Release lead hands and join M's R (W's L) hands step swd in RLOD on R opening out 1/4 L to face LOD in OPEN pos, rock bwd in RLOD on L (R ft remaining in place), rock fwd in LOD on R turning 1/4 R to face ptr and WALL assuming CLOSED pos, hold 1 ct;

**(Box) Side, Close, Fwd, -; Side, Close, Back, -; (Breakaway) Side, Back, Fwd, -; Side, Back, Fwd, -;**

29-32 Repeat action of meas 25-28 to end in CLOSED pos M facing LOD:

**DANCE GOES THRU TWO AND 1/2 TIMES PLUS ENDING**

**Ending:**

**Twirl, , 2,; Apart, -, Point, -;**

Retain M's L (W's R) hands joined M walks fwd LOD in 2 slow steps L, R as (W twirls R face in 2 slow steps R, L); Change hands to M's R (W's L) step diag apart from ptr on L (W on R), hold 1 ct, point R toe twd ptr, hold 1 ct.

# DANCES BY OHIO CHOREOGRAPHERS GOLDEN EARRINGS

By Irene & Bill Hart – North Royalton, Ohio

## YOU'LL TWINKLE

### GOLDEN EARRINGS

By Irene and Bill Hart, North Royalton, Ohio

**Record:** Grenn 14059

**Position:** Intro — Diag Open-Facing, inside hands joined

**Footwork:** Opposite, directions for M except as noted

**Meas.**

#### INTRO

**1-4** **Wait; Wait; Bal Apart, Point, —; Tog, Tch (to Open), —;**

In Diag Open-Facing pos M's R and W's L hands joined wait 2 meas; step apart M back on L, point R twd partner, hold 1 ct; step together R, tch L to R, hold 1 ct end in Open pos facing LOD.

#### DANCE

**1-4** **Waltz Away; Spin/Manuv; (R) Waltz Turn; (R) Waltz Turn (to Open);**

In Open pos start M's L waltz fwd moving slightly away from partner; M maneuvers ¼ RF to face RLOD at the same time giving W a strong lead into a solo LF spin twd RLOD to end in CLOSED pos M facing RLOD; start back on M's L do 2 RF turning waltzes easing apart to OPEN pos on last count.

**5-8** **Bwd Twinkle; Bwd Twinkle; Fwd Waltz (W RF Twirl); Fwd Waltz (to Open);**

In Open pos M's L XIB of R and turning to face partner, step to side R turning twd RLOD join M's L and W's R hands, close L to R end facing RLOD in L Open pos; starting with M's R repeat action of meas 5 twd LOD to end in momentary BUTTERFLY pos; keeping M's L and W's R hands joined M waltzes fwd one meas as W twirls RF prog down LOD ending in OPEN pos; do one fwd waltz in Open pos.

**9-12** **Waltz Away; Spin/Manuv; (R) Waltz Turn; (R) Waltz Turn (to Open);**

Repeat action of meas 1-4 ending in Open pos.

**13-16** **Bwd Twinkle; Bwd Twinkle; Fwd Waltz (W RF Twirl); Fwd Waltz (to Semi-Closed);**

Repeat action of meas 5-8 ending in Semi-Closed pos facing LOD.

**17-20** **Fwd Waltz; Pivot, 2, 3; Side, Behind, Side; ¼ R Turn (to Sidecar);**

In Semi-Closed pos start M's L do one fwd waltz; do a couple pivot in 3 steps to end M facing wall and partner in LOOSE CLOSED pos; step side L, behind R, side L (W XIF step side R, front L, side R); M step thru R turning ¼ RF to face RLOD, step L, close R to L (W step back L turning RF to face LOD, step R, close L to R) ending in SIDECAR pos M facing RLOD.

**21-24** **Twinkle (RLOD); Change Sides, 2, 3 (to Sidecar); Twinkle (LOD); Change Sides, 2, 3 (to Closed);**

In Sidecar pos M's L XIF of R (W XIB) twinkle twd RLOD M turning LF to face LOD on cts 2 & 3 (W face RLOD) to end briefly in Banjo pos; change sides in 3 steps M moving twd wall (W step diag back twd COH on L and turning under her R and M's L hands RF to face RLOD) end in Sidecar pos M on outside of circle facing LOD; start L and repeat action of meas 21 twd LOD turning to face RLOD and Banjo pos; change sides repeat action of meas 22 M moving twd COH and making ¼ L turn (W turn RF) to CLOSED pos M's back to COH.

**25-28** **Bal In,—,—; Manuv, Apart, Close; Waltz Around (W Under); On Around (to Closed);**

In Closed pos balance in twd COH on M's L; M maneuvers ¼ R to face partner and RLOD, join both hands M steps back twd LOD on L floating apart to arms length (W back on R), close R to L; maintaining M's L and W's R hand hold M waltzes twd COH and RLOD moving CCW around partner (W turns ¼ RF diag twd wall and LOD); M continues on around in a wide circle twd partner (W steps back diag across LOD twd COH on L, step R, close L to R) to end in CLOSED pos M facing LOD.

**29-32** **Fwd Waltz; (R) Waltz Turn; (R) Waltz Turn; Fwd Waltz (W RF Twirl) to Open;**

Start L do one fwd waltz; start R do 2 RF turning waltzes; M continues fwd with one waltz meas (W twirls RF) to end in OPEN pos.

DANCE GOES THRU THREE TIMES ENDING WITH A BOW AND CURTSY.

**CUE SHEETS - THROUGH THE YEARS**  
**FUN-DERFUL - Jim & Lois Coy    HILLBILLY MIXER - Frank & Phyl Lehnert**

**SQUARE DANCERS' ROUND**

**FUN-DERFUL**

By Jim and Lois Coy, Bowling Green, Ohio  
**Record:** Grenn 14071  
**Position:** Closed, M facing LOD  
**Footwork:** Opposite, directions for M except as noted  
**Intro:** Wait four pickup notes  
**Meas**

- 1-4    Side, Close, Side, —; Side, Close, Side, —; Side, Close, Side (W Twirls), —; Side, Close, Side (W Rev Twirls), —;**  
 In Closed pos M facing LOD step side twd COH on L, close R to L, step side on L, hold 1 ct; Step side twd wall on R, close L to R, step side on R, hold 1 ct; Repeat action of meas 1-2 as W does one complete RF twirl (R,L,R,Tch) twd COH under M's L and W's R joined hands; And one complete LF twirl (L,R,L,Tch) twd wall under same joined hands ending in BANJO pos M facing LOD.
- 5-8    Fwd Two-Step; Fwd Two-Step; Step Fwd, —, Point Fwd, —; Step Back, —, Touch, —;**  
 In Banjo pos do two fwd two-steps in LOD (L,R,L,—; R,L,R,—); Retaining Banjo pos step fwd in LOD on L, hold 1 ct, keeping wgt on L point R fwd in LOD (W steps bwd in LOD on R and points L bwd in LOD); Step bwd in RLOD on R, hold 1 ct, tch L to R, adjusting to end in CLOSED pos M facing LOD.
- 9-16    Repeat action of meas 1-8** adjusting on meas 16 by turning ¼ R face to end in BUTTERFLY pos M facing wall.
- 17-20    Side, Close, Cross, —; Circle Away, 2,3, —; Circle Tog, 2,3,—; Side, Tch, Side, Tch;**  
 In Butterfly pos step side twd LOD on L, close R, cross L over R twd RLOD releasing M's R and W's L hands to face RLOD in momentary L OPEN pos, hold 1 ct; Release joined hands and in 3 steps (R,L,R) turn R face and circle away from partner twd COH (W turns L face and circles twd wall), hold 1 ct; In 3 steps (L,R,L) continue to turn R face and circle twd partner (W continues L face) to end in BUTTERFLY pos M facing wall, hold 1 ct; Step side twd RLOD on R, tch L, step side twd LOD on L, tch R. (Note: M is now read for R ft lead, W for L ft lead).
- 21-24    Side, Close, Cross, —; Circle Away, 2,3, —; Circle Tog, 2,3,—; Side, Tch, Side, Tch;**  
 In Butterfly pos step side twd RLOD on R, close L, cross R over L twd LOD releasing M's L and W's R hands to face LOD in momentary Open pos, hold 1 ct; Release joined hands and in 3 steps (L,R,L) turn L face and circle away from partner twd COH (W turns R face and circles twd wall), hold 1 ct; In 3 steps (R,L,R) continue to turn L face and circle twd partner (W continues R face) to end in BUTTERFLY pos M facing wall, hold 1 ct; Step side twd LOD on L, tch R, step side twd

RLOD on R, tch L ending in SEMI-CLOSED pos facing LOD.

- 25-28    Fwd Two-Step; Fwd Two-Step; Vine, —, 2,—; 3 (W Twirls), —,4,—;**  
 In Semi-Closed pos do two fwd two-steps in LOD (L,R,L,—; R,L,R,—) facing on last step to end in LOOSE CLOSED pos M facing wall; Do a 4 step grapevine in LOD (side L,—, XRIB,—; side L,—, RXIF,—) releasing M's R and W's L hands on second step to face RLOD in momentary L Open pos as W does a 2 step grapevine (side R,—, XLIB,—) and a 1½ R face twirl under M's L and W's R joined hands in 2 steps (R,—,L,—) ending in SEMI-CLOSED pos facing LOD.
- 29-32    Repeat action of meas 25-28** ending in CLOSED pos M facing LOD.  
 DANCE GOES THRU 2½ TIMES
- Ending:** Complete meas 16 ending in Closed pos M facing wall, then do 3 steps in place and point R ft twd partner as W twirls R face under M's L and her R joined hands in 3 steps and points L ft twd partner.

**FUN MIXER**

**HILLBILLY MIXER**

By Phyl and Frank Lehnert, Toledo, Ohio  
**Record:** Hi-Hat 801 (Note: Slow record slightly)  
**Position:** Open  
**Footwork:** Opposite, directions for M except as noted  
**Intro:** Wait 2 meas (4 cts) then do standard 4 ct acknowledgment  
**Meas.**

- 1-4    Walk, 2; Step/Step, Step; Walk, 2; Step/Step, Step;**  
 In Open pos walk fwd 2 steps L,R; step 3 quick steps in place; starting with R repeat the action of first two measures.
- 5-8    Side, Point (XIF); Side, Point; Side, Point; Face, Touch (to Butterfly);**  
 In Open pos step to side on L, point R across in front of L; step to side on R, point L across in front of R; repeat meas 5; face partner stepping R, touch L to BUTTERFLY pos.
- 9-12    Side, Close; Side, Swing; Side, Close; Side, Swing;**  
 In Butterfly pos step swd on L, close R to L; step to side on L turn to face LOD in OPEN pos and swing R fwd; step twd RLOD on R turning to Butterfly pos, close L to R; turning to face RLOD and stepping R into L OPEN pos, swing L fwd.
- 13-16    Back Away, 2; 3, Point; Step/Step, Step; Together, (to new partner) 2;**  
 Face partner and back away (M twd COH) L,R; L, point R twd partner; turn slightly R to face a new partner and do 3 quick steps in place R/L,R; moving twd new partner step L,R and take OPEN pos facing LOD to repeat dance.  
 DANCE GOES THRU SIX TIMES ENDING WITH A BOW TO NEW PARTNER.

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**1967 - THE LAST WALTZ BY CHARLIE & MARGE CARTER, OHIO**

**THE LAST WALTZ**  
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DEC. 1967  
 Book-118

Composers--Charlie & Marge Carter  
 Record--PARROT #45-PAR-40019 Engelbert Humperdink  
 Position--CP facing LOD -- Opposite footwork

- MEASURES** **INTRODUCTION**
- 1---4 WALT; WAIT; APART, POINT, -; TOGETHER, TCH, - (to CP);  
 1-2.... In Diag Open-Facing-Pos wait 2 measures;;  
 3-4.... Do a standard acknowledgement to CP M facing LOD;;
- PART A**
- 1---4 DIP BK, -; FWD, TURN (to face wall), CLOSE; FWD, SIDE, IN PLACE; THRU, SIDE, CLOSE (to SCar);  
 1..... In CP dip bk on L, hold 2 cts;  
 2..... Fwd R, turning 1/4 RF to face wall on L, close R to L;  
 3..... Fwd to wall on L, swd R, in place on L;  
 4..... Step thru LOD on R, side L, close R to L to SCar-Pos;
- 5---8 BWD WALTZ; BWD WALTZ; (to Rev SCP) TWINKLE THRU, SIDE, CLOSE (to SCP); PICKUP, 2, 3 (to CP);  
 5-6.... In SCar-Pos facing diag LOD & wall waltz bk 2 meas (W turning to Rev SCP);  
 7..... Twinkle thru, side, close WXIF (to SCP);  
 8..... Waltz in place R, L, R while W picks up to CP;
- 9--16 REPEAT MEASURES 1-8 -- omit pickup, waltzing fwd RLR to end Bfly-Pos facing wall.
- PART B**
- 1---4 FWD WALTZ; MANUV, 2, 3 (to CP); (R) TURNING WALTZ; (R) TURNING WALTZ (to OP);  
 1..... In Open-Pos waltz fwd 1 meas LRL;  
 2..... Maneuver in 3 steps RLR to end in CP facing RLOD;  
 3-4.... Stepping bk on L do 2 RF turning waltzes prog LOD end in OP facing LOD;;
- 5---8 FWD WALTZ; MANUV, 2, 3 (to CP); (R) TURNING WALTZ; (R) TURNING WALTZ (to SCP facing LOD);  
 5-8.... Repeat action of Meas 1-4 of Part B ending in SCP facing LOD.
- 9--12 FWD WALTZ; CANTER, -, CLOSE; FWD WALTZ; CANTER, -, CLOSE (to Open-Pos facing LOD);  
 9..... In SCP waltz fwd 1 meas LRL;  
 10..... Step fwd R, hold 1 ct, close L to R;  
 11..... Waltz fwd 1 meas RLR;  
 12..... Step fwd L, hold 1 ct, close R to L ending in Open-Pos facing LOD;
- 13-16 WALTZ BAL (L); PICKUP, 2, 3 (to CP); (L) TURNING WALTZ; (L) TURNING WALTZ (end momentary Bfly-Pos);  
 13..... In Open-Pos facing LOD with M's R & W's L hands joined balance apart LRL;  
 14..... Waltz in place RLR while W picks up to CP M facing LOD;  
 15-16.. Starting M's L do 2 LF turning waltzes prog LOD to end momentary Bfly-Pos M facing wall;;
- INTERLUDE**
- 1---2 TWIRL/VINE, 2, 3; PICKUP, 2, 3 (to CP);  
 1..... M vines as W twirls RF RLR;  
 2..... Waltz in place RLR while picking up W to CP;
- PART C**
- 1---4 VINE, 2, 3; THRU, FACE, CLOSE; ROLL, 2, 3; PICKUP, 2, 3 (to CP facing LOD);  
 1..... In Bfly-Pos facing wall vine LRL;  
 2..... Thru R, face on L, close R to L;  
 3..... Roll LOD LRL (M LF & W RF);  
 4..... Face LOD in 3 steps while picking up W to CP;
- 5---8 SIDE, DRAW TCH, -; SIDE, DRAW TCH, -; DIP BK, -; FWD, TURN, CLOSE (end Bfly-Pos facing wall);  
 5..... Side L, draw R to L, hold 1 ct;  
 6..... Side R, draw L to R, hold 1 ct;  
 7..... Dip bk, hold 2 cts;  
 8..... Waltz fwd to face wall in 3 steps RLR & end Bfly-Pos;
- 9--12 WALTZ BAL (L); WALTZ BAL (R); TWIRL/VINE; THRU, FACE, CLOSE (to Bfly);  
 9..... In Bfly-Pos facing wall waltz balance LRL;  
 10..... Waltz balance RLR;  
 11..... M vines as W twirls (RF) RLR;  
 12..... Thru R, face on L, close R to L to end in Bfly-Pos M facing wall;
- 13-16 REPEAT ACTION OF MEAS 9-12 of Part C -- ending in OP facing LOD.
- TAG**
- 1---4 WALTZ BAL (L); WALTZ BAL (R); TWIRL/VINE; THRU, FACE, CLOSE (to Bfly);  
 1-4.... Repeat action of Meas 9-12 of Part C ending in Bfly-Pos facing wall.
- 5--- CANTER, -, CLOSE; ACKNOWLEDGE.  
 5..... In Bfly-Pos facing wall step side L, hold 1 ct, close R to L;  
 ..... Step apart and ACKNOWLEDGE-----

**SEQUENCE:** A<sup>A</sup> - B - INTERLUDE - A<sup>A</sup> - B - C<sup>+LAST 1/2 C</sup> - B - TAG...

**DANCES BY OHIO CHOREOGRAPHERS  
PINEAPPLE TURNOVER**

By Harold & Louise Neitzel - Cleveland, Ohio



**ROUND DANCER  
MAGAZINE**

1250 W GARNETTE, TUCSON, ARIZONA 85705

**PINEAPPLE TURNOVER**

JAN. 1968

Book-119

Composers--Harold & Louise Neitzel, 6408 Woodhaven Ave., Cleveland, Ohio 44144

Record--COLUMBIA # 4-43891 -- Willkommen -- Joe Basile

Position--SCP for Intro. - As noted for Dance-----

Footwork--Opposite, directions for M except as noted.

**MEASURES**

**INTRODUCTION**

1---4 WAIT; WAIT; APART,-,POINT,-; TOGETHER (SCP),-,TCH,-;

1-2.... In SCP wait 2 Measures;;

3.....Step apart on L,-, point R twd ptr,-;

4.....Step together on R to SCP,-, tch L,-;

**PART - A**

1---4 FWD TWO-STEP; FWD TWO-STEP; ROCK FWD,-,REC,-; ROCK BK,-,REC,-;

1-2.... In SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R,-;

3.....Rock fwd LOD on L,-, recover bk on R,-;

4.....Rock bk RLOD on L,-, recover fwd on R,-;

5---8 FWD TWO-STEP; FWD TWO-STEP (CP); SIDE,-,CLOSE,-; SWD TWO-STEP;

5-6.... In SCP repeat action of Meas 1-2 except end in CP M's bk COH;;

7.....Step side L,-, close R,-;

8.....Do a swd two-step twd LOD L,R,L,-;

9--12 SIDE,-,CLOSE,-; SWD TWO-STEP; ROCK FWD,-,REC,-; ROCK BK,-,REC,-;

**PART - B**

13-16 POINT SWD,-,TCH,-; SWD TWO-STEP; POINT SWD,-,TCH,-; SWD TWO-STEP;

13.....In CP M's bk to COH point L swd twd LOD,-, tch L to R,-;

14.....Do a swd two-step LOD L,R,L,-;

15.....Point R swd twd RLOD,-, tch R to L,-;

16.....Do a swd two-step RLOD R,L,R,-;

17-20 VINE,-,2,-; 3,-,4,-; ROLL,-,2,-; 3,-,4 (SCP),-;

17-18.. Loose-CP vine LOD (both XIB, XIF) L,-,R,-; L,-,R,-;

19-20.. Roll LOD M (LF & W RF) L,-,R,-; L,-,R,- to SCP facing LOD;

21-24 FWD TWO-STEP; FWD TWO-STEP; TWIRL,-,2,-; 3,-,4,- (SCP);

21-22.. In SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R,-;

23-24.. M walks fwd as (W twirls RF) L,-,R,-; L,-,R,- to SCP facing LOD;

**DANCE THRU FOUR TIMES, THEN ENDING-----**

**ENDING**

1---4 FWD TWO-STEP; FWD TWO-STEP; WALK,-,2,-; APART,-,POINT,-;

1-2.... In SCP do 2 fwd two-steps LOD L,R,L,-; R,L,R,-;

3.....Walk fwd L,-,R,-;

4.....Step apart on L,-, point R twd ptr & ACKNOWLEDGE,-;

# DANCES BY OHIO CHOREOGRAPHERS



## ROUND DANCER

MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

## MY SWEETHEART

MARCH 1969

BOOK - 132

Composers--George & Eileen Eberhart, 177 Poplar Ave. N.W. Canton, O 44708  
Record--GRENN # 14119

Position--OP Intro. Dance momentary Bfly to OP.

Footwork--Opposite - directions for M except where noted.

MEASURES ----- INTRODUCTION -----

1---4 WAIT; WAIT; APART, POINT, -; TOGETHER, DRAW, TCH;

1-2.... In OP M facing ptr & wall wait 2 measures;;

3-4.... Step apart on L, point R twd ptr, -; Step tog & slightly RLOD on R to Bfly, draw L, twd R;

----- DANCE - PART A -----  
1---4 WALTZ AWAY; WALTZ TO BFLY SCAR; M AROUND (W RF Twirl); M ON AROUND (W Twirl);

1.....In OP waltz fwd & slightly away in LOD L, R, L;

2.....Waltz together R, L, R (W moving ahead of M) to Bfly-SCar facing diag wall & LOD;

3.....W twirls RF under M's L hand as M circles CCW around her L, R, L;

4.....W continue twirl M continue circle to closed SCar facing diag wall & RLOD;

5---8 TWINKLE; TWINKLE; FWD (Check), REC, CLOSE; THRU, SIDE, CLOSE;

5.....XLIF, side, close to Bjo facing diag LOD & wall;

6.....XRIF, side, close to SCar facing diag RLOD & wall;

7.....Check twinkle XLIF (check), recover bk on R, close L to R;

8.....Step thru R, side L, close R blending to Bfly-Pos facing wall;

9---12 WALTZ AWAY; WALTZ TO BFLY; WALTZ BAL L; WALTZ BAL R;

9.....In OP waltz fwd & slightly away in LOD L, R, L;

10.....Waltz together R, L, R to Bfly facing wall;

11.....Waltz balance L, XRIB, step L in place;

12.....Waltz balance R, XLIB, step R in place;

13-16 TWIRL/VINE; MANEUVER; (R) WALTZ TURN; (R) WALTZ TURN;

13.....W twirls RF under M's L as M vines LOD;

14.....M maneuvers R, L, R to CP facing RLOD;

15-16.. Starting bwd M's L do 2 RF turning waltzes to Bfly facing wall;;

----- PART - B -----  
17-20 WALTZ AWAY; WALTZ TO BFLY; WALTZ BAL L; WALTZ BAL R (SCP);

17-19.. Repeat measures 9-11;;;

20.....Waltz balance R to SCP facing LOD;

21-24 WALTZ FWD; WALTZ TO FACE; FLOAT APART; TWINKLE/TWIRL;

21.....In SCP waltz fwd L, R, L;

22.....Waltz fwd R, L, R to face ptr & wall;

23.....Float apart to arms length L, R, L;

24.....W twirl LF under M's L as M twinkles to L OP facing RLOD;

25-28 TWINKLE TO OP; TWINKLE TO FACE; FLOAT APART; TWINKLE/TWIRL;

25.....Twinkle thru, side, close (LRL) to OP facing LOD;

26.....Twinkle thru, side, close (RLR) to Bfly facing wall;

27.....Float apart L, R, L to arms length;

28.....W twirl LF under M's L as M twinkles to L OP facing COH;

29-32 TWINKLE; MANEUVER; PIVOT TO SCAR; M FALLAWAY;

29.....Twinkle thru, side, close to OP facing wall;

30.....Twinkle maneuver to CP facing RLOD;

31.....Pivot RF L, R, L to SCar facing RLOD;

32.....(Fallaway) M bk R, turn L, close R blending to Bfly (W fwd RLR);

DANCE THRU 2-1/2 TIMES -----

----- TAG -----

1---4 TWIRL/VINE; THRU, SIDE, CLOSE; CANTER; APART, POINT, -;

1.....W twirls RF as M vines LOD;

2.....Step thru R, side L, close R to Bfly facing wall;

3-4... Side L, draw R, close L; Apart, point as music fades -----

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**A ROUNDALAB GOLDEN CLASSIC - FEELIN' BY LOU & PAT BARBEE, OHIO**



976 Garnet Ave., San Diego, CA 92109

**ROUND DANCE**  
**INSTRUCTIONS**  
**MARCH 1969**



**FEELIN'**  
**(R/D Waltz)**

By Pat & Lou Barbee, 3723 Eisenhower Road, Columbus, Ohio

Record: RCA Victor 47-9698 - Feelin' - Marilyn Maye  
 Position: OP-fcg for Intro - As noted for Dance  
 Footwork: Opp, directions for M except as noted

Meas

INTRO

- 1- 4 WAIT; WAIT; APT,PT,-; TOG CP,-,TCH,-;  
 In OP-fcg M fcg wall wait 2 Meas; step apt on L, pt R twd ptr,-; step tog on R to CP M fcg LOD, tch L to R,-;
- 5- 8 Box FWD,SIDE,CLOSE; BK,SIDE,CLOSE; DIP BK,-,-; RECOV,2,3;  
 Step fwd L, side R, close L; step bwd R, side L, close R; dip bk twd RLOD on L,-,-;  
 recov fwd in place R,L,R still in CP M fcg LOD;

DANCE

- 1- 4 FWD WALTZ; FLOAT APT,2,3 OP-fcg; TWINK OUT,2,3; TWINK IN,2,3 CP;  
 CP M fcg LOD do 1 fwd waltz L,R,L; do another fwd waltz M short steps to float apt R,L,R end in OP-fcg M's L & W's R hands joined; both XIF do a twinkle out M L,R,L; do a twinkle in both XIF M R,L,R to end in CP M fcg LOD; Note: M's L & W's R hands joined for both twinkle steps.
- 5- 8 L-TRN WALTZ; L-TRN WALTZ; R-TWIRL VINE,2,3 SCP; PICKUP,2,3 CP;  
 CP M fcg LOD do 2 LF trng waltzes L,R,L; R,L,R; M vine LOD L,R,L (W does 1 RF twirl under joined lead hands) to end in SCP fcg LOD; M waltz fwd R,L,R leading W to CP M fcg LOD;
- 9-16 REPEAT Action of Meas 1-8 except to end in Scar M fcg diag LOD & wall;
- 17-20 TWINK OUT,2,3 Bjo; TWINK IN,2,3 Scar; FWD,-,CLOSE; L-TRN,2,3 Bjo Fcg RLOD;  
 In Scar M fcg diag LOD & wall twinkle out XLIF (W XIB), swd R, close L trng to Bjo M fcg diag LOD & COH; XRIF (W XIB), side L, close R trng to Scar M fcg diag LOD & wall; step fwd L,-,close R to L still in Scar; start as in another twinkle step fwd L, swd LOD on R trng LF, close L to R complete trn LF to Bjo M fcg diag RLOD & wall;
- 21-24 TWINK OUT,2,3 Scar; TWINK IN,2,3 Bjo; FWD,-,CLOSE; FEATHER,2,3 CP Check;  
 In Bjo start M's R ft repeat action of Meas 17-19; waltz fwd RLOD feather to CP R,L, R M fcg RLOD check fwd motion;
- 25-28 R-TRN WALTZ; R-TRN WALTZ Scar; EWD WALTZ; L-TRN,2,3 Bjo;  
 Start M's L do 2 RF trng waltzes L,R,L; R,L,R to end in Scar M fcg RLOD; waltz bwd LOD L,R,L; do a 1/2 LF waltz trn R,L,R to end in Bjo M fcg LOD;
- 29-32 FWD WALTZ; MANUV,2,3 CP; R-TRN WALTZ; TWIRL,2,3 OP;  
 Bjo do 1 fwd waltz LOD L,R,L; do a 1/4 RF Manuv trn R,L,R to CP M fcg RLOD; do 1 RF trng waltz L,R,L; M waltz fwd R,L,R (W does 1 RF twirl) to end in OP fcg LOD;
- 33-36 WALTZ AWAY; TRN IN,2,3 L-OP; EWD WALTZ; BK,SIDE,CLOSE CP;  
 In OP waltz diag fwd & away from ptr L,R,L; progress LOD trn in twd ptr R,L,R to L-OP fcg RLOD; waltz bwd LOD L,R,L; step bwd trng LF on R (W trng RF) to face ptr, swd LOD L, close R to end in CP M fcg wall;
- 37-40 DIP BK,-,-; MANUV,2,3; R-TRN WALTZ; R-TRN WALTZ CP fcg LOD;  
 CP M fcg wall dip bk on L,-,-; start fwd R do a 1/4 RF waltz Manuv trn R,L,R to end M fcg RLOD; do 2 RF trng waltzes down LOD L,R,L; R,L,R to end CP M fcg LOD;
- DANCE GOES THRU 2 TIMES, then Ending.

ENDING

- 1- 4 REPEAT Action of Meas 37-40 except to end in SCP fcg LOD;
- 5- 7 R-TWIRL VINE,2,3; THRU,SIDE,CLOSE; APT,PT,-;  
 M vine LOD L,R,L (W does 1 RF twirl); both step thru M on R (W on L) to face, swd L, close R; step apt on L, pt R twd ptr to Ack,-;

# DANCES BY OHIO CHOREOGRAPHERS



## ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

Composers--Dan & Emma Risley, R.D. #1, Uhrichville, Ohio

## WALLPAPER ROSES

MAY - 1969  
BOOK - 134

Record--REPRISE #0640 "Wallpaper Roses" by Dean Martin  
Position--INTRO: Open-Facing, M's bk to COH. DANCE: SCP facing LOD.  
Footwork--Opposite, directions for M.

### MEASURES

1---5 3 RUNNING NOTES THEN WAIT; WAIT; APART, POINT, TOG (Bfly), TCH; ROLL, -2, -; 3, -4, -;

- 1-2..... In Open-Facing pos facing wall wait 3 running notes & 2 measures;;  
3..... Step apart L, point R twd ptr, together to Bfly-Pos on R, tch L beside R;  
4-5.... Roll LF (W RF) LOD L, -, R, -; L, -, R, - to SCP facing LOD;

### PART - A

- 1---4 (SCP) FWD TWO-STEP; FWD TWO-STEP (Face); SIDE, CLOSE, THRU/CHECK (to L-OP facing RLOD), -;  
BK, SIDE, THRU (to Vars facing LOD), -;  
1-2.... In SCP do 2 fwd two-steps LOD L, R, L, -; R, L, R, - to face ptr in CP;  
3..... Side L twd LOD, close R to L, step thru twd RLOD on L & check (L-OP), -;  
4..... Step bk on R twd LOD, turn on L to face ptr, step thru an R to Vars-Pos facing LOD, -;  
5---8 FWD TWO-STEP; SIDE (twd wall), TURN, FWD (RLOD), -; FWD TWO-STEP; SIDE (twd COH), TURN, FWD (LOD SCP), -;  
5..... In Vars-Pos do 1 fwd two-step LOD L, R, L, -;  
6..... Keeping L hands joined & releasing R hands change sides as M steps side twd wall on R turning LF, twd RLOD on L, fwd R (W side in front of M on L turning RF under joined L hands, step R twd RLOD, fwd L) ending in Vars-Pos facing RLOD, -;  
7..... One fwd two-step twd RLOD L, R, L, -;  
8..... Keeping L hands joined & releasing R hands change sides as M steps side twd COH on R turning LF, twd LOD on L, fwd R to SCP facing LOD (W side in front of M on L turning RF under joined hands, step R twd LOD, fwd L to SCP), -;  
9---12 (SCP) FWD TWO-STEP (Pick-Up to Bjo); FWD (Check), -, BK, -; SIDE, -, FWD, LOCK; FWD, -, FWD (Face), -;  
9..... In SCP do 1 fwd two-step in LOD L, R, L, (Picking W up on 3rd step to Bjo)-;  
10..... Step fwd on R & check, hold 1 ct, step bk on L, hold 1 ct;  
11..... Step side on R twd wall, hold 1 ct, fwd LOD on L, lock R behind L;  
12..... Step fwd on L, -, fwd on R to face ptr in CP, -;  
13-16 TURN TWO-STEP; TURN TWO-STEP; M WALK L, -, R, -; L, -, R, -; (W TWIRL RF, -, 2, -; WALK, -, 2, -;)  
13-14.. Do 2 RF turning two-steps to end SCP facing LOD;;  
15-16.. M walks LOD L, -, R, -; L, -, R, - (W twirl RF in 2 slow steps to SCP & then walk in LOD R -, L, -) ending in SCP facing LOD;

### PART - B

- 1---4 (SCP) FWD TWO-STEP; FWD TWO-STEP; (CP) PIVOT, -, 2, -; (Hitch) FWD, CLOSE, BK, -;  
1-2.... In SCP do 2 fwd two-steps LOD L, R, L, -; R, L, R, -;  
3..... Do a RF couple pivot L, -, R, - to end in CP facing LOD;  
4..... (3 ct hitch) STEP FWD L, close R, bk L, -;  
5---8 (Sciss) SIDE, CLOSE, CROSS, - (Bjo); FWD, LOCK, FWD, -; FWD, LOCK, FWD, - (Face);  
(Twisty Vine) SIDE, BEHIND, SIDE, FRONT;  
5..... CP facing LOD (Sciss) step side R twd wall, close L, XRIF of L (W XIB) ending in Bjo facing LOD, -;  
6..... In Bjo-Pos step fwd LOD on L, lock R behind L, fwd L, -;  
7..... Step fwd R, lock L behind R, fwd R to face ptr, -;  
8..... (Twisty Vine) side L twd LOD, behind R (W XIF), side L, R in front (W XIB);  
9---12 PIVOT, -, 2, - (to SCP); FWD TWO-STEP; FWD TWO-STEP; CUT, BK, CUT, BK;  
9..... RF couple pivot L, -, R, - to end in SCP FACING LOD;  
10-11.. In SCP do 2 fwd two-steps LOD L, R, L, -; R, L, R, -;  
12..... Cut L in front of R, step bk on R, cut L in front of R, step bk on R;  
13-16 BK, FACE, THRU (L-OP), -; SIDE (RLOD), CLOSE, THRU (to Face), -; TURN TWO-STEP; TURN TWO-STEP (SCP);  
13..... Step bk on L, face ptr & step side on R, thru on L twd RLOD to L-OP, -;  
14..... (Face ptr & sciss thru) side on R (RLOD), close L, thru on R twd LOD to face ptr & wall in CP, -;  
15-16.. Do 2 RF turning two-steps to end facing LOD in SCP;;  
1---16 REPEAT PART A -- ending with M facing wall in CP.
- ENDING
- 1---7 (Box) SIDE, CLOSE, FWD, -; SIDE, CLOSE, BK (Loose-CP), -; (Retard) FLARE L (XIB to Bjo), -; FLARE R (XIB to SCar), -;  
BWD L (Face), -, CLOSE, -; SIDE, -, BEHIND, -; SIDE, -, BEHIND, - (W DOES A DOUBLE TWIRL);  
STEP APART, POINT & ACKNOWLEDGE;  
1-2.... M facing wall in CP step side L, close R, fwd L, -; Step side R, close L, bk R to Loose-CP, -;  
3..... M flare L & step L behind R (W flare in front) to Bjo facing LOD, -, flare R behind L (W flare in front) & step R to SCar, -;  
4-5.... Step bk twd LOD on L to face ptr, -, close R, -; Step side LOD on L, -, behind on R, -; (W twirl RF)  
6..... Step side LOD on L, -, behind on R, -; (W twirl RF) (This is a double twirl in 4 steps)  
7..... Step apart L, point R twd ptr & ACKNOWLEDGE;

SEQUENCE: INTRO - A - B - A - ENDING

**MORE ROUND DANCES BY OHIO CHOREOGRAPHERS**  
**CHARLEY, MY BOY - A URDC HALL OF FAME CLASSIC**  
 By Ann & Andy Handy, Cleveland, Ohio - February 1970



**ROUND DANCER**  
 MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

Composers--Ann 'n Andy Handy,

FEB. 1970

BOOK-142

DECCA # 725752 - Sammy Kaye - "Charley, My Boy".

**CHARLEY, MY BOY**

Position--INTRO: OP fcg. DANCE: CP M fcg LOD.

Footwork--Opposite thruout, directions for M

**MEASURES-----INTRODUCTION-----**

- 1---4 WAIT; WAIT; APART,--; POINT,--; TOG,--; TOUCH,--;  
 1-2... Wait two measures in Op fcg Pos;;  
 3..... Step apart L,--; point R toe twd ptr,--;  
 4..... Step tog,--; touch to Bfly Pos M fcg wall,--;
- 5---8 VINE/TWIRL,--2,--; 3,--4,--; PIVOT,--2,--; WALK,--2,--;  
 5..... M steps swd L,--; XRIB (W RF twirl R,--; L,--);  
 6..... M steps swd L,--; XRIF (W fwd R,--; L,--);  
 7..... Do a 3/4 RF cpl pivot L,--; R,-- to CP M fcg LOD;  
 8..... Walk fwd L,--; R,--;

**PART A-----**

- 1---4 FWD TRN/L 1/4,--; TRN L 1/4,--; TRN, CLOSE, FWD(Bio),--; FWD,--; FWD, LOCK; FWD,--; MANY,--;  
 1..... In CP fcg LOD step fwd L trng 1/4 LF to face COH,--; fwd R trng 1/4 LF to face RLOD,--;  
 2..... Trng 1/4 LF step swd LOD L, close R to L; step fwd L to Bjo M fcg LOD,--;  
 3..... Step fwd LOD R,--; step fwd L, lock R IB;  
 4..... Step fwd L,--; M step R thru twd wall maneuvering to CP M fcg RLOD,--;
- 5---8 SIDE, CLOSE, PIVOT,--; 2,--; FWD, CLOSE; BK,--; BK,--; BK, CLOSE, FWD, CLOSE;  
 5..... Step swd twd wall L, close R to L; begin 1/2 RF pivot step bwd L,--;  
 6..... Continue pivot step fwd R,--; step fwd L, close R to L;  
 7..... In CP M fcg LOD step bwd RLOD on L,--; step bwd R,--;  
 8..... Do a 4-step Hitch bwd L, close R to L; fwd L, close R to L;
- 9---16 REPEAT MEASURES 1-8, to end in CP M fcg LOD;
- 17---20 FWD,--; FWD,--; FWD(Scar)/CHK,--; BEHIND, SIDE; FWD, LOCK, FWD,--; TRN L,--; SIDE, CLOSE;  
 17..... In CP M fcg LOD step fwd L,--; step fwd R,--;  
 18..... Trng to Scar M fcg diag LOD & Wall step fwd L (check fwd motion),--; step R behind L, step swd L;  
 19..... Still in Scar step fwd R, lock L IB, step fwd R,--;  
 20..... Step fwd L trng 1/4 LF to CP M fcg COH,--; step swd LOD R, close L to R;
- 21---24 (Bio)BACK,--; BACK,--; TRN R(Scar),--; FWD(CHK),--; BACK,--; SIDE, CLOSE; FWD,--; FWD,--;  
 21..... Trng to Bjo M fcg RLOD step bwd LOD R,--; step bwd LOD L,--;  
 22..... Trng 1/2 RF to Scar M fcg LOD step fwd R,--; step fwd L (check fwd motion),--;  
 23..... Still in Scar step bwd R,--; take CP step swd L twd COH, close R to L;  
 24..... In CP M fcg LOD step fwd LOD L,--; step fwd LOD R,--;
- 25---28 TRN L,--; 2(Bio),--; BACK, LOCK, BACK,--; TRN R,--; 2, (Scar),--; BACK, LOCK, BACK,--;  
 25..... Step fwd L trng 1/4 LF to face COH,--; step swd LOD R trng 1/4 LF to Bjo M facing RLOD,--;  
 26..... Step bwd LOD L, lock R IF, step bwd L,--;  
 27..... Trng 1/4 RF step swd LOD R,--; continue RF trn to Scar M fcg RLOD on L,--;  
 28..... Step bwd LOD R, lock L IF, step bwd R,--;
- 29---32 SIDE, CLOSE,--; DIP,--; RECOVER,--; PIVOT; --2,--; FWD; --; FWD TWO-STEP;  
 29..... Step swd LOD L trng to CP M fcg wall, close R to L,--; dip bwd twd COH on L;  
 30..... --; recover fwd on R to face RLOD,--; do a RF cpl pivot L;  
 31..... --; continue pivot on R to face LOD in CP,--; step fwd LOD L;  
 32..... --; step fwd R, close R to L, step fwd R;
- 33---36 FWD,--; SIDE, CLOSE/TRN; FWD,--; SIDE, CLOSE/TRN; FWD(CHK),--; BK, CLOSE; FWD,--; SIDE, CLOSE;  
 33..... In CP step fwd LOD L,--; step swd twd wall R, close L to R trng to SCP fcg COH;  
 34..... Step fwd twd COH on R,--; take CP fcg LOD step swd COH on L, close R to L trng to Rev SCP fcg wall;  
 35..... Step fwd L (M check fwd motion),--; M step bwd twd COH on R, close L to R (W step fwd twd wall R,--; swd twd wall L, turning RF to face COH close R to L);  
 36..... M step fwd twd wall R (W step L in place turning RF to face LOD),--; take CP M facing RLOD step swd twd wall on L, close R to L;
- 37---40 PIVOT, 2,--; SIDE,--; BEHIND,--; SIDE, CLOSE, SIDE,--; THRU,--; SIDE, CLOSE;  
 37..... Do a 3/4 RF cpl pivot to face wall in CP L,--; R,--;  
 38..... In Loose CP step swd L twd LOD,--; step R XIB (W also XIB),--; to Bfly M fcg wall;  
 39..... Step swd LOD L, close R to L, step side L,--;  
 40..... Step thru R (W also XIF),--; step swd L, close R to L;

**INTERLUDE A-----**

- 1---4 VINE/TWIRL,--2,--; 3,--4,--; PIVOT,--2,--; WALK,--2,--;  
 1-4... Repeat Meas 5-8 of Introduction;;;

**REPEAT MEASURE 1-40 OF PART A** .....(Turn page for rest of Dance).....

# DANCES BY OHIO CHOREOGRAPHERS



## ROUND DANCER MAGAZINE

1250 W GARNETTE, TUCSON, ARIZONA 85705

DEC - 1970

BOOK - 151

Composers--Lou 'n Darlene Fair, Delphos, Ohio

Record--MacGregor # 5015-B

Footwork--Opposite, directions for M.

### MEASURES-----INTRODUCTION-----

- 1---4 WAIT; WAIT; APART,-,POINT,-; TOGETHER,-,TOUCH,- (to Face Ptr);  
1-4... Standard Intro, blending to face ptr.

### -----DANCE PART - A-----

- 1---4 (Open-Vine) SIDE,-,BK,-; SIDE,-,FWD,-; (Open-Vine) SIDE,-,BK,-; SIDE,-,FWD,- (to CP);  
1-2... Face ptr in momentary CP M drops R hand from W's waist leaving his L & her R hands joined for a grapevine stepping side LOD on L pivoting almost to face RLOD,-, step behind L on R,-; Step side on L turning to face ptr,-, XRIF of L in LOD,-;  
3-4... Repeat Meas 1-2 (vine action) blending to CP M facing wall;;  
5---8 BAL TWO-STEP; APART TWO-STEP; TAMARA TWO-STEP; AROUND TWO-STEP (to Open-Pos facing RLOD);  
5... In CP two-step balance twd LOD;  
6... Two-step bk from ptr (M drops R hand from W's waist but still holds her R hand in his L);  
7... Tamara-Pos (W places L hand behind bk at waist so palm is out & near R hip) Ptrs two-step fwd to B|o-Pos & M places his R hand in W's Hand keeping M's L & W's R hands held high;  
8... Release M's L & W's R hands keeping joined hands low, two-step around (M RF & W LF) to face ptr blending to Open-Pos facing RLOD;  
9---12 STEP FWD,-,POINT FWD,-; STEP BK,-,TCH BK,- (to SCP); FWD TWO-STEP; FWD TWO-STEP (to CP);  
9... In Open-Pos facing RLOD M step fwd on L,-, point R toe fwd ahead of L,-;  
10... M steps bk on R,-, tch L toe bk behind R,-;  
11-12.. Blending to SCP do 2 fwd two-steps down RLOD to CP M facing COH;;  
13-16 BAL TWO-STEP; APART TWO-STEP; TAMARA TWO-STEP; AROUND TWO-STEP (to Face Ptr);  
13-16.. In RLOD, repeat action of measures 5-8.  
17-32 REPEAT MEAS 1-16 of PART A -- blending to Bfly-Pos M facing wall.

### -----PART - B-----

- 1---4 SLIDE,CLOSE,SLIDE,-; SLIDE,CLOSE,SLIDE,-; (Bfly Cakewalk) STRUT FWD,-,2,-; 3,-,KICK,-;  
1... In Bfly-Pos slide L down LOD, close R, slide L, & hold 1 ct;  
2... Slide R down RLOD, close L, slide R, & hold 1 ct;  
3-4... In Bfly-Pos M struts fwd twd wall in 3 steps L,-,R,-; L,-, (moving joined hands in an UP & DOWN motion as you strut) & kicks R fwd on 4th step or movement as W kicks bk on 4th step,-;  
5---8 (Bfly Cakewalk) STRUT BK,-,2,-; 3,-,KICK,-; SLIDE,CLOSE,SLIDE,-; SLIDE,CLOSE,SLIDE,-;  
5-6... In Bfly-Pos M struts bk twd COH in 3 steps R,-,L,-; R,-, (Moving joined hands in an UP & DOWN motion as you strut) & kicks L bk on 4th step as W kicks fwd 4th step,-;  
7-8... Repeat slide step action of measures 1-2 PART B;;  
9---12 CHANGE SIDES,-,2,-; 3,-,4,-; SLIDE,CLOSE,SLIDE,-; SLIDE,CLOSE,SLIDE,-;  
9-10... Releasing M's R & W's L hands change sides in 4 semi-strut steps (W crossing under joined lead hands) blending to Bfly-Pos, M facing COH;;  
11-12.. Starting in RLOD, repeat slide step action of Meas 1-2 of PART B;;  
13-16 (Bfly Cakewalk) STRUT FWD,-,2,-; 3,-,KICK,-; (Bfly Cakewalk) STRUT BK,-,2,-; 3,-,KICK,-;  
13-14.. In Bfly-Pos M struts fwd twd COH repeating cakewalk action of measures 3-4 PART B;;  
15-16.. Repeat cakewalk action of meas 5-6 PART B strutting bk twd wall;;  
17-20 SLIDE,CLOSE,SLIDE,-; SLIDE,CLOSE,SLIDE,-; CHANGE SIDES,-,2,-; 3,-,4,- (to CP);  
17-18.. Repeat slide action of meas 11-12 PART B;;  
19-20.. Change sides as in meas 9-10 PART B blending to CP;;  
21-24 TURN TWO-STEP; TURN TWO-STEP; TWIRL,-,2,-; WALK,-,2,- (to Face Ptr);  
21-22.. In CP do 2 RF turning two-steps prog down LOD;;  
23-24.. M walks 4 slow steps as W twirls 2 & walks 2;;

### -----ENDING-----

- 1---4 (SCP) FWD TWO-STEP; FWD TWO-STEP; (Vine/Twirl) SIDE,-,BEHIND,-; APART,-,POINT,-;  
1-2... In SCP do 2 fwd two-steps;;  
3-4... Twirl W under M's L & W's R joined hands as M vines side L,-, behind R,-; Change hands & step apart L,-, point R twd Ptr as you ACKNOWLEDGE,-;

SEQUENCE: INTRO - A - B - A - B - ENDING-----



**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**ROSES FOR ELIZABETH - 1971 & TIPS OF MY FINGERS - 1974**  
**BOTH ROUNDALAB GOLDEN CLASSICS**

**ROSES FOR ELIZABETH - Hi-Hat 887**

**Choreographers:** Bill and Pat Bliss

**Comment:** An interesting tune big band music and a two-step routine that is not difficult but would be for experienced dancers.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step to CLOSED M face WALL; Side, Behind, Side, Front; Side, Close, Cross end SIDECAR M facing DIAGONAL WALL and RLOD, —;

5-8 Side, Behind, Side, Front; Side, Close, Cross end BANJO M facing DIAGONAL WALL and LOD; Wheel, 2, 3, —; On Arnd, 2, 3 end SIDECAR M facing LOD, —;

9-12 Fwd, Lift, Turn end BANJO M facing RLOD, —; Back, 2, 3, —; Back, Lift, Turn end SIDECAR M facing LOD; Fwd, 2, 3, —;

13-16 Fwd, Close, Back, —; Back, Close, Fwd, —; 1/2 L Wheel, 2, 3, M facing RLOD, —; (R Face Solo Turn in 4 Steps) 1/2 L Solo Turn, 2, 3 end facing LOD in VARSOUVIANA, Both with L ft free;

17-20 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front; Side, Close, Cross end both facing RLOD, —;

21-24 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, Front; Rock Swd, —, Recov 1/4 L Turn end facing LOD, —;

25-28 Fwd, Fwd, Lift, Turn to face RLOD; Back, 2, 3, —; Back, 2, Lift, Turn to face LOD; Fwd, 2, 3, —;

29-32 Cross, Step, Step, —; Cross, Step, Step, —; (R Turn in 3 Steps to end facing COH in BUTTERFLY) 1/4 Turn to face WALL, Close, Side, Close; Side, —, Touch, —;

INTERLUDE

1-6 Fwd, Lock, Fwd, —; (Rev Twirl end in BUTTERFLY) Side, Behind, Side, —; Fwd, Lock, Fwd, —; (Rev Twirl end in OPEN-FACING) Side, Behind, Side, —; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.

Ending:

1-2 (Twirl) Side, Behind, Side, —; Point, —, Ack, —.

**TIPS OF MY FINGERS - Hi-Hat 928**

**Choreographers:** Eddie and Audrey Palmquist  
**Comment:** A very basic waltz with pleasant music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

1-4 OPEN, Fwd Waltz; Thru, Side, Close to face RLOD in LEFT-OPEN; Thru, Side, Close to face LOD in OPEN; 1/4 R Turn face WALL and partner in CLOSED, Side, Close;

5-8 Fwd/1/4 L Turn face LOD, Side Close; Back/1/4 L Turn face COH, Side, Close; Fwd/1/4 L Turn face RLOD, Side, Close; Back/1/4 L Turn face WALL in BUTTERFLY, Side, Close;

PART B

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close to CLOSED M facing WALL; Balance Bwd, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M face WALL;

INTERLUDE

1-4 Repeat action meas 1-4 Part B except to end in BUTTERFLY M face WALL;

SEQUENCE: A-A-B-B-Interlude-A-A-B-B plus Ending.

Ending:

1-4 Repeat Interlude except on final note Step Apart and Point.

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**1973 - TAKE ONE STEP BY FRANK & PHYL LEHNERT, OHIO**  
**A ROUNDALAB GOLDEN CLASSIC**

**TAKE ONE STEP**  
 ~~~~~

Composers---Phyl & Frank Lehnert

Record---M G M # K14563 --- (Eydie Gorme - Vocal)

MEASURES ----- INTRODUCTION -----

1---4 WAIT; WAIT; APART,-,POINT,-; TOGETHER,-,TCH,-;

----- PART - A -----

1---4 FWD TWO-STEP; FWD TWO-STEP; SIDE,CLOSE,FWD,-; SIDE,CLOSE,CROSS,-;

1-2.... In SCP facing LOD do 2 fwd two-steps;;

3..... Blending to CP facing wall do a half box side on L, close R, fwd on L,-;

4..... Scissor thru stepping to side on R, close L, XIF on R (W XIF) to momentary SCP facing LOD,-;

5---8 (Circle Chase) SIDE,CLOSE,FWD,-; SIDE,CLOSE,BK,-; BK,CLOSE,FWD,-;

SIDE,CLOSE,CROSS,-;

5-6.... Releasing hand hold M faces wall & starting on L do a full box (W circles away RF in 2 two-steps returning to closed pos M facing wall);;

7..... In closed pos step bk on L, close R, step fwd L,-;

8..... Scissor thru stepping to side on R, close L, step XIF on R (W XIF) to SCP facing LOD,-;

9---12 FWD TWO-STEP; FWD TWO-STEP; VINE 4; PIVOT,-,HALF,-;

9-10... In SCP facing LOD do 2 fwd two-steps starting with M's L ft;;

11..... Vine side on L, XIB on R, side L, XIF on R (W crosses same);

12..... Blending to CP pivot as a couple on L to face LOD,-,step a small step bk on R blending to SCP facing RLOD,-;

13-16 REPEAT MEAS 9-12 IN RLOD --- ending in SCP facing LOD.

----- PART - B -----

17-20 FACE TO FACE; BK TO BK; CIRCLE PICKUP; BK TWO-STEP;

17..... Blending to Bfly pos M facing wall step to side on L, close R, step to side on L turning 1/2 LF (W RF) to a bk-to-bk pos M's R & W's L hands joined,-;

18..... Step to side on R, close L, step to side on R starting a RF turn to face LOD (W LF);

19..... As M faces LOD stepping slightly fwd L, close R, step bk L (W will make a LF circle in 3 steps as a pickup blending to CP M facing LOD),-;

20..... In CP do 1 bk two-step checking on the last step;

21-24 PROGRESSIVE SCISSORS; PROGRESSIVE SCISSORS; TURN TWO-STEP;

TURN TWO-STEP;

21-22.. In CP facing LOD do 2 progressive scissors side on L, close R, XLIF (W XIB) to SCar facing diag LOD/Wall,-; Step side on R, close L, XRIF (W XIB) to Bjo facing COH/LOD,-;

23-24.. Blending to CP facing wall do 2 turning two-steps ending CP M facing wall;;

25-32 REPEAT MEAS 17-24

SEQUENCE: A-B-A-B-A (1-8)-B (17-24) APART/POINT.

**CUE SHEETS - THROUGH THE YEARS**  
**TO INCLUDE EARLY MIXERS, CLASSICS, AND SOME ROUND DANCES BY OHIO LEADERS**  
**PERKY - 1961 - BY BRYCE & ELNER REAY - DAYTON, OHIO**  
**SWEET SOMEONE - 1973 - BY LOU & PAT BARBEE (With International Figures)**  
**DELAWARE, OHIO**  
**BAMBINA - 1974 - BY DAVE & SHIRLEY FLECK - TOLEDO, OHIO**

**PERKY**

By Bryce and Elner Reay, Dayton, Ohio  
 Record: SIO X 3123  
 Position: Open, facing LOD  
 Footwork: Opposite, directions for M  
 Intro: Standard acknowledgement  
 Meas:

- 1-4 **Walk Fwd, 2; Point Fwd, Step Back; Walk Bwd, 2; Point Bwd, Step Fwd;**  
 Starting on M's L walk fwd LOD two steps L, R; point L fwd, step bwd RLOD on L; continue bwd RLOD two steps R, L; point R bwd, step fwd twd LOD on R.
- 5-8 **Two-Step Fwd; Two-Step to Face; Change Sides, 2; 3, 4;**  
 Starting L do two two-steps fwd in LOD turning to face partner last part of second two-step; change sides in four steps (W going under M's R and behind the M) making one complete turn to end facing LOD again — change hands to inside hands joined.
- 9-12 **Repeat action of meas 1-4 except M now on outside.**
- 13-16 **Repeat action of meas 5-8 except W cross under M's L arm and ending in BUTTERFLY pos, M's back to COH.**
- 17-20 **Side, Behind; Side/Close, Side; Apart, 2; Back/Close, Step;**  
 In Butterfly pos step swd L in LOD, step R behind L; do a sideward two-step in LOD; starting bwd R, move away from partner (M twd COH, W twd wall) two steps R, L; do a backward two-step.
- 21-24 **Side, Behind; Side/Close, Side; Together, 2; Fwd/Close, Step;**  
 Remaining away from partner step sideward L in LOD; step R behind L; do a

sideward two-step in LOD; starting fwd R move twd partner two steps; do a fwd two-step coming back to BUTTERFLY pos.  
**25-28 Roll LOD, 2; Side/Close, Side; Roll RLOD, 2; Side/Close, Side;**  
 Starting from Butterfly pos with M's back to COH and using trailing hands to assist each other with a slight pull thru, do a L face (R for W) solo roll down LOD in two steps; do a side two-step in LOD; roll back down RLOD in two steps; do a side two-step in RLOD ending in OPEN pos facing LOD.

**29-32 Fwd Two-Step; Fwd Two-Step; Turn Away, 2; 3, 4;**  
 With inside hands joined do two fwd two-steps; turn away from partner (M L face, W R face) in four steps making a complete circle to come back to place ready to start pattern again.  
**DANCE GOES THRU THREE TIMES** then Slow Twirl, Bow and Curtsy.

**BAMBINA - Hi-Hat 925**

Choreographers: Dave and Shirley Fleck  
 Comment: Easy and smooth. Has an Italian flavor.

**INTRODUCTION**

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**
- DANCE**
- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Thru, —; Recov, Side, Thru M face WALL in CLOSED, —;**
- 5-8 **Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru; Pivot, —, 2 to SEMI-CLOSED facing LOD, —;**
- 9-12 **Repeat action meas 1-4;**
- 13-16 **Repeat action meas 5-8;**
- 17-20 **Fwd, Close, Back, —; Back, Close, Fwd, —; Rock Fwd, —, Recov to face WALL in CLOSED, —; Dip Back, —, Recov, —;**
- 21-24 **Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —; (Fwd turn to BANJO face RLOD) Fwd, —, 2, —;**
- 25-28 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;**
- 29-32 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; (Turn face LOD Twirl) Fwd, —, 2 end in SEMI-CLOSED, —; Fwd, —, 2, —;**

**SEQUENCE:** Dance goes thru twice plus Ending.  
 Ending:

- 1-2 **CLOSED M facing WALL Side, Close, Side, Close; Apart, —, Point, —;**

**SWEET SOMEONE - Hi-Hat 908**

Choreographers: Lou and Pat Barbee

Comment: High intermediate routine with a number of International figures. Music has a "light" feel.

**INTRODUCTION**

- 1-4 **DIAG OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED facing LOD, Touch, —;**
- DANCE**
- 1-4 **R Turn to COH, Side/Close, Side to BANJO; Back/Turn, Side, Close to DIAG LOD and COH; Fwd/Turn (R), Side, Close; Turn R, Side, Close to CLOSED facing RLOD;**

- 5-8 **R Turn to COH, Side/Close, Side to SIDECAR facing COH and LOD; Turn, Side, Close face DIAG COH and RLOD; Turn L, Side, Close to CLOSED facing WALL;**
- 9-12 **Whisk to SEMI-CLOSED; (Wing) Fwd, Draw, to SIDECAR; (Telemark) Turn 1/4 L, Side, Fwd in SEMI-CLOSED twd WALL and LOD; Across, 2, 3 to mod BANJO facing DIAG WALL and LOD;**
- 13-16 **Back, Point, —; Thru, Face, Close to CLOSED and WALL; (Back Whisk) Back, Side, Cross to SEMI-CLOSED; Thru, Face, Close to CLOSED;**
- 17-20 **Fwd, Side/Close, Side to SEMI-CLOSED and LOD; Rock Back, Recover, —; (Double Reverse) Fwd/Turn L, Side, Turn L to CLOSED facing WALL; Side, Draw, Close;**
- 21-24 **Repeat action Meas 17-20;**
- 25-28 **Fwd, Side, Close to BANJO; Manuv face RLOD, 2, 3; (Spin Turn) Pivot 1/2 R, Fwd, Side Face LOD; Back, Side, Close;**
- 29-32 **MOD BANJO Fwd, Fwd/Lock, Fwd; L Turn, Side, Draw to BANJO face COH and RLOD; Pivot, 2, 3 face LOD; (Feather) Fwd, 2, 3 to CLOSED facing LOD;**

**SEQUENCE:** Dance goes thru twice thru to Meas 31.

Ending:

**On second time thru complete Meas 31; In BANJO face LOD Fwd, Face, Close; Apart, Point, —;**

# DANCES BY OHIO CHOREOGRAPHERS



## "ROUND DANCER"

Magazine

## GYPHY ROSE

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OCT - 1973

BOOK - 182

Composers--Bill & Jean Filbert, 443 Swank Drive, Tallmadge, Ohio 44278

Record--BELL # 45-374 "Say Has Anybody Seen My Sweet Gypsy Rose"

Position--OP Facing LOD -- Opposite footwork, directions for M except as noted.

MEASURES ----- INTRODUCTION -----

(In OP facing LOD wait for piano roll then immediately start dance, do not wait for voice, use a steady even count).

- 1---4 FWD TWO-STEP; FWD TWO-STEP; SIDE, CLOSE, SIDE, CLOSE; DIP BWD, -, REC;  
 1-2.... Do 2 fwd two-steps LOD turning to face ptr on last two-step to CP;;  
 3-4.... CP step side LOD L, close R, side L, close R; Dip bk on L twd COH, -, (Hold 2 cts), recover on R;  
 5---8 PIVOT, -, 2, -; SCISSORS TO SCAR; SCISSORS HITCH TO SCP; FWD TWO-STEP;  
 5..... Pivot L, -, R, - to end CP facing wall;  
 6..... Scissor to SCar;  
 7..... M scissor & W hitch to end SCP facing LOD;  
 8..... Fwd two-step L, R, L, -;  
 9---12 FWD TWO-STEP; VINE 4; SIDE, DRAW, -, CLOSE; SIDE, CLOSE, SIDE, TCH;  
 9..... Fwd two-step LOD R, L, R, - turning to face ptr & wall on last step;  
 10..... Facing wall in CP Vine LOD side L, XRIB, side L, XRIF (W XIF);  
 11..... Step swd LOD on L, draw R twd L, -, close R to L;  
 12..... Swd two-step LOD L, R, L, -;  
 13-16 SIDE, CLOSE, SIDE, TCH; (Slow) DOUBLE PIVOT L, -, R, -; L, -, R, -; APART, POINT, TOG, TCH;  
 13..... Swd two-step twd RLOD R, L, R, -;  
 14-15.. Do a slow double couple pivot in 4 steps to end facing wall in CP L, -, R, -; L, -, R, -;  
 16..... Step apart (M twd COH & W twd Wall) L, point R twd ptr (W L), together on R to OP facing LOD, tch L to R;

### PART - A

- 1---4 FWD TWO-STEP; FWD TWO-STEP; VINE 4; ROCK, -, RECOVER, -;  
 1-2.... In OP facing LOD do 2 fwd two-steps turning to face ptr on last two-step L, R, L, -; R, L, R, - to Bfly Pos;  
 3..... In Bfly pos M facing wall vine LOD side L, XRIB (W XIB also), side L, XRIF (W XIF);  
 4..... Rock swd LOD, -, recover on R leading W under M's R hand ending in OP facing RLOD, -;  
 5---8 FWD TWO-STEP; FWD TWO-STEP; VINE 4; ROCK, -, RECOVER, -;  
 5-6.... Do 2 fwd two-steps in RLOD L, R, L, -; R, L, R, - turning to face ptr on last two-step in Bfly pos;  
 7..... In Bfly Pos M facing COH vine RLOD side L, XRIB, SIDE L, XRIF;  
 8..... Rock swd RLOD on L, -, recover R, L to end facing LOD (W does Rock, -, recover, - & ends facing diag LOD & wall);  
 9---12 FWD TWO-STEP; WALK L, -, R, -; L, -, R, -; FWD, CLOSE, FWD, CLOSE;  
 9..... Fwd two-step R, L, R, - (W two-step in front of M facing LOD);  
 10-11.. Walk fwd L, -, R, -; L, -, R, -;  
 12..... Fwd L, close R to L, fwd L, close R to L (W turn 1/4 L on L, -, turn 1/4 L step bk on R, close L to R) end CP;  
 13-16 TWO DELAYED (Fox-Trot) TURNS - STEP TURN, -, SIDE, CLOSE; TURN, -, SIDE, CLOSE;  
VINE 4; SIDE, TCH, SIDE, TCH;  
 13-14.. Turn L on L, -, side R, close L to R; Continue turn L on R, -, side L, close R to L; (End CP M facing wall)  
 15..... Vine swd LOD side L, XRIB (W XIB), side L, XRIF (W XIF);  
 16..... Step side LOD on L, tch R to L, step side RLOD on R, tch L to R & at same time turn to face LOD in OP;  
 REPEAT PART A -- end M facing wall & W facing LOD (no body contact)

### PART - B

- 1---4 SIDE, DRAW, -, CLOSE; SIDE, DRAW, -, CLOSE; VINE, -, 2, -; 3, -, 4, -;  
 1..... Swd L, draw R to L, -, close R to L (W walks R, -, L, - twd LOD looking at M as she takes the second step)  
 (M has arms extended as he does swd, draw, -, close);  
 2..... Repeat Meas 1 of Part B;  
 3-4.... M vines 8 twd LOD with arms extended as in Bfly Pos (W does 2 fwd two-step twd LOD);  
 5---8 SIDE, DRAW, -, CLOSE; SIDE, DRAW, -, CLOSE; VINE, 2, 3, -; SPIN MANEUVER;  
 5-6.... Repeat Meas 1 & 2 of PART B & end in Bfly Pos;;  
 7..... Vine LOD side L, XRIB, side L, -;  
 8..... M maneuver R, -, side L, close R to L (W does LF spin in 3 steps to CP);

### BRIDGE # 1

- 1---2 SLOW DOUBLE COUPLE PIVOT TO OP L, -, R, -; L, -, R, -;  
 REPEAT-----A  
 REPEAT-----A

### BRIDGE # 2

- 1---4 SWD TWO-STEP; SWD TWO-STEP; DOUBLE PIVOT L, -, R, -; L, -, R, -;  
 1-2.... Two-step LOD L, R, L, -; Two-step RLOD R, L, R, -;  
 3-4.... Double couple pivot L, -, R, -; L, -, R, - to end OP facing LOD;

### PART - C

- 1---4 FWD TWO-STEP; FWD TWO-STEP; SCISSOR THRU; VINE APART;  
 1-2.... OP starting M's L ft do 2 fwd two-steps prog LOD;;  
 3-4.... Scissor thru to L-OP; Vine apart in 3 steps, -;  
 5---8 VINE TOGETHER; FWD TWO-STEP; FWD TWO-STEP; SCISS THRU;  
 5-8.... Vine together 3 steps, -; In L-OP do 2 fwd two-steps to face ptr;; Scissor thru to OP;  
 9---12 REPEAT MEAS 1-4 of PART C  
 13-16 VINE TOGETHER; FWD TWO-STEP; LUNGE, -, TURN, -; APART, -, POINT, -;  
 13-16.. Vine together in 3 steps, -; Fwd two-step; Lunge twd RLOD on L, -, recover R turning 1/2 RF, -;  
 Swd apart turning 1/4 to face ptr, -, point R twd ptr, -;



# "ROUND DANCER"

Magazine

## LEFT FOOTERS ONE-STEP

NOV - 1973

1250 W. Garnette, Tucson, Az. 85705 BOOK - 183

Composers--Bruce & Shirley Johnson, Santa Barbara, California

Record--GRENN # 15018

Position--INTRO: Open Facin M facing wall, DANCE: SCP both facing LOD;

Footwork--Opposite throughout, directions for M. Man starts nearly all movements on his LEFT FOOT.

### MEASURES ----- INTRODUCTION -----

- 1---4 WAIT; WAIT; APART,-, POINT,-; TOGETHER(to SCP),-, TOUCH,-;  
 1-4.... Wait 2 measures;; Then do a STANDARD INTRO to SCP facing LOD;;
- 5---6 BAL FWD, STEP/STEP, BAL BWD, STEP/STEP; TWIRL, 2, 3, 4 (to SCP);  
 5..... Start L ft & do a two-step balance fwd, twd LOD, Start R ft & do a two-step balance bwd, to RLOD;  
 6..... As M walks alongside with 4 steps starting L ft, W makes 1 RF twirl in 2 steps to assume SCP & walk fwd LOD 2 steps;

### ----- PART - A -----

- 1---2 WALK, 2, 3, 4 (Face); SIDE, CLOSE, SIDE, CLOSE;  
 1..... Start L ft & Walk fwd (LOD) 4 steps turning to face ptr on 4th step & taking CP (M's bk to COH);  
 2..... Step to L side (LOD), close R ft to L taking wgt on R ft, step again to L side LOD, close R ft to L taking wgt on R ft & turning to SCP;
- 3---4 REPEAT MEAS 1-2 ABOVE -- except to end in CP M's bk to COH.
- 5---6 BACK IN, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE;  
 5..... Start L ft & walk bwd twd COH (4 short steps);  
 6..... Do 2 "side-close" steps in LOD starting L ft as in measure 2 above;
- 7---8 WALK OUT, 2, 3, 4; SIDE, CLOSE, SIDE, CLOSE (To SCar pos);  
 7..... Start L ft & walk out twd wall 4 short steps;  
 8..... Do 2 "side-close" steps twd LOD starting L ft as in Meas 2 except to end with L hips adjacent (SCar-Pos) M facing RLOD;

### ----- PART - B -----

- 9---10 BACK UP, 2, 3, 4 (Face); SIDE, CLOSE, SIDE, CLOSE (To Bjo);  
 9..... Start L ft & walk bwd down LOD 4 steps, turning to face ptr in CP during the fourth step;  
 10..... Do 2 "side-close" steps in LOD starting L ft as in Meas 2 to end Bjo Pos (R hips adjacent) M facing LOD;
- 11-12 FWD, 2, 3, 4 (Face); SIDE, CLOSE, SIDE, CLOSE (To SCP);  
 11..... Start L ft & walk fwd (LOD) 4 steps turning to face ptr & taking CP on 4th step;  
 12..... Do 2 "side-close" steps in LOD starting L ft as in Meas 2 to end in SCP facing LOD;

### ----- PART - C -----

- 13-14 WALK FWD, 2, TURN, POINT; WALK BACK, 2, TURN, POINT;  
 13..... Start L ft & walk fwd in LOD 3 steps (L-R-L) turning in twd ptr to face RLOD during 3rd step to assume L-Open pos, point R toe fwd to floor & RLOD;  
 14..... Start R ft & walk fwd in RLOD 3 steps (R-L-R) turning in twd ptr to face LOD during 3rd step & assuming SCP facing LOD, point L toe fwd to floor & LOD;
- 15-16 BAL FWD, STEP/STEP, BAL BWD, STEP/STEP; TWIRL, 2, 3, 4 (To SCP);  
 15-16.. Repeat Measures 5-6 of Introduction;;

### ----- ENDING -----

- 1---2 WALK, 2, 3, 4; TWIRL, 2, ACKNOWLEDGE, -;

NOTE: Since this dance is an excellent "first" couple dance, it is suggested that you do not use the complete dance on the first teach. Eliminate Part C and do Part B twice giving a sequence of ABB ABB ABB. When dancers feel comfortable add Part C & use normal ABC ABC ABC sequence.

AS A MIXER: On Meas 16 "TWIRL W TO NEW PARTNER"

# DANCES BY OHIO CHOREOGRAPHERS

## LASTING LOVE

By Bob & Peggy Frey - Harrison, Ohio

COMPOSERS: Bob & Peggy Frey, 105 Joyce Ave., Harrison, Ohio 45030

RECORD: Warner Bros. Records 7-28963 (CCA 3255S)

A LONG AND LASTING LOVE

FOOTWORK: Opposite, Directions for Man

## Lasting Love

RHYTHM: Foxtrot EZ INT LEVEL

SEQUENCE: INTRO - A - A - B - A - A - B - A(1-10) - Ending

### MEAS

### INTRO

- 1 - 6 WAIT; WAIT; WAIT; WAIT; APT,-, POINT,-; TOG,-, TOUCH,-;  
1-4 in op fcg pos wait 4 meas;;;;  
5-6 step apart L,-, point R,-; step tog R to cp wall,-,  
touch L,-;  
7 -11 FULL BOX;; VINE 3; PICKUP,-, SIDE,CLOSE; WALK,-,2,-;  
7-8 cp fcg wall fwd L,-,swd R,cl L; bwd R,-,swd L, cl R;  
9-10 swd L,-,XRIB, swd L; XRIF (W XLIF) stepping toward  
lod picking up woman to cp lod,-, swd coh L, cl R;  
11 cp lod fwd L,-, fwd R,-;

### PART A

- 1 - 4 FWD,-, RUN,2; FWD,-,RUN,2; TWO LEFT TURNS;;  
1-2 cp lod fwd L,-, fwd R, fwd L; fwd R,-, fwd L, fwd R;  
3-4 fwd L turning lf,-, swd R continuing turn, cl L  
to cp rlod; bwd R continuing lf turn,-, swd L,  
cl R to cp wall;  
5 - 8 WHISK; WING TO SCAR; TWINKLE; TWINKLE MANEUVER;  
5-6 cp wall fwd L,-,swd R, XLIB (W XRIB) rise & turn  
to scp lod; fwd dlw R,-, fwd L, fwd R(W fwd L,-,  
fwd R starting around M, fwd L on around to scar);  
7-8 fwd L,-, swd R, cl L blending to bjo dlc; fwd R,-,  
swd L, fwd & around R blending to cp rlod;  
9 -11 TWO RIGHT TURNS;; WALK,-,2,-;  
9-10 bwd L turning  $\frac{1}{2}$  rf to coh,-, swd lod R, cl L; fwd R  
turning  $\frac{1}{2}$  rf to lod,-, swd L, cl R;  
11 cp lod fwd L,-, fwd R,-;

### PART B

- 1 - 4 LEFT TURNING BOX;;;;  
1-4 cp lod fwd L turning  $\frac{1}{2}$  lf to coh,-, swd R, cl L;  
bwd R turning  $\frac{1}{2}$  lf to rlod,-, swd L, cl R; fwd L  
turning  $\frac{1}{2}$  lf to wall,-, swd R, cl L; bwd R turning  
 $\frac{1}{2}$  lf to cp lod,-, swd L, cl R;  
5 - 8 FWD,-, RUN,2; ONE RIGHT TURN; SPIN TURN; HALF BOX BACK;  
5-6 cp lod fwd L,-, fwd R, fwd L; fwd R turning  $\frac{1}{2}$  rf to  
fc wall,-,swd L continuing rf turn to cp rlod, cl R;  
7-8 bk L piv rf,-, fwd R cont piv & rise, rec L ending  
cp lod; bk R,-, swd L, cl R ending cp lod;  
9 -16 REPEAT MEAS 1 - 8 PART B;

### ENDING

- 1 - 5 FWD,-, RUN,2; HALF BOX TURNING RIGHT; TWIRL,-,2,-;  
SIDE,-,DRAW, CLOSE; APART,-, POINT,-;  
1-2 cp lod fwd L,-, fwd R, fwd L; fwd R turning  $\frac{1}{2}$  rf  
to cp wall,-, swd L, cl R;  
3-4 swd L,-, XRIB as W twirls R,-,L,- under M's raised  
L arm,-; swd lod L,-, draw R to L, cl R;  
= step aprt L,-, point R twd ptr,-;

**MORE ROUND DANCES BY OHIO CHOREOGRAPHERS**  
**SUNNY SIDE OF THE STREET - A URDC HALL OF FAME CLASSIC**  
 By Leo & Peg Landoll - Stow, Ohio



**"ROUND DANCER" SUNNY SIDE OF THE STREET**  
 Magazine

1250 W. Garnette, Tucson, Az. 85705 APR - 1974  
 BOOK-188  
 Composers—Leo & Peggy Landoll, 1743 Ritchie Rd., Stow, Ohio 44224 (216-688-4829)  
 Record—R. C. A. VICTOR # 4470911 "On The Sunny Side Of The Street" by Tommy Dorsey  
 Positio & Footwork—Bfly M facing wall -- Opposite footwork throughout, directions for M.

**MEASURES** ----- **INTRODUCTION** -----  
 1---4 **WAIT; WAIT; PUSH/SIDE, HOOK, SWIVEL**; BK, FACE; (Bfly Wall);  
 1-4... Wait 2 Meas Bfly Wall; In Bfly Wall push off the R ft step side LOD on L raising the leading hands & lowering the trailing hands, hook R over L starting a LF turn (W RF), release the high hands M's L (W's R) maintain eye contact as long as possible & swivel 3/4 ending in LOP-ROD wgt on R; Bk L, bk R turning LF to Bfly Wall; ;  
 5---8 **PUSH/SIDE, HOOK, SWIVEL**; BK, FACE; **PUSH/SIDE, HOOK, SWIVEL**; BK, FACE; ;  
 5-8... Same as Meas 3-4 of Intro twice.

----- **PART - A** -----

**DOWNBEAT** **PUSH** (on downbeat of music push off R 1 ct)  
 1---4 **FWD, CHECK (Bk-to-Bk), (Fishtail) CROSS, SIDE; FWD, LOCK, TURN L (LOP)**; BK, CLOSE, BK, CLOSE;  
**TURN L, SIDE, FWD, BRUSH (OP-LOD)**;  
 1..... Fwd L turn to OP LOD, fwd R check in bk-to-bk pos, XLIB in solo fishtail, side R;  
 2..... Fwd L in face-to-face pos arms extended, lock RIB, fwd L making 1/2 solo LF (W RF) turn to LOP-ROD; ;  
 3-4... Bk R, close L, bk R, close L; Bk R turn LF, side L to OP-LOD, fwd R, brush L fwd no wgt;  
 5---8 **FRONT, SIDE, FRONT (Change Sides), FLARE; FRONT, SIDE, FRONT (Change Sides), FLARE (Bfly Wall); VINE 4;**  
**PIVOT, 2, FWD, 2 (OP-LOD)**;  
 5..... XLIF, side R, XLIF changing sides to LOP-LOD, flare R preparing to change bk;  
 6..... XRIF, side L, XRIF progressing LOD & changing sides to OP-LOD, flare L to Bfly-Wall;  
 7..... Side L, XRIB (both), side L, XRIF preparing to pivot;  
 8..... CP-ROD pivot RF L, R, fwd L, fwd R to OP-LOD (W pivot R, L, bk R turning RF, fwd L);  
 9---16 **REPEAT MEAS 1-8** -- end CP-LOD

----- **PART - B** -----

1---4 **TURN L, SIDE, CLOSE; TURN L, SIDE, CLOSE (CP-LOD); TURN 1/4, ROCK, REC (SCar); BK, POINT L (RLOD)**; ;  
 1..... Fwd L turn 1/2 LF to CP RLOD, side R, close L;  
 2..... Bk R turn 1/2 LF to CP LOD, side L, close R;  
 3..... Fwd L turn 1/4 LF to CP COH, rock side R, recover L to SCar LOD;  
 4..... Bk R, point L to RLOD in modified SCP; ;  
 5---8 **THRU (R-SCP), TWIST; SIDE, CLOSE, FWD, SWING (LOP); KICK, TURN (OP-ROD), BK, 2; ROLL, 2, 3, 4 (CP-LOD)**;  
 5..... XLIF (both) to R-SCP-LOD take wgt leave R crossed in bk, twist LF R still crossed in bk this is mostly a turn of the head looking RLOD; ;  
 6..... Side R, close L, fwd R to LOP-LOD, swing L fwd;  
 7..... Kick L bk RLOD, make LF solo turn to OP-ROD rising on R helps turn, bk L, bk R;  
 8..... Roll 1-1/2 RF L, R, L, R to CP-LOD (W roll LF R, L, R, L adjust last step to accommodate M's roll);  
 9---16 **REPEAT MEAS 1-8** -- end Bfly-Wall.  
 9-15... Same as measures 1-7 of Part B.  
 16... Roll 1-3/4 RF slightly across LOD to face wall in Bfly on last step (W roll across LOD making 3/4 LF turn to face COH R, L, R, close L);

----- **PART - C** -----

1---4 **SIDE, POINT (LOD)/DRAW, STEP; HOLD, STEP/STEP, SIDE, BEHIND; SIDE, BEHIND APART, REC; PIVOT, 2, APART, REC (Bfly-COH)**;  
 1..... In Bfly-Wall side L, point R to LOD thru between ptrs/draw R bk, step in place R;  
 2..... Hold, step L/R in place, limp side L, XRIB;  
 3..... Limp side L, XRIB, rock apart L, recover R to Bfly-Wall preparing to pivot RF;  
 4..... In Bfly pivot RF to Bfly-COH L, R, rock apart L, recover R;  
 5---8 **SIDE, POINT (RLOD)/DRAW, STEP; HOLD, STEP/STEP, SIDE, BEHIND; SIDE, BEHIND, APART, REC; PIVOT, 2, APART, REC (CP-LOD)**;  
 5-7... Repeat measures 1-3 PART C except M facing COH; ;  
 8... Bfly pivot RF to Bfly-Wall L, R, rock apart L, recover R turning LF to CP-LOD;  
 9---12 **TURN L, SIDE (Bio), BK, TURN R, SIDE (SCar), BK, TURN L, CLOSE, BK, CLOSE; DIP, REC (CP-Wall)**; ;  
 9..... Fwd L turn LF, side R to Bto RLOD-COH, bk L; ;  
 10... Fwd R outside W turn RF, side L to SCar RLOD-Wall, bk R; ;  
 11-12... Fwd L turn LF to CP-LOD, close R, bk L, close R; Dip bk L, recover turning RF to CP-Wall; ;  
 13-16 **LUNGER-SCP), BEHIND, SIDE, FWD, BRUSH, STEP, HOLD; STEP, HOLD, SIDE, CLOSE; FWD, STEP, HOLD, PUSH**;  
 13... Side L lunging LOD to RSCP-ROD R fr extended, XRIB (both), side L;  
 14... Fwd R to OP-LOD, brush L fwd no wgt, in place L, hold;  
 15-16... In place R, hold, side L, close R; Fwd L, in place R, hold, push off R 1 ct to start PART A;

----- **PART - B VARIATION** -----

1---4 **TURN L, SIDE, CLOSE; TURN, SIDE, CLOSE, TURN, ROCK, REC, BK, 2, 3; POINT, THRU**; ;  
 1..... Fwd L making slow LF turn in CP to RLOD, side R/close L;  
 2..... Bk R turn LF to CP-Wall, side L/close R, turn LF on L to CP-COH, rock side R;  
 3-4... Recover L to SCar-LOD, bk R, L, R; Point L to RLOD modified SCP, XLIF (both) to RSCP-LOD wgt on L; ;  
 5---8 **TWIST, SIDE, CLOSE; FWD, SWING, KICK, TURN; BK, 2, ROLL, 2; 3, 4, FWD, 2**;  
 5-8... Descriptions the same as identical figures in Part B (except for place in meas) end with 2 fwd two-step L, R CP-LOD;

9---16 **REPEAT MEAS 1-8 PART B-VARIATION** -- end Bfly-Wall.  
 9-15... Same as Meas 1-7 of PART B VARIATION.  
 16... Continue 1-3/4 RF roll slightly across LOD L, R, fwd L, fwd R to face ptr Bfly-Wall (W continue roll across LOD making 1-3/4 LF turn end facing COH R, L, side R, XLIB);

----- **TAG** -----

1---3 **TWISTY/VINE 2, 3, 4; 5, 6, 7, 8; FAN, STEP/POINT**-----  
 1-2... Twisty vine B to Bto-LOD; ;  
 3... Fan L clockwise to CP-Wall, in place L/point R to RLOD (W fan R CW, R/point L);

**SEQUENCE: A - B - C - A - B - VAR - TAG** -----

**DANCES BY OHIO CHOREOGRAPHERS**  
**ONE LONELY NIGHT**

By Mary Anna & Bill Copeland - Shadyside, Ohio  
ROUND DANCE INSTRUCTIONS

The  
**Cue Sheet**

JULY 1974

Published Monthly at 976 Garnet Ave., San Diego, Calif. 92109

**ONE LONELY NIGHT**

By: Bill & Mary Anna Copeland, RD#1, Shadyside, Ohio 43947

Record: Decca #732471 - Bert Kaempfert

Position: CP fcg LOD - opp ftwk

Meas.

INTRO

- 1-2 WAIT; DIP BK,-,REC,-;  
Wait one meas in CP fcg LOD then Dip bk on L,-,rec fwd on R,-;
- 1-4 FWD,-,RUN,2; FWD,-,RUN,2; TRN ½ L,-,SID,CL;BK TO BJO,-,BK,2;  
1. In CP fcg LOD with reaching action step fwd slo L,-,run fwd quick R,L;  
2. Reach fwd slo R,-,quick run fwd L,R;  
3. Slo fwd L trn LF ½ to fc COH,-,cont LF trn to Bjo fcg RLOD with quick sid R, cl L to R;  
4. In Bjo fcg RLOD back up slo R,-,quick L,R;
- 5-8 BK/TRN(R)-,TRN,CL; FWD(Fc Wall)-,SID,CL; VINE 4; PIV,-,2,-;  
5. In Bjo pos step bk LOD trng RF slo L,-,cont RF trn with quick sid R, cl L to R;  
6. Cont RF trn and step fwd twd wall blending to CP slo R,-, sid L, cl R to L;  
7. Do quick vine down LOD sid L,XRIB(WIB),sid L, XRIF(WXIF);  
8. Do slo RF couple pivot L,-,R,-; (end CP fcg LOD)  
REPEAT PART A
- 1-4 FWD,-,SID,CL; CROSS/CK(Bjo)-,CROSS,SID; FWD,LK,FWD,LK;FWD,2,3,-;  
1. In CP fcg LOD step fwd slo L,-,step sid R, cl L to R;  
2. Cross RIF(WXIB) to Bjo cheking action,-,XLIB(WXIF),sid R;  
3. In Bjo fcg LOD step fwd L, lock RIB, fwd L, lock RIB;  
4. Fwd LOD L,R,L,-blending to CP on first fwd step;
- 5-8 FWD,-,SID,CL;CROSS/CK(Scar)-,CROSS,SID;FWD,LK,FWD,LK;FWD,2,3,-;  
5. In CP fcg LOD step fwd slo R,-,sid L, cl R to L;  
6. Cross LIF(WXIB) to Scar checking action,-,XRIB(XIF), sid L;  
7. In SCar fwd R, lock LIB, fwd R, lock LIB;  
8. Fwd LOD R,L,R,- blending to CP on first fwd step;  
\*NOTE: Use contra body positioning while in Bjo & SCar for above.
- 1-4 RUN FWD,2,3,-; FWD,2,3,-; (W twirl RF to Bjo Tamara fcg RLOD-M fcg LOD); WHEEL HALF,2,3,-; CHG SIDES TO BJO TAMARA,2,3,-;  
1. In CP fcg LOD Run fwd L,R,L,-;  
2. Take small steps fwd R,L,R,- while twirling W RF one complete trn to bjo Tamara M fcg LOD (W put L hnd behind her back on her right hip & M places his R hnd in Her L - while M's L & W's R hnds are held high to form "window");  
3. In Bjo Tamara fcg LOD both wheel fwd one half to end M fcg RLOD L,R,L,-; (Wheel is RF)  
4. Dropping M's L & W's R hnds while retaining M's R & W's L hnds chg sides R,L,R,- (M places his L hnd behind his back on his R hip & W puts her R hnd in his L while raising the other jnd hnds to form "window" - end Bjo Tmara M fcg LOD);
- 5-8 WHEEL RF HALF,2,3,-; UNWIND TO FC,2,3,-; SCIS SCAR,-; SCIS BJO,-;  
5. In Bjo Tamara fcg LOD wheel fwd hald L,R,L,-; (end M fcg RLOD)  
6. Drop M's R & W's L hnds retaining M's L & W's R hnds M trns LF (W RF) R,L,R,- blending to CP fcg LOD;  
7-8. Do two progressive scissors down LOD;;
- Seq: INTRO - AA-B-A-C-C-B-A-Ending  
End: RUN,2,3,-; RUN,2,3,-; Twd COH SIDE,CLOSE,SIDE,CLOSE; SWD CORTE--  
CP M fcg LOD run fwd L,R,L,-; R,L,R,-; to COH side L, close R, side L, close R;  
Swd Corte on L to RSCP fcg wall--

# DANCES BY OHIO CHOREOGRAPHERS SOMEBODY'S THINKING OF YOU

by Lou & Pat Barbee  
Delaware, Ohio

## SOMEBODY'S THINKING OF YOU

By Lou & Pat Barbee, Columbus, Ohio

**POSITION:** INTRO-CP M fog wall; DANCE-CP M fog LOD. Opp ftwk; Directions for M

**MEASURES**

**INTRODUCTION**

1-4 (CP WALL)WAIT; SIDE,TCH,SIDE,TCH; SIDE,PICKUP,FWD,FWD; (CP LOD)BK FWD,-,REC CHK,-;  
1-2..In CP M fog wall wait 1 meas; Side L,tch R to L,side R,tch L to R;  
3...Side L,fwd R(W pickup on L to CP M fog LOD),fwd L,fwd R;  
4...Slow rock fwd L(W rock bwd R),slow recover & check bwd R,-;

**DANCE**

1-4 (CP LOD)FWD TWO-STEP; FWD TWO-STEP; L TRN,-,SIDE,CLOSE; L TRN,-,SIDE,CLOSE;  
1-2..In CP do 2 fwd two-steps twd LOD L,R,L,-; R,L,R,-;  
3...Step fwd L trng LF twd OOH,-,side R,close L;  
4...Step bwd R continue trng LF twd wall,-,side L,close R to BJO M fog LOD;

5-8 (Bjo LOD)ROCK,-,RECOV,-; BWD TWO-STEP; ROCK,-,RECOV,-; THRU TWO-STEP;  
5...In Bjo M fog LOD rock fwd L(W bk R),-,recover bk R(W fwd L),-;  
6...One bwd two-step L,R,L to RLOD(W fwd two-step R,L,R),-;  
7...Still in Bjo rock bwd R(W fwd L),-,turning to SCP recover fwd L,-;  
8...In SCP one thru two-step R,L,R(W L,R,L),-;

9-12 (SCA)SIDE,CLOSE,CROSS,-; SIDE,CLOSE,CROSS,-; (Bjo)FWD,LK,FWD,LK; WALK,-,FACE,-;  
9...Starting fog wall step swd L LOD,cl R to L,M XLIP(W XRIB)to SCAR fog RLOD,-;  
10...Swd R RLOD,close L to R,M XRIF(W XLIB) to BJO fog LOD,-;  
**NOTE:** Do not progress on Scissors  
11...In Bjo fog LOD fwd L,lock RIB,fwd L,lock RIB(W bk R,lk LIF,bk R,lk LIF);  
12...Fwd LOD L,-,turn to face wall fwd R to LOOSE-CP,-;

13-16 (Loose-CP)ROCK,-,RECOV,CROSS; ROCK,-,RECOV,CROSS; (Limp)SIDE,BEHIND,SIDE,BEHIND;  
WALK,-,PICKUP,-;  
13...Loose -CP fog wall rk swd L twd LOD,-,rec on R twd RLOD,XLIP twd RLOD(W XIF);  
14...Rk swd R twd RLOD,-,rec on L twd LOD,XRIF twd LOD(W X IF);  
15...CP M fog wall a slight limping action twd LOD step swd L,behind R,swd L,  
behind R(W swd R,behind L);  
16...Walk fwd L to SCP,-,fwd R(W fwd R,-,pickup on L)to CP M fog LOD,-;

17-20 (CP LOD)FWD TWO-STEP; FWD TWO-STEP; L TRN,-,SIDE,CLOSE; L TRN,-,SIDE,CLOSE;  
17-20. Repeat action of Meas 1-4;::;

21-24 (Bjo LOD)ROCK,-,RECOV,-; BWD TWO-STEP; ROCK,-,RECOV,-; THRU TWO-STEP(CP Wall);  
21-24. Repeat action of Meas 5-8 ending CP M fog wall;::;

25-28 (Whisk)FWD,-,SIDE(to SCP),HOOK; (Wing)FWD,-,DRAW,TCH(W across to SCAR);  
(Open Telemark to SCP Wall)L TRN,-,TRN,FWD; CHK FWD,-,BK,CL(W rollXIF to Bfly);  
25...CP wall fwd L,-,swd R trng to SCP diag fog LOD & OOH hook LIB of R(W hook  
RIB);  
26...Small step fwd LOD R,-,draw L to R,tch as M leads W across in front to SCAR  
(W steps L,-,R,L);  
27...In SCAR step fwd LOD on L,-,M swd R twd LOD trng  $\frac{1}{2}$  LF slightly arnd W &  
leave leg extended trng LF on ball of R ft to SCP fog wall,fwd L(W steps  
bk R,-,close L to R trng on heels,fwd R in SCP twd wall);  
28...Fog wall in SCP M steps small step fwd checking on R,-,bk L,close R as he  
rolls W across in front of him(W steps L,-,R,L);

29-32 (L-CP)CROSS,-,SIDE,CL; (OP)CROSS,-,SIDE,CL; VINE,2,3,4; PIVOT,2,TWIRL,2;  
29...Breaking to L-CP(M's L & W's R hands 3rd)XLIP(W XRIF)twd RLOD,-,swd R twd  
RLOD,close L to R;  
30...Chg hands(M's R W's L)to OP fog LOD XRIF(W XLIP),-,swd L LOD,cl R to L;  
31...Blend to CP vine swd L,behind R,swd L,thru R;  
32...Do a  $\frac{1}{2}$  RF pivot L,R to end fog LOD,walk L,R(as W twirls RF IF twd LOD R,L);

**SEQUENCE:** INTRO - DANCE - DANCE - ENDING

**ENDING**

1-4 (CP LOD)FWD TWO-STEP; FWD TWO-STEP; BK FWD,-,REC,-; BK BWD,-,FACE OUT,-;  
1-2..In CP do 2 fwd two-steps twd LOD L,R,L,-; R,L,R,-;  
3...Rock fwd L,-,recover bk R,-;  
4...Rock bwd L,-,fwd R twd wall,-;

5-8 TURNING TWO-STEP; TURNING TWO-STEP; TWIRL VINE,-,2,-; 3,-,PT,-;  
5-6..(CP Wall) Do 2 RF trng two-steps L,R,L,-; R,L,R to end M fog wall,-;  
7-8..Twirl vine 3 slow steps & ask;

**DANCES BY OHIO CHOREOGRAPHERS**  
**A PENNY THOUGHT**  
 by Leo & Peg Landoll  
 Stow, Ohio

A PENNY THOUGHT

Composers: Leo & Peggy Landoll, 1743 Ritchie Rd., Stow, Ohio 44224, (216) 688-4829  
 Record: HECTOR H660B The Very Thought of You  
 Sequence: Intro. A A BB

MEAS

INTRO

- 1-4 (OP-DW)WAIT 1 MEAS;APT, -PT, -SPN MANU;SPN TRN 4;  
 1-2 OP-DW wait 1 meas;Bk L,-,pt R,-;  
 3-4 Fwd R trn RF, sd L, Bk R CP-RL0D, -(W-spn LF L,R, fwd L,-), Bk L piv RF,  
 Fwd R rise (W brush R to L) rec L, Bk R strt LF trn Mod CP-DC (W last  
 stp fwd L btwn M's feet)

PART A

- 1-4 BK(HNGE), -, -, -; HOLD, TRN R, SD, BK(BJO-DWR); BK(HNGE), -, -, -; HOLD, REC, SD, XIF(SCP-DC);  
 1-2 Cont LF trn to COH Bk L, -, -, -(W-Fwd & sd R trn LF to LOD, -, XLIB in hnge  
 pos look L, -); Hold, rec R trng RF, sd L, bk R BJO-DWR(W-Rec R trng RF, sd L  
 cont RF trn, fwd R, L DC);  
 3-4 Bk L trn LF to Wall, -, -, -(W Fwd & sd R trn LF to RLOD, -, XLIB in hnge pos  
 look L, -); Hold, rec R, sd L, XRIF SCP-DC(W Rec R trn RF to COH, sd L in  
 hover action, sd R, XLIF to SCP);  
 5-8 SD/XIF(BJO), HOLD, SYNC FISHTAIL, XLIB/SD, HOLD; FWD/LK, HOLD, FWD/LK, HOLD; FWD, RK SD,  
 REC (BJO), FWD(CP); (TWST VINE)SD, XIB, SD, MANU(CP-RLOD);  
 5-6 Quick twist Sd L/XRIF BJO-DW(W sd R trn LF to RLOD/bk L), hold, XLIB chng sway/  
 sd R BJO-LOD, hold; Fwd L/XRIB, hold, Fwd L/XRIB, hold;  
 7-8 Fwd L, rk sd R, rec L BJO-DC, Fwd R CP-Wall; sd L SCAR, XRIB, sd L, XRIF manu to CP-DWR;  
 9-12 SD, CLOS, BK(CP RLOD), -; HATCH BK CHK; (HAIRPIN)PIV, -, R/L, FWD(BJO-DWR); REC, TRN L,  
 FWD, CLOS(CP-DW);  
 9-10 1/2 BX Bk CP-RLOD sd L, clos R, Bk L, -; Htch & chk Bk R, clos L, fwd R and  
 chk CP-RLOD, -;  
 11-12 Hairpin bk L piv RF to DC, -, fwd R/L, R curv RF to BJO-DWR(W-Fwd R piv RF,  
 -, sd L/Bk R, XLIB and chk); Rec L, Bk R trn LF, sd & fwd L, clos R CP-DW;  
 13-16 FWD(CP-LOD), -, SD, CLOS; MANU(CP-RLOD), -, SD, CLOS; SPN TRN; BK, -, SD, CLOS(CP-DC);  
 13-14 Fwd L to CP-LOD, -, sd R, clos L; Fwd R CP-RLOD, -, sd L, clos R;  
 15-16 Bk L piv RF, -, fwd R CP LOD & rise, rec L; Bk R CP-DC, -, sd L, clos R;  
 REPEAT A: MEAS 16 BK CHK, -, REC(CP-WALL), CLOS;  
 16 Bk R & CHK CP-LOD, -, rec L swvl RF & rise, clos R;

PART B

- 1-4 XIB, CHK/SD(SAILOR SHFL), XIB, CHK/SD; RK BK(SCP), REC, SWVL, 2; (FALLAWAY CHASSEE)I/P, L,  
 R/L, R(SCP-RLOD); RK BK, REC(CP COH), SD, CLOS;  
 1-2 XLIB SCP, sd R & chk CP-wall/sd L, XRIB RSCP, sd L & chk CP/sd R; Rk Bk L  
 SCP-LOD, rec R, swvl fwd L, R(W start pkup on last stp);  
 3-4 Chasse trng LF L/R, L, R/L, R SCP-RLOD; Rk bk L, rec R CP-COH, sd L, clos R;  
 5- REPEAT 1-4 PART B (START CP-COH MOVE RLOD END CP-WALL)  
 9-12 SD, TCH, SD, TCH; SD, XIF, SD, TCH; VINE RLOD; SCIS THRU(SCP-LOD);  
 9-10 Sd L, tch R to L, sd R, tch L to R; sd L, XRIF(both XIF), sd L, tch R to L;  
 11-12 Vine sd R, XLIB(both XIB), sd R, XLIF; Scis sd R, clos L, XRIF SCP-LOD, -;  
 13-16 TRNG 2 STP; TRNG 2 STP(CP-WALL); 1/2 BX; SCIS CHK(CHAIR);  
 13-14 Sd L, clos R, bk L CP-COH, -, sd R, clos L, fwd R CP-Wall, -;  
 15-16 Sd L, clos R, fwd L, -; sd R, clos L, XRIF and chk in chair pos, -;



# "ROUND DANCER"

Magazine

ABBA DO

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(VOCAL)

1250 W. Garnette, Tucson, Az. 85705

(SEP - 1976 -- BOOK 214

Composers--Bob & Velma Burtner, Circleville, OH

Position--INTRO: SCP Facing RLOD -- Identical footwork as noted, otherwise opposite.

Record--ATLANTIC # 45-3310 "I Do 'Etc, '---ABBA

MEASURES-----

-----INTRODUCTION-----

1---4 WAIT: one measure; (Semi Facing RLOD) FWD,-,Hook,-; (W CCW) Around,2,3,4; Apart,-, Point,-; Spin Man.,2,3,-;  
 1 ....Semi RLOD FWD L,-, Hook R in Front of L,-;  
 2 ....W around M in 4 steps (unwind) CP LOD;  
 3 ....APT L (W ON R),-, Pt R TWD Partner (WL),-;  
 4 ....M maneuver R,L,R,- (W LF spin) CP RLOD;

1---4 PIVOT,-,2,- (CP LOD); (SCISS SCAR) side, close, FWD, lock; FWD,-, Side, close (BJO) (FEATHER CP LOD) FWD,-,run,2;  
 1 ....Back L (LOD and WALL),-, (RF 1/2 FWD R LOD,-;  
 2 ....Side L COH, close R to L, FWD L SCAR, lock R behind L;  
 3 ....FWD L,-, side R, close L to R; (BJO)  
 4 ....(FEATHER) FWD BJO LOD R,-, FWD CPL, FWD R;

5---8 GOUCHO,2,3,4; 5,6,7,8 CP LOD; DIP RLOD,-, REC.(Wall)-; Quick Double pivot to semi RLOD;  
 5---6 CURVE FWD L CHO (WB R), lock R in Back of L (W cut L over R), continue movement  
 8 counts total CP LOD 3,4;5,6,7,8;  
 7 Back (RLOD) L,-, RECR,- (to wall);  
 8 Pivot 4 Semi RLOD

9--12 Walk,-, pickup,-; SCISS SCAR side, close, FWD, lock; FWD,-, side, close (BJO);  
FEATHER CP RLOD FWD,-, run,2;  
 9 FWD L,-, FWD R (W 1/2 LF CP),-;  
 10 Side L, close R to L, XLIF of R (WXIB SCAR; lock R behind L;  
 11 FWD L,-, side R, close L (BJO);  
 12 (FEATHER) FWD BJO RLOD R,-, FWD CP L, FWD R;  
 13-16 GOUCHO,2,3,4; 5,6,7,8 CP RLOD; DIP LOD,-, Rec. Semi LOD,-; RUN LOD,2,3,4 to open;  
 13-14 CURVE FWD L wall (W back R), lock R in Back of L (W cut L over R), (continue total  
 8 counts CP RLOD) 3,4;5,6,7,8;  
 15 Back LOD on L,-, REC RLOD on R,-;  
 16 Left 1/2 on L Semi LOD, FWD R, FWD L, FWD R (open) (Ending run 4 to SCP)

-----B-----

1---4 FWD, Lock FWD, FLARE (M LF) LOP RLOD; close,-, back, close; FWD, lock, FWD, FLARE  
(SKATERS LOD); close,-, back, close (W back TCH);

1 ....FWD L, lock R back of L, FWD L, Flare left face (W RF) LOP RLOD;  
 2 ....Close R to L,-, back L, close R to L;  
 3 ....FWD L, lock R back of L, FWD L, Flare left face (W RF) skaters  
 4 ....Close R to L,-, back L, close R to L (W back R TCHL TOR);

5---8 1/2 box (identical); Turn,-; side, close; WHISK FWD,-, side, hook; Wing to SCAR RLOD  
 5 1/2 box (identical Skaters LOD) FWD L,-, side R; close L to R;  
 6 1/4 turn to wall R,-, side LOD L, close R to L;  
 7 (WHISK) FWD wall L,-, Side RLOD R, Hook L behind R

8 (WING) FWD R turning 1/2 RF SCAR,-, Touch L to RT, (W center FWD LOD R close L,-,);  
 9--12 (Telemark Semi RLOD) turn, turn, FWD,-; (Fall-away) FWD RLOD, RISE, recover,-;  
(Slip Pivot) BJO LOD back, turn, FWD,-; 1/4 to wall CP turn, side, close,-;  
 9 (Tele) fold L to Semi RLOD, close R to L, FWD L,-;  
 10 (Fall) FWD R RLOD, FWD rise L, recover back R,-;

11 (Slip) backward LOD 1/4 L face on L, FWD 1/4 L face on R, FWD LOD on L,-;  
 12 1/4 RF to CP wall R, side LOD on L, close R to L,-;

13-16 Vine, 2,3,4; 5,6,7,8 CP LOD; Pivot,-; 2,-;3,-,4,-;

13-14 Standard Vine 8 CP LPD;

15-16 Standard Pivot 4 2 measures to SCP RLOD;;

-----Ending-----

(Semi LOD) FWD,-, hook,-; (W CCW UNWIND MAN), 2,3,4 CP-RLOD; Apt,-, Point,-; Spin  
Maneuver; (Semi Center of Hall) FWD,-, hook,-; (W CCW Unwind), 2,3,4; DIP back on  
L,-, Twist,-;

-----SEQUENCE-----

Intro-A-B-Intro-A meas I thru 6 -Back RLOD on L,-,Recr. (Semi RLOD),-; Run  
 RLOD,2,3,4 to Open; B to RLOD-A-Ending

## **DANCE RHYTHMS ARE ADDED**

### **BOLERO**

Sleeping Beauty – Brent & Mickey Moore - 1993  
Maria Elena Bolero – Palenchar – 1996

### **CHA CHA**

Folsom Prison – Peterman – 1970  
Carmen – Walker – (Samba/Cha) – 1976  
I'll Be The One – Jabour – 1987  
A Beautiful Time – Gilbreath/Dollar - 1989  
Sea of Heartbreak – Wilhoit – 1990

### **FOXTROT**

Elaine – Highburger – 1966  
Rainbow Foxtrot – Blackford – 1983

### **JIVE**

Lazy Sugarfoot – Proctor – 1981  
Crazy Eyes – Eddins – 1982  
Night Train – Lawson – 1988

### **QUICKSTEP**

I Wanna Quickstep – Palmquist – 1967

### **RUMBA**

Biloxi Lady – Eddins – 1985  
Non Dimenticar – Rumble – 1991  
Years May Come – Rother – 1982

### **SLOW TWO-STEP**

Rachel's Song – Stairwalt – (?)

### **WALTZ** (With International Figures)

Answer Me – Palmquist – 1971

Note: These are just a few examples of various dance rhythms and when they were introduced. In many areas it took several years before the "new" rhythms were taught.

# DANCES BY OHIO CHOREOGRAPHERS

## BLUE BAYOU

By Frank & Phyl Lehnert

BLUE BAYOU 84

Composers: Phyl & Frank Lehnert  
Record : TNT 222  
Footwork : Directions for M; opposite footwork  
Sequence : A B A B A(1-8) B(17-24) Tag  
Produced by; Mike Trombly RFD #2 Rt. 7, St. Albans, Vermont, 05478  
Arranged & Recorded By : Scott Ludwig Soung Studio, 7576 Claremont Dr., Canton, Mi., 45178  
Intro : WAIT; APT, POINT, TOG, TCH;  
Wait one measure & do a quick standard ack to CP facing wall



### PART A

Meas.

- 1---4 BOX;; TWIRL TO TAMARA; WHEEL HALF;  
1---2 CP facing wall side L, close R, L fwd,-; Side R, close L, back R,-;  
3---3 In place L,R,L,-; (W does a spot RF twirl to tamara pos W facing COH)  
4---4 Holding the tamara pos wheel fwd (CW) 1/2 turn to end M facing COH;
- 5---8 UNWIND 4; SIDE, DRAW, CLOSE,-; 1/2 BOX; SCISSOR THRU;  
5---5 Continue to wheel fwd in 4 steps L,R,L,R; (keeping M's L & W's R hands joined, W twirls in place 1 1/2 LF in 4 steps)  
6---6 Blending to CP facing wall step to side on Ltwd LOD, draw R, & close R,-;  
7---7 Step to side on L, close R, step fwd on L,-;  
8---8 Step to side on R, close, L, cross R XIF (W-XIF) to semi close facing LOD;
- 9--12 LADY CIRCLE UNDER;; SIDE,CLOSE,CROSS,SIDE; CROSS,SIDE,FWD,LOCK;  
9--10 step slightly fwd L,R,L,-; R,L,R,-; (W circles under M's L W's R twirl COH & LOD turning 1/2 RF in two two steps ending in CP Mfacing LOD)  
11-11 Step side on L, close R, cross L XIF (W-XIB) to slight sidecar, side on R to CP facing LOD;  
12-12 Like a fishtail cross LXIB, (W-XIF), side on R, fwd L, lock R end on in banjo pos facing LOD;
- 13-16 WHEEL LF 1/2 ; BACK, LOCK, BACK,-; BANJO PIVOT 4 to semi; PICK UP,-,2,-  
13-13 In banjo pos turn 1/2 L to face RLOD L,R,L,-;  
14-14 Moving LOD step back on R, Lock L, back on R,-;  
15-15 stepping back, pivot in four steps to semiclosed L,R,L,R, to semi facing LOD;  
16-16 Step fwd L,-,R,-; (W picks up on 2nd step)

### PART B

- 17-20 PROGRESSING SCISSORS;; HITCH FOUR; BACK,-, BACK,-;  
17-17 CP facing LOD step side L, close R, Cross LXIF (WXIB) to sidecar pos  
18-18 step to side on R, close L, cross R XIF (W-XIB) to banjo fac LOD;  
19-19 hitch 4 stepping fwd on L, close R, step back on L, close R;  
20-20 Step back two slow steps L,-,R,-;
- 21-24 RUN BACK,2,3,FLAIR-POINT; FWD,2,3,-; VINE,2,3,4; PIVOT 1/4,-,CHECK,-;  
21-21 Run back L,R,L, cross point R XIF L (W runs fwd RLR flare L thru to semiclosed pos facing LOD);  
22-22 In semi run fwd R,L,R,-;  
23-23 Facing ptr & wall vine side on L, YIB on R (W-XIB), side on L, XIF on R (W-XIF);  
24-24 Blend to CP & pivot 1/4 RF to face RLOD on L,-, step back on R with a checking motion ending CP facing RLOD;
- 25-28 PROGRESSING SCISSORS;; HITCH FOUR; BACK,-,BACK,-;  
25-28 repeat meas 17-20 except twd RLOD
- 29-32 RUN BACK,2,3,FLAIR-POINT; FWD,2,3,-; VINE,2,3,4; PIVOT,-,2,-;  
29-31 repeat meas 21-23 except twd RLOD  
32-32 Pivot full around L,-,R,-; to CP facing wall except for last thru when you pivot full to semi fac LOD for the ending.
- TAG; FWD TWO STEP; PICK UP TWO STEP; LF BOX TURN 1/4 (done 4 times);;;  
WALK,-,FACE,-; VINE 4; SIDE,CLOSE,APART,POINT;  
In semi facing LOD do a fwd two step; another fwd twostep (lady p)

Side, close, fwd turning 1/4 LF to fac COH; side, close, back turning 1/4 LF to fac RLOD; side, close fwd turning LF to face wall; side, close back,-; blend to semiclosed step fwd L,-,R,- to face ptr & wall; Vine L, RXIB (W-XIB), side L, XIF on R (W-XIF); side on L, close, R, Apart on L, Point R;

# MORE ROUND DANCES BY OHIO CHOREOGRAPHERS I LOVE THE NIGHTLIFE - A VERY POPULAR DANCE

By George & Mady D'Aloiso - Bellbrook, Ohio

## I LOVE THE NIGHTLIFE

Composers: George & Mady D'Aloiso, 2240 Vemco Drive, Bellbrook, OH 45305 (513-848-4820)

Record : Polydor PD 14483 "I LOVE THE NIGHTLIFE (Disco 'Round) by Alicia Bridges

Footwork : Opposite, Directions for man.

Sequence : Intro-A-BRIDGE-B-A-BRIDGE-B-C-B-ENDING

### INTRO

WAIT: STEP,HOP,STEP,HOP; STEP,HOP,STEP,HOP; FWD,2,3,TCH;

- 1- Wait 1 meas fcg ptr about 10' apt;
- 2- Fwd L twd ptr,hop L(Note: Slight hop L swinging both arms across body twd L sd looking L snapping fingers),fwd R twd ptr,hop R(Note: Slight hop R swinging both arms across body twd R sd looking R snapping fingers);
- 3- Repeat meas 2;
- 4- Still moving twd ptr fwd L,R,L,tch R to L;

### PART A

CRSS CK,-,-,-; XIB/CK,SD,XIB/CK,SD; XIB/CK,SD,XIB/CK,CK; PT,FWD,PT,FWD;

- 1- XRIF(W XIF) to ck in bfly pos with a slight tilt with lead hands low,-,-,-;
- 2- XLIB of R/sd R to fc ptr ck twd RLOD,sd L twd LOD,XRIB of L/sd L to fc ptr ck twd LOD,sd R twd RLOD;
- 3- Repeat meas 2 checking on the last step;
- 4- Pt L fwd tilt bfly lead hands low look twd LOD,step L to upright bfly,pt R fwd tilt bfly lead hands high look twd RLOD,step R to upright bfly;

PT,FWD,PT,FWD; PT,FWD,KICK,TRN; KICK,TRN,KICK,TRN; KICK,TRN,FWD CK,-;

- 5- Repeat meas 4;
- 6- Repeat first 2 beats of meas 4,,kick R twd LOD,sd R to fc ptr;
- 7- Kick L twd RLOD,sd L to fc ptr,kick R twd LOD,sd R to fc ptr;
- 8- Kick L twd RLOD,sd L to fc ptr,XRIF of L twd LOD ck in SCP fcg LOD,-;

RK BK,REC,TRN/CL,SD; SD/CL,SD(Change Hands),RK APT,REC;

- 9- Rk bk L twd RLOD,rec R,1/8 LF trn L/cl R,slight sd L ending CP fcg LOD/wall;
- 10- Drifting apt sd R twd RLOD/wall/cl L,sd R ending fcg ptr LOD/wall changing hands so that both R hands are jd,rk apt L,rec R;

TRN CL,SD,TRN/CL,SD; TRN/CL,SD,TRN/CL,SD; TRN/CL,SD,TRN/CL,SD; TRN/CL,SD,TRN/CL,SD(W RF Spin);

- 11- (Begin 1k full CW wheel in 7 triple steps keeping L arm extended to sd)  
Trn RF to look at W's bk swinging jd hands twd R sd L/cl R,sd L(W trn LF to present bk to ptr sd R/cl L,sd R),trn LF presenting bk to ptr swinging jd hands twd L sd R cl L,sd R(W trn RF to look at M's bk sd L/cl R,sd L);
- 12- Keep wheeling and repeat meas 11;
- 13- Keep wheeling and repeat meas 11;
- 14- Keep wheeling and repeat first 2 beats of meas 11,,sd R twd RLOD/cl L,sd R trn to OP fcg LOD(W 1 1/2 RF free spin L/R,L);

RK BK,REC,SD/CL,TRN; SD/CL,TRN,SPIN,2; SD/CL,TRN,SD/CL,TRN; SPIN,2,ROLL/2,3;

- 15- Rk bk L twd RLOD,rec R to fc ptr bfly,sd L twd LOD/cl R,retaining M's R & W's L hands trn LF on L to bk-to-bk pos;
- 16- Sd R twd LOD/cl L,trn RF on R to fc ptr in momentary bfly,free spin RF L,R to fc ptr bfly;
- 17- Repeat beats 3 & 4 of meas 15,,repeat beats 1 & 2 of meas 16,;
- 18- Repeat beats 3 & 4 of meas 16,,retaining M's L & W's R hands roll RF(W LF) twd LOD L/R,L to fc COH(W fc wall)jd hands pt twd floor;

ROLL/2,3,RK FWD,REC; ROLL/2,3,ROLL/2,3; RK BK,REC,ROLL/2,3; ROLL/2,3,RK FWD,REC;

- 19- Continue roll R/L,R to fc LOD with hands jd behind bk,rk fwd L twd LOD extending free arms twd LOD,rec R;
- 20- Roll LF(W RF) twd RLOD L/R,L to fc COH(W fc wall),continue roll R/L,R to fc LOD with hands still jd in front;
- 21- Rk bk L twd RLOD extending free arms over jd hands twd LOD,rec R at beats 3 & 4 of meas 18,;
- 22- Repeat meas 19;

### BRIDGE

ROLL/2,3,ROLL/2,CK;

- 1- Repeat first 3 beats of meas 20,,ck sd R twd RLOD fcg ptr bfly;

### PART B

TOE,SD,HEEL,XIF; TOE,SD,HEEL,XIF; TOE,SD,HEEL,XIF; TOE,SD,HEEL,XIF; TOE,SD,HEEL,XIF;

- 1- Tch L toe to floor twd L sd swvl RF,sd L swvl LF,leaving R where it is tch R heel to floor swvl RF,XRIF(W XIF) of L swvl LF;
- 2-5 Repeat meas 1 for 4 more times;;;;

RK APT,REC,RK APT,REC; RK APT,REC,RK APT,REC; TRN,KICK,TRN,KICK; SWVL,SWVL,TRN,KICK;

TRN,KICK,SWVL,SWVL;

- 6- Rk apt L,rec R,rk apt L,rec R;
- 7- Repeat meas 6;
- 8- Still in bfly trn LF fwd L twd LOD,kick R twd LOD,trn RF sd R to fc ptr, kick twd RLOD;
- 9- Trn LF fwd L twd LOD swvl RF to fc RLOD,fwd R twd RLOD swvl LF to fc LOD, repeat beats 1 & 2 of meas 8,;
- 10- Repeat beats 3 & 4 of meas 8,,repeat beats 1 & 2 of meas 9,;

**I LOVE THE NIGHTLIFE** (Continued)  
By George & Mady D'Aloiso  
Bellbrook, Ohio

Repeat Part A, Bridge, & Part B except for meas 1 of Part A as follows:

- 1- Sd L to fc ptr, XRIF(W XIF) to ck in bfly pos like first beat of Part A, -, -:

PART C

TRN/2,3, IN PLACE/2,3: FWD, TRN, RK APT, CK FWD: BK, -, 2, -; 3, -, 4, -; BK, 2, TRN, CL;

- 1- Releasing M's R & W's L hands trn LF  $\frac{1}{2}$  in place to fc LOD L/R, L(W fwd twd LOD R/L, spin LF  $\frac{1}{2}$  on R to fc LOD with R hand behind bk still jd with M's L hand), in place R/L.R;
- 2- Fwd L twd LOD, trn LF  $\frac{1}{2}$  on R to fc ptr & RLOD, rk apt L, ck iwd R twd RLOD (W bk R twd RLOD, bk L, rk apt R, rec L);
- 3- With small bkwd steps twd LOD using a crooked arm to lead W into swivels. bk L, -, bk R, -(W starting into swivels leaning bkwd against the pressure of ptr pulling with slinky motion raise L arm twd ceiling palms out swvl R, -, L, -);
- 4- Repeat meas 3(W keeping L arm raised thru meas 4 & 5);
- 5- Bk L, bk R, trn LF  $\frac{1}{2}$  on L to fc ptr & wall, cl R(W quick swivel fwd R, L, R, L) to fc ptr bfly;

TRN/2,3, IN PLACE/2,3: FWD, TRN, RK APT, CK FWD: BK, -, 2, -; 3, -, 4, -; BK, 2, TRN, CL;

- 6-10 Repeat meas 1 thru 5; ; ; ; ;

Repeat Part B

ENDING

TRN, KICK, TRN, KICK: SWVL, SWVL, TRN, KICK: TRN, KICK, SWVL, SWVL; PT, FWD, PT, FWD; PT, FWD, PT, -;

- 1-3 Repeat meas 8 thru 10 of Part B; ; ;
- 4- Repeat meas 4 of Part A;
- 5- Repeat first 3 beats of meas 4 Part A, ...hold;

FAMOUS LAST WORDS

Composers: Ron & Carol Erhardt, 2676 Dellworth St., Columbus, OH 43232  
 Telephone: (614) 866-6236 Eve. (614) 268-5239 Day  
 Record: MCA-53248 "Famous Last Words of a Fool" - George Strait  
 Footwork: Opposite through out - directions for M except when noted in parentheses  
 Sequence: Intro-A-B-A-B-C-Ending

INTRODUCTION

- 1 - 4 WAIT; WAIT; STEP, SWING,-; STEP, SWING, -;  
 1-2 in BFLY fcg WALL wait 2 meas;;  
 3-4 blndg to OP fwd L twd LOD, swing R thru twd LOD,-; blndg to OP  
 fwd R twd RLOD, swing L thru twd RLOD,-;
- 5 - 8 APT PT; SPIN MNVR; TWO RIGHT TURN WALTZES TO SCP;;  
 5-6 blndg to OP fcg WALL bk L, pt R twd ptr,-; mnvr R,L,R to fc  
 RLOD (W solo spins lf L,R,L to CP LOD);  
 7-8 bk on L trng rf, sd R twd LOD, cl L; sd & fwd R, sd L twd LOD  
 to fc WALL, cl R blndg to SCP;

PART A

- 1 - 4 FWD WALTZ; PKUP, SD, CL; TWO LEFT TURN WALTZES TO CP WALL;;  
 1-2 fwd L,R,L; fwd R pkup W to CP LOD, sd L, cl R;  
 3-4 trng lf fwd L twd LOD, cont trn sd R, cl L; bk R trng lf, sd  
 L, cl R to CP WALL;
- 5 - 8 BOX;; REV BOX;;  
 5-6 fwd L, sd R, cl L; bk R, sd L, cl R;  
 7-8 bk L, sd R, cl L; fwd R, sd L, cl R;
- 9 - 12 BAL LEFT & RIGHT;; TWIRL VINE; THRU, SD, CL TO BFLY;  
 9-10 sd L, XRIB, rec L; sd R, XLIB, rec R;  
 11-12 sd L, XRIB, sd L (W twls rf R,L,R); thru R bldg BFLY, sd L,  
 cl R;
- 13-16 CANTER; CANTER; TWIRL VINE; THRU, SD, CL TO SCP;  
 13-14 sd L, draw R, cl L; sd L, draw R, cl L;  
 15-16 repeat meas 11 & 12 of Part A but end in SCP;;

Repeat Meas 1-16 Ending in CP LOD

PART B

- 1 - 4 FWD WALTZ; FWD WALTZ DRIFTING APT; TWINKLE OUT; TWINKLE TO SCAR;  
 1-2 in CP LOD fwd L,R,L; fwd R,L,R drifting apt to OP keeping  
 M's L & W's R hands jnd;  
 3-4 thru L twd WALL (W XRIF), sd R, cl L; thru R (W XLIF), sd L,  
 cl R blnd to SCAR;
- 5 - 8 TWINKLE TO BJO; MNVR, SD, CL; TWO RIGHT TURN WALTZES;;  
 5-6 thru L twd WALL (W XRIF), sd R, cl L to bjo LOD; fwd & sd  
 trn rf to CP fcg RLOD, cl L, cl R;  
 7-8 repeat meas 7 & 8 of Intro but end in CP fcg WALL;;
- 9 - 12 FOUR LEFT TURNING BOXES;;;;  
 9-10 fwd L trng lf 1/4 to fc LOD, sd R, cl L; bk R trng 1/4 lf to  
 fc COH, sd L, cl R;  
 11-12 fwd L trng 1/4 lf to fc RLOD, sd R, cl L; bk R trng 1/4 lf to  
 fc WALL, sd L, cl R;

- 13 - 16 DIP BK; REC, TCH, -; TWISTY BAL LEFT & RIGHT;;  
13-14 bk L twd COH,-,-; rec R, tch L,-;  
15-16 in CP sd L, XRIB (W XLIF), rec L; sd R, XLIB (W XRIF), rec R;
- 17 - 18 TWISTY VINE THREE; THRU, SD, CL TO SCP;  
17-18 sd L, XRIB (W XLIF), sd L; thru R, sd L, cl R bldg to SCP;

PART C

- 1 - 4 STEP, SWING, -; STEP, SWING, -; APT PT; SPIN MNVR;  
1-2 repeat meas 3 & 4 of Intro;;  
3-4 repeat meas 5 & 6 of Intro;;
- 5 - 8 TWO RIGHT TURN WALTZES;; TWIRL VINE; PKUP, SD; CL;  
5-6 repeat meas 7 & 8 of Intro;;  
7-8 repeat meas 11 of Part A; thru R pkup W to CP LOD, sd L, cl R;

ENDING

- 1 - 2 DIP BACK; KISS;  
1-2 bk L,-,-;kiss;

**CUE SHEETS - THROUGH THE YEARS**  
**ROUND DANCES BY OHIO LEADERS - DELORES & BUD MILLER**  
**BUT I DO - PH III + 2 - FOXTROT/JIVE**

**BUT I DO**

Dance By: Bud & Delores Miller, 5266 W. 148 St. Brook Park, OH 44142 (216-267-6678)  
Record: Eric 233 or Collectables 3415  
Dance: Foxtrot/Jive  
Phase: III+2 (Diamond turns & Pretzel turns)  
Footwork: Opposite, Women's special instructions in parentheses.  
Sequence: A, A, B, A, E

**INTRO**

**Measures:**

**1-4 Wait:: Std Intro CP DIAG LOD & COH:**

1-2 Op fcg diag LOD & WALL;;

3-4 Apt L, pt R, tog R to CP LOD & COH, tch L to R; (apt R, pt L, pkup L, tch R to L;)

**PART A**

**1-8 Diamond Turns::: Telemark Scp: Fallaway: Slip Pivot Bjo: Manuver:**

1-2 Fwd L trng lf on diag, \_, sd R cont lf trn, bk L to bjo; bk R cont lf trn, sd L cont trn, fwd R;

3-4 Repeat meas 1-2 end in CP DIAG COH & LOD;;

5 Fwd L start a lf trn, \_, side R cont trng around W, fwd L to SCP; (bk R trng lf bring L to R no wgt, trn lf on R heel & chg wgt to L, stp sd & fwd R;)

6 Fwd R, \_, fwd L rising to ball of foot and checking, rec bk on R;

7 Bk L, \_, bk R trng lf, fwd L; (bk R start lf piv on ball of foot, \_, fwd L cont lf trn, bk R;)

8 Fwd R trng 1/2 rf, \_, sd L, cl R to L CP RLOD; (bk L trng rf, \_, sd R, cl L to R;)

**9-16 Spin Turn: Box Finish: 2 Left Turns Scar:: 3 X Hovers Scp:: \*Pick Up:**

9-10 Bk L piv 1/2 rf, \_, fwd R rising on ball of foot, rec sd & bk L CP LOD; (fwd R piv 1/2 rf, \_, bk L brush R toe to L, fwd R;) bk R trng 1/8 lf, \_, sd L, cl R to L DIAG LOD & COH;

11-12 Fwd L trng lf, \_, sd R, cl L; bk R cont. lf turn, \_, sd L, cl R SCAR LOD & WALL;

13 XLIF, \_, sd R with slight rise, rec L to BJO; (XRIB) progress slightly down LOD

14 XRIF, \_, sd L with slight rise, rec R to SCAR; (XLIB)

15 XLIF, \_, sd R with slight rise, rec L to SCP; (XRIB, \_, sd L trng rf to SCP, fwd R;

16 Fwd R trng 1/8 lf, \_, sd L, cl R to L DIAG LOD COH; (L trng lf in front of M to CP, \_, sd R, cl L)

\*SECOND & THIRD time through Part A change meas 16 to Fwd R trng rf, \_, sd L, cl R CP WALL;

**PART B**

**1-4 Sd. Touch, Chasse SCP: Pretzel Turn:::**

1 Sd L, tch R to L, sd R/cl L, sd R;

2-4 Rk bk L, rec R, chasse sd & fwd L/R, L trng 1/2 rf keep M's lh & W's rh joined; chasse sd & fwd R/L, R trng 1/4 rf end sd by sd M's lh & W's rh joined bhnd backs at waist, rk fwd L with M's rh extended (W lh under M's), rec R; chasse sd & fwd L/R, L trng 1/4 lf retain M's lh & W's rh hold, cont lf turn sd R/cl L, sd R end SCP LOD;

**5-8 Rt Trng Fallaway Rt Trng Fallaway::: Rk Bk. Rec. Walk. Pickup:**

5-7 Rk bk L, rec R to fc ptrn, trng rf 1/4 sd L/cl R, sd L; trng rf 1/4 sd R/cl L, sd R SCP RLOD, Rk bk L, rec R to fc ptrn; SCP trn rf 1/4 sd L/cl R, sd L, trng rf 1/4 sd R/cl L, sd R SCP LOD;

8 Rk bk L, rec R, fwd L, sd R trng 1/8 lf DIAG LOD COH; (rk bk R, rec L, fwd R, turn 1/4 lf pivoting on R to end in front of M cl L;)

**END**

**1-2 Vine 8:: Quick Apart**

1-2 Sd L, XRIB, sd L, XRIF; sd L, XRIB, sd L, XRIF; Quick Apart

**DANCES BY OHIO CHOREOGRAPHERS**  
**INVITATION TO DANCE**  
 by Chuck & Barbara Jobe  
 Springfield, Ohio

MAY 1991

INVITATION TO DANCE

513-322-3919

Composers: Chuck & Barbara Jobe, 209 N. Arlington Ave. Spfld. OH 45503  
 Record: Roper JH - 410A WON'T YOU COME DANCE  
 Footwork: Opposite - directions for M except where noted  
 Sequence: A A B B (1 thru 14) TAG PHASE IV+1 TOP SPIN  
 Speed: slow for comfort \*FISTAIL OPTION IV



INTRO

1 - 4 (OP FCG M FCG WALL) WAIT; WAIT; ROLL 3; PICKUP FWD 2;  
 1 - 4 In OP/FCG M fcg WALL 1d arms extended wait 2 meas;; solo roll LF L,-,  
 R. L; fwd R with pkup,-, fwd L, fwd R;

PART A

1 - 4 THREE STEP; ( $\frac{1}{2}$  NAT'L) MANUV SD BK; SPINTURN; (FEATHER FINISH) BK SD FWD;  
 1 - 4 fwd L,-, R, L, ( $\frac{1}{2}$  NAT'L) fwd R trng RF,-, sd L twd DW cont trn. bk R  
 (W bk L,-, cl R heel trn, fwd L) to CP/RLD; (SPINTURN) bk L pivoting  
 $\frac{1}{2}$  RF,-, fwd R cont trn rise on L, sd & bk L CP/DLW; (FEATHER FINISH)  
 bk R,-, sd & fwd L, fwd XRIF to BJO/DLC ckg;  
 5 - 8 \* TOP SPIN; THREE STEP; ( $\frac{1}{2}$  NAT'L) MANUV SD BK; IMPETUS TO SCP;  
 5 - 8 \* (TOP SPIN) bk L trng LF, bk R cont trn, sd & fwd L, fwd R; rep Meas 1  
 PART A; rep Meas 2 PART A; bk L,-, bring R to L trn RF to SCP, fwd L;  
 9 -12 IN & OUT RUNS;; CHAIR REC SLIP; DRAG HESITATION;  
 9 -10 (IN & OUT RUNS) fwd R start RF trn,-, sd & bk L, bk R to CONTRA BJO  
 (fwd L,-, fwd R, fwd L to BJO); bk L trng RF,-, sd & fwd R cont RF trn,  
 fwd R (fwd R start RF trn,-, fwd & sd L cont trn, fwd R) to SCP/DLC;  
 11-12 (CHAIR REC SLIP) ck thru R with lunge action,-, rec L, sm step bk on R  
 (ck thru L,-, rec R, swivel LF on R & step fwd L) to CP/DLC;  
 (DRAG HESITATION) fwd L start LF trn,-, sd R cont trn, draw L to R end  
 CONTRA BJO/RLD;  
 13-16 IMPETUS TO SCP; SLOW SD LOCK; TELEMARK TO SCP; PKUP FWD 2;  
 13-16 repeat MEAS 8 PART A to SCP/DLC; (SLOW SD LK) thru R with pkup,-, sd &  
 fwd L to CP, XRIF trng slightly LF (W thru L to pkup,-, sd & bk R to  
 CP, XLIF) end CP/DLC; (TELEMARK) fwd L,-, fwd R trng LF, fwd L to SCP  
 (W bk R,-, bring L to R heel trn trng LF on R chg wt to L, fwd R); fwd  
 R pkup W,-, fwd L, fwd R;  
 \* second time MEAS 16 fwd R pkup W to sdcR,-, sd L, cl R;

PART B

1 - 4 CROSS HOVER BJO; CROSS HOVER SDCR; CROSS HOVER SCP; THRU FAN TCH;  
 1 - 2 XLIF,-, sd R with rise & trn, rec on L to BJO; XRIF,-, sd L with rise  
 & trn, rec on R to SDCR; XLIF,-, sd R with rise, rec L to SCP; thru R,-,  
 fan L fwd cw to fc, tch L beside R;  
 5 - 8 (SCP) FWD RUN 2; PKUP FWD 2; DRIFT APT; L TO R TWIRL IN 3 TO FC WALL;  
 5 - 8 SCP fwd L,-, R, L; fwd R with pkup,-, fwd L, R; step in place L,-, R,  
 L (W drift apt bkg dwn LOD R,-, L, R ckg); (L TO R TWIRL) twirl W L  
 to R under jnd M's L & W's R hnds R,-, L, R trng to fc momentary WALL  
 (W LF L to R twirl L,-, R, L to fc momentary COH);  
 9 -12 CK THRU REC SD; THRU SD BEHIND; ROLL 3; PKUP, FWD 2;  
 9 -12 ck thru L to LEFT OPEN/RLD,-, rec R to fc, sd L to BFLY/WALL; thru  
 R,-, sd L, XRIBL; solo LF roll LOD L,-, R, L; repeat MEAS 4 of INTRO;  
 13-16 DIAMOND TRNS END IN SDCR;;;;  
 13-16 trng LF  $\frac{1}{4}$  fwd L to BJO,-, sd R, bk L; bk R trng LF  $\frac{1}{4}$ ,-, sd L, fwd R;  
 fwd L trng LF  $\frac{1}{4}$ ,-, sd R, bk L; bk R trng LF,-, sd L, cl R to SDCR/DLW;

TAG

SECOND TIME THRU PART B CHANGE MEAS 15 & 16 TO - Q DIAMOND 4 TO CP; DIP,-,  
 TWIST,-;

15-16 fwd L trng LF, sd R, bk L, bk R to CP/DLW; dip bk L,-, twist upper  
 body with R leg extended look at "your" lady,-;

\* OPTION - MEAS 5 PART A - May substitute FISHTAIL for TOP SPIN if desired  
 XLIB (WXIF), sd R, fwd L, lk R;

# DANCES BY OHIO CHOREOGRAPHERS THAT'S HOW YOU KNOW

By Barb & Iven Saxton - Washington Court House, Ohio

## THAT'S HOW YOU KNOW

COMPOSERS: Iven & Barb Saxton, 543 Warren Ave., Wash.C.H., Oh. 614-335-3097  
 RECORD: MCA-52839-Nicolette Larson-THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT"  
 FOOTWORK: Opposite Thru Out, Directions For Men Except Where Noted  
 SEQUENCE: Intro-A-B-Interlude-A-B-B-End  
 ROUNDALAB Phase Rating: III+1

SPEED TO SUIT

Measures

INTRODUCTION

1-4 BTFY/WALL WAIT; WAIT; TWIRL/VINE 3; PICKUP TO CP/LOD;  
 1-2 Btfy/Wall Wait 2 Measures;;  
 3-4 Sd L, XRIB, Sd L(W Twirl RF Under Joined Lead Hands R,L,R,);

PART A

1-4 (TURNING BALANCES) FWD/TURN  $\frac{1}{4}$ , 2, 3; BK/TURN  $\frac{1}{4}$ , 2, 3; FWD/TURN  $\frac{1}{4}$ , 2, 3;  
BK/TURN  $\frac{1}{4}$ , 2, 3;  
 1-2 CP/LOD Fwd L Trng LF  $\frac{1}{4}$  to COH, C1 R, L in Place; Bk R Trng  
 LF  $\frac{1}{4}$  to RLOD, C1 L, R in Place;  
 3-4 Fwd L Trng LF  $\frac{1}{4}$  to Wall, C1 R, L in Place; Bk R Trng LF  $\frac{1}{4}$   
 to LOD, C1 L, R in Place;  
 5-8 FWD WALTZ; FWD WALTZ(DRIFTING APART); THRU TWINKLE; THRU TWINKLE;  
 5-6 Fwd L, Fwd R, C1 L; Fwd R, Fwd L, Fwd R Drifting Apt;  
 7-8 XLIF/Wall(WXRIF), Sd R, C1 L; XRIF/COH(WXLIF), Sd L, C1 R;  
 9-16 REPEAT MEASURES 1 THRU 8 ABOVE CP/LOD

PART B

1-4 LEFT TURNING DIAMOND;;;;  
 1-2 CP/LOD Fwd LF to BJO DLC, Sd R, Bk L; Bk R, Sd L Trng  
 LF  $\frac{1}{4}$  DRC, Fwd R;  
 3-4 Fwd L, Sd R Trng LF  $\frac{1}{4}$  DRW, Bk L; Bk R, Sd L Trng LF  $\frac{1}{4}$  DLW,  
 Fwd R BJO/LOD;  
 5-8 FWD WALTZ; MANUV; RF WALTZ TURN(LOD); FWD WALTZ;  
 5-6 Fwd L, Fwd R, C1 L; Fwd R Maneuvering RF in Front of W to  
 Fc RLOD, Sd L, C1 R;  
 7-8 Bk L Starting RF Turn, Sd R Continuing to Turn RF, C1 L/LOD;  
 9-12 LF TURNING WALTZ; LF TURNING WALTZ(WALL); HOVER; THRU,FC,CL;  
 9-10 CP/LOD Starting LF Trn Fwd L COH, Sd R, C1 L; Bk R Trng LF,  
 Sd L, C1 R;  
 11-12 CP/WALL Fwd L, Sd R Rise on Ball of Foot, Rec L to Scp;  
 Thru XRIF(WXLIF), Sd L, C1 R Blending to Btfy;  
 13-16 CANTER; CANTER; TWIRL/VINE 3; THRU,FC,CL;\*  
 13-14 Btfy/Wall Sd L, Draw R to L, C1 R; Sd L, Draw R to L, C1 R;  
 15-16 Sd L, XRIB, Sd L(W Twirl RF Under Joined Lead Hands R,L,R);  
 Thru XRIF(WXLIF), Sd L, C1 R;  
 \*(SECOND TIME THRU PART B PU TO CP/LOD)

INTERLUDE

1-4 APT,-,PT; TOG,-,TCH; TWIRL/VINE 3; PICKUP TO CP/LOD;  
 1-2 Bk L,-,Pt R Twd Prt; Tog R,-,Tch L Btfy/Wall;  
 3-4 Sd L, XRIF Picking W up to CP/LOD Sd L, C1 R;

ENDING

1-4 CANTER; CANTER; TWIRL/VINE 3; CHAIR,HOLD,HOLD;  
 1-2 Repeat Measures 13 & 14 Part B  
 3-4 Sd L, XRIB, Sd L(W Twirls RF Under Joined Lead Hands R,L,R);  
 Thru XRIF(WXLIF) SCP/LOD Relaxing R Knee, Hold, Hold;

**DANCES BY OHIO CHOREOGRAPHERS  
BE HAPPY CHA-CHA**

by Dick & Gail Blaskis – Gahanna, Ohio

**BE HAPPY CHA CHA**

CHOREO: Dick & Gail Blaskis, 186 Heil Drive, Gahanna OH, 43230-2636, (614) 471-8095

e-Mail Address: ROUNDS@prodigy.net

RECORD: DECCA 30790 "I WANT TO BE HAPPY" Tommy Dorsey with Warren Covington Ensemble  
PHASE IV+2 Cha Cha (Stop & Go Hockey Stick & Double Cuban Break) 43 RPM or to suit

FOOTWORK: Opposite unless noted (Woman's footwork in parentheses)

SEQUENCE: **A(3-16) - B - C - D - E - ENDING**

Release Date May 5, 2001

BFLY position M facing wall, W facing center Wait 2 measures: **Dance starts measure 3 part A**

**PART A**

**1-4 BASIC:: NEW YORK 2X::**

BFLY fwd L, rec R, sd L/cl R, sd L; bk R, rec L, sd R/cl L, sd R; trng RF (W LF) to LOP RLOD rk thru L, rec R to fac ptrn, sd L/cl R, sd L; trng LF (W RF) rk thru R to OP LOD, rec L to fac ptrn, sd R/cl L, sd R;

**5-8 SHLDR-SHLDR 2X:: (CP) CROSS BODY (COH)::**

BFLY XLIF SCAR DIAG RLOD (W XRIF) keeping shldrs parallel, rec R to fac ptr, sd L/cl R, sd L; XRIF BJO DIAG LOD (W XLIF), rec L to fac ptr, sd R/cl L, sd R; CP rk fwd L, rec R to fac LOD, sd L/cl R, sd L (W bk R, rec L, fwd R/cl L, fwd R twd M staying on R sd of M in L-shaped position); bk R bhd L cont LF trn, rec L to fac COH, sd R/cl L, sd R (W fwd L comm LF trn, fwd R trn LF to fac M, sd L/cl R, sd L);

**9-16 (FACING COH) REPEAT MEASURES 1-8 ;;;; ;;;; (END CP WALL)**

**PART B**

**1-4 ½ BASIC; FAN; STOP & GO HOCKEY STICK::**

Remain in CP fwd L, rec R, sd L/cl R, sd L; bk R, rec L, sd R/cl L, sd R (W fwd L trng LF, sd & bk R making ¼ trn LF bk L/lk RIF of lft, bk L leaving R extended fwd with no weight); ck fwd L, rec R raising lft arm to lead W to a LF underarm trn, in plc L/R, L (W cl R, fwd L, fwd R/L, R trng ½ LF under joined hds to end at M rt sd) M catches W with rt hd on W lft shldr to ck her movement; ck fwd R lft sd stretch shaping to ptrn, rec L raising lft arm to lead W to RF underarm trn, in plc R/L, R (W rk bk L, rec R, fwd L/cl R, fwd L trng ½ RF under joined hds to end facing man in fan position);

**5-8 HOCKEY STICK:: REV UNDERARM TRN; UNDERARM TRN (END FACING WALL)::**

fwd L, rec R, in plc L/R, L (W cl R, fwd L, fwd R/L, R); bk R, rec L, fwd R/cl L, fwd R, ending DIAG RLOD wall (W fwd L, fwd R trng L to fac ptrn, bk L/lk R, bk L on a DIAG); XLIF, rec R to fac ptrn, sd L/cl R, sd L (W XRIF under joined lead hds trng ½ LF, rec L cont LF trn to fac ptrn, sd R/cl L, sd R); rk bk R, rec L, sd R/cl L, sd R (W XLIF under joined lead hds trng ½ RF, rec R cont RF trn to fac ptrn, sd L/cl R, sd L);

**9-16 REPEAT MEASURES 1-8 (END IN BFLY) ;;;; ;;;;**

**PART C**

**1-4 FENCE LINE; (LOW BFLY) CRAB WALK; (FAN) FENCE LINE; CRAB WALK;**

BFLY cross lun thru L (W thru R) with bent knee looking in direction of lun, rec R to fc ptrn, sd L/cl R, sd L; XRIF (W XLIF) sd L, XRIF/sd L, XRIF; Fan (keeping free foot in contact with floor) L (W R) Repeat meas 1& 2 Part C;;

**5-8 (FAN) FENCE LINE; SPOT TRN; CUCARACHA 2X::**

Repeat meas 3 Part C; XRIF (XLIF) trng on crossing ft ½, rec L cont to trn to fac ptrn, sd R/cl L, sd R; BFLY sd L, rec R, cl L/in plc R, L; sd R, rec L, cl R/in plc L, R;

**9-12 BASIC:: FLIRT::**

Repeat meas 1-2 part A;; rk fwd L, rec R leading W to VARS, sd L/cl R, sd L (W rk bk R, rec L trng LF, cont trn sd R/cl L, sd R to VARS); rk bk R, rec L, sd R/cl L, sd R moving W to her lft in front to L VARS (W rk bk L, rec R, sd L/cl R, sd L);

**DANCES BY OHIO CHOREOGRAPHERS**  
**BE HAPPY CHA-CHA** (Continued)  
by Dick & Gail Blaskis – Gahanna, Ohio

**PART C (CONTINUED)**

- 13-16** **½ BASIC/W TRN TO (BFLY); BACK BASIC; HND TO HND 2X;;**  
rk fwd L, rec R, small sd L/cl R, sd L (W rk bk R, rec L, trng RF ½ R/L, R to fac ptrn); rk bk R, rec L, sd R/cl L, sd R; BFLY bhd L (W R) trng LF to sd by sd OP, rec R to fac ptrn BFLY, sd L/cl R, sd L; bhd R (W L) trng RF to sd by sd LOP, rec L to fac ptrn BFLY, sd R/cl L, sd R;
- 17-20** **½ BASIC; FAN; ALEMANA (LARIAT POS);;**  
Repeat meas 1-2 part B;; fwd L, rec R, sd L/cl R, sd L leading W to trn RF (W cl R, fwd L, fwd R/fwd L, fwd R commencing RF swiv to fac ptrn; bk R, rec L, in plc R/L, R (W cont RF trn under joined lead hnds fwd L cont RF trn fwd R, fwd L/R, L to end M R sd to commence lariat);
- 21-24** **LARIAT;; OPEN BREAK; SPOT TRN;**  
sd L, rec R in plc L/R, L (W circle CW with joined ld hnds fwd R, fwd L, fwd R/cl L, fwd R);  
sd R, rec L in plc R/L, R (W continue to circle CW fwd L, fwd R, fwd L/cl R trng to fac ptrn, sd L); rk apt L (WR) to LOP facing while extending free arm up with palm out, rec R lowering arm, sd L/cl R, sd L; Repeat meas 6 part C to fac ptrn in BFLY;
- 25-32** **REPEAT MEASURES 1-8 OF PART C (END IN BFLY POSTION) ;;;; ;;;;**

**PART D**

- 1-8** **CHASE PEEK-A-BOO DOUBLE (END IN BFLY) ;;;; ;;;;**  
Releasing BFLY fwd L trng ½ RF, rec fwd R, fwd L/cl R, fwd L (W rk bk R, rec L, fwd R/cl L, fwd R); sd R looking over L shldr, rec L, cl R/in plc L, R (W sd L look at ptrn, rec R, cl L/in plc R, L); sd L looking over R shldr, rec R, cl L/in plc R, L (W sd R look at ptrn, rec L, cl R/in plc L, R); fwd R trng ½ LF, rec fwd L, fwd R/cl L, fwd R (W fwd L trng ½ RF, rec fwd R, fwd L/cl R, fwd L) both fac wall; sd L look at ptrn, rec R, cl L/in plc R, L (W sd R looking over L shldr, rec L, cl R/in plc L, R); sd R look at ptrn, rec L, cl R/in plc L, R (W sd L looking over R shldr, rec R, cl L/in plc R, L); rk fwd L, rec R, bk L/cl R, bk L (W rk fwd R trng ½ LF, rec fwd L, fwd R/cl L, fwd R); rk bk R, rec L, fwd R/cl L, fwd R (rk fwd L, rec R, bk L/cl R, bk L);

**PART E**

- 1-4** **BREAK BACK TO FWD TRIPLE CHAS;; AIDA TO BK TRIPLE CHAS;;**  
swiv LF (W RF) keeping trailing hnds joined rk bk L (W R), rec R trng upper body in twd ptr tch lead hds, fwd L/lk R, fwd L ; trng slightly away from ptrn fwd R/lk L, fwd R, trng upper body twd ptrn tch lead hds fwd L/lk R, fwd L; fwd R trng RF (W LF), sd L cont to trn, bk R/lk L, bk R; trng upper body slightly twd ptrn bk L/lk R, bk L, bk R/lk L, bk R to aida pos;
- 5-8** **SWITCH WITH CUBAN BREAK ENDING; SPOT TURN; NEW YORKER IN 4; HOLD;**  
trn LF (W R) to fac ptrn in BFLY sd L, rec R, XLIF/rec R, sd L; Repeat meas 6 part C; trng RF (W LF) rk thru L, rec R to fac ptrn, sd L, rec R; HOLD \_ \_ \_ \_ ;

**ENDING**

- 1-4** **DOUBLE CUBAN BREAKS;; SPOT TRN 2X;;**  
BFLY XLIF (W XRIF)/rec R, sd L/rec R, XLIF/rec R, sd L; XRIF (W XLIF)/rec L, sd R/rec L, XRIF/rec L, sd R; XLIF (W XRIF) trng ½ on crossing ft, rec R cont to trn to fac ptrn, sd L/cl R, sd L; XRIF (W XLIF) trng ½ on crossing ft, rec L cont to trn to fac ptrn, sd R/cl L, sd R;
- 5-8** **DOUBLE CUBAN BREAKS;; NEW YORKER 2X;;**  
Repeat meas 1-2 Ending;; BFLY Repeat meas 3-4 part A;
- 9-10+** **DOUBLE CUBAN BREAKS;; EXPLODE.**  
Repeat meas 1-2 Ending;; sharply move away from ptrn M L twd COH (W R twd WALL) holding on to trailing hds while extending lead hds upward,

**DANCES BY OHIO CHOREOGRAPHERS**  
**LOLLIPOPS AND ROSES**  
By Dick & Pat Winter – Mentor, Ohio - 2002

PALOMINO RECORDS, INC.  
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WEST POINT, KY 40177  
800-328-3800

**LOLLIPOPS AND ROSES**

Presented by Choreographers  
**NEGATIVE**  
REV - 2002

CHOREO: Dick and Pat Winter, 9798 Lione Dr., Mentor, OH. 44060 – 440-352-2721, e-mail winter@ncweb.com  
RECORD: Roper 275  
RHYTHM: Waltz RAL: 4+2 (Nat Weave & Nat Hvr Cross) RPM: 43 rpm  
SEQUENCE: AABAA, END

**INTRO**

- 1-8 **LOP-FCG, DLW 2 MEAS. WAIT ; ; TOG, TCH,- ; BOX FIN ; 2 L-TRNS ; ; FWD HVR REC ; ½ BK BOX ;**  
Lop-fcg, Dl.W , Wait 2 measures ; ; Fwd l. to CP, Tch R to L,-; Bk Rt TRNG ¼ L-fc, sd L, cl R-L ;  
Fwd L comm L-fc trn, sd R cont trn, cl L-R ; Bk L cont trng, sd L fc wall, cl R-L; fwd L,R , rec L, Bk R, sd L, cl R-L;
- A**
- 1-4 **HVR TELE ; NAT TRN ½ ; OP IMP ; THRU, SEMI CHASSE ;**  
1{Hvr Tele} FWD L, fwd & sd R trng ¼ R-fc, fwd L SCP-DLW ;  
2{Nat Trn ½} Fwd trng R-fc, sd L, bk R CP- RLOD ;  
3{Op Imp} Bk L startg R-fc trn, heel trn, fwd L SCP-DLC ; 4{Semi Chasse} Thru R fc, sd L/cl R, sd L SCP-DLC ;
- 5-9 **WEAVE ; ; MANUV, SD, CL ; HEST CHG ;**  
5-6{Weave}Fwd R, fwd L trng L-fc, sd & bk R ; Bk L BJO-DRC, bk R trng to CP Wall, sd & fwd L BJO-DLW ;  
7{Manu}Fwd R trng R-fc, sd L cont trng R-fc, cl R-L CP-RLOD ;  
8{Hest Chg} Comm R-fc upper body trn bk L, sd R cont trng, drw l-R CP-DLC ;
- 9-12 **DIAMOND TRN ; ; ;**  
9-12 Fwd l. trng on diag , sd R cont trn , bk L in BJO DRC ; Bk R trng L-fc , sd L , fwd R ; Fwd L trng on diag , sd R cont  
trng , bk L in BJO-DRW ; Bk R trng L-fc , sd L, fwd R in BJO- DLC ;
- 13-16 **OP TELE ; NAT WEAVE ; ; FWD, FC, CL ;**  
13{Op Tele} Fwd L comm L-fc trn , sd R cont trn , sd & fwd L SCP-DLW ;  
14-15{Nat Weave} Fwd R comm R-fc trn , sd L ¼ L-fc trn , bk R DLC BJO ; Bk L in CBMP, bk R comm L-fc trn to  
mom CP-WALL, sd & fwd L BJO – DLW ;  
16 Fwd R start R-fc trn , sd L CP, cl R-L ; CP-DLW
- B**
- 1-4 **WHISK ; WING ; TRN Lt, Rt CHASSE ; BK, BK / LK, BK ;**  
1{Whisk} Fwd L, fwd & sd R, XLIBR ; 2 {Wing} Fwd R , drw l-R , tch l-R ( Fwd l., fwd R, fwd L Scar ) ;  
3 {Trn L, Rt Chasse} Trn L to CP-COH, sd R / cl L –R , sd R BJO- RLOD ;  
4 {Bk, bk/lk,bk} Bk L, bk R/lk L, bk R ; CBJO-RLOD
- 5-8 **OUTSD CHG SEMI ; NAT HVR CROSS ; ; OP TELE ;**  
5{Outsd chg semi} Bk L , bk R trng L-fc to semi , fwd L to SCP-DLW ;  
6-7{Nat Hvr X} Fwd R dlw comm R-fc trn , sd Lcont trn , cont trn sd R trng ½ DLC / fwd L chkg ; Rec R ,  
sd & fwd L in CBJO , fwd R outside ptrn ;  
8{Tele} Fwd L comm L-fc trn , sd R cont trn , sd & fwd L to SCP- DLW ;
- 9-12 **OP NAT ; OUTSD CHG SEMI ; IN & OUT RUN ; ;**  
9{Op Nat} Fwd R comm R-fc trn , sd & bk L , bk R CBJO ( Fwd L , R , L ) ;  
10{ Outsd Chg } Bk L, bk R trng L-fc to semi , fwd L SCP- DLW ;  
11-12{ In & out } Fwd R startg R-fc trn , sd & bk L , bk R to CBJO ( Fwd L,R L ) ; Bk l. trng R-fc, sd & fwd R betw  
L's ft, fwd L SCP ( Fwd R startg R-fc trn, fwd & sd L cont trn , fwd R to SCP ) ;
- 13-16 **CROSS PIV SCAR ; CROSS HVR SEMI ; FWD, FC, CL ; CANTER ;**  
13{X piv}Fwd R acr LOD start R-fc trn, sd L cont trn, fwd R Scar-LOD( Fwd L, fwd R btw M's ft piv ½, sd & bkl.);  
14{X hvr}XLIFR, sd R slight rise trng L-fc, rec L to SCP; 15 Fwd R, fwd L CP wall, cl R-L.; 16 Sd L, drw R,cl R-L;

**END**

- 1-7 **HVR TELE ; NAT TRN ½ ; OP IMP ;WEAVE TO SEMI ; ;THRU, SEMI CHASSE ; THRU - PROM SWAY ;**  
1{Hvr Tele} Fwd l., fwd& sd R, fwd L SCP –DLW; 2{Nat Trn}Fwd R trng R-fc, sd l., cl R-L ;  
3 { Op Imp } Bk Lstartg R-fc trn, heel trn clsg R-L , fwd l. SCP DLC ;  
4-5{Weave}Fwd R, fwd L trng L-fc, sd & bk R; Bk L BJO-RLOD, bk R trng L-fc CP-Wall, sd & fwd L BJO- DLW ;  
6{Chasse}Thru R fc , sd L / cl R-L , sd & fwd L SCP ;  
7 {Prom sway} thru R , sd & fwd L to SCP stretching L-sd of body ;

# DANCES BY OHIO CHOREOGRAPHERS

## MI CASA SU CASA

Choreography: Charlie Brown 9294 ST RT 44 Lot 32-A Mantua, OH 44255

Phone: 330-274-8331 Fax: 330-274-5446 E-Mail: CUER1@AOL.COM

Record: Mi Casa Su Casa (Flip: Round and Round) RCA 47-6815 Available from Choreographer

Speed: 45-47 or to suit

Sequence: A-A-B-A-A-Inter-A-A-End

Rhythm and Phase: Waltz Phase II

Footwork: Directions for man, opposite for lady except where noted

### Introduction

- 1-4 Wait ;; Apart, Point,-; Together, Tch,-;  
(1-4) Wait Two Measures Open Position Facing Wall ;;  
(3-4) Back L with R pointing toward partner,-,-; Step Together R to BFLY Wall, Touch L to R,-;

### Part A

- 1-4 Waltz away and Together ;; Balance Left and Right ;;  
(1-2) trail hands joined waltz to LOD L,R,L turning slightly away from partner ; face R, L, R ;  
(3-4) sd L, xRib, (xLib) rec in place R; sd R, xLib (xRib), rec in place L ;  
5-8 Solo Roll In 6 to BFLY ;; Vine 3 ; Thru, Face, Close ;  
(5-6) releasing hands solo turn fwd lod L trng 1/2 Lf (Rf), R, L; continue Lf turn bk R trng 1/2 Lf (Rf), L, R to  
(7-8) sd L, xRib (xLib), sd L ; xRif, swivel on R sd L face partner, CI R ;

Repeat A

### Part B

- 1-4 Box ;; Drift Apart ; Wrap to LOD ;  
(1-2) fwd L, Sd R, CI L ; bk R, Sd L, CI R ;  
(3-4) step apart L, sip R, sip L join hands ; step back R lead lady to wrap pos, sd L, cl R turning to LOD (roll l  
5-8 Fwd Waltz ; Pick Up in 3 ; 2 Left Turns to Wall ;;  
(5-6) fwd L, fwd R, CI L ; fwd R, fwd L, fwd R to CP LOD (fwd L, fwd R, fwd L turning Left to fc partner);  
(7-8) fwd L turning left 3/8, sd R, CI L ; back R turning left 3/8 to wall, sd L, CI R ;  
9-12 Left Turning Box ;;;  
(9-10) fwd L turning left 1/4 to LOD, sd R, cl L ; back R turning left 1/4 to COH, sd L, CI R ;  
(11-12) fwd L turning left 1/4 to RLOD, sd R, cl L ; back R turning left 1/4 to Wall, sd L, CI R ;  
13-16 Twirl Vine 3 ; Manuver ; 2 Right Turns to BFLY Wall ;;  
(13-14) sd L, xRib, sd L (Rf twirl R, L, R under lead hands); fwd R turning right to face RLOD, sd L, CI R ;  
(15-16) back L turning right 3/8, sd L, CI R ; fwd R turning right to Wall, sd L, CI R ;

Repeat A

Repeat A

### Interlude

- 1-4 Left Turning Box Overturned to LOD ;;;  
(1-2) fwd L turning left 1/4 to LOD, sd R, cl L ; back R turning left 1/4 to COH, sd L, CI R ;  
(3-4) fwd L turning left 1/4 to RLOD, sd R, cl L ; back R turning left 1/2 to LOD, sd L, CI R ;  
5-8 Fwd Waltz ; Manuver ; 2 Rt Turns to Wall ;;  
(5-6) fwd L, fwd R, CI L ; fwd R turning right to face RLOD, sd L, CI R ;  
(7-8) back L turning right 3/8, sd L, CI R ; fwd R turning right to Wall, sd L, CI R ;  
9-12 Box ;; Drift Apart ; Wrap to LOD ;  
(9-10) fwd L, Sd R, CI L ; bk R, Sd L, CI R ;  
(11-12) step apart L, sip R, sip L join hands ; step back R lead lady to wrap pos, sd L, cl R turning to LOD (rc  
13-16 Fwd Waltz ; Pick Up in 3 ; 2 Left Turns to BFLY Wall ;;  
(13-14) fwd L, fwd R, CI L ; fwd R, fwd L, fwd R to CP LOD (fwd L, fwd R, fwd L turning Left to fc partner);  
(15-16) fwd L turning left 3/8, sd R, CI L ; back R turning left 3/8 to wall, sd L, CI R ;

Repeat A

Repeat A

### Ending

- 1-3 Apart, Point ; Wrap in 3 ; Hold and Kiss ;;  
(1-3) Back L with R pointing toward partner,-,-; step back R lead lady to wrap pos, sd L, cl R (roll Lf L, R,L t

# DANCES BY OHIO CHOREOGRAPHERS

## LO-DOWN JIVE

by Dick & Gail Blaskis – Gahanna, Ohio

## LO-DOWN JIVE

CHOREO: Dick & Gail Blaskis 186 Heil Drive, Gahanna, OH 43230-2636 (614) 471-8095

RECORD: King 2004 or Collectable 3610 "HONKY TONK PART 1" by Bill Doggett e-mail ROUNDS@prodigy.net

RHYTHM: PH IV+2 Jive (Stop & Go, (Mod) Catapult) \*(Optional Standard Catapult) Speed to suit

FOOTWORK: Opposite unless noted (Woman's footwork in parentheses)

(2 min 55 sec @ 45 RPM)

SEQUENCE: **INTRO-A-B-C-D-E-END**

Release Date May 4, 2002

### INTRO

#### 1-4 WAIT; WAIT; KICK/BALL CHG (TWICE); CHICKEN WALK (4 QKS):

Lead ft free for both LOP fcng LOD (W fc RLOD) lead hands joined wait 2 measures;; (**Kick Ball Chg Twice**) Kick L fwd (W R)/ take wt on ball of L (W R), replace wt on R (W L), repeat; (**Chicken Walks**) Leading W to swiv bk walk L,R,L,R (W swiv fwd R,L,R,L);

#### 5-8 (NO RK, REC.) LINK ROCK TO CP WALL; R TRNG FALWY (2X):::

LOP small chasse fwd L/cl R, fwd L, sd R/cl L, sd R CP wall (W fwd R/cl L, fwd R, sd L/cl R, sd L); (**Rt Trng Falwy 2X**) Rk bk L to SCP, rec R to fc, trng RF ¼ sd L/ cl R, sd L; trng rt fc ¼ sd R/cl L, sd R, to CP COH (Repeat R trng falwy CP wall),, ;

#### 9-12 CHG R TO L - CHG L TO R::: CL/PT, - , CL/PT, - :

(**Chg R to L**) Rk bk L to SCP, rec R, sd L/cl R, sd L trng ¼ RF; sd & fwd R/cl L, sd R, (W Rk bk R to SCP, rec L, sd R/cl L, fwd R trng ¾ RF under joined lead hds; sd & slightly bk L/cl R, sd & bk L LOD,) (**Chg L to R**) Rk apt L, rec R; sd L/cl R, sd L trng ¼ RF, sd R/cl L, sd R (W rk apt R, rec L; fwd R/cl L fwd R trng ¾ LF undr joined lead hds, sd L/cl R sd L); (**Cl/Pt, - Cl/Pt-**) Cl L/pt R, - cl R/pt L-;

### PART A

#### 1-4 CHG L TO R (TO FC CNTR) - CHG HDS BHD BACK::: START AMER SPIN:

(**Chg L to R to fc cntr**) Rk apt L, rec R, fwd L/cl R, fwd L trng ½ RF to fc cntr; sd R/cl L, sd R, (W rk apt R, rec L, fwd R/cl L, fwd R trng ½ LF to fc wall; sd L/cl R, sd L,) (**Chg Hds Bhd BK**) Rk apt L, rec R; fwd L/cl R, fwd L trng LF ¼, cont trng ¼ sd R/cl L, sd R, (W rk apt R, rec L: fwd R/cl L, fwd R trng LF ¼, cont trng ¼ sd L/cl R, sd L); (**Amer Spin**) Rk bk L, rec R, sd L/sd R, sd L, (W rk bk R, rec L, sd R/cl L, sd R spinning RF one full trn);

#### 5-8 FINISH AMER SPIN - MIAMI SPECIAL:: TRNG LINK RK (FC WALL) - START PRETZEL TRN:::

(**Finish Amer Spin**) Sd R/cl L, sd R to handshake, (sd L/cl R, sd L,) (**Miami Special**) Rt hds joined rk apt L, rec R; fwd L/cl R, fwd L trng RF ¾ to lead W to trn LF under joined rt hds putting joined hds over M so hds rest bhd M neck, sd R/cl L, sd R; (W rk apt R, rec L; fwd R/cl L, fwd R trn LF ¾ under joined rt hds, sd L/cl R, sd L;) (**Trng Link Rk fc Wall**) Rk apt L, rec R to cp, trn RF ¼ sd L/cl R, sd L trng RF ¼; sd R/cl L, sd R to fc wall, (**Start Pretzel Trn**) In SCP rk bk L, rec R;

#### 9-12 CONT PRETZEL TRN - KICK 2X - UNWIND PRETZEL - CHG R TO L (LOP LOD):::

(**Cont Pretzel Trn - Kick 2X**) Sd L/cl R, sd L trng ½ RF (W LF) keeping M L & W R hds joined sd R/cl L, sd R trng ¼ RF - ptnr are in a bk to bk V pos with M L & W R hds joined bhd bk; kick L (W R) twice,, (**Unwind Pretzel**) Sd L/R, L trng ½ LF; sd R/cl L, sd R, to fc partner (**Chg R to L**) Rk bk L to SCP, rec R; sd L/cl R, sd L trng ¼ LF, sd & fwd R/cl L, sd R; (W rk bk R to SCP, rec L; sd R/cl L, fwd R trng ¾ RF under joined lead hds sd & slightly bk L/cl R, sd & bk L LOD);

### PART-B

#### 1-4 L TO R TO TANDEM (LOD) - \*CATAPULT (MODIFIED)::: START SPANISH ARMS (2X):

(**L to R to Tandem lod**) Join R hds apt L, rec R, in plc L/R, L; in plc R/L,R, join hds with W bhd bk (W apt R, Rec L, fwd R/cl L, fwd R trng ½ LF under joined rt hds; sd L/cl,R, sd L) (**Modified Catapult**) Rk apt L, rec R; in plc L/R, L, releasing R hds leading W to trn LF undr joined L hds sd R/L,R to dbl hd hold; (W rk apt R, rec L; passing M's L sd fwd R/L, R trng ½ L fc to fc ptnr sd L/cl R, sd L to dbl hd hold;) (**Start Spanish Arms**) Rk apt L (WR), rec R, start RF (LF) L/R,L trn cont trn to fc wall (W wrap R/cl L, cl R lead hds over W's head);

#### 5-8 CONTINUE SPANISH ARMS (2X):: LINK ROCK - RK,REC:::

Cont RF trn R/cl L, sd R fc (RLOD), (W unwrap RF fc M/LOD sd L/cl R, sd L), Repeat Spanish Arms;; (**Link rock**) LOP rk apt L, rec R, small chasse fwd L/cl R, fwd L; sd R/cl L, sd R, to CP wall, blending to SCP rk bk L, rec R;

## LO DOWN JIVE (CON'T)

### 9-12 ROCK THE BOAT; JIVE WALKS; SWIVEL 4; MERENGUE 4:

(**Rock the Boat**) Fwd L, with straight knee leaning fwd, with rocking motion & relaxed knees cl R, repeat; (**Jive Walks**) Fwd L/cl R, fwd L, fwd R/cl L, fwd R; (**Swivel 4**) Swivel fwd L,R,L,R to cp wall; (**Merengue 4**) Sd L, cl R, sd L, cl R to dbl hd hold;

### PART C

### 1-4 SAILOR SHUFFLES (2X);; FALLAWAY THROWAWAY - KICK/BALL CHG;;

(**Sailor Shuffles**) XLIB/sd R, sd L, XRIB/sd L, sd R; repeat; (**Fallaway Throwaway**) Scp rk bk L, rec R, sd L/cl R, sd L; sd R/cl L, sd R, (W rk bk R, rec L, pick up R/L, R; sd & bk L/bk R, bk L,) (**Kick/Ball Chg**) Kick L fwd (W R)/ take wt on ball of L (W R), replace wt on R (W L);

### 5-8 CHICKEN WALKS (2 SLOW 4 QUICKS);; (NO RK, REC) LINK ROCK TO SCP : BACK WALK 4:

(**Chicken Walks**) Leading W to swiv bk walk L,R; bk walk L,R,L,R; (W swiv fwd R,L; R,L,R,L;) (**Link Rk to SCP**) Sd L/cl R, sd L, sd R/cl L, sd R trng RF ¼ & blending to SCP; (W fwd R/cl L, fwd R trng to fc ptrn, sd L/cl R, sd L blending to SCP;) (**Back Walk 4**) Bk L, bk R, bk L, bk R;

### 9-12 (NO RK,REC) L TO R (RLOD); R TO L (CP WALL) - (SCP) RK,REC, SWIVEL WALK 4 (BFLY WALL);;

(**L to R to RLOD**) Small fwd L/fwd R, fwd L trng ½ RF to fc RLOD lead hds up leading W to trn LF under lead hds, sd R/cl L, sd R (W bk R/cl L trng LF, cont trn bk R, sd L/cl R, sd L); (**R to L**) Rk bk L, rec R, sd L/cl R, sd L trng to fc wall; sd R/cl L, sd R, (W rk bk R, rec L, sd R/cl L, fwd R trng ¾ RF under joined lead hds; sd L/cl R, sd L, (**Rk Rec Swivel Walk 4**) Scp rk bk L, rec R; swivel L,R,L, R blend bfly wall;

### PART D

### 1-4 VINE 8;; AWAY KICK FC TCH (2X)

(**Vine 8**) Sd L, XRIB of L, sd L, XRIF of L; repeat meas 1 part D; (**Away kick fc tch**) Sd & fwd L, kick R in front of L, fwd R to fc ptrn, tch L; repeat meas 3 part D;

### 5-8 REPEAT MEASURES 1-4 PART D;:::

### 9-12 CHASSE L & R; LINDY CATCH;; SLOW SD BRK;

(**Chasse L & R**) CP wall Sd L/cl R, sd L, sd R/cl L, sd R; (**Lindy Catch**) Rk apt L, rec R, fwd L/R, L moving RF around W catching her at waist with R hd releasing L hd M in bk of W arm around W waist; fwd R, L, continuing around W fwd R/L, R to LOP facing; (W rk apt R, rec L, fwd R/L, R; bk L, bk R, bk L/R, L;) (**Slo Sd Brk**) Push stp L/push stp R, -, cl L/cl R, -;

### PART E

### 1-4 STOP & GO;; WINDMILL - SD DRAW CL;;

(**Stop & Go**) Rk apt L, rec R, fwd L/R,L catch W with R hd on W's L shldr blade; (W rk apt R, rec L, in plc R/L, R trng ½ LF under joined hds to end at MR sd;) rk fwd R, rec L, small bk R/cl L, bk R; (W rk bk L, rec R, in plc L/R,L trng RF under joined hds end fcng M;) (**Windmill**) In bfly rk apt L, rec R, fwd L/R, L trng ¼ RF; cont trng LF to fc COH sd R/cl L, sd R end fcng COH; (**Sd Draw Cl**) Sd L,draw R -,cl R;

### 5-8 REPEAT MEASURES 1-4 PART E (END FCING WALL HAND SHAKE);:::

### 9-12 TRIPLE WHEEL (END FCING LOD) - CHG L TO R END FCING WALL;:::

(**Triple Wheel**) R hds joined rk apt L, rec R, whl RF sd L/cl R, sd L trng in toward ptrn & tch W back with L hd; cont RF whl sd R/cl L, sd R trng away from ptrn, cont whl sd L/cl R, sd L trng in twd ptrn & tch W back; leading W to spin RF sd R/cl L, sd R, ending LOP LOD (W rk apt R, rec L, whl RF sd R/cl L, sd R trng away from ptrn; cont RF whl sd L/cl R, sd L trng in twd ptrn & tch M back with L hd, cont whl RF sd R/cl L, sd R spinning RF on R ft to fc ptrn; sd L/cl R, sd L,) (**Chg L to R**) Rk apt L, rec R; sd L/cl R, sd L trng ¼ RF sd R/cl L, sd R (W rk apt R, rec L; fwd R/cl L fwd R trng ¾ LF undr joined lead hds, sd L/cl R sd L);

### END

### 1-4 BACK VINE 4; CHG R TO L - CHG L TO R;:::

(**Bk Vine 4**) Blend to SCP bk L trg ¼ RF, sd R, XLIF, sd R; Repeat measures 9 to 11 of intro;;

### 3 PT STEP & PT;:::-;

In SCP pt L fwd with outsd edge of ft in floor contact, fwd L, pt R thru with outsd edge of ft in floor contact in line with weighted ft, fwd R; pt L fwd with outsd edge of ft in floor contact, fwd L, pt R thru & hold;

# DANCES BY OHIO CHOREOGRAPHERS

## NICE AND EASY

By Chuck & Barb Jobe  
Springfield, Ohio

NICE AND EASY (corrected copy)

**Composers:** Chuck & Barbara Jobe, 3091 Brixton Dr. West, Springfield, OH 45503  
**Music:** Capitol - Classic Sinatra CD; Track 20; #5 235022; Contact Choreographers 937-399-2379  
**Footwork:** Opposite - directions for M, unless otherwise noted (W) **email:** rdancejobe@sbcglobal.net  
**Sequence:** INTRO, A, B, A - MODIFIED, B, A, C  
**Phase:** IV+2 [Hinge, Top Spin] **Speed:** as on CD **Released:** - April 2003

### INTRO

- 1 - 4 **WAIT 1 MEAS IN CUDDLE POS; SWAY LEFT & RIGHT; DRIFT APT; LF ROLL;**
- 1 - 2 [Cuddle Pos; Sway L & R] both arms arnd W's back on sldr blades (arms on M's shldrs) wait 1 Meas; sd sway L & R;
- 3 - [Drift Apt] ld hnds joined step in pl L,-, R, L (bk R,-, L, R) to drift apt;
- 4 - [LF Roll] adjusting to lady fwd R,-, L, R (fwd L comm LF roll,-, cont roll R, L) to CP/LOD;

### PART A

- 1 - 8 **THREE STEP; NAT'L TRN 1/2; SPIN TRN; FEATHER FINISH; TRN L & R CHASSE; BACK & CHASSE (OUTSD UNDERARM TRN); FWD DEVELOPE; BFLY HINGE;**
- 1 - [Three Step] fwd L,-, fwd R, fwd L passing stps;
- 2 - [Nat'l Trn One Half] comm RF body trn fwd R,-, sd L, bk R (heel trn) DRC;
- 3 - [Spin Trn] bk L pivoting one half RF to fc LOD,-, fwd R between W's feet, sd & bk L;
- 4 - [Feather Finish] bk R trng LF,-, sd & fwd L, fwd R to BJO;
- 5 - [Trn L & R Chasse] fwd L commence LF trn,-, fwd R/cl L, sd R to BJO/DRC;
- 6 - [Bk Chasse Undarm Trn] bk L trng RF,-, sd & fwd R/cl L, sd & fwd R trng W RF und ld arm (comm RF trn und M's L arm fwd R,-, L/R, L) to BFLY/SDCR/DW;
- 7 - [Develope] fwd L ckg (bk R to ball of ft,-, bring L up R leg to outsd of R knee, ext L ft fwd);
- 8 - [Bfly Hinge] bk R trng LF,-, sd L sharp LF trn, lower into L knee trn body LF shaping twd lady (fwd L trng LF,-, fwd & sd R trng LF, XLIB lower into L knee extend R fwd) to fc DLW;
- 9 -16 **HOVER EXIT; PROMENADE WEAVE;; FWD R LUNGE; REC, LUNGE, REC; FEATHER FINISH; REVERSE TRN;;**
- 9 - [Hover exit] hold while W rec, rec on R rising to SCP, brush L to R, fwd L (fwd R,-, sd & bk L trng RF rising to SCP brush R to L, fwd R;
- 10 -11 [Promenade Weave] fwd R,-, fwd L trng LF to CP, sd & slightly bk on R to BJO/DRC; bk L DLC, bk R trng body LF & trng W to CP, sd & slightly fwd L, fwd R to BJO/DW;
- 12 SS [Fwd R Lunge] fwd L,-, flex L knee move sd & onto R kping L sd in twd ptrn & as weight is taken on R flex R knee & make slight LF body trn & lk at ptrn,-;
- 13 SQQ [Rec Lunge Rec] rec L,-, flex L knee move sd & onto R kping L sd in twd ptrn & as weight is taken on R flex R knee & make slight LF body trn & lk at ptrn, rec L;
- 14 - [Feather Finish] rep Meas 4 PART A;
- 15 -16 [Reverse Trn] fwd L starting LF body trn,-, sd R cont trn (heel trn), bk L to CP; bk R cont LF trn,-, sd & fwd L, fwd R to BJO/DC;

### PART B

- 1 - 8 **OPEN REV TRN; OUTSD CK; TWO QK OUTSIDE SWIVELS; TOP SPIN; THREE STEP; NAT'L TRN 1/2; HESIT CHG; RF ROLL, WALK TWO; \***
- 1 - [Rev trn] fwd L starting LF body trn,-, sd R cont trn (heel trn), bk L to Bjo;
- 2 - [Outside Check] bk R trng LF,-, sd & fwd L, ck fwd R to Bjo/DRW;
- 3 - [Outsd Swivs] bk L, XRIF of L no wgt, fwd R (fwd R, swiv RF to SCP, fwd L, swiv LF) to BJO;
- 4 - [Top Spin] spin LF on R (L) keep L ext bk cont spin bk L, bk R, sd & fwd L, fwd R to LOD;
- 5 - 6 [Three Step] rep Meas 1 Part A; [Nat'l Trn 1/2] rep Meas 2 Part A;
- 7 - [Hesitation Change] comm RF upper body trn bk L,-, sd R cont trn, draw L To R to CP/LOD;
- 8 - \* [RF Roll] fwd L, R, L, R to CP (RF roll R, L to CP, bk R, L); \*(may double roll in 4 to CP)

**PART A MODIFIED**

**1 - 14 REPEAT PART A - 1 THRU 12;;;;;;;;;;;;; REC, KICK, STEP KICK; STEP KICK, PKUP;**  
13 - 14 Rec L to SCP Kick R thru LOD, Step fwd R Kick L fwd; Step fwd L Kick R fwd, fwd R Pkup;

**REPEAT PART B;;;;;;;;;;**

**REPEAT PART A;;;;;;;;;;;;;**

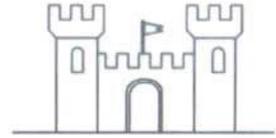
**PART C**

**1 - 8 DRAG HESITATION; OPEN IMPETUS; WING; TELEMARK TO SCP; OPEN IN & OUT RUNS;; THRU VINE 7 LUNGE;;**

- 1 - [Drag Hesitation] fwd L,-, commence LF trn sd R cont LF trn, draw L twd R ending in BJO;
- 2 - [Open Impetus] commence RF body trn bk L,-, cl R to L cont trn, fwd L in SCP;
- 3 - [Wing] fwd R,-, draw L twd R, tch L to R trning upper part of body LF with L sd stretch (fwd L beginning to X in frt of man trng slightly LF,-, fwd R around M cont trn LF, fwd L around M cont trn LF) to SDCR;
- 4 - [Telemark] fwd L to comm LF trn,-, sd R cont trn, sd & slightly fwd L (bk R comm LF trn bring L to R for heel trn,-, & chg weight to L, sd & slightly fwd R) to SCP;
- 5 - 6 [In & Out Runs] fwd R starting RF trn,-, sd & fwd L trng RF, sd & fwd R to Left Half Open [fwd L, R, L]; fwd L, R, L ( fwd R starting RF trn,-, sd & fwd L trng RF, sd & fwd R) to BFLY;
- 7 - 8 [Thru Vine 7 Lunge] thru R, sd L, XRIB, sd L; XRIF, sd L, XRIB, sd L Lunge trailing arms low & lead arms high looking twd RLOD;

## DANCES BY OHIO CHOREOGRAPHERS

# I Love You More



Choreo: Betty & Al Hamilton, 12090 Brookston Drive, Springdale, OH 45240-1347

Phone: 513-851-4972, E-Mail: ElizabethHamilton@ATTGlobal.Net

Record: Collectable 6255 "I Love You More and More Everyday" - Al Martino (Also Capital StarLine X-6225 - flip Daddy's Little Girl) and available as an inexpensive download from Internet sites such as [www.walmart.com](http://www.walmart.com)

Footwork: Opposite, directions for man except as noted (W's in parentheses)

Phase IV+I Bolero (Horseshoe Turn), Speed: 43 rpm, Sequence: Intro A B B End

**Intro [Wait 3 Pick up notes, wrapped position both facing wall, both with L foot free]**

**1-4 HIP RKS 2X [SQQ];; HND-HND [LADY TRN/TRANS];; HIP LIFT;**

1-2 (W same footwork) rk sd L, -, rec R, rec L; rk sd R, -, rec L, rec R;

3 sd L, -, beh R trng to LOD, rec L to fc (W sd L trng 1/2 LF, -, cl R, -);

4 sd R drawg L to R, -, lift L hip, lwr L hip;

### Part A

**1-8 BAS;; TRNG BAS;; NY 2X;; HND-HND 2X;;**

1-2 sd L, -, bk R, fwd L; sd R, -, fwd L, bk R;

3-4 sd L, -, bk R comm LF trn w/ slip action (W fwd L in frnt of M),  
cont trn fwd L total 1/2 LF trn (W sd & bk R); sd R, -, chk fwd L, rec R;

5-6 sd L, -, stp thru R to OP, rec L to fc; sd R, -, stp thru L to LOP, rec R to fc;

7-8 sd L, -, beh R trng to LOP, rec L to fc; sd R, -, beh L trng to OP, rec R to fc;

**9-16 BAS;; TRNG BAS;; OPG OUT 2X;; BAS;;**

9-10 sd L, -, bk R, fwd L; sd R, -, fwd L, bk R;

11-12 sd L, -, bk R comm LF trn w/ slip action (W fwd L in frnt of M),  
cont trn fwd L total 1/2 LF trn (W sd & bk R); sd R, -, chk fwd L, rec R;

13-14 sd & fwd L, -, lwr on L extending R, rise (W sd & bk R, XLIB, recover fwd R);  
sd & fwd R, -, lwr on R extending L, rise (W sd & bk L, XRIB, recover fwd L);

15-16 sd L, -, bk R, fwd L; sd R, -, fwd L, bk R;

### Part B

**1-8 NY 2X [OP];; BO WKS 2X [FC];; L PASS; HORSESHOE TRN;; FWD BRK;**

1-2 sd L, -, stp thru R to OP, rec L to fc; sd R, -, stp thru L to LOP, rec R to OP;

3-4 fwd L, -, fwd R, fwd L; fwd R, -, fwd L, fwd R to fc;

5 sd & fwd L ldg W to trn RF (W fwd R trng RF), -, rec R trng LF (W fwd L trng LF),  
sd & fwd L (W bk R to fc) total 1/2 LF trn;

6-7 in L OP sd & fwd R, -, chk thru L, rec R; fwd L, -, ldg W under ld hnds circ wk fwd R  
(W insd circ fwd L) M circs on outsd, L (W fwd R) to fc total 1/2 LF trn;

8 sd & fwd R, -, chk fwd L, bk R;

**9-16 BAS;; TRNG BAS;; OPG OUT 2X;; BAS;;**

9-10 sd L, -, bk R, fwd L; sd R, -, fwd L, bk R;

11-12 sd L, -, bk R comm LF trn w/ slip action (W fwd L in frnt of M),  
cont trn fwd L total 1/2 LF trn (W sd & bk R); sd R, -, chk fwd L, rec R;

13-14 sd & fwd L, -, lwr on L extending R, rise (W sd & bk R, XLIB, recover fwd R);  
sd & fwd R, -, lwr on R extending L, rise (W sd & bk L, XRIB, recover fwd L);

15-16 sd L, -, bk R, fwd L; sd R, -, fwd L, bk R;

### Ending

**1-4 NY; WRAP [WALL] [LADY TRANS];; HIP RKS [SQQ];; LUNGE SD & PNT;**

1 sd L, -, stp thru R to OP, rec L to fc;

2 in plc R, -, L, R, (W sd L wrapg LF, -, cl R, -);

3-4 (W same footwork) rk sd L, -, rec R, rec L; lunge sd R leaving L leg extended & pnt, -, -;



# Cincinnati Rag

**CHOREO:** Carl & Carol Schappacher; 7959 Irwin Av; Cincinnati, OH 45236-2727 513 791-1438  
carlcarols@aol.com

**RECORD:** Palomino Record STAR 136B flip of *C'Est Si Bon Cha*, Tony Evans Orchestra

**FOOTWORK:** Opposite unless noted (Woman's footwork in parentheses)

**RHYTHM:** Two-Step **PHASE:** II + 1 (Strolling Vine) **SPEED:** 40+

**SEQUENCE:** INTO-A-A-B-C-A-A-END

## INTRO

**1-4 WAIT 2;; APT PT; TOG TCH OPN LOD;**  
(1-2) Wait 2 meas;; (3) Bk L, -; (4) Fwd R, -, tch L, -opn LOD;

## PART A

**1-8 CHRLSTN;; 2 FWD 2STPS;; CHRLSTN;; 2 FWD 2STPS TO FC;;**  
(1) fwd L, -, pt fwd R, -; (2) Bk R, -, pt bk L, -; (3) Fwd L, cl R, fwd L, -; (4) Fwd R, cl L, fwd R, -;  
(5) fwd L, -, pt fwd R, -; (6) Bk R, -, pt bk L, -; (7) Fwd L, cl R, fwd L, -; (8) Fwd R, cl L, fwd R, -;

**9-16 STROLLING VN;;; HITCH T;; STRUT 4;;**  
(9) Sd L, XRIBL, -; (10) Sd L, cl R, sd L trng LF 1/2, -; (11) Sd R, -, XLIBR, -;  
(12) Sd R, cl L, sd R trng RF 1/2, -to opn LOD; (13) Fwd L, cl R, bk L, -; (14) Bk R, cl L, fwd R, -;  
(15) W/poise fwd L, -, fwd R, -; (16) Fwd L, -, fwd R, -; *Note: 2<sup>nd</sup> and 4<sup>th</sup> time to CP fcg WALL*

## PART B

**1-8 TRAV BOX;;; FC TO FC BK TO BK;; OPN VN 4;;**  
(1) Sd L, cl R, fwd L, -; (2) Trn & fwd R twd RLOD, -, fwd L, -; (3) Trng to fc ptr sd R, cl L, bck R, -;  
(4) Trn & fwd L twd LOD, -, fwd R, -; (5) Sd L, cl R, sd L trng LF 1/2, -;  
(6) Sd R, cl L, sd R trng RF 1/2, -; (7) Sd L, -, XRIBL to LOP (W XLIRB), -;  
(8) Trng to fc sd L, -, XRIFL (W XLIFR), -blend to CP WALL;

**9-16 BROKEN BOX;;; 2 TRNG 2STPS;; TWRL 2; WK 2 TO BFLY;**  
(9) Sd L, cl R, fwd L, -; (10) Fwd R, -, rec L, -; (11) Sd R, cl L, bk R, -; (12) bk L, -, rec R, -;  
(13) Sd L, cl R, fwd L pvtg RF 1/2, -; (14) Sd R, cl L, fwd R pvtg RF 1/2, -;  
(15) Fwd L, -, fwd R, -(W fwd R trng RF undr ld hnds, -, cont trn sd & bk L) -;  
(16) Fwd L, -, fwd R, -BFLY fcg WALL;

## PART C

**1-8 VN 3; WRAP; UNWRAP; CHG SDS; CIRC AWAY 2 2STPS;; STRUT TOG 4;;**  
(1) Sd L, XRIBL, sd L, tch R; (2) Ld W LF into WRP R, L, R -(W trng LF WRAP into M stp L, R, L);  
(3) Ld W RF out of WRAP in plc L, R, L, -(W trng RF out of WRAP stp R, L, R);  
(4) Fwd R passing R shldrs trl hnds jnd, cl L W under jnd hnds, fwd L trng RF, -;  
(5) Trng LF fwd L, cl R, fwd L twd WALL, -; (6) Fwd R, cl L, fwd R, -;  
(7) Trng to fc ptr fwd L, -, fwd R, -; (8) Fwd L, -, fwd R, -;

**9-16 VN 3; WRAP; WNWRAP; CHG DSD; CIRC AWY 2 2STPS;; STRUT TOG 4;;**  
(9) Sd L, XRIBL, sd L, tch R; (10) Ld W LF into WRP R, L, R -(W trng LF WRAP into M stp L, R, L);  
(11) Ld W RF out of WRAP in plc L, R, L, -(W trng RF out of WRAP stp R, L, R);  
(12) Fwd R passing R shldrs trl hnds jnd, cl L W under jnd hnds, fwd L trng RF, -;  
(13) Trng LF fwd L, cl R, fwd L twd COH, -; (14) Fwd R, cl L, fwd R, -;  
(15) Trng to fc ptr fwd L, -, fwd R, -; (16) Fwd L, -, fwd R, -to opn LOD;

## END

**1-1 APT PT;**  
(1) Bk L, -. pt R, -;

# ROCK AND ROLL WALTZ

CHOREO: SUE POWELL & LOREN BROSIE, 1570 DITMORE STROLL, NEWARK, OH, 43055 (740-366-4974)

MUSIC: "Rock and Roll Waltz" Artist - Scooter Lee Available from Wal-mart

RHYTHM: WALTZ, ROUNDALAB PHASE III +1

Footwork: OPPOSITE, DIRECTIONS TO MAN

SEQUENCE: I-A-B-C-D-Int-B-D-END

## MEASURE

## INTRO

### 1 - 4 (Bfy Fcg Wall) WAIT 2; BALANCE L & R;

- 1 - 4 Butterfly fcg wall Wait 2 meas;; Sd L, trng slightly RF XRIB with rise(W. XLIB), rec L to fc ptr ;  
sd R, trng slightly LF XLIB with rise[W. XRIB];

## PART A

### 1 - 8 W. AWAY & TOG;; SOLO TRN 6;; APT, PNT; SPIN MANV; 2 RF TRNS [Wall];;

- 1 - 4 Fwd L trng LF, sd R, cl L to fc COH; Trng RF Fwd R, cont trn to pc ptr sd L, cl R; Trng awy Fwd L,  
Sd R cont lf trn, Cl L compltg ½ trn; Bk R cont lf trn, Sd L to fc ptr compltg trn, Cl R endg BFY wall;  
5 - 8 Bk L (W Bk R), pnt R twd ptr (W pnt L twd ptr), - ; Leading W to spin LF Fwd R trng to fc RLOD, Sd L,  
Cl R to end CP\RLOD (W. spin LF L,R,F); Startg RF trn Bk L, sd R, cl L; Fwd R cont RF trn, sd L, cl R to end Wall;  
9 - 16 HOVER; PICKUP To SDCR; CRS HVR BJO; CRS HVR SDCR; CRS HVR To SCP;  
THRU,FC, CL To BFY; TWIST BAL L & R;;  
9 - 12 [CP]Fwd L, fwd and sd R with slight rise, rec L to SCP; Thru R, sd L, cl R bringing W to SDCR LOD  
[W. fwd L trng LF, sd R, cl L to SDCR]; XLIF, with LF trn & slight rise Sd R, Rec Fwd L to BJO DLC;  
XRIF, with RF trn & slight rise Sd L, Rec Fwd R to SDCR DLW;  
13 - 16 XLIF, with LF trn & slight rise Sd R trng W to SCP, Fwd L to SCP(W. XRIB, Sd L trng RF to SCP, Fwd L to SCP);  
Thru R, sd L to fc ptr, cl R to BFY; Sd L, trng slightly RF XRIB w/rise, rec L to fc ptr (W. Sd R, trng slightly RF  
XLIF w/ rise, Rec R to fc ptr); Sd R, trng slightly RF XLIB w/ rise, rec R to fc ptr (W. Sd L, trng slightly LF XRIF  
w/ rise, rec L);

## PART B

### 1 - 10 WALTZ AWAY & TOG;; TWIRL V; PKUP CP; DIA TRN;;; 1 LF TRN; BK WALTZ;

- 1 - 4 Fwd L trng LF, sd R, cl L to fc COH; Trng RF Fwd R, cont trn to pc ptr sd L, cl R To Bfy; Sd L, XRIB, sd & fwd L  
trng to LOD(W. twl RF under ld hnds R,L,R); Fwd R LOD pkg up W to CP,Sd L,cl R[W. fwd L trng LF to CP,sd R, cl L];  
5 - 10 Fwd L trng LF, sd R, bk L to Bjo; Bk R trng LF, Sd L, fwd R; Fwd L trng LF, sd R, bk L; Bk R trng LF,  
sd L, fwd R; Fwd L trng LF, sd R, cl L to CP fcG RLOD; Bk R,L,R;  
11 - 16 SPIN TRN; BX FIN; 2 LF TRNS;; TWIRL V; THRU,FC, CL;  
11-16 Comm RF upper body trn Bk L pvtg ½ rf, Fwd R btwn W. feet heel to toe cont trnlvg lft leg bk, rec sd & bk L  
endg DLW(W. comm upper body rf trn Fwd R between M's feet heel to toe pvtg ½ rf, Bk L toe brushng R to L,  
Sd & fwd R); Bk R slight trn LF, Sd L, Cl R to DLC; Fwd L trng LF, sd R cont LF trn, cl L to fc DRC; Bk R cont LF trn,  
sd L endg trn to fc wall, cl L; Sd L,XRIB, sd & fwd L trng to LOD(W. twl RF under ld hnds R,L,R); Thru R, sd L to fc, cl R;

## PART C

### 1 - 8 BLENDING To SCP BAL FWD [3]; BAL BK [3]; TWIRL LADY OUT; REV TWL To LOP\RLOD; THRU TWINKLE; THRU,FC,CL; CANTER 2X;;

- 1 - 4 Blending to SCP Fwd L, Fwd R w/rise checking, Rec L; Bk R, Bk L w/rise checking, Fwd R; Fwd L, sip R,L  
(W. twirl RF traveling LOD); Starting RF trn sm Bk R, cl L trng RF to wall, Sd R leading W to twirl LF ( W. twirl LF  
L,R,L To FC RLOD);  
5 - 8 Trng RF Fwd L to RLOD, fwd R trng ½ LF, cl L; Fwd R, sd L to fc ptr, cl R; Sd L, draw R to L, Cl R; Repeat;  
9 - 16 REPEAT MEAS 1 - 8 ENDING IN BFY;;;;;; (Note: W.'s twirl meant to resemble jive Right to Left  
and Left to Right action)

## ROCK AND ROLL WALTZ

Sue Powell & Loren Brosie

Page 2

### PART D

- 1 - 8 **BAL APT TO A WRAP; WHEEL 3; UNWRAP L, To OP\LOD; ROLL L, ACRS To LOP; THRU TWINKLE; THRU,FC,CL; LF TRN BOX ½;;**
- 1 - 4 W/ both jnd hnds Bk L, raising jnd lead hnds leading W to comm. LF trn sm bk R w/rise, fwd L leading W to wrap pos to end 1/8 to ¼ trnd twd RLOD( W. Bk R, Rec L startg LF trn, stp R completg trn to end wrap pos); Wheel RF R,L,R to LOD; Fwd L,R,L unwrap W to OP\LOD( W roll RF R,L,R); Fwd R,L,R rolling W acrs to LOP\LOD( W. Fwd L, roll LF R,L);
- 5 - 8 Fwd L to LOD, fwd R trng ½ LF, cl L; Fwd R, sd L to fc ptr, cl R to CP\COH; Fwd L starting ¼ LF trn, sd R comp LF trn, cl L; Bk R w/ 1/4 LF trn, sd L comp trn, cl R to end fcg wall;
- 9 - 14 **HOVER; MANV; IMPETUS To SCP; THRU,FC,CL To BFY; TWIRL V; THRU,FC,CL To BFY;**
- 9 - 14 Fwd L, fwd and sd R with slight rise, rec L to SCP; Fwd R trng RF, cl L, sd R to CP\RLOD; M with soft knees & strtg upper body rotatn Bk L bringing R to L with no wgt for heel trn, chng wgt to R fin rotatn, fwd L[W. fwd R pvtg ½, fwd L arnd M cont trn, brushg R to L stp fwd R] to end SCP; Fwd R, sd L to fc ptr, cl R; Sd L, XRIB, sd & fwd L trng to LOD( W. twl RF under jnd ld hnds R,L,R); Thru R, sd L to fc ptr, cl R blndg to BFY; [

### INTERLUDE

- 1 - 2 **BALANCE L & R**
- 1 - 2 Sd L, trng slightly RF XRIB w/ rise(W. XLIB), rec L to fc ptr; sd R, trng slightly LF XLIB w/ rise[W. XRIB], rec R;

### PART B

- 1 - 10 **WALTZ AWAY & TOG;; TWIRL V; PKUP CP; DIA TRN;;; 1 LF TRN; BK WALTZ;**
- 1 - 4 Fwd L trng LF, sd R, cl L to fc COH; Trng RF Fwd R, cont trn to pc ptr sd L, cl R To Bfy; Sd L, XRIB, sd & fwd L trng to LOD( W. twl RF under jnd ld hnds R,L,R); Fwd R LOD pkg up W to CP, Sd L, cl R[ W. fwd L trng LF to CP, sd R, cl L];
- 5 - 10 Fwd L trng LF, sd R, bk L to Bjo; Bk R trng LF, Sd L, fwd R; Fwd L trng LF, sd R, bk L; Bk R trng LF, sd L, fwd R; Fwd L trng LF, sd R, cl L to CP fcG RLOD; Bk R,L,R;
- 11 - 16 **SPIN TRN; BX FIN; 2 LF TRNS;; TWIRL V; THRU,FC, CL TO BFY;**
- 11-16 Comm RF upper body trn Bk L pvtg ½ rf, Fwd R btwn W. feet heel to toe cont trnlvg lft leg bk, rec sd & bk L endg DLW(W. comm upper body rf trn Fwd R between M's feet heel to toe pvtg ½ rf, Bk L toe brushng R to L, Sd & fwd R); Bk R slight trn LF, Sd L, Cl R to DLC; Fwd L trng LF, sd R cont LF trn, cl L to fc DRC; Bk R cont LF trn, sd L endg trn to fc wall, cl R; Sd L, XRIB, sd & fwd L trng to LOD( W. twl RF under jnd ld hnds R,L,R); Thru R, sd L to fc ptr, cl R to BFY;

### PART D

- 1 - 8 **BAL APT TO A WRAP; WHEEL 3; UNWRAP L. To OP; ROLL L. ACROSS To LOP; THRU TWINKLE; THRU,FC,CL; LF TRN BOX ½;;**
- 1 - 4 Maintaning both jnd hnds Bk L, raising jnd lead hnds leading W to comm. LF trn sm bk R w/rise, fwd L leading W to wrap pos to end 1/8 to ¼ trnd twd RLOD( W. Bk R, Rec L startg LF trn, stp R completg trn to end wrap pos); Wheel RF R,L,R to end LOD; Fwd L,R,L unwrapping W to OP\LOD ( W roll RF R,L,R); Fwd R,L,R rolling W acrs to LOP\LOD( W. Fwd L, roll LF R,L);
- 5 - 8 Fwd L to LOD, fwd R trng ½ LF, cl L; Fwd R, sd L to fc ptr, cl R to CP\COH; Fwd L starting ¼ LF trn, sd R comp LF trn, cl L; Bk R w/ 1/4 LF trn, sd L comp trn, cl R to end fcg wall;
- 9 - 14 **HOVER; MANV; IMPETUS To SCP; THRU,FC,CL To BFY; TWIRL V; THRU,FC,CL To BFY;**
- 9 - 14 Fwd L, fwd and sd R with slight rise, rec L to SCP; Fwd R trng RF, cl L, sd R to CP\RLOD; M with soft knees & strtg upper body rotatn Bk L bringing R to L with no wgt for heel trn, chng wgt to R fin rotatn, fwd L[W. fwd R pvtg ½, fwd L arnd M cont trn, brushg R to L stp fwd R] to end SCP; Fwd R, sd L to fc ptr, cl R; Sd L, XRIB, sd & fwd L trng to LOD( W. twl RF under jnd ld hnds R,L,R); Thru R, sd L to fc ptr, cl R blndg to BFY;

### End

- 1 - 2 **WALTZ AWAY; WRAP [UP]; PNT LOD**
- 1 - 2 Fwd L trng LF, sd R, cl L to fc COH; Fwd R trng RF to LOD, Fwd L, cl R leadg W. to wrap pos LOD (W. fwd L,R,L trng LF to end wrapped pos); Pnt L fwd

# DANCES BY OHIO CHOREOGRAPHERS

## GOODBYE RUMBA

By Sue Powell & Loren Brosie – Newark, Ohio

### GOODBYE RUMBA

(Arrividerci Roma)

CHOREO: SUE POWELL & LOREN BROSIE, 1570 DITMORE STROLL, NEWARK, OH, 43055 (740-366-4974)

Artist: Versaillesstation Album: Funny Dance Party: Bolero & Rumba Trk 2 Available from Amazon.com

RHYTHM: RUMBA, ROUNDALAB PHASE III + 2 (Aida, Swith Cross) Time: 3:16 as downloaded

Footwork: OPPOSITE, DIRECTIONS TO MAN SEQUENCE: I-A-B-B-A-END Rel: 1/10

#### MEASURE

#### INTRO

1 – 4 **(Fcg Ptr and Wall no hnds joined ) WAIT 2;; CUCURACHA 2X;;**

1 – 4 Wait 2 meas;; Sd L partial weight, Rec R, Cl L,-; Sd R partial weight, Rec L, Cl R,-;

**NOTE: May be done with arm action – out from center of body, up, & down w/ palm inward**

#### PART A

1 – 8 **BASIC;; FENCE LINE; UAT To; LARIAT;; SHOULDER TO SHOULDER 2X;;**

1 - 4 (BFY) Fwd L, Rec R, Sd L,-; Bk R, Rec L, Sd R,-; lowering Thru L, Rec R, Sd L,-; Raisng jnd lead hnds stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLIF trng RF twd lod, rec R cont trng RF to fc ptr, Sd L,-);

5 – 8 Fwd L, Rec R, sd L leadg W to circl arnd M's rt side( W. Fwd R,L,R,-); Bk R, Rec L, Sd R cont to lead W to complete circle fcg ptr( W Fwd L,R,L to end fcg ptr,-); (Bfy) Fwd L to Sdcr, Rec R, Sd L,-; Fwd R to Bjo, Rec L, Sd R,-;

9 – 16 **N. YRKR in 4; N. YRKR; N. YRKR in 4; N. YRKR; HAND To HAND 2X;;**

#### **O. BREAK; WHIP To COH;**

9 – 12 Trng RF chk thru L to rlod, rec R trng LF, sd L, Cl R; Trng RF chk thru L to rlod, rec R trng LF, sd L,-;

Trng LF chk thru R to lod, rec L trng RF, sd R, Cl L; Trng LF chk thru R to lod, rec L trng RF, sd R,-;

13 – 16 (Bfy) Trng LF ¼ Bk L, Rec R trng to fc ptr, sd L,-; Trng ¼ RF Bk R, rec L trng to fc ptr sd R,-;

Rk apt L, Rec R, sd L( W. Rk apt R, Rec L, Sd R,-); Bk R commcg LF trn, Rec L complg LF trn to coh, Sd R ( W. Fwd L, Fwd R makng ½ LF trn, Sd L to fc ptr,-);

17 – 24 **BASIC;; FENCE LINE; UAT To; LARIAT;; SHOULDER TO SHOULDER 2X;;**

17- 20 (BFY) Fwd L, Rec R, Sd L,-; Bk R, Rec L, Sd R,-; lowering Thru L, Rec R, Sd L,-; Raisng jnd lead hnds stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLif trng RF twd rlod, rec R cont trng RF to fc ptr, Sd L,-);

21– 24 Fwd L, Rec R, sd L leadg W to circle around M's rt side( W. Fwd R,L,R,-); Bk R, Rec L, Sd R contg to lead W to complete circle fcg ptr( W Fwd L,R,L to end fcg ptr,-); (Bfy) Fwd L to Sdcr, Rec R, Sd L,-; Fwd R to Bjo, Rec L, Sd R,-;

25 – 32 **N. YRKR in 4; N. YRKR; N. YRKR in 4; N. YRKR; HAND To HAND 2X;;**

#### **O. BREAK; WHIP To Wall;**

25–28 Trng RF chk thru L to lod, rec R trng LF, sd L, Cl R; Trng RF chk thru L to lod, rec R trng LF, sd L,-;

Trng LF chk thru R to rlod, rec L trng RF, sd R, Cl L; Trng LF chk thru R to rlod, rec L trng RF, sd R,-;

29–32 (Bfy) Trng LF ¼ Bk L, Rec R trng to fc ptr, sd L,-; Trng ¼ RF Bk R, rec L trng to fc ptr sd R,-;

Rk apt L, Rec R, sd L( W. Rk apt R, Rec L, Sd R,-); Bk R commcg LF trn, Rec L complg LF trn to wall, Sd R ( W. Fwd L, Fwd R makng ½ LF trn, Sd L to fc ptr,-);

#### PART B

1 - 8 **N. YRKR; (Thru) SERPIENTE;; AIDA; SWITCH & CRS; CRAB WLK 3; REV UAT; UAT;**

1 – 8 Trng RF chk thru L to lod, rec R trng LF, sd L,-; Thru R, Sd L, XRib, fan L CCW; XLib, sd R, thru L, fan R CCW; Fwd R lod trng RF, Sd L cont RF trn to rlod, Bk R to bk/bk "V" pos,-; Trng sharply LF to fc ptr chk Sd L bringing jnd hnds thru, rec R, XLIF,-; Sd R, XLIF, Sd R,-; XLIF, Rec R, Sd L(W XRIF under jnd lead hnds trng ½ LF, Rec L cont LF trn to fc ptr, Sd R,-); Keeping jnd lead hnds high stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLIF trng RF twd lod, rec R cont trng RF to fc ptr, Sd L,-);

#### PART B

1 - 8 **N. YRKR; (Thru) SERPIENTE;; AIDA; SWITCH & CRS; CRAB WLK 3; REV UAT; UAT;**

1 – 8 Trng RF chk thru L to lod, rec R trng LF, sd L,-; Thru R, Sd L, XRib, fan L CCW; XLib, sd R, thru L, fan R CCW; Fwd R lod trng RF, Sd L cont RF trn to rlod, Bk R to bk/bk "V" pos,-; Trng sharply LF to fc ptr chk Sd L bringing jnd hnds thru, rec R, XLIF,-; Sd R, XLIF, Sd R,-; XLIF, Rec R, Sd L(W XRIF under jnd lead hnds trng ½ LF, Rec L cont LF trn to fc ptr, Sd R,-); Keeping jnd lead hnds high stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLIF trng RF twd lod, rec R cont trng RF to fc ptr, Sd L,-);

## PART A

- 1 - 8 **BASIC;; FENCE LINE; UAT To; LARIAT;; SHOULDER TO SHOULDER 2X;;**
- 1 - 4 (BFY) Fwd L, Rec R, Sd L,-; Bk R, Rec L, Sd R,-; lowering Thru L, Rec R, Sd L,-; Raisng jnd lead hnds stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLIF trng RF twd lod, rec R cont trng RF to fc ptr, Sd L),-;
- 5 - 8 Fwd L, Rec R, sd L leadg W to circl arnd M's rt side( W. Fwd R,L,R),-; Bk R, Rec L, Sd R cont to lead W to complete circle fcg ptr( W Fwd L,R,L to end fcg ptr),-; (Bfy) Fwd L to Sdcr, Rec R, Sd L,-; Fwd R to Bjo, Rec L, Sd R,-;
- 9 - 16 **N. YRKR in 4; N. YRKR; N. YRKR in 4; N. YRKR; HAND To HAND 2X;;**  
**O. BREAK; WHIP To COH;**
- 9 - 12 Trng RF chk thru L to rlod, rec R trng LF, sd L, Cl R; Trng RF chk thru L to rlod, rec R trng LF, sd L,-; Trng LF chk thru R to lod, rec L trng RF, sd R, Cl L; Trng LF chk thru R to lod, rec L trng RF, sd R,-;
- 13 - 16 (Bfy) Trng LF ¼ Bk L, Rec R trng to fc ptr, sd L, -; Trng ¼ RF Bk R, rec L trng to fc ptr sd R,-; Rk apt L, Rec R, sd L( W. Rk apt R, Rec L, Sd R),-; Bk R commcg LF trn, Rec L complg LF trn to coh, Sd R ( W. Fwd L, Fwd R makng ½ LF trn, Sd L to fc ptr),-;
- 17 - 24 **BASIC;; FENCE LINE; UAT To; LARIAT;; SHOULDER TO SHOULDER 2X;;**
- 17- 20 (BFY) Fwd L, Rec R, Sd L,-; Bk R, Rec L, Sd R,-; lowering Thru L, Rec R, Sd L,-; Raisng jnd lead hnds stp bk R stpg beh suptg ft, rec L, sm sd R leadg W. to RF trn under jnd hnds (W. XLif trng RF twd rlod, rec R cont trng RF to fc ptr, Sd L),-;
- 21- 24 Fwd L, Rec R, sd L leadg W to circle around M's rt side( W. Fwd R,L,R),-; Bk R, Rec L, Sd R contg to lead W to complete circle fcg ptr( W Fwd L,R,L to end fcg ptr),-; (Bfy) Fwd L to Sdcr, Rec R, Sd L,-; Fwd R to Bjo, Rec L, Sd R,-;
- 25 - 32 **N. YRKR in 4; N. YRKR; N. YRKR in 4; N. YRKR; HAND To HAND 2X;;**  
**O. BREAK; WHIP To Wall;**
- 25-28 Trng RF chk thru L to lod, rec R trng LF, sd L, Cl R; Trng RF chk thru L to lod, rec R trng LF, sd L,-; Trng LF chk thru R to rlod, rec L trng RF, sd R, Cl L; Trng LF chk thru R to rlod, rec L trng RF, sd R,-;
- 29-32 (Bfy) Trng LF ¼ Bk L, Rec R trng to fc ptr, sd L, -; Trng ¼ RF Bk R, rec L trng to fc ptr sd R,-; Rk apt L, Rec R, sd L( W. Rk apt R, Rec L, Sd R),-; Bk R commcg LF trn, Rec L complg LF trn to wall, Sd R ( W. Fwd L, Fwd R makng ½ LF trn, Sd L to fc ptr),-;

## END

- 1- 4+ **BASIC;; N. YRKR; (THRU) SERPIENTE;; LUNGE THRU & HOLD**
- 1- 4+ (BFY) Fwd L, Rec R, Sd L,-; Bk R, Rec L, Sd R,-; Trng RF chk thru L to lod, rec R trng LF, sd L,-; Thru R, Sd L, XRib, fan L CCW; XLib, sd R, thru L, fan R CCW; Thru R to Bfy lunge & hold

# Round Dancer's EVERGREEN Classic Rounds

● Here are ALL rounds selected by World-wide RDM polling since CLASSICS Polling began in 1963. This list is alphabetical, not in order of popularity. Designators in LH column below are (A) All-Time, (B) Yearly, and (S) Retired Classics. ALL are EVERGREENS. All cue sheets are available from Round Dancer Magazine ... Just call (814) 667-2530 to order.

Key	Dance Title & Choreographer	Record Label and Number	Difficulty Level	Phase	Orig. RDM Publ. Date	1st Year on CLASSICS List	RDM's Last Reprinting
#	A BEAUTIFUL TIME (Dollar/Gilbreath)	Epic 34-05782	EZ	II+2	4-86	1990	
#	A CONTINENTAL GOODNIGHT (Murbach)	Ranwood R915	EZ INT	III	3-72	1977	5-80
#	ADIOS (Norman)	RCA Victor 447-0716	INT	IV	11-74	1984	3-84
#	AIN'T MISBEHAVIN' (Wilhoit)	Warner Bros. 7-28794	INT	IV	4-86	1990	
#	ALICE BLUE GOWN (Uclely)	TELEMARK 886	EZ INT	III+1	7-74	1978	5-80
#	ALL NIGHT (Jaeb)	GREEN 14270	EZ-EZ INT	II	3-79	1992	
#	ANSWER ME (Palmquist)	Hector H-676	EZ INT	III+1	7-71	1976	4-81
#	APRES L'ETREINTE (Doh)	Epic 8-50270; Memory Lane 15-2372	INT	III+1	1-80	1985	6-88
#	A TASTE OF THE WIND (Eddins)	MCA 52076	EZ INT	III	12-82	1986	4-88
#	AUTUMN LEAVES (Moss)	Kapp XJB-10; MCA 60130	HI INT	V	8-73	1981	7-85
#	BEAUTIFUL RIVER (Morrison)	RCA Victor 447-0036	EZ INT	III+1	11-72	1978	7-85
#	BEGIN THE BEGUINE (Wolcott)	Roper 164	EZ INT	III+1	6-81	1987	
#	BILOXI LADY (Eddins)	Atlantic America 7-99700	EZ INT	III+2	3-85	1990	
#	BIRTH OF THE BLUES (Parrott)	Decca 29360; MCA 1901	EZ	II+1	3-70	1974	
#	BLUEBERRY HILL (Buck)	Capitol Silv. Spot. X004	HI INT	III	11-89	1994	
#	BLUEBERRY HILL (Latvaia)	HI HAT 854	EZ INT	III	1-78	1993	
#	BLUE HEAVEN WHISTLER (Croft/de Zordo)	HI HAT 854	EZ	III	6-82	1992	
#	BLUE PACIFIC WALTZ (Glass)	WINDSOR 4638, 7609, 7638	EZ	III	8-64	1963	
#	BUFFY (Metzger)	INT 218	EZ	III	5-84	1991	
#	BUTTERFLY (Procter)	RCA Victor 74-0685	EZ INT	III	8-72	1978	7-85
#	CALENDAR GIRL (Rotscheid)	RCA G.S. 447-0575	EZ INT	IV+2	6-90	1995	
#	CHARMAINE (Gleim)	Decca 23763	EZ	II	8-59	1963	4-88
#	COULD I HAVE THIS DANCE (Eddins)	Capitol 4920; Starline X-6269	EZ INT	II	12-80	1984	
#	CRAZY EYES (Eddins)	Millennium YB11819	EZ INT	III+2	1-82	1986	7-85
#	DANCE (Merola)	Capitol 3768	INT	IV	11-75	1981	1-70
#	DANCING SHADOWS (Arnfield)	WINDSOR 4662	EZ	II	11-62	1966	
#	DE JA-VU (Eddins)	Mercury 888 650-7	EZ	III+2	11-87	1991	4-83
#	DESSERT SONG (Leach)	Hector 607	EZ INT	III+2	6-78	1983	
#	DEVIL WOMAN (Raybuck)	Columbia HOF 13-33070	EZ	III	9-87	1991	
#	DIE LORELEI (Bendewald)	HI HAT ENO09, HR993	EZ INT	III	6-86	1990	
#	DISTANT DRUMS (Foxcroft)	HI HAT ENO09, HR993	EZ INT	III	9-87	1991	
#	DON'T CRY FOR ME ARGENTINA (Palmquist)	RCA 447-0785	INT	III+1	3-84	1989	
#	DREAM AWHILE (Ellis)	IDTA 54	EZ INT-INT	III+1	12-82	1990	
#	EDELWEISS (Kulman)	Mercury 17035	EZ INT	III	10-65	1969	
#	ELAINE (Hightburger)	Dot 45-16809	INT	II	10-88	1993	
#	FASCINATION WALTZ (Moss)	Mercury 30073	INT	IV	4-66	1978	5-80
#	FEELEIN' (Barbee)	RCA Victor 47-9689; GREEN 14234, 17092	INT	IV	9-60	1979	5-82
#	FELIZ NAVIDAD (Tracey)	CHANTILLY 1001	EZ	II	2-69	1974	10-76
#	FIDDLESTEPPER POLKA (Brown)	WAGON WHEEL 811	EZ	II	11-84	1994	
#	FIREMAN TWO STEP (Eddins)	MCA 52586	EZ	II	4-88	1994	
#	FOLSON PRISON BLUES (Peterman)	Decca 25745; MCA 1901	EZ INT	II	9-85	1991	
#	GAMES THAT LOVERS PLAY (Wolcott)	Roper 176	EZ INT	III+1	4-70	1975	3-82
#	GAZPACHO CHA (Lawson)	Dance Along P6108	EZ INT	III	5-77	1986	6-86
#	GOODNIGHT TWO STEP (Moss)	SUNNY HILLS 5002	HI INT	IV+2	12-84	1988	3-88
#	GOOD OL' GIRLS (Eddins)	Elektra 47129	EZ	IV+2	1-61	1963	4-68
#	GREEN DOOR (Procter)	BELOCO 207, 259	EZ	II+1	9-81	1986	
#	HALLELUJAH (Reeder)	Warner Bros. Curb WBS8877	EZ INT	II+1	5-64	1990	11-74
#	HAWAIIAN WEDDING SONG (LoveIace)	Columbia HOF 4-33085	EZ INT	III	4-80	1988	
#	HEY MARLEY (Ervin)	Churchill CR94020	HI INT	III	5-79	1990	
#	HOLD ME (Reilly)	Decca 32094; MCA 32094	EZ-EZ INT	IV+2	1-84	1994	
#	HOT LIPS (Hightburger)	Decca 29558; MCA 60073	EZ INT	III	5-67	1978	5-80
#	HOUSTON (Smith)	Columbia 38-04105	EZ	II	7-59	1963	5-83
#	I'LL BE THE ONE (Jabour)	Mercury 888 650-7	EZ	II	4-84	1990	
#	IN THE ARMS OF LOVE (Morrison)	Decca 32034; MCA 32034	EZ INT	III	12-82	1988	3-88
#	I WANTA QUICKSTEP (Palmquist)	GREEN 14068, 14261, 17050	EZ INT	III	12-87	1992	
#	JACALYN'S WALTZ (Wilhoit)	RED BOOT 88907	EZ INT	III+1	4-67	1971	5-83
#	KING OF THE ROAD (MacDougall/Cohen)	MERRY-GO-ROUND MGRO48	EZ INT	III+2	12-67	1979	5-88
#	KISS ME GOODBYE RUMBA (Lawson)	Collectables 3190	EZ	II	12-82	1989	
#	KISS WALTZ (Horn)	WINDSOR 4676	HI INT-ADV	VI	6-88	1992	
#	KON TIKI (Glazier)	Mayflower M-19	EZ INT	VI	4-91	1995	
#	LADY OF SPAIN (Moss)	GREEN 14016, 14282	EZ INT	II	8-62	1963	11-80
#	LAST CHEATER'S WALTZ (Eddins)	Curb WBS 49024	EZ	II+1	7-60	1963	1-70
#	LAZY QUICKSTEP (Moss)	Mercury 7130745	EZ INT	II+1	11-79	1993	
#	LAZY SUGARFOOT (Procter)	Roper 309	EZ INT	III	10-61	1963	
#			INT	IV+1	4-81	1985	3-85



LET'S DANCE (Stone)	HI HAT 803	IV	5-64	1973
LINGERING LOVERS (Johnson)	GREENN 14025, 14238	III+1	5-58	1963
LISBON ANTIQUA (DeKaine)	GREENN 14204, 17079	III+2	11-74	1979
LITTLE SPANISH TOWN (Hoss)	RCA Victor 0055; GREENN 14070, 14-271	II+1	3-65	1963
LITTLE WHITE MOON (Wildier)	MCA 40731	II	1-78	1990
LONESOME MANA BLUES (Merola)	GREENN 14004	II	2-61	1963
MAN'ILA WALTZ (Smith)	GREENN 14018, 17076	II+1	4-63	1963
MANUELA (Rumble)	Roper 145	IV+1	1-89	1993
MARIA ELENA (Ward)	Roper 129	III	8-76	1980
MARILYN (Palmquist)	TELEMARK 1900	V	4-72	1979
MEXIGALI ROSE (Stapleton)	IDTA 11	IV	4-75	1993
MOON OVER NAPLES (Brownyard)	GREENN 14088, 17021	II	8-66	1970
MY KIND OF GIRL (Stotler)	Decca 31812; MCA 60095	III	9-65	1968
MY LITTLE CORNER OF THE WORLD (Floden)	Warwick M-636	III	10-61	1963
MY LOVE (Procter)	BELOO B38	II	1-86	1992
MY SHY VIOLET (Hudson)	Decca 32809; MCA 32809	III	8-71	1977
NAUGHTY BUT NICE (Davenport)	MCA P2758	II	4-81	1993
NEAPOLITAN WALTZ (Harden)	AGUA 206	II	12-59	1963
NEW YORK, NEW YORK (Cooper)	GREENN 14003, 17027	II+1	4-60	1963
NIGHT TRAIN (Lawson)	MCA 40741, 60194	IV	2-78	1984
NON DIMENTICAR (Rumble)	BELOO B370	IV	10-88	1992
PARA ESTO (Roberts)	Roper JH421	III+1	4-91	1995
PATRICIA (Walkinshaw/Goss)	TELEMARK 916	III+1	3-75	1991
PLANO ROLL WALTZ (Gress)	RCA Victor 447-0446	III+1	1-79	1991
POP GOES THE MOVIES (Raye)	GREENN 14297	II	3-75	1979
PRIMROSE LANE (Wildier)	EMI Manhattan B50138	II	6-81	1990
RAINBOW FOXROT (Blackford)	Arista AS0660	IV	7-82	1986
RAINIER WALTZ (Bagley)	Goldisk G3049; Eric 270	V	11-83	1987
RIVIERE DE LUNE (Palmquist)	TELEMARK 912	III	12-83	1990
ROSES FOR ELIZABETH (Bliss)	Aqua 211	III	7-60	1963
SALTY TWO STEP (Raye)	Dance Along F6053	V+1	2-68	1993
SAM'S SONG (Kammerer)	HI HAT 887	III	5-71	1975
SEA OF HEARTBREAK (Wilhoit)	MCA 60090	II	7-88	1992
SHEILA OF ARABY (Roberts)	MERRY-GO-ROUND MGR020	II	6-86	1991
SIESTA IN SEVILLA (Hefneider)	Cur-b CRB10525	III+1	1-90	1995
SILK AND SATIN (Stapleton)	HI HAT 885, 978	III+1	3-71	1985
SLEEPY TIME GAL (Poole)	GREENN 14198, 17097; Capitol 4005	II	5-59	1963
SOMEWHERE MY LOVE (Wylie)	WINDSOR 4658	II	7-60	1963
SPAGHETTI RAG (Griewek)	GREENN 14030, 14206, 17011	II	7-61	1963
STREET FAIR (Merola)	Columbia 4-43626, 13-33104	II	10-66	1971
SUGARFOOT STOMP (Eastarday)	HI HAT 831	III	8-66	1971
SUNNER BREEZE (Richards)	Ranwood R916; GREENN 17084	III	5-72	1983
SUNBEAM TWO STEP (Lange)	GREENN 14260, 17125	V	5-78	1992
SUNSET RHUMBA (Lawson)	GREENN 14003	II	8-59	1963
TAMPA JIVE (Macuci)	RAWHIDE RMH714	II	3-86	1991
TANGO MANNITA (Smith)	Sydney Thompson EP619	V	12-85	1995
THAT HAPPY FEELING (Tennent)	RCA Gold Std. GB12370	V+1	6-85	1989
THINK (Lowder)	GREENN 14078, 14198, 17029	III	10-65	1968
THIRD MAN THEME (Reilly)	Decca 31388; MCA 60095	III	10-62	1969
THREE A.M. (Hoss)	Decca 28952; MCA 28952	II+1	1-59	1963
TILL TOMORROW (Palmquist)	Decca 24839; MCA 60147	III	8-71	1978
TIPS OF MY FINGERS (Palmquist)	Decca 31778	III+1	8-65	1972
UNDER THE BRIDGES OF PARIS (McCreary)	Windsor BR 4-537	IV	3-81	1986
VERY CHIC (Hayden)	HI HAT 928	II	9-74	1983
VIEN VIEN (Jessen)	WINDSOR 4715	II	9-90	1994
WALK RIGHT BACK (May)	BELOO 338	IV+1	1-86	1993
WALTZ TOGETHER (Lampert)	GREENN 14016, 17064	II+1	2-61	1963
WHEN LIGHTS ARE LOW (Stapleton)	WINDSOR 4665	II	6-61	1963
WHITE SPORT COAT (Lefavears)	RCA Victor APBO-0096; TNT 176	II+1	3-74	1978
WONDERFUL RAIN (Stotler)	MacGregor 5002	II	7-58	1963
WOODCHOPPERS' BALL (Lawson)	WINDSOR 4666	IV+1	7-61	1963
YOU DON'T KNOW ME (Wildier)	Columbia 4-41660; GREENN 14084, 17184	IV	9-85	1989
	BELOO B347	IV	8-60	1965
	Epic 14-02172	IV	5-86	1990
			12-81	1993



All cue sheets for dances appearing on RDM's EVERGREEN Classics List are the original versions published in Round Dancer Magazine. Some may be slightly edited to correct timing punctuation, or to delete unnecessary timing punctuation, but none were re-written to change the execution intended by the choreographers.

RDM also offers a yearly CLASSICS CUE SHEET PACKAGE, containing the Current year's Classic cue sheets, printed one to a sheet, with an Index and a current EVERGREEN List. This package is mailed First Class for a total of only \$12.00 - PA residents please add the 6% state sales tax. (Foreign \$14.00.)

Cue sheets - any published in RDM and many not yet published (we keep a file of unpublished CSs) - are yours for only 50¢ each, postage paid.



**ROUND DANCE**

**ARTICLES**

**AND**

**MISCELLANEOUS OHIO**

**NEWS ITEMS**

## ROUND DANCE ARTICLES SETS IN ORDER - SQUARE DANCING - JANUARY 1975



# A Look at the Other Side of New Figures

By Frank and Iris Gilbert, Largo, Florida

There have been many articles and comments published pertaining to the new figures (basics) being used in our round dance activity. Many have commented at great length against the use of these figures, or have suggested changing them or establishing new terms, etc. We would like to present the other side and let everyone evaluate this matter in a logical and fair approach. It is difficult for many people to accept a change, but once they can properly evaluate both sides, it becomes very easy for them to accept and enjoy the variation or change. Our comments are made strictly in the interest of round dancing and no offense is meant to reflect on any person or persons. — Frank and Iris Gilbert

dancers and leaders with a minimum of experience, but with a great desire to move ahead and expand the art of round dancing for those who enjoyed the more intricate dances that were not a part of the square dance program.

From the classes of Dr. Shaw came leaders who carried this program ahead, and in the middle and late 50s many dances were released that were ahead of their time and only a few dancers were experienced enough to execute and enjoy them. This does not mean the desire was not there, but the lack of experience was the hindrance. Many of these dances were used by the traveling leaders as exhibition dances. Now, however, these same dances are included in the dance program by many round dance clubs throughout the country. This shows the great advancement made in our round dance field.

Also, if we will think back, we will remember that in about the middle 50s the Latin dances started to enter the picture, and what a furor this created among a few dancers and some of the well known leaders. The cry was, "You are going to ruin round dancing by introducing Latin dancing from the ballroom dance activity into the round dance program." However, no matter how many yelled, the majority loved the Latin rhythms, steps and types of dances provided by the Latin sector, and it soon became an integral part of the round dance picture. Some of these same people are now crying, "Stop the international figures — they are not for us."

Over these 25 years, many good, experienced dancers and leaders have developed, and very little has been written about their desires and their interests in the more intricate dances. It seems all the articles being pub-

lished want to hold round dancing back and not give the many now experienced dancers the pleasure of fulfilling their desires, after many years of dancing, to enjoy something new, or even a chance to choose for themselves.

We think you will find that there are over 1700 square dance gimmicks (or new basics, if you wish) that have been introduced into the square dance program in the past 10 to 15 years. This is a large number, but it shows the movement is going ahead and not backward. Just suppose no additions or changes had been made since we started Western type square dancing in the late 1940s. We're sure everyone will agree that it would be a dead issue by now. So why all the storm about new basics being introduced into the round dance picture? If leaders do not want to upgrade their dancers and teach them new basics, that is certainly their prerogative, but they should

not condemn others (both dancers and teachers) who want to add something new to their repertoire.

The word "international," when associated with the new basics, is very misleading. The new basics are no more strictly "international" than a vine, box, lock, fishail, whisk, chasse, cross swivel, corte, etc.; these and many more were included in books written and issued for "international" ballroom dance instructors as far back as 1936. We would wager that if all ballroom steps were eradicated from our round dancing only about 30% of the presently used basics would remain. So what's the big fuss about?

One complaint we read was commenting that the new terms being used with the new basics did not describe the position nor the action and should not be used. Most would agree that the following terms mean nothing

however, the dancers react properly and do the figure with ease once they have been properly trained. It is elementary for any qualified teacher to know that any term used must be thoroughly understood and be an integral part of the dancers' training if they are to accomplish any basic or figure. Also, the teachers and choreographers must know both the man's and the woman's steps. Otherwise the dancing couple will (and too many do) write dances and use the incorrect steps, terms, amalgamations of one step into the

in relation to position nor action:

- Blitch — (horse, post)
- Scissors — (sewing, sheet metal)
- Buajo — (musical instrument)
- Sidocar — (motorcycle, railroad)
- Twinkle — (little star)

Vine ("grapevine") — how does this term indicate position or step? If the "open vine" means side-by-side position with man's right and woman's left hands joined, we have been using the wrong term for a good many years;

nest, etc. Any dancer will react to a cue term properly if he or she has been trained correctly.

We have also received comments from dancers indicating they have been told the new terms were just replacing old terms to make cueing easier. This is not correct because there is no present basic to equal or replace the new one. The new basic, and associated term or name, is for that basic and that alone.

Square dance callers feel it is their duty to keep their dancers alert to new basics, so

why not our round dance leaders? If your dancers do not want to learn those new figures it is, therefore, your responsibility to explain to the group the reason.

All of the new figures (or basics) were designed and worked out by very highly qualified people to provide the smoothest and best way to give good body flow, weight control, posture, etc., therefore, it is much easier and more pleasurable to do the figure the way it was designed rather than some goofed up substitute. Dancers should learn to do it correctly.

No activity ever stands still. It will either progress to new things or move backward and soon die on the vine. Help our round dancing move forward, invest a little time and effort and add a great deal more pleasure to your dancing fun.

## ROUND DANCE ARTICLES SETS IN ORDER - SQUARE DANCING - MAY 1975

# TAPING

## Our present position



Thoughts from Hugh Macey, Grenn, Inc., Akron, Ohio

In the March, 1975 issue of *SQUARE DANCING* we printed an article written by Merl Olds, owner and producer of Hi-Hat Records. The subject was taping music on square and round dance records. This month we are happy to bring some thoughts from Hugh Macey, owner and producer of Grenn, Top and Feature Caller Records.

AS IS BECOMING more and more rapidly apparent, taping practices are beginning to be a critical problem facing the record producers. Hugh tells us, "Taping, as it is currently done at square and round dance events, is tantamount to bootlegging a phonograph record. This is so because the tapes are later used for dance practice or for party dancing and we thereby lose the sale of the equivalent record." The plain truth of the matter is, that if we decrease the demand for the record producer's product, he will undoubtedly eventually have to go out of business. Where would we be without them? They are vitally necessary for the perpetuation of our activity.

It seems to us that there might be some

solution to the problem that could work out well for both viewpoints. Hugh tells us that he approaches the situation this way: "We are willing to allow taping of our copyrighted music at a particular dance event under only one condition. Each person who tapes our music, with or without cues, must purchase the equivalent record of each piece of music he tapes at the same dance event. This means that the local record dealer or teacher should have records for sale at the dance. Record dealers or teachers should monitor the taping situation; they should be vitally concerned. If we can correct the situation of loss of sales in the above manner, then we do not object to taping."

Hugh very rightfully expresses concern over the problem, a concern that is shared by all record producers and many more of us who are interested in the future of our activity. He says, "Please keep in mind that it is very expensive for us to produce records and total sales of square and round dance records are very small under the best conditions. Taping without corresponding sales of records will simply kill us."

## on the subject of TOO MANY ROUNDS

By Frank Lehnert, Toledo, Ohio

In the February, 1975 issue of *Promenade*, published by the Toledo (Ohio) Area Square Dance Callers' Association, Inc., Frank Lehnert offers some thoughts on too many rounds and advanced dancing.

OVERHEARD MANY TIMES are these comments, "Too many rounds. We can't possibly learn them all. We were at a regional type

convention dance and we only knew half the rounds." They are typical thoughts expressed by discouraged round dancers and represent the feelings of many dancers who have attended such events.

Regional dances and big name workshops are usually attended by leaders and teachers, new dancers of the eager beaver type, dancers with many years experience behind them, and

some regular dancers. Naturally, since the greater percentage of dancers present are the experienced type, the program is usually arranged with more advanced dances included.

"How do these people become advanced dancers?" ask the first and second year dancers. Let's look at the word "advanced." By being an advanced dancer you claim that you do the most and the more difficult rounds around. With a rare exception here and there, most advanced dancers dance once a week in a small club that specializes in eager beaver work. If they don't learn enough there they go to the other clubs and workshops that come up. They work on some rounds alone and have basement workshops of their own. Does all of this sound familiar? It should—it's what happens to the eager beavers in the parent recreation, square dancing. Many of these advanced dancers have been dancing from 5 to 15 years and many of the old dances they do had steps that are being included in the newer routines. All of this makes it easier for these folks to pick up the new dances.

When a round dancer attends an event of this type he will either become discouraged and not attend again and be content to do his

round dancing with his home club or become inspired to become an eager beaver and make plans to "dance 'em all the next time." As has been said before, there is a place for both types of dancers. The advanced dancer usually attends these festivals because here alone can he share his particular type of enthusiasm with a large group (majority for a change) and because, too, they are just eager beavers.

The intermediate dancer usually belongs to a larger club and can accomplish the work to be done with less effort and time and still have the reward they are seeking. Important too—an advanced dancer is not necessarily a better dancer than the intermediate dancer. Plain styling, dancing to music and using correct footwork are signs of a good dancer.

If you have a problem as to how many rounds to do, what level to do, consult your leader or teacher. You can't possibly be the top dancer without a great deal of extra work. How much extra work is needed depends on "where you want to go."

But, "wherever you go," remember always that you are dancing for enjoyment and relaxation and whenever you stop having fun in your dancing, you're too high-level, that is!

# The ABC<sup>s</sup>

## of Round Dance Propriety and Etiquette



*We'd like to thank George Eberhart of Canton, Ohio for sending this in to us. It was originally printed in the Ohio area publication, Linked Squares.*

**Applaud** at the completion of each dance. This signifies that you enjoyed the dance and it creates a happier atmosphere.

**Boorish** to an extreme, it is he who sits out a teach merely because he has already been exposed. It is rude and disconcerting to the teacher and disturbing to the dancers as well.

**Cliques** are out of place. In a social activity such as round dancing, every effort should be made to widen one's circle of friends and acquaintances.

**Don't neglect** square dancing because you have started to round dance. Square dancing affords the fun and sociability of a spontaneous group effort; round dancing the satisfaction of a practiced team effort. Together they provide just about the finest recreational activity imaginable. The worst enemies of round dancing are round dancers who desert square dancing.

**Enter** the circle as it is being formed. It is quite disruptive to crowd in once the dance has started and force someone to make allowances for your neglect.

**Forget** the cares and worries of the day, this is the purpose of recreation. Your friendly smile or pleasant expression goes a long way in helping others achieve the lifting experience our wonderful hobby affords.

**Give** of yourself in the many ways you can. A friendly smile, an encouraging word, a helping hand, a gracious attitude.

**Help** discourage parasites who prey on the activity for ego satisfaction, contributing nothing but division and disension in their selfish quest to gain a feeling of importance. Avoid selfish interest groups.

**If** the urge to compete is so strong in your nature, why not try an activity where points are scored?

**Just** having the exposure to a great number

of dances is not the significant factor of your ability as a dancer. How well you look, how well you execute dance fundamentals are far more worthwhile goals of achievement. Quality over quantity always.

**Kibitzers** in dancing are as obnoxious as we find them to be in other areas.

**Loyalty** to your teacher, club and friends earmark you as a person of character and win for you the respect of others.

**Measure** the long range effect of current trends, fads and departure from tradition before plunging headlong into agreement with the vocal few who are constantly seeking to satisfy their restive natures.

**Never risk** offending others by any word, act or condition. You will be happier and more popular for it. If you do tape, use discretion and avoid distracting and disruptive conduct. Remember, others present were assessed the same fee as were you.

**Only** he who has the patience to do simple things perfectly ever develops the skill to do difficult things with ease. With perfection as our goal we have an endless job within ourselves.

**Punctuality** is no doubt one of the most admired of virtues. How pleasing it is to the teacher or program chairman to start proceedings with a sizeable group of enthusiastic dancers. How it sets the stage for a more successful affair. Likewise, leaving early is to be avoided if at all possible. It leaves a feeling of doubt as to whether or not one's efforts were appreciated.

**Question** during the course of a teach if there are points not completely clear to you; others will benefit as a result and the teacher is better assured of a successful presentation.

**Rest** if you must. No one is expected to dance them all. Do remove yourself from the proximity of the person cueing - overheard snatches of conversation can be quite distracting to him.

**Spacing** of the circle is one of the prime responsibilities assumed upon entering the circle. Should you find yourself gaining upon the couple ahead, move toward the outside of

the circle. Should you find distance growing ahead, move toward the inside. Spacing should be provided at the outset of the dance, then carefully maintained throughout.

**Thank** the teacher before leaving for the pleasure he has afforded you. Thank club officers and members if visiting. Thank your partner if you have exchanged a dance, and by all means escort her to her own partner and thank him also.

**Uniformity** is an objective in group dancing such as round dancing happens to be. The beauty of round dancing lies in the symmetry achieved as each couple executes the same figure at the same time. Every effort should be made to avoid attention-getting actions that would detract from the overall uniformity of the circle.

**Very** few clubs would be in existence today if all dancers were to assume their obligation to

be fulfilled merely by paying the fee each time they chose to attend a dance. It is only fair to say that every dancer should feel conscience bound to loyally support at least one club.

**Wear** clothing that is appropriate to the activity. Simply stated, avoid wearing attire conspicuously different from other dancers.

**Expect** no more than a pleasant few hours of dancing when starting out. Why be searching for slights to the ego or things to criticize?

**You'll** get out of dancing just about what you put in. Give it the respect and attention it deserves and your harvest will be bountiful. Approach it as merely "something to do," and you are almost certain to find disappointment.

**Zest** and enthusiasm are contagious. Were you to contribute no more, your contribution is nothing less than generous.

*It's nice to be important, but more important to be nice.*

## A B C'S OF ROUND DANCE PROPRIETY AND ETIQUETTE

by

George Eberhart - Canton, OH

1<sup>st</sup> published in Linked Squares - then Sets-in Order 1978

## HOW WE CHOOSE A ROUND FOR A FESTIVAL OR A CLUB

By Frank & Phyl Lehnert

Toledo, Ohio

# How we choose a Round for a Festival or Club

By Frank & Phyl Lehnert, Toledo, Ohio

ONE OF THE QUESTIONS we are often asked is, "How do you pick the rounds you teach at a festival or for that matter at your clubs?" In getting ready for a festival, we write to the



Frank  
and  
Phyl

Frank and Phyl Lehnert of Toledo, Ohio, have been teaching and dancing rounds for 22 years. They have taught at 14 National Conventions (serving on panels or clinics at 10 of them). They are on staff at several institutes and conduct their own round dance weekends in Cleveland. They have been featured round dance instructors at festival and callers' clinics in 29 states and five foreign countries. They have written 18 round dances including C'Est Magnifique, Take One Step, Our True Love and Blue Bayou. Both have served as officers of the Toledo Area Callers Association and the Buckeye R/D Council. They are co-round dance editors of "Promenade Magazine" and write round dance record reviews for it as well as "American Square Dance Magazine." They are also the authors of a well-known book on round dance basics called "Step Close Step." With all of this it's a wonder they have time for anything else yet Frank is a registered pianist and they have three married children and three grandsons.

two prepared in case the level of dancers is not what you anticipated, or if they are "fast learners" and you have extra time. One of our philosophies in teaching is not to drag out a teach to fill up an allotted time. We teach at as fast a rate as the traffic will bear and use the extra time for dancing the new routine or other dances.

One of the problems in choosing dances for a festival is what we feel is the unnecessary early deadline for sending in cue sheets. In most towns cue sheets (syllabus) can be reproduced in a day or two. Yet some festivals want their routines a month to six weeks in advance. Unless a teacher is writing all his own dances, it is impossible to get new routines in six weeks in advance. Many conventions, especially the National, are guilty of this.

Choosing dances for our clubs is somewhat a different matter. Whereas a festival requires new material and you end up taking a chance

that what you teach will be popular and enjoyed by those attending, the home clubs do not necessarily require brand new routines.

We try very hard to keep aware of what is nationally popular by subscribing to national and regional round and square dance publications as well as exchanging with other state R/D newsletters. One of the most valuable tools for us is *The Buckeye Poll* (the Ohio R/D coordinating newsletter). We try very hard to stay in step with the rest of Ohio as it is a very representative state as well as where most of our dancers do their dancing.

We are fortunate (maybe unfortunate) that our clubs are very up to date and do require new material for their teaches. So the question as to what to teach at clubs is answered pretty much like what to teach at festivals. The exception is that if we find we have by-passed

(Please turn to page 78.)

a popular dance or need to reteach an old favorite, we have no qualms about doing so. There are five other teachers in the Toledo area and we don't hesitate to teach a good dance weeks after one of the other teachers has done so. We try to teach the best dance for our club, regardless of circumstances. We have three clubs, easy to intermediate, an intermediate, and an intermediate to advance and they each keep their own level.

Since we are festival oriented, we are able to take the best of the workshop dances back to our clubs. Usually we do not teach the new routines to our clubs before the festivals and this way we can take the semi-proven dances to the home clubs.

We keep a very complete classic program operating in our clubs, even to the extent of having the dancers vote to maintain an active list of 20 classics. Also we try hard to hold on to the national classics and reteach them as the need arises.

One of the possible problems is the local choreographer. Some areas have many choreographers and their routines put a burden on the other local teachers. These dances should be evaluated right along the same lines and should not be taught just because they were written by a local choreographer.

No matter what guidelines one uses, how hard the screening program is conducted, how much advice is used, how much experience one has, we all will make some bad teaching choices. We can just do our best; no one can ask for more!

## SETS-IN-ORDER MAGAZINE

February 1982 – Volume 34 – No. 2

### ROUND DANCER MODULE – A TEACHING AIDS RECIPE

# Packed With P's and Served With TLC

by Betty and Clancy Mueller, New Whiteland, Indiana

**P**REPARE YOURSELF FOR CLASS or club ahead of time. Add plenty of *Peppy* music to give the right consistency. Stir in *Patience* as needed. Don't under-stir. A pinch of *Persistence* can be added along with the *Patience*. Very carefully, add *Psychology* so as not to spoil the flavor of trust. Age the recipe so that all the mixed ingredients can provide a finished product for serving at any time.

**Preparation** comes not only from studying for that very night or day but from spending many hours reading books, pamphlets, magazines and other related material. Educate yourself by attending panels, clinics, workshops, nationals, weekends, festivals and schools as often as possible.

**Peppy** music is a great ingredient. You can tell if the music is good when you put it on,

because toes start tapping without the dancers even knowing it and smiles sneak onto their faces. Hunt out your old big band records on the LPs you or your children have, and use this terrific music for drills in class. Write some simple routines of just several measures that they can do over and over to that good beat. Turn the bass knob on the PA up, to let them hear that beat. Change the music often so as to keep it interesting. Try not to use a piece of music that is a classic or good old standard dance as they then will be confused when they grow enough to learn these dances.

**Patience** is the most important ingredient, but to be effective should go hand in hand with **Persistence**. Show them what to do as you say it. Have them do it. Show it again. Do it again. Explain cadence cueing and pre-cueing and use both to get the beat or rhythm ingrained. Tell which type of cueing you are using at the time. Show the difference between "gliding" across the floor and "klunking or waddling" — this bit of humor tends to relax them and helps to win them over. Use circles, with all moving one way, to teach the flow of a step. Use Alamo style circles to teach hitches and scissors. When directions are confusing, place everyone on one side of the room to give the proper direction to move and then go back to the normal circle to move in regular dance position. Work just the men. Work just the women. Try the steps together, as partners again. Move them up or back a partner or two to keep them calm when they are sure their partner is wrong. Observe the blushes when they discover they were in error and not their partner. Then observe the glow and smiles when they are back with Momma or Poppa saying "by golly we can do that step right!" Don't leave them away too long as it can be damaging if they have to dance with the poorest in the class for a long period. Move often and return. Group the steps with the



*The Muellers have been synonomous with round dancing for close to thirty years. They are well known as teachers, choreographers and authors and were among the founders of Roundalab. They are still active members.*

## SETS-IN-ORDER MAGAZINE

February 1982 – Volume 34 – No. 2

### ROUND DANCER MODULE – A TEACHING AIDS RECIPE

(Continued)

same rhythm patterns together, and remind the class of what your drills are, or what we now call "hash" will include, but not in any particular order so they learn to listen. Examples are: vine, 2,3,4; walk, —, 2, —; cut, bk, cut, bk; rock, —, rec, —; fwd, lock, fwd, lock; walk, —, 2, —; limp, 2,3,4; walk, —, 2, —. Have more than one way to teach or present a step — particularly a turning two-step. Be patient enough to know that what comes across to one person may not mean a thing to the next person. Treat them gently and they will copy your attitude in dancing with their partners and in being patient until success is achieved.

**Psychology** should be added carefully so as not to spoil the flavor of trust. Don't lead them astray and say "Now you can all do this, or a two year old can do this step." What is easy for you may be a mountain to them and you should not give them a mental block to overcome besides learning all of the steps. Add little styling hints as you move along. Tell them what to do with their hands. Remind them, as Poppa says, "Where your nose goes, your toes goes."

Congratulate when you can. A little praise goes a long way. Be sincere, be prepared, be calm, keep your cool, smile even if it hurts. No two classes will be the same.

## Roundalab '81 comes out with two lists of classics

The 1981-82 Roundalab Classic List has been established through an extensive balloting of the membership. All Roundalab members were asked to vote for ten *easy* level dances, fifteen *intermediate* and ten *advanced*. Votes could only be cast for dances used regularly and frequently. Here are the results:

The ten dances included in the easy classification were Dancing Shadows, Tips of My Fingers, Mexicali Rose, Walk Right Back, Tango Mannita, Frenchy Brown, Street Fair, Hot Lips, Take One Step and Sleepy Time Gal. The intermediate list of fifteen includes Birth of The Blues, Answer Me, Folsom Prison Blues, Feelin', My Love, Continental Goodnight, Dream Awhile, Green Door, Roses for Elizabeth, Spaghetti Rag, Hold Me, Moon Over Naples, Neapolitan Waltz, In the Arms of Love and Patricia.

An advanced list could not be established, in that there were insufficient dances in this category that met the criteria set by the Classic List Committee.

**WINDSOR RECORDS - 1951  
AND  
OHIO NEWS ITEMS - 1964 - 1970's**

**New Records for the New Year  
by Windsor**



- #7405: "OLD FASHIONED GIRL" and "HURRY, HURRY, HURRY"—called by DOC ALUMBAUGH. 10" vinylite GOLD LABEL quality, full instructions ..... \$1.45
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**April Ohio Observations 1964**

The Promenade Jamboree of the Toledo Callers' Assn. is scheduled for the Toledo Sports Arena on April 5, with dancing from 1 to 10 P.M. in 3 large halls, over 40 callers and round dance leaders participating. The program will include workshops and demonstrations.

—Jo Peters

April 17-19 are the dates for the 6th Annual Buckeye State Convention at the Music Hall in Cincinnati. Festivities will begin at 8 P.M. Friday and run thru Sunday afternoon. The Hotel Sheraton-Gibson will host the special round dance program and after party dances. For further information write Convention, PO Box 30-0097, Cincinnati 30, O. —Hank Ohler

June Ohio 1965

Miami Valley Round Dancers had a "wonderful good" day when Frank and Carolyn Hamilton came to conduct a round dance affair for them. In spite of a sudden snowstorm which kept the arrival of the Hamiltons in doubt as their plane circled trying to find a "hole in the clouds," there were over 100 couples waiting to greet them in the hall. This year something new was added to the traditional weekend. A true Pennsylvania Dutch Dinner of Bot Boi, 7 sweets and 7 sours, home made bread and shoo fly pie was served. All of the cooking of the pot pie and the supervising was done by Grace Wolff, instructor for the hosting group, with the assistance of the club members.

—Margaret O'Hara

**SQUARE HIGH-LIGHTS 1966**

Square High-Lights is the name of the publication put out by the Lima (Ohio) Area Callers Assn. It is distributed to association members at 15¢ per copy. It contains workshop material, a monthly calendar, editorials, news items and compatible advertising. Howard and Betty Moore are editors.

September Ohio 1967

Results of the Buckeye Poll for June, representing the Ohio round dance clubs, tab the following dances: Mexicali Rose, Chanson d'Amour, Call Her Your Sweetheart, Tango Mamita, Strawberry Jam, Strangers in the Night, Road Runner, Too Much Love, Prissy and Neapolitan Waltz and Heartaches vying for tenth place.

—Frank Lehnert

Governor Rhodes proclaimed the week of Aug. 27-Sept. 3 as Square Dance Week in Ohio. Send-off was the 2nd Annual State Fair Square Dance Day in Columbus on Aug. 26.

Sept. 30 is the date of the 3rd Annual Doubleheader featuring callers Deuce Williams and Jack Livingston and sponsored by the Hicks and Chicks of Pharisburg. The dance will take place at the Union Hall in Marion.

—Martin Stambaugh

OCTOBER BUCKEYE POLL 1967  
Information gathered and mailed out by Frank & Phyl Lehnert

TOP TEN	WBT (WAS BEING TAUGHT)
1. TOO MUCH LOVE	HOLD ME, MARNIE, WALKING IN THE SUNSHINE (5)
2. MEXICALI ROSE	I'LL TAKE CARE, DOODLEY CHA, NEAR YOU (4)
3. ARMS OF LOVE	SWEET MISERY (3)
4. TANGO MANNITA	MOONLIGHT TANGO, EDELWEISS, SOUTHTOWN USA, CAPRICE, ALLEGHENY, THIS COULD BE, HOT LIPS, RAGTIME TWO STEP (2)
5. CALL HER YOUR SWEETHEART	
6. PRISSY	SWEET THANG, WHISPER WALTZ, WALTZ OF DREAMS FRENCHY, FADED LUV, CALL IT SPANISH, SMILE, JEALOUS HEART, YOU'RE THE ONLY WORLD, SIESTA DARLING WALTZ, CALL HER YOUR SWEETHEART, THE SHIEK, TOO MUCH LOVE, DANCING SHADOWS, PINEAPPLE TURNOVER (1)
7. STRAWBERRY JAM	
8. I'LL TAKE CARE OF YOUR CARES	
9. ALLEGHENY WALTZ	
10. (TIED) CALL IT SPANISH – HOLD ME MARNIE – YELLOW BIRD	(How about that 31 different dances taught this month in Ohio)

TAUGHT AT CAMPS AND FESTIVALS

INDIANA CALLERS WORKSHOP (Indianapolis) – Lehnerts – SWEET THANG-MARNIE-SOUTHTOWN USA-  
WALKING IN THE SUNSHINE- WHO'S YOUR SWEETIE (Mixer) – HOLD ME  
COLUMBUS FALL FESTIVAL (Columbus) – Joe & Es Turner – LUCKY STAR-WHISPER WALTZ- SWEET  
MISERY – WALTZ OF DREAMS  
ESTES PARK WEEK – (Colorado) – Lehnerts – ALLEGHENY WALTZ - I'LL TAKE CARE – I DON'T WANNA-  
GAME OF LOVE – MARNIE – SOUTHTOWN – WALKIN IN THE SUNSHINE  
3<sup>RD</sup> WONDERLAND WEEKEND (Atwood Lake Lodge) – Carl Smiths – SWEET MISERY – YOU'RE THE ONLY  
WORLD I KNOW – CAPRICE – GAME OF LOVE – JEALOUS HEART  
ALL IOWA FESTIVAL – (Des Moines) – Lehnerts – SOUTHTOWN USA – MARNIE – WHO'S YOUR SWEETIE  
GAME OF LOVE.  
RAINBOW LAKE, N.C. – Harts – NEAR YOU – WHISPER WALTZ – I DON'T WANNA – MOONLIGHT MA-  
DONNA – ALLEGHENY WALTZ - LAZY RIVER – ROAD RUNNER TWO STEP.  
FONTANA SWAP SHOP, N.C. – Lehnerts and Staff – I'LL TAKE CARE – CAPRICE – WALTZ OF DREAMS –  
FOXIE – DARLING WALTZ – IN OLD NEW YORK – YOU'RE AN OLD SMOOTHIE-  
CENTENNIAL BABY – SWEET MISERY – MARNIE – IVY – I DON'T WANNA –  
NEAR YOU – DOODLEY CHA – BREEZE & I – TAKE ME – GAME OF LOVE  
FONTANA FUN FEST N.C. – Boehringer & Staff – CALL HER YOUR SWEETHEART – I'LL TAKE CARE –  
WHISPER WALTZ – HOMETOWN SWEETHEART – SOUTHTOWN USA – FADED  
LUV – MARNIE – WALKIN IN THE SUNSHINE – I DON'T WANNA

WHAT'S COOKIN DEPT...

Doris and LaVerne Reilly at the SNOW FESTIVAL in Akron in December.  
Edna & Gene Arnfield at the Akron Spring Festival.  
Grace Wolff (we regretfully report) is leaving the R/D teaching for a public  
relations position for St. Elizabeth Hospital School of Nursing. Grace has had a perfect record with the  
Buckeye Poll . . . We'll miss her reports.  
ROM – Toledo Area Callers – Walkin in the Sunshine (Sept), Southtown USA (For  
Oct . . . . . need for reports on this dept . . .

Some associations are outlawing pop labels . . . what do you feel about this?

Deadline Nov 1

Happy Dancing,

(Re-typed from Original Copy)

*Phyl + Frank*

**OHIO NEWS ITEMS  
FROM  
SETS-IN-ORDER - AMERICAN SQUARE DANCE MAGAZINE**

**ROUND DANCE POLL IN OHIO**

1967 - 1980's

Representing the choices of 21 Ohio round dancers teachers, the top rounds in Ohio for August were: Too Much Love, Mexicali Rose, Strawberry Jam, Tango Mannita, Call Her Your Sweetheart, Arms of Love, Allegheny Waltz, Hold Me, Chanson d'Amour and Yellow Bird and Prissy (tied.) *November 1967*

**October ROUNDS OF THE MONTH 1968**

Rounds of the month in August, on square dance labels, included, in California: My Love for Central Coast Assn.; My Love and Rhythm Round for the Southern California RDTA; Crazy Cat and Cross Your Heart for the San Diego RDI; Rick Rack for DCP. In Ohio the Lima Callers chose White Silver Sands Mixer; in Kansas the Mid-America RDTA liked Quintango. The October choices of the Southern California RDTA were Rockin' Ida and Makin' Whoopee.

The August Buckeye Poll in Ohio named the following as the Top Ten Round Dances for the month: The Last Waltz, Trumpet Talk, Engine 9, Just As Much As Ever, Hold Me, Quintango, Moonlight Tango, Dancing Country Style, Lazy Quick-Step and Dancing Shadows.

**December TOP TEN OHIO ROUNDS 1968**

Watching the trend and relative positioning of round dances as performed in one particular area, is interesting as well as revealing. Some dances climb steadily, others flare briefly and are blown out, other "standards" go on and on. In September the Buckeye Poll in Ohio chose the following as their Top Ten: Trumpet Talk, Just as Much as Ever, Last Waltz, Quintango, Hold Me, Engine 9; Dancing Country Style, I'll Take Care of Your Cares, Moonlight Tango and Doodlin' Round.

**January Ohio 1970**

The Harvest of Rounds in Lima on October 26 attracted 78 couples of round dancers from Indiana, Michigan and Ohio by car, bus and plane. The lady guests and club members were presented with corsages and the hall was decorated in a "Horn of Plenty" theme.

**Ohio 1970**

Third Saturday Rounds report Big Doin's at the Imperial Harvest Ball on October 4 at Imperial House Motel Ballroom in Canton. At the mike will be Lou and Mary Lucious, George and Eileen Eberhart, Carl and Pat Smith. Write Ed Carr, 193 Sand Run Rd., Akron, O. 44313.

**ROUND DANCE POLL IN OHIO**

The Buckeye Poll of the Ohio Round Dance Teachers chose the following as the leading favorite rounds in October: Folsom Prison Blues, Birth of the Blues, Shenandoah Waltz, Love is for the Two of Us, April, Dancing Shadows, Pillow Talk, It All Depends on You, Try Some Tenderness and Tango-Bongo and My Shadow tied for 10th place.

December dance events in Ohio which will feature round dancing are the 11th Annual Snow Festival in Akron on December 6; the 10th Annyule Snowball in Toledo on December 28; the 4th Annual Snowflake Ball on December 29. *1970*

**TOPS IN OHIO**

Frank and Phyl Lehnert's Buckeye Poll for the month of November, 1975, listed these rounds as the tops in the Ohio area: Patricia, Bee Bee Polka, Arrivederci Roma, Stay a Little Longer, Alice Blue Gown, Marilyn, Tennessee Saturday Night, Gozo, Lisbon Antigua and Folsom Prison Blues. It's interesting to note that a number of "oldies" including Lucky, Love Me, Sleepy Time Gal and Lonesome Mama Blues have recently been revived and are being well received by the dancers.

**November Ohio 1978**

Recently 56 young people from Belgium and Holland (ranging in age from 15 to 30) were guests for a few days in the homes of Delaware County residents. These young people are involved in the People to People Program and their stop in Ohio was organized by the Delaware Jaycees. As part of the entertainment a group of dancers representing Marlers Round Dance Club and several square dance clubs put on a demonstration. Afterward the young people were given a little instruction and were invited to join in the dancing.

## **BUCKEYE ROUND DANCES – MARCH 1970**

1. Columbus Blues
2. Feelin'
3. Dreamland
4. Love is for the Two of Us
5. Shenandoah Waltz
6. It Had To Be You
7. Sassy
8. Symphony
9. Lillie's Back
10. Dream Awhile
11. Dancing Shadows
12. And I Love Her
13. Far Away Places
14. Moon Over Naples
15. Try Some Tenderness
16. Rose of Washington Square
17. Mr. Sandman
18. Candy Kisses
19. Hold Me
20. Tango Mannita

## **ROUND DANCER MAGAZINE POLL – TOP FIVE CLASSICS**

1. Moon Over Naples
2. Dancing Shadows
3. Tango Mannita
4. Kontiki
5. Neapolitan Waltz

# ROUND DANCER MAGAZINE

Dance News from Ohio

April 1972 - Book 166

(Reprinted with Permission from Brian Bassett- Former Editor)

## MARLERS R/D CLUB - Columbus, Ohio - by Sylvia Hooper

An advanced R/D group has been started by the Carters and the Burtner's, meeting the 3rd Saturday night of each month at the Burtner's home in Circleville. Sixteen couples (half of them from Marlers) turned out the first night in 12 below zero weather! They came from Gallipolis, Chillicothe, Columbus, Galena, Circleville and Delaware. AT SUNDOWN and APPLE BLOSSOM TIME have been taught so far.

The Martins are off to Colorado on another skiing trip.

The Carters' Wednesday night class is learning SLEEPY TIME GAL, DANCING SHADOWS, CHEATING HEART and HOT LIPS. In the Monday night class Charlie has a June Taylor dancer! No kidding - she is June Taylor, wife of caller Joe Taylor!

Marge & Charlie's son, Steve, is out of the service now and is managing the Garden Store at Slemmons Gardens.

Recently the Carters attended the 4th Annual Winter Wonderlehn at the Lutheran Church campground at Hillsdale, Michigan. Frank & Phyl Lehnert taught MARIA ELENA, HAPPY CHA CHA, CONTINENTAL GOODNIGHT. Charlie & Marge taught BLUE HEAVEN, TANGO ROSERITA, IT'S WONDERFUL and A WALTZ TO REMEMBER. Much dancing, fun and good food was enjoyed throughout the weekend. On Sunday a lovely church service was held with the entire service, including the sermon, being conducted by some of the dancers.

Approximately 20 couples from Columbus attended the Spring R/D Festival at Lima on Sunday, March 12. Several couples from the new class were among those present. (Reported on by the Steeds).

Thursday nights seem cursed by bad weather recently. Nevertheless, attendance at Marlers continues to be good, and you'd be surprised how far some people will travel through ice and snow to attend the workshop on alternate Thursdays!

Here's a little poem by Marge Carter with a bit of good advice for us all:

### RULE 1

Many things are tried, many reasons given,  
But the problems continue on, just as sure as we are livin'!  
In and out of dancing, why don't people stay?  
A new group here today, and then they go away.  
They workshop and practise as much as they possibly can,  
Then get clobbered at a dance by a thoughtless woman or man.  
The level is too high, or maybe seems too low;  
The pace is way too fast, or either it's too slow.  
We learned a rule way before we ever went to school --  
Let's keep the people in dancing, by practising the Golden Rule

## FT. WAYNE, IND. AREA - by The Steeds

The Lima, Ohio Happy Pairs celebrated their 6th Anniversary with a spring festival R/D Party and a workshop with the Carters of Columbus, Ohio. They taught BLUE HEAVEN, A WALTZ TO REMEMBER, GINGERSNAPS and the smooth CONTINENTAL GOODNIGHT. KISS AN ANGEL was also on the program. Programmed rounds of all levels between teaches and requests. There were guests, the Ballweys from Ky. who came the furthest, others from Ohio, Michigan and Indiana. It was a success with a full floor of 3 circles. Delicious smorgasbord lunch was served by the Happy Pairs members and fun skits by the MC's, Steeds, Lucius', Burtner's, D'Aloisos and the Carters. Twelve couples from Kissin' Cousins Waltz Classic Club from Ft. Wayne attended the affair. They recently held their annual Sweetheart dance party at Melody Acres with a full house.

## NEWS FROM THE AKRON-CANTON AREA - Lou & Ann Hartley

Thank goodness winter is nearly over. We've had the craziest winter in many a year. Warm one day - below zero the next - rain and snow. But all this mess didn't seem to slow the R/Ders down any. Quite a few of the "nuts" from this area travelled many miles to dance for an afternoon or an evening. We either like to dance awfully well, or we are all getting "senile" as we get older. Anyway, it's a lot of fun!

On March 12th, 11 couples from this area drove the 160 miles to Lima, Ohio to attend the Lima Happy Pairs Spring R/D Festival. . . . 81 couples were present . . . (dances taught - Steeds news)

Some of the dances programmed were: SWEET MABLE MURPHY, ROOM FULL OF ROSES, MY LOVE, DANCING SHADOWS, LA CUMPARSITA, AT SUNDOWN, LOVE IS 4 THE 2 OF US, WALTZING EASY, PILLOW TALK, NEVERTHELESS, BABY MINE, MEXICALI ROSE, KNOCK 3 TIMES, FOR ME & YOU, THE FLIP SIDE, SYMPHONY, PINK CHAMPAGNE, LARA'S DREAM, STROLLIN', MOON OVER NAPLES, 3RD MAN THEME, LOVERS SONG, ROSES FOR ELISABETH, MOON LIGHT & ROSES, EYES OF BLUE, HAPPY FEELING, 3AM. - (so OK, I didn't print your letter! Maybe I shoulda?)

## NEWS FROM CINCINNATI, OH - Estelle & Paul Lorah

Plans are rapidly being finalized for the 13th Buckeye State S/D Convention to be held in Cincinnati on May 19, 20 and 21. The R/D Program, under the chairmanship of Estelle & Paul Lorah, will feature teaching sessions by Ohio teachers, programmed & request rounds. Friday and Sunday the R/D program will be held in the Ballroom at the Hotel Gibson and Saturday at the Topper Club Ballroom. Saturday will also feature a R/D dinner open to all R/Ders and Teachers by advance registration.

Attendance at the Highburger & Potts teach in Windsor, Can. included Verda & Les Stull, Dorothy & Charles Bertele, Bobbie & Bob Cain and Vera & Carl Poppe. Dances taught by the Highburgers were: A MANY SPLENDORED THING, MY FRIENDS, ORCHIDS IN THE MOONLIGHT, FARRAGO and SOFT SHOE FOR TWO by the Potts. Nina & Charlie Ward surprised us by teaching their newest release, MARIA ELENA with their International movements.

Vera & Carl Poppe also attended a Teacher's teach in Indianapolis under the direction of Frank Lehnert.

The Poppe's have moved their club to a new and larger location in the Westwood area. It is located on North Bend Rd. at the Harvest Home Lodge. The dances are of the easy and Intermediate level.

Dances taught in the area recently included KISS W, FOR ME & YOU, and DANKE SCHOEN. Currently popular dances include KISS W, FOR ME & YOU, ROSES FOR ELISABETH, MY LOVE, APPLE BLOSSOM TIME, SOMEWHERE MY LOVE, FLIP SIDE, KNOCK 3 TIMES, AT SUNDOWN, 3RD MAN THEME, MOON LIGHT & ROSES, EYES OF BLUE.

April Rom are: EYES OF BLUE and MOONLIGHT & ROSES

## The Hayloft



1953 Gus & Marian Heisman purchased a rundown, 125 year old barn to establish a home for enthusiastic square dancers from the Greater Cincinnati area. With the support of many, The Hayloft eventually became home for the Southwestern Ohio Square Dancers Federation.

In 1986 the property was sold. When that announcement was made, square dancers suggested that the barn be torn down and moved to another site. On October 26, 1987 dismantling of the barn began. Within 13 days, the project was complete thanks to more than 450 man hours volunteered by 39 square dancers and some non-dancers. Money to help finance the project was raised in part by the sale of personalized bricks which now form the patio in the rear of the barn.

An agreement was reached with the Hamilton County Park board to erect the Hayloft Barn in Winton Woods.

On a cold and rainy day in December, 1989, a half dozen dedicated square dancers gathered near the riding stables in Winton Woods. Within 12 hours, the timber frame was in place for the new Hayloft. The next six months witnessed the rebirth of a piece of Americana. The Hayloft stands as a monument to another era. Original timber frames and barn boards that had been cut during the time of George Washington (and which had been so lovingly dismantled and stored) bedeck the interior walls of the new Hayloft.

Enhancing these historic timbers are the old wagon wheel light fixtures which have been refinished by a square dancer taking 80 hours. The embellishments have come together to provide an ambiance that will, hopefully continue to say "home" to generations of square dancers to come.

**HEISMANN, MARIAN & GUS**  
**CINCINNATI, OHIO**  
(Article and photo submitted by Barb Dorsey)

**1981**



GUS & MARIAN HEISMANN

**50 YEARS !**  
TEACHING , CALLING , CUEING , LEADING

## A TRIBUTE ... FOR THE YEARS and MEMORIES

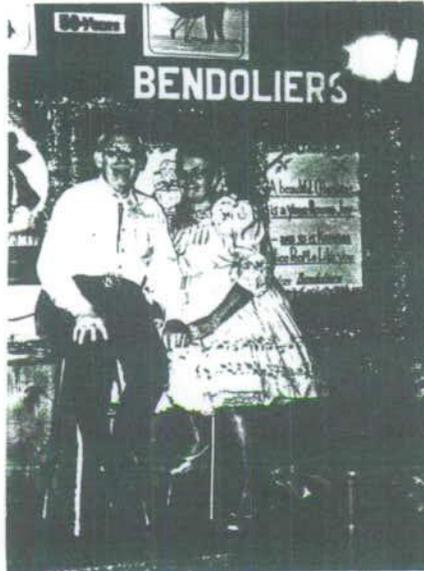
WORDS and HUMOR by..  
BOB OSGOOD

MEMORIES, no matter how vivid, often get clouded with the passage of time, but there are some events in our busy lives that we never forget. It was in the early 1950's that I first visited Cincinnati as a feisty, young traveling caller. There weren't too many of us on the road in those days and a visiting caller was always somewhat of a novelty. It was winter time when I first joined Gus & Marian Heismann at the Orpheum Theater in Cincinnati, and even though the dancers were dancing up a storm, it was necessary to generate more heat from a pair of radiators at the front of the hall. One of them was sending out billows of steam and a bucket placed underneath it filled rather quickly from the runoff. At one point Gus moved out from a square he was in, and, without missing a single allemande, slid the window up and with his free hand, lifted the almost full bucket, emptied the contents, closed the window and rejoined the square.

It was only seconds later the tip was ended just in time for us to look up and there, standing in the doorway, drenched, was a burly, somewhat upset policeman. I never was sure just what happened next. I don't remember Gus being hauled off to jail, but I'll never forget the expression on the policeman's face, or for that matter, on Gus's.

In the years to follow, I returned at least once to Cincinnati, and to the wonderful Heismann barn, with the fine wood floor for dancing and its cellar where we had refreshments. I've always thought back with pleasure about what Gus and Marian told me. It was to the effect that square

dancing had been wonderful to them and they were pleased if they could put back into the activity just a portion of the pleasure they had derived from it.



Gus Heismann, he with the gruff voice and gentle heart, has been teaching and calling square dances for 55 years. Starting with 4-H clubs in the 30's, moving to USO clubs, YMCA's dancing in the Southern Ohio, Northern Kentucky, and South-eastern Indiana area.

Gus's philosophy of teaching that has guided and shaped thousands of square dancers, is that square dancing is something to enjoy both for the dancing itself and for the fellowship inherent in the activity. Many square dance callers now active in this area and elsewhere have learned their dancing and calling from Gus and they continue to follow his philosophy in teaching and calling.

I have always felt an area was fortunate to have had leaders who, over the long haul have helped build square dancing in the proper spirit and who, unselfishly, have helped build a lasting foundation so that coming generations could continue to enjoy it. Truly, the Heismanns, Gus and Marian, not only helped light the embers many years ago, but they have continued to fan the flames for more than FIFTY-FIVE YEARS, and are STILL PROUDLY DOING SO!

## MIAMI VALLEY ROUND DANCE CLUB

After a devastating flood in 1913, John H. Patterson donated a large tract of land to the City of Dayton for a park. Included in the tract was Patterson Park. After much deliberation as to its use, the City of Dayton formulated two eighteen hole golf courses and a parcel for Hills and Dales Park. With the influx of traction links and later street cars to the section known as South Park, it became a popular area for recreation, picnics and golf parties. The area soon grew to become a great part of the City of Dayton. During the summer activities progression, an idea was formulated to build a pavilion for band concerts, high school graduations, dances and picnics to be held at the pavilion. This came about in the early 1920's. The building at the time was quite "The thing" with closed walls on three sides and one open air side. A small stage was placed on the parking lot side. With electricity at a minimum, just three small lights were placed in the center of the hall. This was the physical condition of the building for a great number of years.

During the late 40's, the western style square dancing came into being. Our ethnic groups became interested and ideas were formulated and our square and round dance clubs were born. We were fortunate in having a representative in the City of Dayton Recreation Department, none other than our own Michael Solomon.

Michael Solomon, Grace and Bill Wolff, the Clinemans, Graziannos, the McDevitts and several couple from other ethnic groups were instrumental in the formulation of our MVSDC and MVRDC'S. Grace Wolff was our teacher and leader of MVRDC. After a long tenure, Grace decided to go into teaching at UD college, thereby leaving an opening for a teacher and cuer.

After much ado about teachers, including Ed and Millie Borhringer, John and Margaret O'hara, Bryce and Eleanor Rary, the Rary's were chosen as our teachers. Health problems caused the Rary's to discontinue with their teaching. Al and Millie Borhringer (a brother of Ed Borhringer) was chosen to become our new teachers. With the passing of Millie Borhringer and a breathing problem, Al was forced to relinquish his teaching thereby opening a place for George and Mady D'Alisio. George and Mady were our sixth teachers and cuers. We have experienced twenty-one very enjoyable years of dancing for which we are very thankful.

Merle A. Steiner  
August 18, 1992

(An article by Merle Steiner, from August 18, 1992. Re-printed from the Miami Valley Dance Council Archives. Please note spelling corrections to the names "Bryce & Elnor Reay, George & Mady D'Aloiso, and the last name of the Boehringer couples.")

# THE MIAMI VALLEY ROUND DANCERS

## A SUCCESS STORY

BY GRACE WOLFF

(Miami Valley Dance News - March 1, 1960)

\* \* \* \* \*

### THE MIAMI VALLEY ROUND DANCERS

#### (A SUCCESS STORY)

By Grace Wolff

At first, Michael Solomon, of the Dayton Recreation Department, taught all the round and square dance classes that were under City sponsorship. Seeing that interest in this type of dancing was growing, he realized that he would need additional leaders. He selected some of us that he felt had potential for leadership and coached us. Since I was one of those "Mike" decided to coach for leadership, this was actually the beginning of the Miami Valley Round Dancers story.

In the summer of 1953, I received my first assignment, I was to teach a class in "American Couple Dancing". I was inexperienced, but Mike thought I could do it so naturally I would try. Here was an opportunity to do what I like best, to help people to have fun. But I was "scared stiff" the night I first stood on that pavilion platform and looked down at the hundred and fifty curious faces which were turned expectantly toward me. I found the group was responsive, and my enthusiasm ran high. (In some re-

spects it ran away with me). At first, all went well. We started with Lili Marlené, Jessie Polka, Patti-cake Polka, Waltz of the Bells, and Black Hawk Waltz. We even managed St. Bernard's Waltz by doing a run-around waltz for the folks who couldn't waltz. We knew what a waltz was, and a few could really waltz. But for the most part we were content to let folks get around the best way they could (because we could not get our point across, and besides no one seemed unhappy about it, so they just two-stepped the waltzes). Remember "fudge" was creeping into the dancer's vocabulary, but "maneuver" was unheard of in Dayton?

Today "Beautiful Ohio" is one of our favorite waltzes - almost our theme, but in '53 it almost cooked our goose. I foolishly began teaching it to those bewildered 150 souls at about the sixth lesson. They fell away like flies. I was too inexperienced to realize the cause for the drop in attendance. We plugged along with about one third of the original group staying on for the struggle, which it really was.

We had planned for a second series of "advanced" lessons with advanced registration suggested. There wasn't one. Undaunted, I carried my records and equipment to the center where we were supposed to dance - and waited (plenty of time in those days!) Then, bless their hearts, they began to arrive - couple by couple - until we had twenty couples for the "advanced" series. Those were the days of Waltz Delight, Blue Pacific, Third Man Theme, and Stumbling (which we managed well in some respects) we still merrily two-stepped the waltzes, for the most part, but we kept on trying, and by Spring we were good friends, if not the best dancers. The "advanced" series completed we were ready for club membership, theoretically. The Dayton Round Dance Club was established, and legally we might have merged with it. But when we thought of the parties, singing, and fun we had had together we decided to have a second round dance group under City sponsorship where we would all be on the same level and free to two-step waltzes like mad. I was overjoyed to be chosen to lead this new group, which selected the name of "The Miami Valley Round Dancers", and which decided to meet on alternate Tuesdays from the Dayton Round Dance Club. Thus, Tuesday became round dance night in Dayton.

I began to travel to watch other leaders"

## THE MIAMI VALLEY ROUND DANCERS A SUCCESS STORY - BY GRACE WOLFF (continued)

methods. Since my husband, Bill, was unable to go with me on many of these trips, it was somewhat embarrassing to be alone in a group of couples. This was especially true at first when I was a stranger to most of the round dancers. But I was happy to be allowed to attend as a "single", because I felt that it was helping me to become a better leader for my group at home.

By 1956 our group had dwindled to 10 couples, and our treasury "just wasn't". Something had to be done! I could think of nothing better than to bring genuinely fine leadership to Dayton. This would not only help our dancers, but it would be valuable to our leaders!

On St. Valentine's Day fortified with Sand Tarts, Scotch Shortbread, pink lemonade, and Two Hearts (in Three Quarter Time, remember?), we accepted our own "proposal". We decided that we would have a Round Dance weekend in July. Each couple agreed that they would, if necessary, underwrite the weekend for twenty or thirty dollars. Our thinking was that a weekend away to get benefits from a traveling leader would cost at least that much. But, we felt sure that outsiders would come for the outstanding leadership we planned to invite, Frank and Carolyn Hamilton, of Pasadena, California.

Came the weekend, no one was disappointed! Eight states were represented; we were able to reimburse our leaders adequately; and our treasury wore a rose glow of health. Meantime we had beguiled most of the recent class into our group with a complimentary home cooked Pennsylvania Dutch Pot Pie dinner. Our group was a recognized success and everyone was happy.

It is a group tradition to stage the Hamilton Weekend each summer. Our Fourth exceeded all others in friendliness, fun, dance-progress, and attendance due, in part, to the efforts of our membership and the stature and reputation of the Hamiltons. Planning is in progress now for the Fifth Hamilton Weekend to be held in July of 1960!

During our struggle for survival the group learned to cooperate and work together, with a fine leader-dancer relationship. It has become habitual to use couples in the group as helpers. The man helps me to show and teach a dance, then he and his partner dance in the center, as I cue. More experienced dancers change partners to help newer dancers. Frequently we stage half-hour workshops before regular dance time to reteach

old dances or give extra help on new ones. Our family numbers over sixty members, and the treasury stays at a healthy level. On all our Round Dance Weekends, since the first one, members who attend, have been credited with future dues up to the amount of their ticket investment. Thus, members are enabled to enjoy the weekends free, if the proceeds come in as expected, otherwise the advance purchase of tickets serves as a safeguard in the event of loss.

A five member elected council, myself, and Mr. Solomon, Dayton Recreation Department, meet and decide issues. All important matters are brought before the entire group.

We like to learn new dances, but not to spend our time learning every new dance, just those that are being accepted over a wide area. Thus, when our dancers travel they usually find that we have learned the dances that other areas are doing.

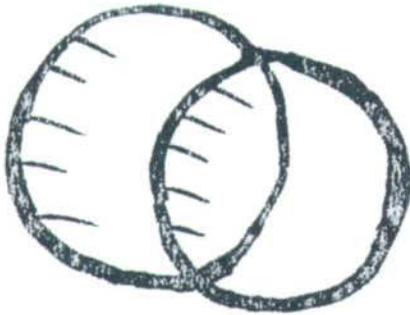
If I could wish a blessing on a round dance leader, it would be that they have a group as loyal and friendly as the MVRD's have been for these six years.

\* \* \* \* \*

# HICKS AND CHICKS SQUARE DANCE CLUB

Caledonia/Marion, Ohio

As recorded in their "Let's Celebrate - Square Up"  
The Hicks and Chicks Twenty-fifth Year - 1963 - 1988



Besides Square Dancing the Hicks and Chicks have always had round dances. This dancing is done between the tips of the square dancing. Carol and the late Martin Stambaugh bought the records and started working the first rounds. The first round they learned was "Naomi". This and other rounds were cued and taught by Laura Mae and Doug Orr. Vada and Bill Lee were the first teachers and helped everyone learn the dances. The group would put on demonstrations at various dances and public places. NO cues were given during the dances. This came about when the round dances became too numerous to remember.

After the Lees came Bob and Flo Melby. More demos and more costuming were done. A few of the demos were "Cabaret", Gay Nineties, Folsom, Roaring Twenties, Halloween, April Showers, and "Tiny Bubbles in the Wine". The demo might be at a dance in Lima or Findlay or wherever they were invited. They were a great crowd pleaser and outfits had to be made for each one. Really a devoted group. This continued on until Bob Melby's death in Feb. 1974. Flo then went on cueing and working by herself until Jan. 3, 1976. The club bought the records.

The first record of paying cash to a round dance teacher was made to Len Miller when he called the ALL NITER on Nov. 30, 1975. He received \$30.00. Flo cued one dance in Dec. of '75 and received \$5.00. She cued the first dance in Jan, 1976, then Len Miller was hired to cue all the dances for \$15.00 each. Len cued for the club until April 21, '79. On May 19, '79, Neal and Doris Smith started cueing for our club dances and are still gaily whirling us around the floor.

KEEP UP THE GOOD WORK THE CLUB NEEDS YOU.

**OHIO  
CONVENTIONS,  
COUNCILS,  
AND  
FEDERATIONS**

## THE FIRST BUCKEYE SQUARE DANCE CONVENTION

NEIL HOUSE HOTEL  
COLUMBUS, OHIO  
1959



Photo: Front Row: Margaret Luna, Lou Barbee, and Ralph Beason (Pat Barbee and Ida Pearl Beason are cut off)

Second Row: Ozzie Luna, then by couples – Martha & Dave Martin, Next Cpl – unknown, Mary Jane and Ed Dotter, and Guy & Bud Swisher. (Photo submitted by Pat Barbee)

**SQUARE DANCE OHIO PAST DANCE CONVENTIONS (Continued – Pg 3)**

1966	Toledo	Chuck Guernheuser	Let's Mix in '66	
1965	Cleveland	Gordon & Ethel Gallaher	Best Location in the Nation	
1964	Cincinnati			
1963	Columbus			1600
1962	Dayton	Peg Tulipan	Swing & Sway Dayton Way	
1961	Toledo			
1960	Cleveland			1544
1959	Columbus	Jack & Sally Kuhn Jack & Ann Jackson		1176



HOME OF AVIATION  
AND  
INDUSTRY

**SQUARE DANCE OHIO PAST DANCE CONVENTIONS (Continued – Pg 2)**

1991	Dayton	Don & Bernie Linkous	Circus Fun in '91 The Big "O"	4366
1990	Toledo			
1989				
1988	Dayton		Dayton's Great In '88	
1987	Cincinnati	Jo & Charles Balz		4057
1986	Cleveland	Don & Barbara Garris	Get Your Kicks In '86	2234
1985	Columbus			4034
1984	Dayton	Jo Bonnell	25 <sup>th</sup> Silver Convention	
1983	Cincinnati			
1982	Dayton	Jo Bonnell	Dayton's "To-Do" In '82	4300
1981	Cleveland	Don & Barb Garris		2230
1980	Cincinnati			3864
1979	Dayton	Jo Bonnell	Buckeye Time In '79	3791
1978	Columbus	Dick Lang		2800
1977	Cincinnati	Dick & Ginny Stall		4243
1976	Dayton	Jo Bonnell	Bicentennial Convention	3800
1975	Columbus	Dick Miller		
1974	Cleveland	Hal & Phyllis Simmons		2408
1973	Dayton	Jo Bonnell		2825
1972	Cincinnati	Ken & Paula Shelton		
1971	Columbus	Harold Amspoker		2200
1970	Toledo			
1969	Cleveland	(State Convention Cancelled)		
1968	Cincinnati	Ken & Paula Shelton	Make a Date In '68	
1967	Columbus	Bill Lepper	Square Dance Heaven '67	

## SQUARE DANCE OHIO PAST DANCE CONVENTIONS

<u>YEAR</u>	<u>CITY</u>	<u>CHAIRPERSON</u>	<u>THEME</u>	<u>DANCERS</u>
2013	Columbus	Mary Galentine Dennis Budinski	Two Enchanted Evenings	876
2012	Akron	Dick & Janice Freese	Fantasy Danceland	846
2011	Dayton	Steve & Sharry Hayden	Festive Fun in 2011	929
2010	Aurora	Bob & Judy Calkins	Remember When	910
2009	Newport, KY	Emily & Ron Henry	I Heard it Thru the Grapevine	887
2008	Aurora	Bob & Judy Calkins	Cleveland's Movin On Out	1007
2007	Akron	Dwight & Judy Witte	A Touch of Heaven in 2007	811
2006	Dayton	Steve & Sharry Hayden	Dancin' Wright In the Birthplace of Flight	1170
2005	Newport, KY	Emily & Ron Henry	Safari to Cincinnati	1299
2004	Cleveland	Hal & Susan Beas	Dance by the Shore in 2004	1230
2003	Toledo	Danny Beck	Welcome to the Frogtown Jubilee	1237
2002	Akron	Fred & Mary Frances Cornell	Track II to Akron 2002	1517
2001	Dayton	Sheila & Larry Collins	A Dance Odyssey	1500
2000	Columbus	Larry & Becky Roush	Meet Me In The Millennium	
1999	Cleveland	Hal & Debbie Beas	Rockin' Time in '99	1473
1998	Toledo	Lou & Sheryn Hogan	Thru Our Garden Gate	1539
1997	Columbus	Eddie & Denise Powell	Columbus is Heaven in '97	2301
1996	Cincinnati	George & Mary Heine	It's Magic	2358
1995	Dayton	Dick & Sandy Lang	Flying High in '95	2618
1994	Toledo	Merle & Opal Davis	Wheels Galore in '94	1921
1993	Columbus	Richard & Diana Loos	Find the Rainbow	
1992	Lima - One Day Dance	(National in Cincinnati)		

# BUCKEYE STATE CONVENTION - 1962

DAYTON, OHIO

Fourth Buckeye State  
Dayton, Ohio  
May, 1962

Dear Round Dancers,

We are eager and happy to welcome you to the best program and the best dancing facility that it is possible for us to give you. The teaching staff consists of all those who answered our general request for help before our planning deadline. Under their fine leadership and that of the "supporting cast", we feel that you will receive as much good and new material as you can use, and that you will also enjoy a wealth of older dances that have remained our favorites over the years.

Please consult your printed program for the schedules between 9:30 A.M. and 5:00 P.M. Saturday, and from 1:00 P.M. to 5:00 P.M. Sunday. Detailed dance lists for the hours listed on the printed program after 5:00 P.M. Saturday will be posted in Room R (the Round Dance Room). After five there will be brief reviews and cueing of dances including:

Waltz Together	Dreamy Melody
Wonderful Rain	Think
Siesta	Good-Night Two-Step
Mannita Waltz	Wonderful One
Very Chic	Lingering Lovers
Enchanted Waltz	My Kind Of Girl
Why Not Two-Step	Naughty But Nice
I'll See You In My Dreams	Beautiful Ohio

This is also request time. Room R will be cleared, however, at 7:45 P.M.

At 8:00 P.M. all Round Dancers will please be present in the Square Dance Hall to dance our one big and important demonstration, BEAUTIFUL OHIO. It will be taught at 10:30 A.M. Saturday, and spot reviewed during the day. Please help us make this a beautiful demonstration by learning it and taking part. We need YOU!

The Saturday evening programs in Room R will be posted there also, but will probably be done in the following order:

8:30 P.M.

Silk And Satin  
East Of The Sun  
Gaiety  
Think  
Enchanted Waltz  
Sleepy Time Gal  
'Til Tomorrow (extra)

9:00 P.M.

Waltz Together  
~~Walkin' To Missouri~~  
Vien Vien  
Mean To Me  
Brown Eyes  
Siesta  
When Lights Are Low (extra)

10:30 P.M.

Lingering Lovers  
Golden Gate Waltz  
My Kind Of Girl  
Sorrento Waltz  
Why Not Two-Step  
Mannita Waltz  
Kon Tiki (extra)

11:00 P.M.

Dreamy Melody  
Wonderful Rain  
Moon River  
Peggy  
I'll See You In My Dreams  
Good-Night Two-Step

*Ray  
Stouffer*

*Smith*

# CALLERS IN THE FOURTH ANNUAL BUCKEYE STATE CONVENTION

Merrill Bales 142 N. Locust St. Adrian, Michigan	Norman Eiseman 313 Rector Ave. Findlay, Ohio	Jerry Helt 510 Stanley Ave. Cincinnati 26, Ohio
Billy Bates 318 E. South St. Sidney, Ohio	Elwood Eskilsen 1716 Pool St. Toledo 5, Ohio	Cal Hermon 1321 Diller Rd. Lima, Ohio
Stanley Burdick 1130 Highland Ave. Hamilton, Ohio	Bud Fischer 1061 Richmond Marion, Ohio	Bill Hopkins 1710 Dover Ferndale 20, Mich.
Bob Coates 29017 Ridge Rd. Wickliffe, Ohio	Bud Froehle 11101 Penfield Centerville, Ohio	Jack Hosken 220 Meadowhill Lane Chagrin Falls, Ohio
Don Coleman 453 W. Fifth St. Chillicothe, Ohio	Jess Fugate Box 48 Pemberton, Ohio	Al Hosmer 130 Otterbein Ave. Westerville, Ohio
Rex Croft R.R. No. 4 Lima, Ohio	Harry Gordon 14 Barker Norwalk, Ohio	Louis Hyll 2151 Meriline Ave. Dayton 20, Ohio
Johnny Davis 3217 Riggs Ave. Erlanger, Ky.	Bill Gracey 1517 Gardenia Ave. Royal Oak, Mich.	George Jabbusch 1134 Tenth St. Lorain, Ohio
Harold Deafendeffin R.R. No. 4 Lima, Ohio	Buz Gratz R.R. No. 2 Bluffton, Ohio	Jack Jackson P.O. Box 6391 Columbus 24, Ohio
Bob Doran 3399 Braidwood Dr. Columbus 21, Ohio	Slim Hall 611 Sand St. Ravenswood, W.Va.	Terry Jarman 3328 Starr Rd. Royal Oak, Mich.
Dean Dreyer 211 E. Lincoln St. Findlay, Ohio	Mel Hall 733 W. High St. Lima, Ohio	Hugh Johnston R.R. No. 2 Caledonia, Ohio



## Wheel & Deal

THE SQUARE DANCE VACATION YOU HAVE BEEN LOOKING FOR...



Don Zents  
Lima, Ohio



FRED & LUCILLE CHENEY  
Findlay, Ohio



BASIL PICKETT  
Brownsburg, Indiana

JUNE 29 - 30 - JULY 1



WHEEL & DEAL VACATION  
BOX 133  
BROWNSBURG, INDIANA  
\$4950 per couple

STATE PARK  
The Shades  
WAVELAND, INDIANA

## Callers in the Fourth Annual Buckeye State Convention - Continued

Bob Kempf 908 Greenwood Jackson, Mich.	Eldon Pittenger 73 Sharon Dr. Chillicothe, Ohio	Bud Swisher 3225 Atwood Ter. Columbus 24, Ohio
Butch Little Box 111, Greilton, O.	Lee Potts 1921 Utica Pike Jeffersonville, Ind.	Bev Tallman 9970 Freemont Lavonia, Mich.
Katy Mackenzie 134 30th St. N.W. Barberton, Ohio	Bud Ritter 710 Adams St. Fairborn, Ohio	Jim Teal 973 Janet Drive Columbus 24, Ohio
Dave McDevitt 501 Locust Hill Dr. Englewood, Ohio	Art Schloh 1517 Butternut Royal Oak, Mich.	Paul Watkins 238 David Lane Indianapolis-27, Ind.
Ed Michl 1151 Kenilworth Coshocton, Ohio	Ronny Schneider 5708 Lewis Rd. Olmsted Falls, Ohio	Royce Waugh 2911 Northampton Rd. Cuyahoga Falls, Ohio
Paul Moore 3005 Stadium Dr. Columbus, Ohio	Walt Schulz 226 Haller Lima, Ohio	Spencer Wiedenheft 2318 Parkland Dayton 5, Ohio
Pete Noll 815 Stanley Ypsilanti, Mich.	Norm Seay 28866 Village Lane Farmington, Mich.	Dick Wiley 805 N. Main St. Sidney, Ohio
Horace Oakes 193 14th St. N.W. Barberton, Ohio	Vern Smith 861 Highview Dearborn, Mich.	Deuce Williams 12765 Washburn Ave. Detroit 38, Mich.
Pete Peters 2214 Crystal Maumee, Ohio	Ray Stouffer 7437 Julier Ave. Cincinnati 43, Ohio	Norman Williams R.R. No. 2 Weston, Ohio
Bill Peterson 9216 Dixie Detroit 39, Mich.	Roy Stutz 174 Gerhwin Dr. Centerville, Ohio	Charlie Wommer 1866 Kendall Lane Louisville 16, Ky.
Dick Petrencsik 9204 Behrwald Ave. Brooklyn 9, Ohio	Nolan Swaney 73 Limestone Blvd. Chillicothe, Ohio	Don Zents 718 Mackenzie Dr. Lima, Ohio
Basil Pickett P.O. Box 133 Brownsburg, Ind.		Dennis C. Ziebol WPAFB (Sac), Ohio

## SQUARE DANCE PROGRAM

The continuous programing concept will be used throughout the three day square dance program. In other words, there will be no rest periods between tips and any time you decide to dance, it will be available.

During the daytime at the Ball-Arena, there will be two levels of dancing in separate halls. Hall "A" will be used for Average, or easy level dancing and it is expected all dancers will be able to "keep up". Hall "H" will be used for Higher Level, or more advanced dancing. Those dancers that are looking for a challenge will probably patronize Hall "H".

The evening dances at the Biltmore Hotel and the Ball-Arena will be left to the discretion of the callers. It is expected it will be the level you would usually dance to at a visiting caller Saturday night dance.

The entire week-end will be divided up as follows:

**Friday Night, Hotel** - 8:00 P.M. to 1:00 A.M. - Fifteen minute tips with one round dance per tip.

**Saturday-Daytime** - 9:30 A.M. to 7:45 P.M. - Two halls of continuous dancing, fifteen minute tips, no round dancing. A separate round dance program will be in progress all day.

**Saturday Evening** - 8:30 P.M. to 12:30 P.M. - One large square dance hall, continuous dancing divided into thirty minute tips with two round dances per tip. There will also be two hours of hot hash in a separate hall during this period.

**Saturday Night (Sunday Morning)** - Hotel - 12:30 A.M. to 2:30 A.M. - Continuous dancing divided into fifteen minute tips, rounds will be available if desired.

**Sunday Afternoon** - 12:00 Noon to 5:00 P.M. - Two halls of continuous dancing, fifteen minute tips, no round dancing. A separate round dance program will be in progress during this period.

Within this printed program you will find a complete list by name and address of the callers that have been scheduled to participate in the square dance program. All of these people have paid the normal registration fee for the convention and have donated their time and talents to insure the success of the square dance program. They will be available to arrange bookings during the convention, or by correspondence to their home address after the convention. Whether you book any of them or not, they will appreciate any expression of satisfaction you may make for the fine job they will do.

Saturday, May 5, 1962

BALL--ARENA

Hall	On the Hour	15 Min. Past	30 Min. Past	45 Min. Past	Hall
9:00 A.M. - A H	Good Morning		Bud Ritter Stan Burdick	Dave Stevenson Norm Seay	A - 9:00 A.M. H
10:00 A.M. - A H	Dick Petrencsik Eldon Pittenger	Art Schloh Slim Hall	Norman Williams Dick Wiley	Johnny Davis Cal Hermon	A - 10:00 A.M. H
11:00 A.M. - A H	Al Hosmer Ray Stauffer	Dean Dreyer Jerry Helt	Mel Hall Bud Swisher	Dizzy Ziebol Roy Stutz	A - 11:00 A.M. H
12:00 Noon - A H	Dave McDevitt Jim Teal	Spence Wiedenheft Bud Froehle	Louis Hyll Don Coleman	Harold Deafendeffin Jess Fugate	A - 12:00 Noon H
1:00 P.M. - A H	Paul Watkins Charlie Wommer	Bob Coates Walter Schulz	Pete Noll Norm Williams	Bill Peterson Art Schloh	A - 1:00 P.M. H
2:00 P.M. - A H	Jack Hosken Horace Oakes	Rex Croft Katy MacKenzie	Harry Gordon Basil Pickett	Jack Jackson Billy Bates	A - 2:00 P.M. H
3:00 P.M. - A H	Deuce Williams Royce Waugh	Slim Hall Norm Eiseman	Bud Fischer Johnny Davis	Terry Jarman Butch Little	A - 3:00 P.M. H
4:00 P.M. - A H	Rhythm Wheelers	Don Coleman Don Zents	Bob Doran Hugh Johnston	Katy MacKenzie Buz Gratz	A - 4:00 P.M. H
5:00 P.M. - A H	Elwood Eskilsen George Jabbusch	Bill Hopkins Dean Dreyer	Roy Stutz Dick Petrencsik	Bud Froehle Dave McDevitt	A - 5:00 P.M. H
6:00 P.M. - A H	Spence Wiedenheft Bud Ritter	Bob Doran Dave Stevenson	E. Pittenger Lee Potts	Jim Teal Paul Watkins	A - 6:00 P.M. H
7:00 P.M. - A H	Norm Seay Nolan Swaney	Dizzy Ziebol Pete Noll	Ray Stauffer Stan Burdick	Rearrange Halls	A - 7:00 P.M. H

## ROUND DANCE PROGRAM

Welcome to Room "R" the Round Dance Area for our 4th Buckeye State Convention.

Pages 19 and 21 give the time schedule.

Complete listings are posted in the Round Dance Room and mimeographed in the Notebook of Instructions which are available for fifty (50) cents.

Grace and Bill Wolff coordinated the Round Dance Program ably assisted by Mildred and Al Boehringer who scheduled M.C., Mildred and Eddie Boehringer who compiled the Notebook, Margaret and John O'Hara who coordinated the Rounds in the Square Dance evenings, Elner and Bryce Reay who made the Round Dance Records available, John Tulipan and Milo Clingman for Sound, Finn Jennings for the Printing.

## CONTRA DANCE PROGRAM

The Contra Dance Program will be shared by:

Stanley Burdick - Hamilton, Ohio  
Bud Froehle - Centerville, Ohio  
Ed Michl - Coshocton, Ohio  
Grace Wolff - Dayton, Ohio

Times for each is posted in Room "R"

## EVERYONE WELCOME

## ROUND DANCE PROGRAM - ROOM "R"

Saturday - May 5, 1962

- 9:30 A.M. Warm-Up Session of Well Known Rounds  
10:00 A.M. Jim and Lois Coy - Bowling Green, Ohio  
EAST OF THE SUN  
10:30 A.M. Fred and Lucille Chaney - Findlay, Ohio  
BEAUTIFUL OHIO  
11:00 A.M. Irene and Bill Hart - N. Royalton, Ohio  
GOLDEN GATE WALTZ  
11:30 A.M. Margaret and John O'Hara - Kettering, Ohio  
MOON RIVER WALTZ  
12:00 Noon Elner and Bryce Reay - Dayton, Ohio  
(originators) WALKIN' TO MISSOURI  
12:30 P.M. INSTRUCTORS WILL REVIEW DANCES  
TAUGHT SATURDAY MORNING.  
1:00 - 2:00 P.M. CONTRA DANCE SESSION  
2:00 P.M. Vern and Ruth Smith - Dearborn, Michigan  
(originators) New Release Waltz  
2:30 P.M. Mildred and Eddie Boehringer - Dayton, O  
GAIETY WALTZ  
3:00 P.M. Al and Mildred Boehringer - Dayton, Ohio  
PEG O' MY HEART  
3:30 P.M. Ann 'n Andy Handy - Cleveland, Ohio  
SORRENTO WALTZ  
4:00 P.M. Couple Demonstrations of Original and New  
Material  
4:30 P.M. Instructors will review dances taught Satur-  
day afternoon.  
5:00 - 7:45 Programmed Rounds, Review and Requests.  
The Hall will be cleared at 7:45 P.M.  
8:00 P.M. Welcoming Ceremony in Main Ballroom.  
BEAUTIFUL OHIO will be danced.  
8:00 - 9:30 Continuous Programmed Rounds and Reviews.  
9:30 - 10:30 HOT HASH SQUARES  
10:30 - 11:30 Continuous Programmed Rounds and Reviews.  
11:30 - 12:30 HOT HASH SQUARES

# ROUND DANCE PROGRAM - ROOM "R"

Sunday - May 6, 1962

- 12:00 - 1:00 P.M. CONTRA DANCE SESSION  
1:00 P.M. Velma and Roy Stutz - Dayton, Ohio  
EASY-MIXERS for One-Night Stands  
1:30 P.M. Dave and Martha Martin - Worthington, Ohio  
CHELLA LLA  
2:00 P.M. Joan and Harold Deafendeffin - Lima, Ohio  
DEEP PURPLE  
2:30 P.M. Ray and Marge Stauffer - Cincinnati, Ohio  
ALICE BLUE GOWN  
3:00 - 4:00 Instructors will review dances taught Saturday.  
4:00 - 4:45 Instructors will review dances taught Sunday  
afternoon  
4:45 - 5:00 A FAVORITE DANCE OR TWO  
5:00 P.M. CLOSING TIME  
THANK YOU FOR COMING  
HOPE YOU HAD A WONDERFUL TIME

# ROUND DANCE TEACHERS

- |   |   |
|---|---|
| Al and Mildred Boehringer<br>3137 Fergus Drive<br>Dayton 30, Ohio           | Dave and Martha Martin<br>2776 West Granville Road<br>Worthington, Ohio |
| Edward and Mildred Boehringer<br>37 Marathon Avenue<br>Dayton 5, Ohio       | Dave and Lydia McDevitt<br>501 Locust Hill<br>Englewood, Ohio           |
| Fred and Lucille Chaney<br>838 Liberty Street<br>Findlay, Ohio              | Ed and Mary Michl<br>1601 Hay Avenue<br>Coshocton, Ohio                 |
| Jim and Lois Coy<br>140 South Maple Street<br>Bowling Green, Ohio           | John and Margaret O'Hara<br>3109 Braddock Street<br>Kettering 20, Ohio  |
| Harold and Joan Deafendeffin<br>R. No. 4, Cridersville Branch<br>Lima, Ohio | Bryce and Elner Reay<br>7815 North Main Street<br>Dayton 15, Ohio       |
| Mel and Eva Hall<br>733 West High Street<br>Lima, Ohio                      | Vern and Ruth Smith<br>861 Highview<br>Dearborn, Michigan               |
| Ann n' Andy Handy<br><del>12811 Austin Avenue</del><br>Cleveland 8, Ohio    | Ray and Marge Stauffer<br>7437 Juler Avenue<br>Cincinnati 43, Ohio      |
| Bill and Irene Hart<br>8495 Albion Road<br>North Royalton 33, Ohio          | Roy and Velma Stutz<br>270 Gerswin Drive<br>Dayton 59, Ohio             |
|   | Bill and Grace Wolff<br>604 Kenwood Avenue<br>Dayton 6, Ohio            |

# • "BEAUTIFUL OHIO"

(Round Dance — Waltz)

Dance Composed by: BUZZ GLASS    Music by: THE NOTABLES  
Windsor No. 4610

STARTING POSITION: Semi-closed dance position, both facing LOD

FOOTWORK: Opposite footwork throughout for M and W, steps described are for the M

Meas.

- 1-4    WALK, TWO, PIVOT; WALK, TWO, FACE; LADY TWIRLS; SIDE, TOUCH, -;  
Start L ft and walk 3 steps fwd in LOD, pivoting 1/2 R on L ft during third step to end facing RLOD in reverse semi-closed pos; start R ft and walk 3 steps fwd in RLOD, turning 1/4 L on R ft during third step to end facing partner, M's back twd COH, in loose closed dance pos; as M steps to L side in LOD on L ft, touches R toe beside L ft and holds 1 ct, W makes a spot R face twirl under her R and M's L arm with 3 steps, R-L-R, ending in closed dance pos; step to R side in RLOD on R ft, touch L toe beside R ft and hold 1 ct while assuming semi-closed pos, both facing LOD;
- 5-8    Repeat action of Meas. 1-4 ending in closed dance pos, M's back twd COH;
- 9-12    STEP, SWING, -; BACK, CLOSE, STEP; STEP, SWING, -; BACK, CLOSE, STEP;  
Step fwd twd wall on L ft, swing R ft fwd (W swings L ft bwd), hold 1 ct; step bwd twd COH on R ft turning 1/4 L to face LOD, close L ft to R, step in place on R; repeat, making another 1/4 L turn to face COH;
- 
- 13-16    BOX WALTZ; TWO; THREE; FOUR;  
Start fwd twd COH on L ft and do four box waltz steps making a 3/4 L face turn during the four box waltzes to end in sidecar pos with L hips adjacent, M facing LOD;
- 17-20    TWINKLE OUT; TWINKLE IN; FWD, CLOSE, BACK; AROUND, TWO, THREE;  
Start L ft fwd in LOD and do two progressive twinkle steps, changing from sidecar to banjo to sidecar pos, W crossing in back on her twinkles, M crossing in front, to end in sidecar pos, M facing LOD; step on L ft XIF of R, close R ft to L, step bwd on L while changing to banjo pos; start R ft and walk around in a CW circle in banjo pos with 3 steps, R-L-R, to end in sidecar pos with M facing LOD;
- 21-24    Repeat action of Meas. 17-20 except to end in open dance pos, inside hands joined, both facing LOD;
- 25-28    WALTZ AWAY; WALTZ TOGETHER; AROUND, TWO, THREE; FOUR, FIVE, SIX;  
Start L ft and waltz one meas fwd and away from partner; start R ft and waltz one meas fwd and in twd partner; take banjo position and walk around in a CW circle with partner for six short steps, L-R-L-R-L-R, ending in open dance pos facing LOD;
- 29-32    Repeat action of Meas. 25-28, ending in open dance pos, ready to repeat the dance;

PERFORM ENTIRE DANCE FOR A TOTAL OF THREE TIMES  
ENDING WITH PARTNERS ACKNOWLEDGING FROM OPEN POS.

ALICE BLUE GOWN

By Manning and Nita Smith - 113 Walton, College Station, Tex.  
Presented by Ray and Marge Stouffer - Cincinnati, Ohio  
Record: Grenn 14038  
Position: Open, footwork opp thruout, directions for M

PART "A"

Meas

- 1-4 Waltz Away,2,3; Together,2,3; Roll,2,3; Fwd,2,3; In open pos waltz fwd in LOD L,R,L, turning slightly back to back; waltz fwd in LOD R,L,R, turning slightly face to face; swinging joined hands forward roll down LOD in 3 steps L,R,L, with M turning L face and W turning R; take semi-closed pos and dance fwd 3 steps R,L,R;
- 5-8 Step, Swing,-; M Maneuver,2,3; Waltz Turn R,2,3; Twirl,2,3; In semi-closed pos step fwd on R L, swing R fwd, hold; M maneuvers R,L,R to closed pos with back to LOD; do R face turning waltz as M steps back in LOD on L, steps in LOD R, closes L to R to end facing LOD; W twirls under her R and M's L arms down LCD as M dances fwd in LOD R,L,R;
- 9-16 Waltz Away,2,3; Together, 2,3; Roll,2,3; Fwd,2,3; Step, Swing,-;  
M Maneuver,2,3; Waltz Turn R,2,3; Twirl,2,3; repeat meas 1-8 to end in semi-closed pos facing LOD.

PART "B"

- 17-20 Step, Swing,-; M Cross Over,2,3; W Cross Over,2,3; Step, Touch,-; In semi-closed pos step fwd in LOD on L, swing R fwd, hold; M takes long reaching step on R as he crosses in front of W to outside, turns R face as he steps in place L, R to end facing LOD with W momentarily on his L side; (W takes long reaching step on her R as she steps across in front of M to outside of circle, W turns R face as she steps in place L, R) M takes 3 steps in place L,R,L as W crosses in front of him to end in semi-closed pos facing LOD; step fwd on L, touch R, hold;
- 21-24 Step, Swing,-; M Crosses Over,2,3; W Crosses Over,2,3; Step, Touch,-; repeat meas 17-20
- 25-28 Step, Swing,-; Back, Face, Touch; Away,2,3; Reverse Spin,2,3; In semi-closed pos step fwd in LOD on L, swing R fwd, hold; step back in RLOD on R, face partner in closed pos as touch L, hold; retain hand hold M's L and W's R and step bkwd on L twd COH away from partner, step R, L in place; M maneuvers in 3 steps R,L,R to end with back to LOD and take closed pos as W does L face reverse spin in RLOD to end facing LOD and partner;
- 29-32 Waltz,2,3; Waltz,2,3; Waltz,2,3; Twirl,2,3; Starting bkwd in LOD on L do 3 meas of R face turning waltz L,R,L; R,L,R; L,R,L; W twirls under joined hands to end in open pos facing LOD to repeat dance.

DANCE IS DONE A TOTAL OF 3 TIMES ENDING WITH 2 TWIRLS AND BOW ON LAST TIME.

FOURTH BUCKEYE STATE CONVENTION 1962

**BUCKEYE STATE CONVENTION  
CINCINNATI, OHIO - 1964**

**ROUND DANCE LEADERS  
AND TEACHES AS LISTED**

Lou & Pat Barbee - It's Almost Tomorrow

Al & Mildred Boehringer

Eddie & Mildred Boehringer - Moonbeams Shining

Jim & Lois Coy - One Desire

Irene & Bill Hart - Tic Toc Melody

Jerry & Kathy Helt - Yearning

Howard & Vera Lauck

Frank & Phyl Lehnert - Satin Doll

Charles & Alice Martin - Someday

Dave & Martha Martin - High Life Two-Step

Margaret & John O'Hara - Cry Baby

Bryce & Elnor Reay - Emperor's Waltz

Phil & Norma Roberts - New Albany, Indiana - Java

Marceil & Chalmer Steed - Fooled Again

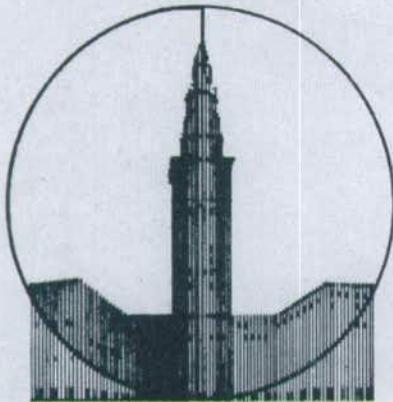
Ray & Marge Stouffer - Comin' in the Back Door

Grace & Bill Wolff - Naughty, But Nice

# BUCKEYE STATE SQUARE AND ROUND DANCE CONVENTION

## PARTICIPATING ROUND DANCE LEADERS – 1974, '75, '76, '77, '81, '86

**FIFTEENTH**



### BUCKEYE STATE SQUARE AND ROUND DANCE CONVENTION

MAY 31, JUNE 1 and 2, 1974  
SHERATON-CLEVELAND HOTEL  
CLEVELAND, OHIO

#### PARTICIPATING ROUND DANCE LEADERS

Steve & Blanche Antolich.....	Springfield
Lou & Pat Barbee.....	Columbus
Ted & Edie Belden.....	Painesville
Ray & Joy Bloom.....	Willowick
Bob & Velma Burtner.....	Circleville
Bob & Bobbie Cain.....	Loveland
Bill & Mary Anna Copeland.....	Shadyside
Jim & Louis Coy.....	Weston
Dave & Jane Eddy.....	Belpre
Bill & Jean Filbert.....	Tallmadge
Andy & Ann Handy.....	Cleveland
Frank & Phyl Lehnert.....	Toledo
Paul & Estelle Lorah.....	Cincinnati
Lou & Mary Lucius.....	North Canton
Len & Joe Miller.....	Bucyrus
Bob & Sally Murphy.....	Indianapolis, Indiana
Russ & Ginny Perfors.....	Willoughby
Mike & Donna Phillips.....	Middletown
Carl & Vera Poppe.....	Cincinnati
Hank & Marge Rechner.....	Westlake
Damian & Mary Rhoney.....	Cleveland
Neil & June Shaw.....	Scio
Carl & Pat Smith.....	North Canton
Ken & Freda Sullivan.....	Akron
Maynard & Claire Thomas.....	Parma Heights
Bpb & Lucille Wible.....	Willoughby

#### SOUND COMMITTEE

Dave Stevenson  
Hal Greenlee  
George Looney  
Ron Schneider  
Gene Smith

#### SQUARE DANCE PROGRAM COMMITTEE

Ray & Ruth Warner  
Leonard & Maxine Wenig  
Bill & Mary Ann Kandrac  
Wiley & Diane Martin

### ROUND DANCE LEADERS

*Columbus Convention - 1975*

Antolich, Blanche and Steve	Springfield, Ohio
Barbee, Pat and Lou	Columbus, Ohio
Blaskis, Gail and Dick	Gahanna, Ohio
Brobeck, Donna and Bob	Columbus, Ohio
Cain, Bobbie and Bob	Loveland, Ohio
Carter, Marge and Charlie	Columbus, Ohio
Clauson, Betty and Rocky	Cincinnati, Ohio
Copeland, Mary Anna and Bill	Shadyside, Ohio
D'Aloiso, Mady and George	Bellbrook, Ohio
Erhardt, Rita and Ron	Columbus, Ohio
Feustel, Marg and Jim	Columbus, Ohio
Handy, Ann and Andy	Cleveland, Ohio
Lehnert, Phyl and Frank	Toledo, Ohio
Lorah, Estelle and Paul	Cincinnati, Ohio
Luna, Margaret and Ozzi	Columbus, Ohio
Miller, Jo and Len	Bucyrus, Ohio
Poppe, Vera and Carl	Cincinnati, Ohio
Powell, Sue and Dick	Newark, Ohio
Shaw, June and Neil	Scio, Ohio
Sullivan, Frieda and Kenneth	Akron, Ohio
Thomas, Claire and Maynard	Cleveland, Ohio



*Dayton 1976*

### CONVENTION ROUND DANCE LEADERS ROSTER

Antolich, Steve & Blanche	1800 Falmouth Avenue, Springfield, O. 45503
Barbee, Lou & Pat	245 Orangewick Drive, N. Delaware, O. 43015
Blaskis, Dick & Gail	186 Heil Drive, Gahanna, O. 43230
Bloom, Ray & Joy	29216 Edgewood Drive, Willowick, O. 44094
Brandt, Tom & Marian	R.D. #1, Freedom, Pa. 15042
Brobeck, Bob & Donna	850 S. Broadleigh Road, Columbus, O. 43209
Burtner, Bob & Velma	P.O. Box 68, Circleville, O. 43113
Carter, Charlie & Marge	3827 Dorothy Drive, Columbus, O. 43224
Clawson, Rocky & Betty	3780 Thornton Drive, Cincinnati, O. 45236
Collier, Russ & Wilma	6602 Mooresville Road, Indianapolis, Ind. 46241
D'Aloiso, George & Mady	2240 Vemco Drive, Bellbrook, O. 45305
Davis, Merle & Opal	8043 S. Dixie Highway, Erie, Mich. 48133
Drake, Bud & Cissy	483 Alan Drive, New Albany, Ind. 47150
Erhardt, Ron & Rita	5077 Brinwood Place, Columbus, O. 43227
Field, Al & Nancy	2653 CR 118, Fremont, O. 43420
Filbert, Bill & Jean	443 Swank Drive, Tallmadge, O. 44278
Fleck, Dave & Shirley	3444 Orchard Tr. Drive, Toledo, O. 43606
Heismann, Marian	11890 Springfield Pike, Cincinnati, O. 45246
Lehnert, Frank & Phyl	2844 S. 109th Street, Toledo, O. 43611
Limes, Bob & Judy	3093 Vazber Drive, Seven Hills, O. 44131
Martin, Dave & Martha	104 Glenn Drive, Worthington, O. 43085
Miller, Len & Jo	218 Inez Street, Bucyrus, O. 44820
Poppe, Carl & Vera	2757 Faber Avenue, Cincinnati, O. 45211
Powell, Dick & Sue	206 N. Gay Street, Newark, O. 43055
Sullivan, Ken & Freda	919 Lindsay Avenue, Akron, O. 44306
Trautman, Norb & Rose	6626 Sandywell Drive, Toledo, O. 43613

# BUCKEYE STATE SQUARE AND ROUND DANCE CONVENTION

## PARTICIPATING ROUND DANCE LEADERS - 1974, '75, '76, '77, '81, '86

### ROUND DANCE CUERS AT THE '77 CONVENTION

#### Cincinnati

Lou & Pat Barbee  
245 Orangetown Drive  
N. Delaware, Ohio 43015

Dick & Gail Blaskis  
186 Heil Drive  
Gahanna, Ohio 43230

Roy & Joy Bloom  
29216 Edgewood Dr.  
Willowick, Ohio 44094

Bob & Bobbie Cain  
1492 Woodville Pk  
Loveland, Ohio 45140

Rocky & Betty Clawson  
3780 Thornton Drive  
Cincinnati, Ohio 45236

Russ & Wilma Collier  
6602 Mooresville Rd.  
Indianapolis, Indiana 46241

George & Mady D'Aloiso  
2240 Vemco Drive  
Bellbrook, Ohio 45305

Merle & Opal Davis  
8043 S. Dixie Highway  
Erie, Michigan 48133

Bud & Cissy Drake  
483 Alan Drive  
New Albany, Indiana 47150

Ron & Rita Erhardt  
5077 Brinwood Pl.  
Columbus, Ohio 43227

Al & Nancy Field  
2653 C. R. 118  
Fremont, Ohio 43420

Bill & Jean Filbert  
443 Swank Drive  
Tallmadge, Ohio 44278

Midge Freking  
4296 Runningfawn Drive  
Cincinnati, Ohio 45239

Marian Reismann  
11890 Springfield Pike  
Cincinnati, Ohio 45246

Dave & Shari Kohlmeier  
1714 Tecumseh Avenue  
Fort Wayne, Indiana 46805

Frank & Phyl Lehnert  
2844 S. 109th Street  
Toledo, Ohio 43611

Leo & Peggy Londall  
1743 Ritchie Road  
Stow, Ohio 44224

Paul & Estelle Lorah  
5831 DonJoy Drive  
Cincinnati, Ohio 45242

Len & Jo Miller  
218 Inez Street  
Bucyrus, Ohio 44820

Pat Perkins  
428 Bentley Drive  
Monroe, Michigan 48161

Carl & Vera Poppe  
2757 Faber Avenue  
Cincinnati, Ohio 45211

Norb & Rose Trautman  
6626 Sandywell Drive  
Toledo, Ohio 43613

### *Cleveland Convention 1981*

### CONVENTION ROUND DANCE LEADERS

Barbee, Lou & Pat	3723 Eisenhower Rd., Columbus, OH 43224
Blaskis, Dick & Gail	186 Heil Dr., Gahanna, OH 43230
Bloom, Ray & Joy	29216 Edgewood Dr., Willowick, OH 44094
Bowers, Clarence & Lois	1132 Racine Ave., Columbus, OH 43204
Cain, Bob & Bobbie	734 Danvers Dr., Cincinnati, OH 45240
Cripe, Ben & Deloris	405 E. Sharon Ave., Cincinnati, OH 45246
D'Aloiso, George & Mady	2240 Vemco D., Bellbrook, OH 45305
Davis, Merle & Opal	8043 S. Dixie Highway, Erie, MI 48133
Field, Al & Jackie	209 W. 5th St., Perrysburg, OH 43551
Freking, Dick & Midge	4296 Running Fawn Dr., Cincinnati, OH 45239
Handy, Andy & Ann	21400 S. Lakeshore Blvd., Euclid, OH 44123
Landoll, Leo & Peggy	1743 Ritchie Rd., Stow, OH 44224
Limes, Bob & Judy	3093 Vezber Dr., Seven Hills, OH 44132
Phillips, Larry & Cheri	117 Aspen Dr., Perrysburg, OH 43551
Poppe, Carl & Vera	149 Napoli Ct., Fairfield, OH 45014
Rechner, Hank & Marge	2996 Canterbury Rd., Westlake, OH 44145
Rife, Tom & AnnMarie	806 Oakwood S.E., North Canton, OH 44720
Shotwell, Lucky & Connie	12421 Irene, Southgate, MI 48195
Shover, Bob & Jan	351 Baroness Way, Gahanna, OH 43230
Southworth, Russ & Melody	P.O. Box 11725, Lexington, KY 40577
Trautman, Rose	6626 Sandywell Dr., Toledo, OH 43613
Wiese, Harvey & Norine	140 Reppien Pl., Orchard, NY 14127

## 1985 Columbus, Ohio



## CLEVELAND FOR KICKS IN 86



## 27th ANNUAL BUCKEYE DANCE CONVENTION

MAY 2, 3 & 4, 1986

### *Cleveland Convention - 1986* Convention Round Dance Leaders Roster

Bob & Dorothy Barnett	1567 Clague Road	Westlake, OH 44145
Dick & Gail Blaskis	186 Heil Drive	Gahanna, OH 43230
Ray & Joy Bloom	29216 Edgewood Drive	Willowick, OH 44094
Rocky & Betty Clawson	3780 Thornton Drive	Cincinnati, OH 45236
John & Bonnie Crumley	11995 Framchester Road	West Salem, OH 44287
George & Mady D'Aloiso	2240 Vemco Drive	Bellbrook, OH 45305
Ron & Carol Erhardt	2676 Dellworth Street	Columbus, OH 43232
Tina Hosler	425 South State Street	Painesville, OH 44077
Stan & Ruth Jaynes	706 Griffith Road	Akron, OH 43212
Frank & Phyl Lehnert	2844 South 109th Street	Toledo, OH 43611
Marvin & Floriene Martin	6220 Autumn Leaf Lane	Cincinnati, OH 45230
Bud & Delores Miller	5622 West 148th Street	Brookpark, OH 44142
Carl & Vera Poppe	3307 Harwinton Lane	Cincinnati, OH 45248
Sue Powell	1570 Dittmore Stroll	Newark, OH 43055
John & Dorothy Roasa	117 G Maple	Centerville, OH 45459
Russ & Melody Southworth	P.O. Box 11725	Lexington, OH 40577
Carl & Pat Smith	615 Edgewood Street S.E.	North Canton, OH 44720
Rose Trautman	6625 Sandywell Drive	Toledo, OH 45313
Dick & Pat Winter	9798 Lione Drive	Mentor, OH 44060

## **OHIO CORPORATION OF DANCE CLUBS, INC.**

**We promote modern western square dancing, line dancing, round dancing contra dancing and clogging.**

### **FEDERATIONS OR COUNCILS WITHIN OHIO**

**Akron Area Square and Round Dance Federation, Inc.**

**Central Ohio Corporation of Dance Clubs**

**Greater Cleveland Federation of Dance Clubs, Inc.**

**Miami Valley Dance Council**

**Southwestern Ohio/Northern Kentucky Square Dancers Federation**

**Toledo Area Western Dance Leaders Association, Inc.**

**Buckeye Round Dance Council**

# HISTORY OF CENTRAL OHIO CORPORATION

## OF DANCE CLUBS - 1960

### HISTORY OF CENTRAL OHIO CORPORATION OF DANCE CLUBS

For many years interested people have talked about a desire to unite into one body the various dancing groups in the central Ohio area. On September 5<sup>th</sup>, 1957, a group of representatives from square dance clubs in Columbus met at Schiller Recreation Center to discuss the formation of a Square Dance Council. The beginning steps of organization took place that evening, with Stan Ballmer elected President; Mrs. Ruth Jones, Vice-President and Miss Dorothy Jones, Columbus Recreation Department, Secretary.

Steps were taken to enlist the interest of all dance groups in the area to join the Council. An effort was also made to promote square dancing by planning a jubilee, given by the Callers Association, and subsequently a big square dance Festival which was held in January 1958, with Ed Gilmore as the caller. The tremendous success of this festival encouraged the Council. Classes were organized in several sections of the city and an open dance started at Whetstone Recreation Center on the first and third Saturday nights.

Classes and city-wide jointly sponsored affairs were continued, with new enthusiasm. Discussions for ways of improving and promoting dance interests were held. Places to dance were considered. Local callers listed. Classes for round dancers were held and the round dancers became a part of the Council. The Folk Dance Club joined the Council. The Constitution and By-Laws were adopted and the name was changed from the Square Dance Council to the Central Ohio Dance Council. The Council contacted all clubs in the central Ohio area inviting them to join.

Interest was shown in planning a state-wide convention. A committee was appointed and went to work, and the first Buckeye State Square Dance Convention was held in Columbus, January 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 1959.

More workshops, jamborees, and exhibitions were given. The organizational structure was refined and two representatives from all clubs were named with the beginning of the new year of the Council. Sustaining membership was established and promoted. A master schedule of events was compiled and distributed as more and more cooperation grew and as the Council gained strength. The fifth Saturday night of any month was designated as the time for a jamboree sponsored by the Council and this information was publicized in the minutes of the Council meetings.

The organization, well enough established now, began to look toward becoming a Federation. Later, after much discussion, the Council was incorporated on January 28<sup>th</sup>, 1960 and became officially the Central Ohio Corporation of Dance Clubs.

### OUR PURPOSES AND FUNCTIONS

As you can see, we are now big business. We are a Corporation composed of a Board of Trustees who are representatives from many of the clubs in central Ohio. The primary function of the Corporation is to promote square, folk, and round dancing. It is our hope that every dancer will do his utmost to promote dancing and to spread the joys and fun of dancing in such a way as to attract other people. The classes, as organized and publicized by the Columbus Recreation Department, do attract and train new dancers. Everyone should help in every way possible to make these successful. Classes are usually set up on a ten-week basis for beginners, and followed by another ten-week session for intermediates.

The Jamborees held the fifth Saturday of each month also serve to promote dancing among the local people. This event brings together dancers from all clubs and focuses attention on square dancing in Columbus.

# HISTORY OF CENTRAL OHIO CORPORATION

## OF DANCE CLUBS - 1960

(Continued - Page 2)

Another means by which we can spread the fun of dancing is to help promote the annual State Convention which, incidentally, will be held in Cleveland on May 13, 14 and 15. Everyone interested in attending should register early.

The Central Ohio Corporation of Dance Clubs also serves to coordinate local activities, to set standards, to be the voice of dancers in this area, to work out problems, and to stimulate interest in dancing in every way possible.

As a means of achieving these purposes, the Corporation meets monthly, has elected officers, collects dues from member clubs, and now has embarked upon a new undertaking, that of publishing a Newsletter.

This Newsletter is a challenge to us, and we need your help. It can be a means of exchanging ideas, spreading information, doing a better job of promotion and coordination, and generally uniting our interests and efforts. We need a name; please let us have your suggestions. We need an editor; please volunteer your ability and time. We need reporters from each club; please let your president know of your willingness. We need advertisement and someone to gather these ads for the paper. We need people who can fold, stamp, address and mail the one thousand copies. Please let us hear from you. Let us have your ideas, suggestions, recommendations and comments. We are all in this together!

Please talk with the representative of your club to the Corporation, or write the Secretary, Miss Dorothy Jones, Columbus Recreation Dept., Room 124, City Hall, Col. 15.

With the continued publication of this Newsletter, we can change the "Something Missing" to Something Added."

JAMBOREE - Sponsored by Central Ohio Corp. of Dance Clubs - Apr. 30-July 30-Oct. 29-Dec. 31

OPEN DANCE - Every 1st and 3rd Sat. night at Whetstone Recreation Center, 3923 N. High St., there is a SQUARE DANCE open to everyone without charge. Bud Swisher calling. Instruction from 7:30 - 8:00 p.m. Dancing - 8:00 to 10:00 p.m.

SUMMER PLANNING - The Committee named by the President of Central Ohio Corp. of Dance Clubs to make recommendations relative to square dancing being made available to everyone this summer will be reporting at the Corporation meeting March 7. Pearl Miller is Chairman of this committee.

OUR GRATITUDE - To Paul Noethlich for his expert advice and assistance in helping us to become incorporated. He's a good lawyer, in case you need one.....

SPRING JAMBOREE - April 30  
Arts & Crafts Bldg.-Ohio State Fairgrounds  
\$1.00 person - 1:00 - 11:00 p.m.  
FOLK, SQUARE and ROUND DANCING  
You will not want to miss this!

FOLK DANCE LEADERS' WORKSHOP - March 11-12  
Grace Wolff, Dayton - teacher  
Southview Shelter House  
Fri., March 11 - 8:00 - 11:00 p.m.  
Sat., March 12 - 1:00 - 5:00 p.m.

FOLK DANCE WORKSHOP - April 2 & 3  
Isreali Dances with Zafra Tatcher from  
Folk Dance House, New York City  
Sat., April 2 - 2:00 - 11:00 p.m.  
Dinner Served Isreali Style  
Sun., April 3 - 2:00 - 5:00 p.m.  
Both at Thompson Recreation Center  
1189 Dennison Avenue, Columbus, Ohio

New Classes - ROUND DANCING for BEGINNERS  
Starting Tues., March 15 - 7:30 p.m.  
Whetstone Shelter House  
Mr. & Mrs. Bob Lerch, Teachers - \$10.00 couple

SQUARE DANCE CLASSES for TEENAGERS  
Whetstone Recreation Center, 3923 N. High St.  
Paul Moore, Instructor - \$5.00 couple  
Starting Wed., March 16 - 8:00 p.m.  
Bring Your Partner or Set

EVERYTHING YOU'LL NEED  
**For Square Dancing**  
*Roz Western Week*  
1855 Oakland Park  
Columbus, Ohio



AM -

Columbus Recreation Department  
Room 124, City Hall  
Columbus 15, Ohio

From Miami Valley Dance Council  
Archives

BULK MAIL



## THE HISTORY OF MIAMI VALLEY DANCE COUNCIL

Compiled by Jo Bonnell in February 1982  
The entire article, as printed in the Miami Valley Archives on-line, encompasses six pages. I am re-printing only the first three pages which show the development of Round Dance clubs in the area. Note the reference to "Lloyd Shaw" in Colorado Springs.

The MIAMI VALLEY DANCE COUNCIL as we know it today, was founded in February, 1955, with 15 Clubs represented. The Clubs were: Dayton Square Dance Club; Dayton Associates Square Dance Club; East Dayton Activities; Fairborn YMCA; K of C Square Dancers; Knollwood Square Dance Club; Boots and Ruffles; Bow and Swing; Clayton Square Dancers; Dayton Round Dance Club; Merryantics; Miami Valley Folk Dancers; Miami Valley Round Dancers; Dayton Folk Dance Club and the Wright Field Square Dance Club. Three of these original Clubs are still dancing today. Some of the Representatives that were instrumental in forming the new Council, with a Constitution and By-Laws, were: Ralph and Edna Finch; Rose and Frank Graziano; Al and Millie Boehringer; Bryce and Elner Reay; Grace and Bill Wolff; Cliff and Irene Miller; Julius and Marian Nester; and Eddie and Mildred Boehringer.

The History of the Dance Council really goes back to 1950 when the Dayton Square Dance Club was formed. In 1947, Mr. Michael Solomon was interested in International Folk Dancing and soon founded the Dayton Folk Dance Club. Ohio Square Dancing at that time was mostly what we know as Eastern Style and 50-50 dances. While in Colorado Springs on vacation, Mr. Solomon watched Lloyd Shaw and a group of Square Dancers dancing in an open Pavilion. They were dancing a new style of Square Dancing, where all four couples were active at the same time. The ladies were dressed in the full skirts as we know the costumes today, although they were quite a bit longer. This was the new western Style Square Dancing which was moving east from California. At this time, Mr. Solomon was the Director of Special Activities for the City of Dayton and with his interest in dancing, it was natural for him to teach dancing in the different Recreational Centers of the City. In 1949, he taught a Recreational Leadership Movement at the YwCA and at a party at the end of the course, there was enough interest shown in the new Western Style Square Dancing that he offered to teach them the new style if they would come back and bring partners.



After 16 lessons, a Club was formed in February, 1950 which is the Dayton Square Dance Club. This first class met at Burkhardt Center and then in various school gyms. In cold weather months they danced in schools and in warm weather, they danced in the Community Pavilion, which we know today as the Michael Solomon Pavilion. Due to the size of the Schools they danced in and the popularity of the new dance, they had to limit the membership of the new Club to 100 Couples or 25 Squares. Soon there was a waiting list and they decided to form another Square Dance Club to dance on the alternate Fridays. This Club was called the Dayton Associates and became the Dayton Whirlaways in the late 1950's. The first Club Caller for the Dayton Square Dance Club was Gus Heisman of Cincinnati.

Michael Solomon was not a Caller, he was a Leader. His interest was in teaching Leadership, teaching others how to teach dancing, and in creating interest in the dance movement. He learned the Calls and dances from books, Records, and Callers, then he taught these early groups the new material. As Clubs began to develop in the early 50's, the need for Callers and Leaders was seen. Mr. Solomon started the Miami Valley Callers and Dance Leaders Assoc. and through his help and training several of our early Callers and Round Dance Leaders were developed: Dave McDevitt; Grace Wolf; Bud Fraley; Spence Wiedenheft and Lou Hyll.

Another new form of dancing which was moving East, was Round Dancing, and through the different kinds of dances Mr. Solomon taught these first groups, an interest and Leadership in Round Dancing was developed. Dave McDevitt, a well-known Caller-Leader started a group in 1951 known as the Dayton Round Dance Club and in 1952, Grace Wolff started the Miami Valley Round Dance Club, which is still dancing every Tuesday evening.

Mr. Solomon believed that the proper leadership for a Club would be a 5 member Council with one of the five to be the Chairman. Today, most of our 46 Clubs in the Miami Valley



Dance Council are still organized the same way. As more Clubs were formed, Mr. Solomon would invite the Club Council members to his Office to discuss mutual affairs. This was the Dayton Dance Council. New Clubs were being formed all around the Area in the early 1950's. Dave McDevitt started teaching Square Dance lessons in 1950-51 and formed the Boots and Ruffles and the Frigidaire Gold Crown Clubs at the Frigidaire Recreation Club, as well as the Round Dance Clubs mentioned above. In 1952, Grace Wolf with the help of Mr. Solomon, started the Miami Valley Folk Dance Club; and the Dayton Dance Council kept growing until there were the 15 Clubs in 1955 and the decision was made to form the Miami Valley Dance Council with a Constitution and regular scheduled meetings. Mr. Solomon remained the Leader of the Council until his retirement on May 29, 1964.

Between 1955 and 1960, the new Miami Valley Dance Council kept growing, two more Clubs that are still dancing today were added, The Dayton 8's in 1956 and the Washington Squares in 1957. By 1959 we had 18 Clubs and were well represented at the first State Convention held in Columbus, Ohio on Jan. 10 and 11. Ralph and Edna Finch represented the Council at the first meeting of the Ohio State Corporation of Square and Round Dancers and were on the Steering Committee for its organization. The Council has remained a vital part of the State Corporation with Hosting 6 Conventions and having 3 Past Presidents: Roland Mock, Rose Graziano and Paul Bonnell. In May, 1960, the Miami Valley put in a bid for the 4th State Convention to be held in 1962.

## MIDWESTERN OHIO CALLERS ASSOCIATION

(The History as provided by Joe & Bettye Chiles)

1957 – 2001

The Lima area Callers & Teachers association was formed November 18, 1957. Our first president was Harry John.

1962 Membership Roster: Bill Bates, Don Boyer, Bob Buchanan, Joe Chiles, Rex Croft, Harold Deafendeffin, Francis Devier, Jim Earl, Jess Fugate, Jim Gordon, Bus Gratz, Mel Hall, Cal Herman, Chares Hardesty, Elmer Looser, Bill Keller, James E. Kite, George Klausing, Harold Oldaker, Howard Moore, Tom Mueller, Walter Schultz, Loren Stoll, Wade Snow, Shirley Whitehead, and Don Zents. A total of 26 callers. (Book note: Harold Deafendeffin and his wife are also shown to have cued and/or taught rounds at some of the early Miami Valley Dance Festivals.)

(Note by Joe Chiles: November 1, 2001 – Bettye & I joined the callers association on March 19, 1962. Don Zents was our only full time caller & recording artist. The first Callerlab convention was in the Spring of 1974.)

September 9, 1963 – We changed our name to the Lima Callers Association. Our dues were \$2.50 a year. We had one meeting per month, on the second Monday.

In 1967 dues changed to \$5.00 per year.

Bettye Chiles was the advertising chairman for "Square Highlights" from 1962 thru 1968.

In 1974 round dance leaders were added to our full membership lists.

Our name was changed in 1980 to the Midwestern Ohio Callers Association. Our rules were simple, one meeting per month, all special functions shall be considered as meetings. Our meeting shall be 1<sup>st</sup> Thursday each month. New members may be voted on at June or November meetings. Our schedule at that time was: January; March/April - Freshman Dance; May - State Convention; The first Thursday in May was a meeting/party time; July/August - Callers Benefit Dance; October - Our Banquet; The first Thursday in November was our regular meeting; and December - Christmas Party.

1992 Membership Roster: Joe Chiles, Bettye Chiles, Sam Dunn, Fred Endsley, Phyllis Hathaway, John Hicks, Bill Hower, Mike King, Don Kinnear, Tom Lecklider, Delda McHugh, Ruth Rickey, J.P. Slyke, Randy West, and Keith Zimmerman. A total of 15 callers and cuers. (Round Dance Cuers are Underlined).

1993 – The MWCA shall have regular meetings, bimonthly. All meetings shall be held on Sunday, starting with the Valentine's Ball.

1994 – Life Time membership was voted in.

2001 Membership Roster: Ray Beavers, Moe Brewer, Joe Chiles, Bettye Chiles, Sam Dunn, Phyllis Hathaway, Galen Hibbard, Don Hitchen, Dan Huffman, Bud Johnson, Louise Johnson, Mike King, Don Kinnear, John Knight, Ken Roberts, Randy West, Elaine Wintrow, and Keith Zimmerman.



# SOUTHWESTERN OHIO SQUARE DANCERS FEDERATION INC



## HISTORY OF THE SOUTHWESTERN OHIO SQUARE DANCERS FEDERATION

Even though the square dance activity was thriving in the Southwestern Ohio area well before World War II, there was no organization of the various clubs in this area.

An open meeting was held on March 19, 1961 to review the reasons for forming a federation of dance clubs. Evidently the dancers and leaders who attended that meeting decided that it would be worth the effort to become organized.

And so it was, that the first meeting took place on May 21, 1961. Clyde Furman assumed the position of presiding President, and a special committee was appointed to find a meeting place and set up rules and regulations. It was decided at this meeting to join the Ohio State Federation (now the Ohio Corporation of Dance Clubs). Clyde Furman and Hank Ohler volunteered to be representatives to the State Organization.

Gus Heismann gave permission to use the hayloft, free of charge for their Sunday Meetings. At this time there were twenty two clubs in the area, but we must remember that it was difficult for dancers to dance with any other club other than their own. Callers had their own dancers who only knew the calls, that they called.

There was a publicity committee appointed with Howard and Hilda Fisher as chairman. This committee was formed to alert the public to the values and benefits of the square dance activity. Posters and a small newspaper were planned.

A festival committee was also working toward planning a fund raising dance for July 23, 1961 at the Fisher Body Plant in Hamilton, with Caller Jack Jackson doing the calling. Plans were in the offing for a larger dance in October.

At the June meeting a membership committee was appointed. Muriel Franz was chairman, and she established a card file. There were 343 couples and 36 singles in the file. She suggested that each club would be required to submit a membership list each year.

The State Federation was printing a small newsletter at this time, called "Footnotes". Howard Fisher was asked to write a small article from the Southwestern Ohio area each month concerning square dance activities. A copy of this article would also be submitted to the Welcome Wagon Representative. (We have just been given a copy of this newsletter by Marie Combs. It is the July-August 1963 Volume III No. 4 issue. The official title is "Buckeye Foot Notes" and the editor at that time was Larry Sloan of Lyndhurst, Ohio. Subscription rate was \$1.00 for 6 issues. It is 11 pages long and it happens to be the issue that features Southwestern Ohio Square Dancers Federation officers).

It is interesting to note that \$280.00 was taken in at the July dance. They paid \$25.00 for the hall and \$75.00 to the caller and realized \$180.00 profit.

The 1962 Festival, (now called our Annual Buckeye Square Dance Convention) was being planned by Dayton, Ohio, so a committee was appointed to find a suitable place in Cincinnati to hold a State Festival.

**SOUTHWESTERN OHIO SQUARE DANCERS  
FEDERATION, INC. – Page 2**

(Continuing a portion of the History of the Federation  
as written by Charles & Jo Balz - January 1, 1990)

At the July monthly meeting in 1961, a letter was read from Cathie Burdick, inviting the Federation to join with a newspaper called "Square Notes", and to submit club articles and to subscribe to the letter for 50 cents a year.

As was pointed out before, there was a problem with dancers being able to dance to any other caller when the one with whom they usually danced, so it was decided to have a "Get Together Dance" on November 11, 1961 at the Union Hall in Hamilton. Gus Heismann, Jerry Helt, Johnny Davis and Stan Burdick would be calling and therefore all of their dancers would attend. The cost of this dance was \$1.50 per couple for the afternoon session and \$2.50 per couple for the evening or \$3.00 per couple for both sessions. There was an all night after party planned at the Hayloft after the dance.

In September 1961 Stan and Cathie Burdick were made Honorary members of the SOSDF.

It was decided to appoint a committee to see what could be done about promoting round dancing in the area. Harry Kerner volunteered to serve as committee chairman and included Muriel and Earl Franz, Norma and Bryan Sheldon, Mary and Cliff Gordon and Harry and Evelyn Devault.

Bud and Helene White volunteered to chair the Festival Committee (State Convention). Bud announced that there would be no other dances on the Festival dates and that callers would be paid their regular fee. If halls could not be canceled, their rental fee would be paid.

In November of 1961, Federation stationary was acquired and posters and bumper stickers were presented. Bumper stickers, saying;

“ SQUARE DANCING IS FUN. ASK ME ABOUT IT.  
THE SOUTHWESTERN OHIO SQUARE DANCERS FEDERATION “,

Cost of these bumper stickers was \$37.00 for 500.

In April 1962, the new president was Hank Ohler.

Festival chairman, Bud White reported that he thought that the Cincinnati Gardens would be suitable for the State Convention, and that we should bid for the 1964 convention. The 1963 State Convention was to be held in Columbus, Ohio.

In May 1962, our bid for the 1964 Annual Buckeye Square Dance Convention was accepted by the State Federation, and Bud White, Clyde Furman and Ken Shelton were chosen to be on the convention committee.

Federation banners were designed by Howard Fisher and seven banners were purchased for the sum of \$115.00. Helene White sewed the hems and put the gold fringe on them.

**SOUTHWESTERN OHIO SQUARE DANCERS  
FEDERATION, INC. – Page 3**

(Continuing a portion of the History of the Federation  
as written by Charles & Jo Balz - January 1, 1990)

The Recreation Department of Cincinnati was contacted to see if they would sponsor square dance classes in their facilities. The answer at that time was that they do not sponsor, but that they did have square dancing in their Deer Creek Commons facility, with Miss Loretta Hartzell instructing and calling.

Business cards were printed to be handed out at demonstrations, or to anyone showing interest in the square dance activity. These cards asked if they were interested in learning to square dance and where information could be obtained concerning classes. The cards were quite successful and calls were received from as far away as Ft. Wayne, Indiana and Corbin, Kentucky.

A fund raising dance was held at Old Coney in June of 1962, with Frankie Lane calling. Profit of \$500.00 was realized, which was badly needed at this time due to the upcoming State Convention in 1964. Old Coney would be the site of many successful dances in the years to come. We might add that the manager of Moonlight Gardens was impressed with the "conduct and caliber of the dancers".

In September, 1962, it was decided that the 1964 Convention would be held at Music Hall, and a \$200.00 deposit was made.

The officers of the Federation were advised at this time that the organization should incorporate as a non-profit corporation. The cost was estimated to be \$25.00, plus the attorney fee, which would be about \$200.00. A committee was assigned to investigate the pros and cons of incorporating.

DECEMBER 2, 1962

It is important to define the actual date of incorporation of The Southwestern Ohio Square Dancers Federation as the time of the adoption of a new code of regulations.

The first meeting to organize the Federation under the new code of regulations took place on December 2, 1962 at the Hayloft in Springdale. Hank Ohler was chosen as temporary chairman. The purpose of this meeting was to adopt a code of regulations, elect officers and transact any business at hand.

It was decided that the regular meeting of the trustees would be held on the third Sunday of each month at the Hayloft in Springdale, Ohio.

The Code of Regulation Committee members were, Hank Ohler chairman, Blanche Tuffendsam secretary, Art Tuffendsam, Clyde Furman, and Harry Kerner. The attorney was Bob Imbus.

We will not write the complete Code of Regulations here because it is available to anyone who wants to read it. However, the first eight regulations will be copied because we feel that they are pertinent to history.

First: The name of the Corporation will be Southwestern Ohio Square Dancers Federation, Inc.

Second: The principle office of the Corporation will be Cincinnati 46, Hamilton County.

**SOUTHWESTERN OHIO SQUARE DANCERS  
FEDERATION, INC. – Page 4**

(Continuing a portion of the History of the Federation  
as written by Charles & Jo Balz - January 1, 1990)

Third: The purpose for which the Corporation was formed:

- (1) To encourage a high standard of square and round dancing and the related arts.
- (2) To foster the exchange of ideas and to stimulate an active fellowship among area square and round dance clubs.
- (3) To attempt to interest others in square and round dancing, by advertising, organizing demonstrations and by organizing beginners classes.
- (4) To conduct an annual and semi-annual festivals to attempt to stimulate square and round dancing at all levels.
- (5) To set up, and maintain complete listings of clubs and dance nights, level and list of members, also to indicate weather open or closed dances.
- (6) To organize a paper or newsletter to advertise news locally and state wide for distribution to all registered dancers.
- (7) To affiliate with the Ohio State Federation, furnish representation to all such meetings, and attempt to fulfill our obligations to this Federation in our area.
- (8) To do all and everything necessary, suitable and proper for the accomplishment of any purposes or attainment of any of the objects, and do every other act or acts, thing or things incident or pertinent to or growing out of or connected with afore said powers, or any part there of.

It is interesting to note that the financial assets listed at the time of incorporation were:

Speakers	\$45.00
7 Banners	\$125.00
Stationary	\$12.00
Petty Cash	\$10.00
Music Hall Deposit	\$200.00
Checking Account	\$680.00
Total	\$1,072.00

There were no liabilities.

It is also interesting to note the clubs that were enrolled as members at the time of incorporation;

B Sharp Club	Beechmont Squares
Buckeye Squares	Cellar Dwellers
Cincinnati Workshop	Circle Squares
Do Si Do Club	Cross Trailers
Gadabouts	Grand Squares
Hayloft Twirlers	Merry Mixers
Roundoliers	Rhythm Reelers
Skirts and Shirts	Square Em Up
Square Crows	Thursday Club
2 X 4 Club	Visiting Callers
Wagon Wheelers	

The total cost of incorporating was \$125.00.

**TOLEDO AREA WESTERN DANCE LEADERS' ASSOCIATION**  
(Formerly – Toledo Area Square Dance Callers Association)

TAWDLA is an association of western square dance callers, round dance cuers, line dance and clogging instructors, and representatives from our area clubs formed to promote the enjoyment of western dance in the Northwest Ohio and greater Toledo Ohio areas, including some areas of Southeast Michigan.

(Assorted notes from an early Association Secretary's Record Book which was borrowed from Danny Beck, former President of the Association)

"Original meeting to set-up an association was called by Harold Burson at his home on April 8, 1956, with 9 callers and their wives present. Following the business meeting Mr. & Mrs. Burson provided square dancing in their basement recreation room. A wonderful time was had by all. Plans for a city wide dance with all callers participating are to be completed and tickets available at the next meeting."

May 13, 1956 – "The city wide dance is to be held May 23, 1956 – 8 to 11:30 p.m. at The Libby High School Girls' Gym."

June 6, 1956 – "Ticket money was turned in to Mr. Burson and all expenses paid. He turned \$100.52 over to me (Secretary/Treasurer) including income from refreshments. Our dance was a success with approximately 30-35 squares on floor."

July 15, 1956 – "Open dance at Trilby Shelter House for all callers and their wives. Rental charge - \$5.00". (This seemed to be the regular meeting location for the group.)

Oct 7, 1956 – "Dues were set at \$5.00 per year payable at the first Fall meeting."

Dec. 16, 1956 – "By-laws were discussed and approved as written. The second Sunday of each month was set as a definite time for meetings. It was also decided to try and make every other meeting date a dance for members."

Feb 10, 1957 – The Spring Festival Dance was discussed. "The pros and cons of 1 room vs 2 rooms of dancing discussed. Continuous in 1 room or 2 level dances in 2 rooms. It was also agreed we would use records for music instead of an orchestra because of expense."

March 10, 1957 – "Dance to be May 24 with 2 gyms (At Toledo University) in use. The charge is to be \$1 a person or \$2 per couple. Each caller to submit a list of 5-6 dances he considers local and 5-6 he considers Western. Each room to devote the entire evening to one type of dancing. Dance to be from 8 – 12:00 P.M."

April 14, 1957 – "It was agreed each caller call 1 dance with a break after 3 dances. A round was to be put on during this time."

Oct 1957 – "A discussion occurred involving the Spring Dance. Sound system poor due to failure of University man to be there at a previous date to test it. Committee recommended to get only one floor for the next dance and to run the program together – one set of local, one set of Western, then a round. Total bills not paid, but currently show dance lost money." (Trilby Shelter House rental for meetings now show as \$7.00)

Summer 1958 - Plans were discussed to call at the Lucas County Fair and the Swanton Corn Festival.

## TOLEDO AREA WESTERN DANCE LEADERS' ASSOCIATION

(Page 2 – Continued)

September 1958 – "Paul Schoenfelt reported on the Parish plan for dances. They are to receive 5 lessons for \$25. Any caller from the association can give the lessons with a caller chosen through nearest location to the Parish."

October 1958 – "Callers' Help Committee – There will be a 15 minute program primarily of tape recordings made at different square dance festival workshops every second Sunday. Every second month one set of three new records will be presented as first set. Following the workshop period we will have a period of instruction on rounds with a plan to set up a definite program of dances for callers to teach throughout the year, dances being primarily two steps and waltzes. A new caller, Dorothy Baden, was accepted into the group." (It is believed Frank Lehnert later gave her name as being an influence on his involvement more deeply into round dancing.)

July 1959 – "A committee was set up to promote square dancing thru the PTA or Mother's Clubs."

Sept 13, 1959 – "A committee was appointed to pick round dances – Favorite round to be taught at the meeting." (Dorothy Baden on that committee)

Dec. 1959 – "A special meeting was called to appoint a committee for the 1961 Buckeye Square Dance Convention to be held in Toledo. Dorothy Baden on the Committee as Round Dance Chairman."

July 8, 1961 – Special Meeting – "Jo Peters, Secretary, explained that with club news, the dance calendar, articles by dancers, feature articles of interest to all, etc the news sheet could easily be expanded into a magazine. Did the association want to get into publishing a magazine? Guy Wince, Treasurer, estimated that with the profit from the Convention, membership dues, and estimated profits from the first all-day Festival in April 1962, the association should have enough money for publication. Motion made and approved for magazine. These given to dancers free of charge."

Sept 10<sup>th</sup>, 1961 – "After discussion, Pete Peters was asked to check on halls that would hold a possible 400 couples for the April 1962 Festival. Frank Lehnert suggested the round dance teachers pick out two rounds each month, suitable for square dancers, and show them at the Association meeting. The members could then vote on one round each month, which would become the round of the month, and be taught at Sunset Rounds and by all the area callers at their clubs. (No record was in the Secretary's Record Book as to when Frank was accepted into the Association.) Motion made by Jack May to this effect, Jerry Brecklen seconded it, and the motion was carried. A group discussion, "Forming and Teaching Beginner Groups", followed the business meeting."

Oct 1<sup>st</sup>, 1961 – "Nine hundred copies of the Promenade Magazine were printed and distributed for the month of October. Estimated cost of October Promenade - \$172.14. Estimated income - \$104.25. Cost to Association - \$67.89. Our round dance instructors, Jim & Lois Coy and Frank & Phyllis Lehnert, showed the group the two round dances they selected for the month, which are "Lover's Guitar" and "Pazzo-Pazzo". Both rounds were taught to the group. "Pazzo-Pazzo" was selected as Round of the Month for November." (No record of when Jim & Lois Coy became members.)

## TOLEDO AREA WESTERN DANCE LEADERS' ASSOCIATION

(Page 3 – Continued)

Dec. 10, 1961 – "Pete Peters announced the rental cost of \$250 for the Sports Arena for the Spring Festival dance in April 1962. A discussion followed concerning the extra renting of the front room of the Convention Exhibit Hall for an additional \$100. This room will be used for either Challenge Square Dancing or Round Dancing. Motion made to have Frank & Phyl Lehnert and Jack & Jean Rippke as co-chairman for the Spring Festival Dance in April. Motion was carried. Rudy Hasselbach brought forth information concerning the Round of the Month dances being taught by area callers and round dance instructors. He hoped they would continue to use each new dance taught for at least six months. Members present agreed. Two rounds were shown for selection of round of the month."

January 14, 1962 – "Committee report on Membership Qualifications was given as follows: A person to qualify for membership in the organization should be a square dance caller or a Western round dance instructor. Leaders endeavoring to promote Western square and round dancing are also eligible. Members must attend at least 4 regular meetings during the calendar year to maintain membership. All Callers, Round Dance Instructors, and Leaders living within a radius of 50 miles of Toledo are eligible for membership in the Toledo Area Square Dance Callers' Association. Motion carried and accepted. Co-chairman of the Spring Festival, Promenade Jamboree, Frank Lehnert, announced committee chairmen for the event. Jim & Lois Coy were named as Chairmen of the Round Dance Committee. The all-day dance will be from 1:00-5:00 p.m. and from 7:00-11:00 p.m. The motion was made to charge \$3.00 per couple for dancers and \$.50 per person for spectators. Motion carried. Twenty couples present."

May 12, 1962 – "A profit of \$1464.61 was made at the Promenade Jamboree. A motion was made and approved to make the Promenade Jamboree a yearly event. A committee (which included Jim & Lois Coy) was appointed to re-write the Association By-laws and to include the recently approved membership qualifications.

July 1962 - Frank Lehnert was elected President of the Association. Lois Coy elected Corresponding Secretary.

April 1963 – "This year's Promenade Jamboree was a tremendous success. There was a 61% gain in profit over last year. Profit made is \$2339.33. Twenty-seven member couples were represented at this meeting."

July 1963 – "Committee chairmen appointed for the 1964 Promenade Jamboree: Chairman – Rudy Hasselbach; Ass't Chairman – Merrill & Judy Bales; Program – Dean & Ginny Dreyer; Sound – Jack May & Jerry Brecklen; Round Dance – Jim & Lois Coy and Frank & Phyl Lehnert; Publicity – Pete & Jo Peters. Frank Lehnert elected as President for the 1963-64 year."

Sept. 1963 – "Square and Round Dancing at the Lucas County Fair drew a lot of attention. One hundred and twenty people had registered at the booth. Suggestion was made to have pamphlets telling about square dancing sent to these people. Winners of the lessons could be listed on these. The annual festival at Germain Park was successful. People watching were impressed with the dancers."

Feb 1965 – Jim Coy announced "Round-A-Basics" to start in June. He was elected President of the Association in July 1965.

## **BUCKEYE ROUND DANCE COUNCIL**

The Buckeye State Convention was held in Cincinnati, Ohio, in 1977. Carl and Vera Poppe were chairmen of the Round Dance Program. During a meeting of the round dance leaders Carl suggested that they needed to form an Ohio RD leaders organization. A Columbus area meeting location was decided upon since it was more a "central" location for everyone. Dick Blaskis was elected the first chairman. A set of By-Laws were drawn up and were amended in July 2010.

### **By-laws of the Buckeye Round Dance Council**

#### **Article I. Name**

This organization shall be known as the Buckeye Round Dance Council (BRDC).

#### **Article II. Purpose**

The purpose of this organization shall be:

1. To promote and coordinate round dance activities in association with, as well as in addition to, square dance activities in the State of Ohio.
2. To encourage, foster, and promote round dancing as an integral part of the square dance movement.
3. To promote a spirit of friendliness, cooperation and non-competitiveness among leaders and participants in round dance activities.
4. To act as a clearing-center for the receipt and dissemination of current round dance news, information, or any items of interest to round dance teachers, leaders, and dancers.
5. To offer training, advice, and encouragement to members.
6. To establish and encourage a code of ethics for members.
7. To encourage and provide motivation and sponsorship for both area and statewide participation in festivals and or conventions both in connection with and in addition to other events of interest to dancers.

**BUCKEYE ROUND DANCE COUNCIL**  
**HONOR COUPLES**

1984	DICK & GAIL BLASKIS GAHANNA, OHIO	2006	BETTY & AL HAMILTON SPRINGDALE, OHIO
1985	LEO & PEGGY LANDOLL STOW, OHIO	2007	NONE
1986	FRANK & PHYL LEHNERT TOLEDO, OHIO	2008	CHUCK & SHIRLEY BERRY ZANESVILLE, OHIO
1987	RAY & JOY BLOOM WILLOWICK, OHIO	2009	PHYLLIS & DOUG BURDETTE HOWARD, OHIO
1988	GEORGE & MADY D'ALOISO DAYTON, OHIO	2010	BRUCE & MARYANNA HAISLIP WINTERSVILLE, OHIO
1989	ROCKY & BETTY CLAWSON CINCINNATI, OHIO	2011	BOB & WINNIE SHOVER ORIENT, OHIO
1990	NONE	2012	STUART LEWIS /FAYE SAMBORSKY
1991	DICK & PAT WINTER MENTOR, OHIO	2013	CENTERVILLE, OHIO ELAINE & BUD WINTROW COVINGTON, OHIO
1992	NONE		
1993	CHUCK & BARBARA JOBE SPRINGFIELD, OHIO		
1994	DOROTHY & JOHN ROASA CENTERVILLE, OHIO		
1995	NONE		
1996	MARVIN & FLORIENE MARTIN CINCINNATI, OHIO		
1997	GLENN & KAY ANDERS RIO GRANDE, OHIO		
1998	JIM & MARIANNE SENEAL PROSPECT, OHIO		
1999	SUE POWELL/LOREN BROSIE NEWARK, OHIO		
2000	MAX & SANDY JORDAN TOLEDO, OHIO		
2001	AL & MARTHA WOLFF BRUNSWICK, OHIO		
2002	IRENE & RAY DOMMIN CANAL FULTON, OHIO		
2003	PHIL VANLOKEREN/ROCKY BOLTON GLENDALE, OHIO		
2004	NONE		
2005	NONE		

# **BUCKEYE ROUND DANCE COUNCIL ROSTER**

2012 – 2013

Glenn & Kay Anders  
Rio Grande, Ohio

Chuck & Shirley Berry  
Zanesville, Ohio

Linda & Richard Bishop  
Lakeview, Ohio

Phyllis & Doug Burdette  
Howard, Ohio

Ray & Irene Dommin  
Canal Fulton, Ohio

Bruce & Mary Anna Haislip  
Wintersville, Ohio

Betty & Al Hamilton  
Springdale, Ohio

Mark & Jody Johnson  
Columbus, Ohio

Glenn & Rosalee Kelly  
Lexington, Kentucky

Stuart Lewis & Faye Samborsky  
Centerville, Ohio

Janet & Bill McGrath  
Delaware, Ohio

Sue Powell & Loren Brosie  
Newark, Ohio

Bob & Winnie Shover  
Orient, Ohio

Bill & Marjorie Webb  
Brecksville, Ohio

Elaine & Bud Wintrow  
Covington, Ohio

## **EMERITUS MEMBERS**

Mady D'Aloiso  
Fairborn, Ohio

Chuck & Barbara Jobe  
Springfield, Ohio

Gail (Blaskis) Miller  
Attica, Ohio

Marianne & Jim Senecal  
Marysville, Ohio

Rocky Van Lokeren  
Glendale, Ohio

Dick & Pat Winter  
Mentor, Ohio

Martha Wolff  
Brunswick, Ohio

**OHIO**

**ROUND DANCE**

**LEADERS**

**A -- Z**

**THROUGH THE YEARS – ALPHABETICAL LISTING  
OF OHIO ROUND DANCE LEADERS**

(For Leaders with \* \* following their city, please see the  
"Notes on Leaders" pages which follow the alphabetical listing)

Anders, Glenn & Kay – Rio Grande, OH  
Anderson, Barbara & Paul – Chesapeake, OH  
Antolich, Steve & Blanche – Springfield, OH  
Barbee, Lou & Pat – Lewis Center, OH  
Barnett, Bob & Dorothy – Berea, OH  
Beck, Danny – Norwalk, OH  
Belden, Ted & Edie – Painesville, OH  
Berry, Chuck & Shirley – Zanesville, OH  
Birch-Powers, Judy – Westland, MI (Cues in Ohio)  
Bishop, Linda & Richard – Lakeview, OH  
Blaskis, Dick & Gail – Gahanna, OH  
Bloom, Ray & Joy – Willowick, OH  
Boehringer, Al & Mildred – Dayton, OH \*\*  
Boehringer, Eddie & Millie – Dayton, OH \*\*  
Bowers, J.B. & Lois – Grove City, OH \*\*  
Brobeck, Bob & Donna – Columbus, OH  
Bron, Fran & Faye – Huron, OH \*\*  
Brown, Charlie – Mantua, OH  
Brown, Kathleen & Jack – Chillicothe, OH  
Burdette, Phyllis & Doug – Howard, OH  
Burns, Joe & Mary Ann – Bellevue, OH \*\*  
Burtner, Velma & Bob – Ashville/Chillicothe, OH \*\*  
Cain, Bob & Bobbie – Loveland, OH (Now Xenia, OH)  
Carter, Charlie & Marge – Columbus, Ohio  
Chaney, Fred & Lucille – Findlay, OH \*\*  
Chatos, Larry – Perrysburg, OH \*\*  
Chevalier, Gay & John – Vandalia, OH  
Chiles, Bettye & Joe – Waynesfield, OH  
Chrisman, Dick & Jean – (No City Listed) \*\*  
Clawson, Rocky & Betty – Cincinnati, OH  
Cohan, Bud & Jan – Gahanna, OH  
Coleman, Glenna (Auck) – Bucyrus, OH  
Coletta, Max & Shirley – Hartville, OH  
Copeland, Mary Ann & Bill – Shadyside, OH\*\*  
Coy, Jim & Lois – Bowling Green, OH  
Cripe, Ben & Dolores – Cincinnati, OH \*\*  
Crumley, John & Bonnie – West Salem, OH

## OHIO ROUND DANCE LEADERS (Continued – Page 2)

D'Aloiso, George & Mady – Dayton, OH  
Davis, Merle & (Opal) Sandy – Erie, MI (Cued in Ohio)  
Deafendeffin, Harold & Jean – Lima, OH \*\*  
Eberhart, George & Eileen – Canton, OH  
Eddy, Dave – Marietta, OH \*\*  
Erhardt, Ron & Carol – Reynoldsburg, OH  
Fair, Lou & Darlene – Delphos, OH \*\*  
Feustel, Jim & Mary – Galloway, OH  
Fergus, Harold & Pam – Columbus, OH  
Fields, Al & Nancy – Toledo, OH  
Filbert, Bill & Jean – Akron/Canton, OH \*\*  
Fish, Debbie & Ken – Carlisle, OH  
Fleck, Dave & (Shirley) Lonnie – Toledo, OH  
Florence, Don & Betty – Bryan, OH \*\*  
Freking, Midge & Dick – Cincinnati, OH \*\*  
Froehle, Charles (Bud) & Ettamae – Dayton, OH \*\*  
Gleditsch, George & Boots (Betty) – Ashland, Ohio  
Guenthner, Phil & Becky – Louisville, Kentucky (Cued in Ohio)  
Hadsell, Jerry & Bobbi – Crestline, Ohio  
Haiflich, Karen & Doug – Ravenna, Ohio  
Haislip, Bruce & Mary Anna – Wintersville, Ohio  
Hall, Mel & Eva – Lima, Ohio \*\*  
Hamilton, Betty & Al – Springfield, Ohio  
Handy, Andy & Ann – Cleveland, Ohio \*\*  
Harris, Steve & Lori – Mentor, Ohio  
Hart, Bill & (Irene) Helen – North Royalton, Ohio \*\*  
Hathaway, Phyllis & Bob – Greenville, Ohio  
Helt, Jerry & Kathy – Cincinnati, Ohio  
Hearn, Charlie & Carolyn – Newport, Ohio  
Heismann, Marian & Gus – Monroe, Ohio (Cincinnati, Ohio) \*\*  
Hill, Nancy & Art – Fremont, Ohio  
Hosler, Tina – Wickliffe, Ohio \*\*  
Jaynes, Stan & Ruth – Mogadore, Ohio \*\*  
Jessie, Earl & Mary – Akron, Ohio \*\*  
Jobe, Chuck & Barb – Springfield, Ohio  
Johnson, Bud & Louise – Grand Rapids, Ohio  
Johnson, Mark & Jody – Columbus, Ohio  
Johnson, Rich – Bucyrus, Ohio  
Jordan, Max & Sandy – Muncie, Indiana (Toledo, Ohio)  
Kalal, Dennis & (Barbara) Mary – Parma, Ohio

### OHIO ROUND DANCE LEADERS (Continued – Page 3)

Kansorka, Bill & Mary – Walbridge, Ohio  
Kaser, Jay & Thelma – Canton, Ohio  
Kelly, Glenn & Rosalee – Lexington, Kentucky  
Kryling, Bud & Norma – Bellevue, Ohio  
Lake, Kristy & Paul – Hanoverton, Ohio  
Landoll, Leo & Peg – Stow, Ohio  
Lee, Bill & Vada – Marion, Ohio  
Lehnert, Frank & Phyl – Toledo, Ohio  
Lerch, Bob & Millie – Columbus, Ohio \*\*  
Lewis, Stuart & Samborsky, Faye – Centerville, Ohio  
Limes, Bob & Judy – Cleveland, Ohio, area  
Lindsey, Kathy & Gene – Mt. Sterling, Ohio \*\*  
Lorah, Paul & Estelle – Cincinnati, Ohio \*\*  
Lucius, Lou & Mary – North Canton, Ohio \*\*  
Luna, Margaret & Ozzie – Gahanna, Ohio \*\*  
MacKenzie, Ken & Katy – Barberton, Ohio \*\*  
Martin, Dave & Martha – Worthington, Ohio \*\*  
Martin, Marvin & Floriene – Cincinnati, Ohio  
McDevitt, Dave & Lydia – Englewood, Ohio \*\*  
McGrath, Janet & Bill – Delaware, Ohio  
McHugh, Delda – Delphos, Ohio  
Melby, Bob & Flo – Marion, Ohio, Area  
Meyer, Kenn & Mary Carol – Dayton, Ohio  
Michl, Ed & Mary – Coshocton, Ohio \*\*  
Miller, Delores and Bud – Brook Park, Ohio  
Miller, Len & Jo – Bucyrus, Ohio  
Naylor, Jack & Dottie – Fremont, Ohio \*\*  
Neitzel, Hal & Louise – Cleveland, Ohio, Area (Originally) \*\*  
O'Hara, John & Margaret – Kettering, Ohio \*\*  
Orr, Doug & Laura Mae – Marion, Ohio \*\*  
Owens, Betty & Estil – Cincinnati, Ohio  
Phillips, Larry & Cheri – Perrysburg, Ohio  
Phillips, Mike & Donna – Middletown, Ohio \*\*  
Poppe, Carl & Vera – Cincinnati, Ohio  
Powell, Mary – (Cued Lewisburg and Sidney Clubs) \*\*  
Powell, Sue & Loren Brosie – Newark, Ohio  
Price, Gloria & Kip – Columbus, Ohio \*\*  
Reay, Bryce & Elnor – Dayton, Ohio \*\*  
Rechner, Hank & Marge – Westlake, Ohio \*\*  
Reinhardt, Dick & Cinda – Cincinnati, Ohio  
Rhoney, Damian & Mary – Cleveland, Ohio \*\*

## OHIO ROUND DANCE LEADERS (Continued – Page 4)

Richards, Doc (John) – Washington Court House, Ohio \*\*  
Richter, Charles – Cincinnati, Ohio \*\*  
Rickey, Ruth & Rick – Sidney, Ohio \*\*  
Riehl, Amy – Salem, Ohio  
Rife, Tom & Annamarie – North Canton, Ohio  
Riley, Pam & Dan – Fairfield, Ohio \*\*  
Risley, Emma Lou & Dan – Uhrichsville, Ohio  
Roasa, Dorothy & John – Centerville, Ohio  
Saxton, Barb & Iven – Washington Court House, Ohio  
Schaal, Don & Ethel – Rayland, Ohio  
Schappacher, Carl & Carol – Cincinnati, Ohio  
Scharte, Rudy – Columbus, Ohio  
Senecal, Marianne & Jim – Prospect, Ohio  
Shaw, Lillian & Eugene – Zanesville, Ohio \*\*  
Shaw, Neil & June – Scio, Ohio \*\*  
Shover, Bob & (Jan) Winnie – Orient, Ohio  
Skinner, Kathy – Cincinnati, Ohio  
Smith, Brian & Marie – Tiffin, Ohio  
Smith, Carl & Pat – North Canton, Ohio  
Smith, Neal & Doris – North Lewisburg, Ohio  
Solomon, Michael – Dayton, Ohio  
Southworth, Melody & Russ – Lexington, Kentucky (Cued in Ohio)  
Stambaugh, Martin & Carol (Rinehart) – Marion, Ohio  
Stephenson, Randy & Rose – Toledo, Ohio \*\*  
Stivers, John & Jean – Hamilton, Ohio \*\*  
Stouffer, Ray & Marge – Cincinnati, Ohio \*\*  
Sullivan, Ken & Freda – Akron, Ohio\*\*  
Swisher, Bud & Guy – Columbus, Ohio \*\*  
Thomas, Maynard & Claire – Parma Heights, Ohio \*\*  
Thompson, Chuck & (Garnet) Marjorie – Grove City, Ohio \*\*  
Trautman, Norb & Rose – Temperance, Michigan (Cued in Ohio)  
Van Lokeren, Phil & Rocky Bolton – Glendale, Ohio  
Warner, Rose & Glenn – Cold Springs, Kentucky (Cued in Ohio) \*\*  
Warren, Linda – Mansfield, Ohio  
Webb, Bill & Marjorie – Brecksville, Ohio  
Wible, Bob & Lucille – Willowick, Ohio \*\*  
Winter, Dick & Pat – Mentor, Ohio  
Wintrow, Elaine & Bud (Leroy) – Covington, Ohio  
Wolff, Grace & Bill – Dayton, Ohio  
Wolff, Al & Martha – Brunswick, Ohio  
Zender, John & Carol – Celina, Ohio

**\*\* - NOTES ON LEADERS**

Boehringer, Al & Millie – Dayton, Ohio

Round Dancer magazine "Kover Kidz" in April 1972, Book 166. No contact available. They took round dance lessons probably from Grace Wolff or Michael Solomon in 1952. They started to cue and teach in the Dayton, Ohio, area about 1957. They taught one of the first round dance classes in Columbus in 1961. (See Round Dancer Magazine section.)

Boehringer, Eddie & Millie – Dayton, Ohio

Brother of Al – Had wife with the same name. It is not clear exactly when they may have taken round dance lessons but one of the early festival programs gives their names as teachers in 1955. Both Boehringer couples taught round dancing about the same time in Dayton. (See Miami Valley Dance Council articles in Federation/Council Section)

Bowers, J.B. & Lois – Grove City, Ohio

No contact available. They cued for Wheelers 969, Evening Raiders, and the Tracktown Squares in Grove City about the mid-1980's – early 1990's.

Bron, Fran & Faye – Huron, Ohio

No contact available – They cued in the Huron, Norwalk, Tiffin, Bucyrus, Bellevue area in the 1980s.

Burns, Joe & Mary Ann – Bellevue, Ohio

No contact available – They cued in the Bellevue and Bucyrus, Ohio, area in the 1970s – 1980s.

Burtner, Velma & Bob – Ashville, Ohio

No contact available - (See "Sets-in-Order – American Square Dance Magazine" article section – August 1968.)

Chaney, Fred & Lucille – Findlay, Ohio

No contact available. They taught and cued in the Northwest Ohio area in the 1960s. Clubs were: Findlay Rounders, Lima: Merry Rounders – both listed in 1962. They taught at the State Convention in 1962.

Chatos, Larry – Perrysburg, Ohio No contact available.

Chrisman, Dick & Jean

No contact available. There is a reference to their having participated in a Dance Festival in Dayton in 1955.

Copeland, Mary Ann & Bill – Shadyside, Ohio

No contact. (See Round Dancer Magazine "Kover-Kidz" Section – February 1978)

Cripe, Ben & Delores – Cincinnati, Ohio

No contact. (See Round Dancer Magazine "Kover-Kidz" Section – January 1987 – Vol 30 – No 1)

Davis, Johnny & Charlotte – Cincinnati, Ohio

No contact. Square dance caller who also cued rounds. He went through one of Jerry Helt's Caller's Schools where he was given instructions in calling squares and teaching basic rounds.. He called squares and taught

**\*\* - NOTES ON LEADERS (CONTINUED)**  
**(Page 2)**

rounds in the mid to late 1950s. He also choreographed several round dances. In later years he concentrated on calling square dances and was quite popular in the Cincinnati, Ohio, area.

Deafendeffin, Harold & Jean – Lima, Ohio

No contact available. Cued & taught in the 1960s. Clubs listed: Rhythm Rounders – Dunkirk, and Rhythm Riders. Reference 1963 – 1968.

Eddy, Dave – Marietta, Ohio

No contact available - Reference to having cued in early 1980s.

Fair, Lou & Darlene – Delphos, Ohio

No contact available. (See "Sets-in-Order – American Square Dance Magazine" article section – August 1972 – Vol 24 – No. 8)

Filbert, Bill & Jean – Tallmadge, Ohio

No contact available. References show they cued in the above area in the 1970s and wrote choreography for a couple of dances. He used to refer to themselves as "the nutty couple".

Florence, Don & Betty – Bryan, Ohio

No contact available. Records show they were still members of Roundalab in 1996. Betty passed away in June 2013.

Freking, Midge & Dick – Cincinnati, Ohio

No response to questionnaire. Records show they were members of Roundalab in 1996. Midge cued for Unicorners and Vagabonds square dance clubs and participated in the 2005 Ohio State Convention in Cincinnati, Ohio. Dick Freking passed away in November 2012.

Froehle, Charles (Bud) & Ettamae – Dayton, Ohio

No contact available. Records from the Miami Valley Dance Council Archives indicate Bud was a square dance caller and he and his wife, Ettamae, also taught and/or cued rounds in the Dayton area in the mid-1950s through the middle 1960s. No further information is available.

Hall, Mel & Eva – Lima, Ohio

No contact available. Mel was a square dance caller who cued and taught rounds and participated in the Dayton Festivals in the 1960-70s.

Handy, Andy & Ann – Cleveland, Ohio

No contact available. (See Round Dancer Magazine "Kover-Kidz" section, December 1982). Records show Andy participated in the Ohio State Convention in 1984. Their round dance clubs were: the Roundaliers, Melody Rounds, Silhouettes, and a National Carousel club. Andy passed away in 1998 at the age of 82.

Hart, Bill & (Irene) Helen – North Royalton, Ohio

No contact available. (See Round Dancer Magazine "Kover-Kidz" section, January 1964) Irene Hart passed away in 1981. After some time, Bill started to cue and teach and asked Helen Lilak to be his dance partner.

**\*\* - NOTES ON OHIO LEADERS (CONTINUED)**  
**(Page 3)**

- Bill later married Helen. Bill & Helen participated in many Ohio State Conventions. They were members of the Buckeye Round Dance Council and Roundalab through 1996-97. Bill passed away in December of 2001.
- Heismann, Marian & Gus – Monroe, Ohio (Cincinnati Area)  
No contact available. (See Article on the Heismanns in the Ohio News Article Section) Marian passed away in July 2012 at the age of 94. She had taught round dancing at The Hayloft for 35 years while her husband, Gus, taught square dancing.
- Hosler, Tina – Wickliffe, Ohio  
No contact available. It is possible she cued for a short time in this area in the mid-1980s or early 1990s.
- Jaynes, Stan & Ruth – Mogadore, Ohio  
No contact available. Records indicate they participated in the Ohio State Conventions in 1985 and in 1986. In 1987 their round dance clubs were called the "Rainbow Rounds I and II" (One an easy sq. dance level rounds and one an intermediate level.) They also had a beginners' class.
- Jessie, Earl & Mary – Akron, Ohio  
No contact available. (See "Paging the Round Dancers" in the "Sets-in-Order American Square Dance Magazine" section. November 1962 – Volume 14 – No. 11)
- Lerch, Bob & Millie – Columbus, Ohio  
No contact available. It is probable that they took round dance lessons from Al & Millie Boehringer either in Dayton or when the Boehringers came to Columbus and taught a class. They co-taught rounds with Dave & Martha Martin from the mid to late 1950s until about 1962-63 when they retired.
- Lindsey, Kathy & Gene – Mt. Sterling, Ohio  
No contact available. There is a record indicating she was cueing/teaching in 1984-85. She participated in the 1984 Ohio state convention. Their round dance club was named, "Kathy's Kapers" and was "square dance to intermediate level".
- Lorah, Paul & Estelle – Cincinnati, Ohio  
No contact available. It is estimated that they taught and cued in the Cincinnati, Ohio, area in the 1960s and 1970s.
- Lucius, Lou & Mary – North Canton, Ohio  
No contact available. (Started late 1950s or early 1960s – Record shows he participated in the 1984 Ohio state convention)  
It is not known from whom Lou & Mary may have taken round dance lessons, though it is possible they took from Carl & Pat Smith. The Lucius were quite active in this area for many years. They choreographed several dances. Lou had an agreement with Grenn

**\*\* - NOTES ON ROUND DANCE LEADERS (CONTINUED)**  
**(Page 4)**

- Records and recorded several round dances. The Lucius' round dance clubs in 1987 were named "Merri-Lu Rounds" and the "Circlettes". The "Merri-Lu Rounds" club continued under various leaders for many years following Lou's death in 1988. No photo was located.
- Luna, Margaret & Ozzie – Gahanna, Ohio  
Questionnaire was returned with no information entered. It is known that she cued for several clubs in the Columbus, Ohio, area in the late 1970s and/or middle 1980s.
- Mackenzie, Ken & Katy – Barberton, Ohio  
No contact available. There was a reference in one of the area square dance magazines to their having cued for a few dances.
- Martin, Dave & Martha – Worthington, Ohio  
No contact available. It is probable that they took round dance lessons from Al & Millie Boehringer either in Dayton or when the Boehringers came to Columbus and taught a class. They co-taught rounds with Bob & Millie Lerch from the mid to late 1950s until 1962-63 when they retired. (See photo reference in Ohio Convention/Council Section – 1<sup>st</sup> Buckeye State Convention – 1959)
- McDevitt, Dave & Lydia – Englewood, Ohio  
No contact available. Miami Valley Dance Council Archives (1955) show that he was a square dance caller and that he and his wife, Lydia, also taught rounds. They conducted a round dance class for the Dayton Round Dance Club in 1959. He was still calling in 1964. It is not certain when they may have retired. No photo was located.
- Michl, Ed & Mary – Coshocton, Ohio  
No contact available. Records indicate that Ed was a square dance caller. He and his wife, Mary, also taught rounds. The Michls were on the 1962 Buckeye State Convention program in both the square and round dance halls. It is not known when they may have started and/or when they may have retired.
- Naylor, Jack & Dottie – Fremont, Ohio  
No contact available. It is thought that he was a square dance caller who also taught rounds.
- Neitzel, Hal & Louise – Cleveland, Ohio (Originally)  
(See "Sets-in-Order" – American Square Dance Magazine section – Feb 1981 – Vol 33 No 2 & Round Dancer Magazine section-Jan/Feb 1981)
- O'Hara, Margaret & John – Kettering, Ohio  
No contact available. Miami Valley Dance Council Archives indicate they were cueing and teaching in 1959 through the mid-1960s.
- Orr, Doug & Laura Mae – Marion, Ohio, Area  
No contact available. This couple was from Michigan. Doug worked

**\*\* - NOTES ON ROUND DANCE LEADERS (CONTINUED)**  
**(Page 5)**

for Whirlpool and was transferred for a short time to this area. Laura Mae cued for Hugh Johnston's Circle Star Square Dance Club which danced at the old Armory in Marion. Laura Mae and Doug taught some basic rounds. Former dancer, Carol Stambaugh-Yost-Rinehart said at the end of these lessons they were able to dance "Sweet Naomi".

Phillips, Mike & Donna – Middletown, Ohio

No contact available. Records indicate they were cuers in this area.

Powell, Mary – Lewisburg – Sidney, Ohio

No contact available. Verbal information indicates she cued in the Sidney and Lewisburg, Ohio, area for a few years.

Price, Gloria – Columbus, Ohio

Questionnaire not returned. There are records indicating she cued in the mid-1980s to late 1990s. She participated in the Ohio State Conventions in 1985 and 1993. Gloria was a member of BRDC and Roundalab. No photo available.

Rhoney, Damian & Mary – Cleveland, Ohio

No contact. Records indicate this couple taught and cued in the Cleveland, Ohio, area in the 1960s.

Richards, Doc (John) – Washington Court House, Ohio

Doc Richards was a square dance caller who also taught rounds. He had a "gravelly" voice and a great personality and was very popular around the Columbus, Ohio, area in the 1970s – 1980s.

Richter, Charles – Cincinnati, Ohio

No contact available. Records seem to indicate he was a square dance caller who also cued rounds in the 1960s – early 1970s.

Rickey, Ruth & Rick – Sidney, Ohio

No contact available. Verbal information indicates Ruth started cueing about 1970. She cued for the Versailles, Sidney, and Troy square dance clubs. She and her husband, Rick, were members of the Midwestern Ohio Callers Association from 1974 through 1992 (Lima Council).

Riley, Pam & Dan – Fairfield, Ohio

No contact available. Records indicate she taught and cued in the Cincinnati, Ohio, area in the 1970s – 1980s. An Ohio State Dance Convention in 1985 lists the couple as teaching and cueing for the Bachelors and Bachelorettes of St. Bernard, Ohio.

Shaw, June & Neil – Scio, Ohio

No contact available. Verbal information indicates this couple took round dance lessons from Carl & Pat Smith about 1966, started teaching in 1968, and probably cued during the 1970s.

**\*\* - NOTES ON ROUND DANCE LEADERS (CONTINUED)**  
**(Page 6)**

Shaw, Lillian & Eugene – Zanesville, Ohio

No contact available. Records show they participated in the Ohio State Dance Convention in 1993 and were still members of Roundalab in 1996.

Stephenson, Randy & Rose – Toledo, Ohio

Questionnaire not returned. Records indicate he has been a square dance caller who also cued rounds as needed.

Stivers, John & Jean – Hamilton, Ohio

No contact available. It is not known from whom the Stivers may have taken lessons. A 1991 "Square Notes" dance magazine from the Cincinnati area shows John was cueing for the Cincinnati Singles Square Dance Club and for the Venus and Mars club. The Stivers' easy-intermediate round dance club was called the Buckles and Bows. John participated in the Ohio State Dance Convention in 1992. No photo was located.

Stouffer, Ray & Marge – Cincinnati, Ohio

No contact available. Records indicate Ray was a square dance caller and he and his wife, Marge, also taught rounds. The Miami Valley Dance Council Archives shows the Stouffers as teaching in 1955, and the 4<sup>th</sup> Annual Buckeye State Square Dance Convention program from 1962 shows Ray with a "caller's time" and also shows he and Marge as teaching and cueing in the round dance hall. (See "Sets-in-Order" Section – Paging the Round Dancers, July 1965, for further info.)

Stutz, Roy & Velma – Dayton, Ohio

No contact available. It is believed that Roy was a square dance caller who with wife, Velma, also taught rounds. Their names are shown on a 1962 4<sup>th</sup> Buckeye State Convention program as round dance teachers and her name is shown on a 1963 Miami Valley Festival program. It is not known when they started teaching rounds or how long they may have continued.

Sullivan, Freda & Ken – Akron, Ohio

No contact available. It is possible that they took round dance lessons from Carl & Pat Smith. They taught and cued in the Akron, Ohio, area in the 1970s.

Swisher, Bud & Guy – Columbus, Ohio

No contact available. Bud was a square dance caller who also taught easy rounds and "promoted" them whenever possible. He and his wife, Guy, participated in the first Buckeye State Convention in 1959. He continued calling and teaching well into the early to mid-1980s. Guy also had a "Western Wear" shop which also had square and round dance records. (See group photo 1959 Buckeye State Convention.)

**\*\* - NOTES ON ROUND DANCE LEADERS (CONTINUED)**  
**(Page 7)**

Thomas, Claire & Maynard – Parma Heights, Ohio

No contact available. It is not known from whom they may have taken lessons but records indicate they cued and taught in Parma and Cleveland at least during the years of 1962 – 1969. A couple of their clubs were the "Hi-Notes" and one called the "Easy Club". (See Sets-in-Order Magazine section, "Paging the Round Dancers" – September 1964 for further information.)

Thompson, Chuck & (Garnet) Margie – Grove City, Ohio

No contact available. It is possible Chuck and first wife, Garnet, took lessons from J.B. & Lois Bowers. Records indicate he participated in the Buckeye State Conventions several times from 1985. He cued for several clubs in the Columbus and Grove City, Ohio, area. His round dance club was called the "Roundaliers". He was a member of Roundalab and of the Buckeye Round Dance Council 1996-97. It is not known when he retired from cueing and teaching.

Warner, Rose & Glenn – Cold Springs, Kentucky (Cued in Ohio)

No contact available. Verbal information indicates that Rose & Glenn took round dance lessons from Carl & Vera Poppe. She cued and they taught during the 1980's until about 2009-2010. Some of the clubs they were associated with were the Buttons & Bows, Y-Rounds, and Dancing Rounds. Rose & Glenn were members of Roundalab and of the Buckeye Round Dance Council. They participated in several of the Ohio State Dance Conventions.

Wible, Bob & Lucille – Willowick, Ohio

No contact available. Records indicate they cued and taught during the mid to late 1960s. They participated in the 7<sup>th</sup> Annual Buckeye Convention in Cleveland in 1965, the 8<sup>th</sup> Buckeye State Convention in Toledo in 1966, and the 9<sup>th</sup> Buckeye State Convention in Columbus in 1967. It is not known what clubs they may have cued for or how many years they may have cued and taught. (Ray & Joy Bloom took round dance lessons from them in 1966.)

**GLENN & KAY (MOHLER) ANDERS**  
**RIO GRANDE, OHIO**

Glenn and Kay took square dance lessons from Bill Bush, in Huntington, West Virginia, in 1983, then continued with Bill & Sandy taking round dance lessons in 1983-84. They continued their round dance education by attending the ROUNDARAMA Teachers' Institute (Goss/Easterday) in 1987 and the TURKEY RUN Round Dance Leader's School (Mueller) in Indiana in 1989. They have also attended the HOT PEPPER Teacher Improvement Clinics (Blackford) in Cincinnati, Ohio. Additional education was acquired through workshops with George & Mady D'Aloiso in Dayton, Ohio.

Glenn started cueing in 1985-86 and has cued in West Virginia for the Starlight Squares, Dancers' Choice in Charleston, and Calico & Jeans in Beckley. He has also cued in Virginia for the Mountain Squares in Roanoke, and New River Squares in Pulaski. In the Columbus, Ohio, area he has cued at Bucks and Does, Orbiting Squares, and several other clubs. Glenn and Kay started teaching round dance classes in 1985 and teach PH II through PH IV. Their round dance clubs are the Rhythm Rounds and Sunday Strollers, both of which are in Charleston, West Virginia.

Glenn and Kay have been members of, and served as officers of, the Buckeye Round Dance Council and both West Virginia Round Dance Leaders Associations. In recognition of their dedication to round dancing they were selected BRDC Honor Couple in 1997. The Anders are members of Roundalab and attend the Roundalab Convention whenever possible. They have taught and/or cued at many of the National Square Dance Conventions and the Ohio Square Dance Conventions.



## **ANDERSON, BARBARA & PAUL CHESAPEAKE, OHIO**

Barbara & Paul Anderson took square dance lessons in 1977 from Muril Hensley. They first saw rounds in 1978 while attending a week long square dance vacation at Fontana Village Resort, North Carolina. Upon their return they located a 12 week round dance class in St. Albans, West Virginia, which was being taught by Bob & Carolyn Powley. In Barbara's words, "We did what few rounds we could at square dances and at festivals. Bill Bush was the caller/cuer for most clubs at that time. He and his wife, Sandy, agreed to help 3 or 4 couples try to learn to cue and then Bill would let us cue one dance at one of his dances if the club agreed. I did that for a long time."

Rocky & Lee Stone had the only round dance club in Huntington but wouldn't let Barbara & Paul attend for a couple of years because they were not at the club's dance level. The Andersons went to Fontana, sometimes twice a year, and took every rounds workshop and tried every dance they could for several years. The next time Huntington had a big festival Rocky Stone cued and Paul and Barbara danced to almost all the dances. Rocky then invited them to come and try the club. There was another young man, Jerry Fitzpatrick, who was learning to cue and teach and he scheduled a class in Gallipolis, Ohio. Barbara went with him a few times to help him teach and that's when she met Glenn Anders.

It was after that Barbara & Paul went to Betty & Clancy Mueller's Round Dance Leader's School (Early to Mid 1980s). Barbara cued for clubs around the area (Paws & Taws, Arky Stars, Whirlaways, and Dancers' Choice). When Rocky Stone died, Jerry Fitzpatrick took over his club – the Joh-Lee-Rocks. The Andersons continued dancing with him and helped him teach some. He was transferred out of town (In the late 80s) and Barbara & Paul took over the club.

The Andersons continued teaching workshops and classes and when they built their new home in Chesapeake they put a dance floor in the basement. They taught 3 to 4 series of lessons and conducted workshops at their home until Paul became ill and Barbara quit cueing and teaching. Barbara retired from teaching in 2002.

Barbara and Paul were members of the Buckeye Round Dance Council, and were members of Roundalab for over 10 years. She cued at several festivals in their area, attended the Roundalab Convention in Cincinnati, and participated in several of the Ohio State Dance Conventions.



## **ANTOLICH, STEVE & BLANCHE SPRINGFIELD, OHIO**

Steve Antolich was in the Air Force and after serving in Korea he returned to the States in 1962 and was stationed at Pease AFB in New Hampshire. He and Blanche took both square and round dance lessons at approximately the same time in 1965-66. They took square dance lessons from Phil Adams in Maine, and round dance lessons from Flo and Andy Hart in Rye, New Hampshire. Steve started cueing for the Stratojet Squares in New Hampshire in 1967. A note from Steve in 2012 states, "Dancing in New England was great! And the base commander said 'You drew more people here in one evening than Armed Forces Day'. That was in early 1968 after I retired from the Air Force. Our square dance caller really advertised that dance."

Steve and Blanche's daughter graduated from the University of New Hampshire in June of 1968 and the Antolichs moved back to Ohio. They started teaching round dance classes about 1968-69 and taught through Phase IV. They taught in Springfield, Englewood, and in the North Lewisburg, Ohio, area. Steve cued for Hi-Point See Saws in Bellefontaine, Dancing Shadows, and other area clubs. Their Springfield round dance club was called "Dancing Notes".

Steve and Blanche were members of BRDC and Roundalab. Other leaders who were cueing at the same time were Lou Fair – Lima, Ruth Rickey – Sidney, George D'Aloiso – Dayton, Bryce Reay – Dayton, the Boehringers – Dayton, Bob Brobeck – Columbus, and Carl Smith – Akron/Canton. The Antolichs retired from teaching and cueing in 1983.



## **BARBEE, LOU & PAT DELAWARE, OHIO**

Lou & Pat Barbee lived in the Columbus, Ohio, area in the mid to late 50's and took square dance lessons from Bud Swisher in 1956-57. In 1958 they added round dance lessons to their repertoire and took lessons from Dave and Martha Martin and Bob & Millie Lerch. Lou started to cue rounds in 1960 and he and Pat began teaching basic round dance classes in 1962. They have taught through PH VI. Their round dance club was named "Happy Pairs". They belonged to Roundalab and URDC, which is now the ICBDA. Lou cued for the Whirlaways, Grand Squares, Cali-Ho, and Tomato Town Steppers square dance clubs. They "retired" from travelling in 1980 but continued teaching and cueing until 1993. They enjoyed round dancing occasionally until about 2010.

In Pat's words: "We had a background of music and dance and the early association with Frank and Carolyn Hamilton and Joe and Es Turner sparked our interest in round dancing. Since there wasn't the magnitude of events available in the early days, in order to broaden our knowledge of round dancing, we made a point of attending workshops with the Hamiltons, Turners, and Manning and Nita Smith. They each offered a different technique. We were great fans of Phil and Norma Roberts. We wrote "Feelin'" especially for a festival we were asked to do in their area. We were regulars at the Round-A-Cade, Dance-A-Cade, and Canada-Cade sessions. We also attended the Purdue weekends with Bill & Carol Goss. We tried to attend as many workshops as possible while raising three sons and both working fulltime. When the ballroom influence became evident in round dancing we started working with a ballroom instructor for about 10 years."

"Our staff work included the 'Cade weekends, Toronto International Convention twice, Dallas Festival, Tucson Festival, Richmond Silver Jubilee Festival, National Conventions, Ohio Conventions, and many other festivals throughout the country. We did several pieces of choreography. The most popular being "Feelin'" and "Somebody's Thinking of You". "



**BARNETT, BOB & DOROTHY  
WESTLAKE, OHIO**

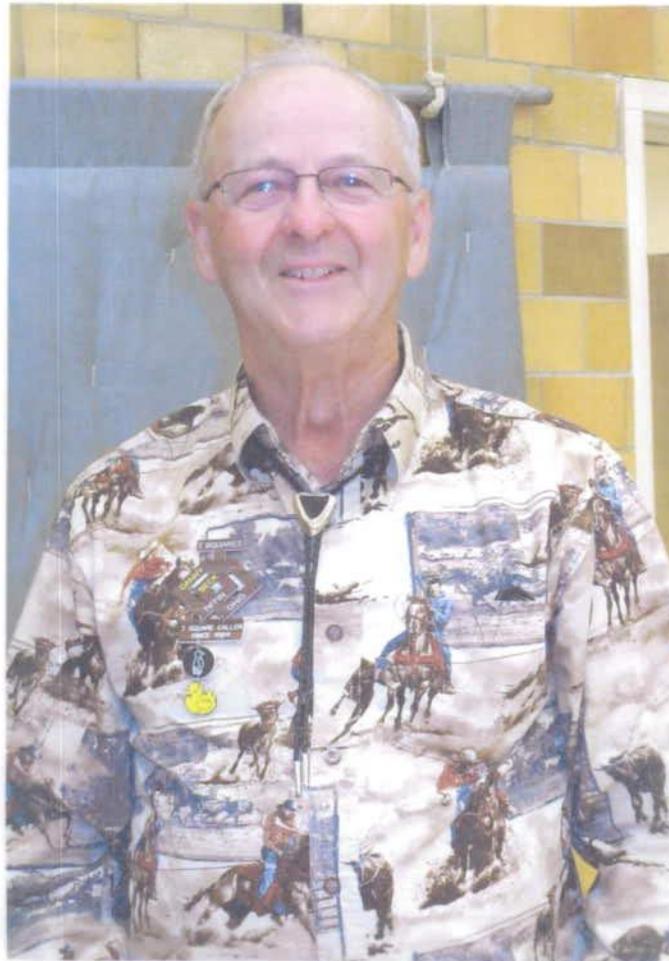
A photo was located of Bob & Dorothy Barnett but very little additional information was discovered. It is known that they cued and taught in the Cleveland, Ohio, area in the 1970's and at least through 1985. In 1984 they had two round dance clubs – the Rocketts, an easy to intermediate round dance club who danced on Wednesday in Berea, and the Roundetts, an advanced round dance club who danced on the 1<sup>st</sup>, 3<sup>rd</sup>, and 5<sup>th</sup> Fridays of the month in Strongsville, Ohio. They also had a basic class which met on Mondays. They participated in the State Square and Round Dance Convention in 1984 and 1985.



**BECK, DANNY**  
**NORWALK, OHIO**

Danny Beck took square dance lessons in 1966 from Harry Gordon. He took round dance lessons about 1967 from Vern Gordon and some from Cathy Burdick. Danny is a square dance caller who also teaches Basics to PH II + Rounds. He started calling square dances in 1969. He started to cue and teach rounds in 1986. He calls squares and cues rounds for FADS square dance club in Norwalk, Ohio, and calls and occasionally cues for T-Squares square dance club in Tiffin, Ohio. He also calls for many other square dance clubs in Ohio.

Round dance leaders who were cueing and teaching at the time Danny started were Bill & Mary Kansorka – Toledo, Joe & Mary Burns – Bellevue, and Bill Hart – Cleveland. Danny belongs to the Toledo Area Western Dance Leaders' Association and the American Callers' Association. As of this writing (2013), he is still calling, cueing, and teaching!!



**BELDEN, TED & EDIE  
PAINESVILLE, OHIO**

Ted and Edie Belden may have started square dancing at the YMCA in Painesville in the 1950's or early 1960's. It is not clear from whom they took square or round dance lessons, but Ann & Andy Handy were teaching and cueing about the time the Beldens started round dancing.

It is believed the Beldens cued and taught in the Lake County – Painesville, Ohio, area in the mid to late 1960's and 1970's. Their round dance club was called the "Roundaliers". Records indicate they participated in the Buckeye State Convention in 1965. They taught an "Intermediate" dance at the State Convention in 1966, and cued and/or taught at the 9<sup>th</sup> State Convention in 1967.

It is not known exactly when they may have retired from cueing and teaching. Ted Belden died in 1984 at the age of 79. Edie Belden passed away in 2007 at the age of 96.

(Author's Note: Some of the above information was provided by their daughter, Ruth Belden Bulick.)



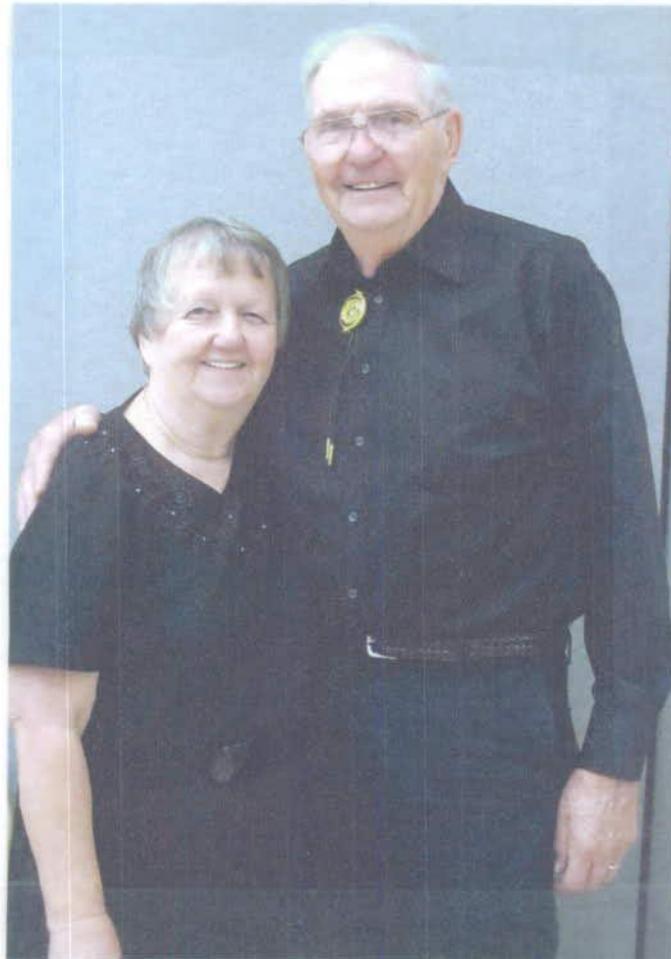
**BERRY, CHUCK & SHIRLEY**  
**ZANESVILLE, OHIO**

Chuck and Shirley took square dance lessons in 1985 from Jim Wilbur. They became interested in round dancing shortly thereafter and took round dance lessons from Emma Lou & Dan Risley in 1988. They used the large enclosed porch at their home as a dance floor when they started helping other couples with improving their dancing skills about 1989-90.

Chuck started cueing and he and Shirley "officially" started teaching in 1994 when he introduced round dancing to the square dance clubs of Mt. Vernon, Beverly, and Caldwell. Their round dance club in Wheeling, West Virginia, is named "Valley Rounds". They teach rounds from Ph II through Ph IV.

Chuck has cued rounds for the Bucks & Does, Orbiting Squares, Grove City Western Squares, Westerville Promenaders, Hicks & Chicks, Dixie Squares, Zanes and Janes, and for Star Promenaders in West Virginia. Chuck & Shirley have served as officers of their Zanes and Janes Square Dance Club and have been involved in many demos at various fairs, festivals, malls, and nursing homes. They have sponsored an all-round dance camping weekend in June for 16 years and have participated in many Ohio, West Virginia, and National Conventions.

The Berrys are members of Roundalab, Buckeye Round Dance Council, and the Central Ohio Caller's Association. Chuck and Shirley were selected BRDC Honor Couple in 2008. They have been serving as Chairmen of the Buckeye Round Dance Council for the past two years and have just been elected (2013) to serve another year. They try to improve their dancing and teaching skills by attending round dance clinics and seminars whenever possible.



**JUDY BIRCH-POWERS & TOM POWERS  
WESTLAND, MICHIGAN**

Judy and Tom live in Michigan, but Judy does most of her cueing in Ohio. She took square dance lessons from caller Ray Wiles about 1994. She took round dance lessons from Lil Chesney about 1996 -1997 and more recently more advanced workshops with Richard Reinhard.

Judy started to cue rounds about 1998-1999. She and Tom started teaching round dance classes in 2006 and teach Ph II – PH V. They also have a round dance club named "Merry-Go-Rounders". She cues for the Country Twirlers, Dancing Singles, Happy Souls, Delta Shirts & Skirts, Buckeye Squares, Tiffin T-Squares, Fountain City Squares, Turkey Foot Trotters, and Maple City Swingers several times a year. She also cues for the Grand Paraders and Do-Si-Dos in Michigan.

Judy belongs to Roundalab and was also a member of the Michigan Round Dance Teachers Association. Other Michigan round dance leaders who were cueing and teaching when Judy started were: Lil Chesney, Barb Kennedy, Helen Hanna, Richard Reinhard, Evelyn Pelts, Roger Latchaw, Karen Dziegelski, and Kay Boyd.



**BISHOP, LINDA & RICHARD  
LAKEVIEW, OHIO**

Linda and her husband, Richard, Bishop took square dance lessons in 2008 from Richard Beavers. They took round dance lessons the same year from Elaine and Bud Wintrow. With Elaine's encouragement, Linda started to cue rounds in 2011. She currently, 2013, is Club Cuer for Grand Squares – Englewood, Ohio, and cues occasionally for St. Mary's Tri-Squares; Springfield Cardinal Squares; Darke County Swinging 8's – Greenville, Ohio; Kettering Kittyhawk Squares; Concord Cloverleaf Squares; Brookville Curli-Q's; Double H Squares; Gem City Squares – Dayton; Hi-Point See-Saws – Bellefontaine, Ohio; Hoosier Corners – Richmond, IN; Friendly Ties – Canal Winchester, Ohio; Little Brown Jugs – Delaware, Ohio; Grove City Western Squares; and for Bucks and Does – Gahanna, Ohio.

Linda and Richard do not have a round dance club but did start teaching round dance classes, Ph II – III, in 2013. The Bishops belong to the Buckeye Round Dance Council, the Midwestern Callers' Association, and the Miami Valley Callers' Association.



**BLASKIS, DICK AND GAIL  
GAHANNA (COLUMBUS), OHIO**

Dick and Gail took square dance lessons in 1964 from Bob Doran who was the caller for Orbiting Squares, the North American Aviation (later Rockwell) square dance club. As was common with callers in those days, he incorporated mixers and easy level rounds into his square dance lesson program. In 1969 Orbiting Squares sponsored a RD basic class with Jim & Mary Feustel as teachers and Dick and Gail took the class. In 1971 Dick & Gail joined the Orbiting Squares group of dancers who went to Kirkwood Lodge, Osage Beach, MO, for a sq. dance vacation. Willie & Vonnie Stotler from California were the RD teachers and this experience whetted the Blaskis' appetite to learn more. They took lessons from Charlie & Marge Carter and later danced with the Marlers RD Club. Execution of the round dance figures came easily for Dick and it wasn't long before he and Gail were helping their friends learn some of the dances. Charlie Carter knew of this interest and in 1974 he phoned Dick with a dilemma – he was booked in two places! He asked Dick to cue at the Do-Si-Do Sq. Dance Club for him. That Fall and into 1975 Dick and Gail taught their first round dance class. In the years to follow this progressed into their three round dance clubs – Starlites – Ph II-III, Satellites – Ph III- IV, and the Silhouettes – Ph IV-V. Dick also cued regularly for Orbiting Squares, Circle Eighters, and Circleville Roundtown Squares.

Dick was Rounds Chairman for many of the State Sq. Dance Conventions held in Columbus and for one held in Akron. He also served as treasurer and president of the Central Ohio Callers' Association, as treasurer, secretary, and chairman of the Buckeye Round Dance Council, and formerly several times as an officer for Orbiting Squares. Dick and Gail were cuers/teachers for many specials, festivals, and square/round weekends, sponsored their own round dance and camping sq/rd weekends, and participated in many State and National Dance Conventions. Dick also cued records for the round dance tape service offered by Tom Dillander of Palomino Records.

The Blaskis felt education and proper execution of round dance figures were important and attended the Mueller-Easterday RD Teacher's School and the Easterday-Goss Teachers' Institute. They workshopped with George & Mady D'Aloiso of Dayton, and in later years took lessons on a regular basis from a ballroom coach in order to increase their knowledge of proper technique. The Blaskis were members of the Central Ohio Callers' Association, Buckeye Round Dance Council, and received their 25 year teaching award from Roundalab. They were selected as BRDC Honor Couple in 1984, and Central Ohio Honor Couple in 1995.



## **BLOOM, RAY AND JOY WILLOWICK, OHIO**

Ray and Joy Bloom took round dance lessons from Bob & Lucille Weibel in 1966. (They never square danced) As time progressed the Blooms took additional round dance lessons from Frank & Phyl Lehnert from Toledo. Ray started to cue and he and Joy taught their first basic class about 1967. As years went on they taught from Phase II through Phase V. Their round dance clubs were Evergreen East and West, Dance-a-Rounds, Dancing Shadows, and Carousel Club #213. Ray cued for at least three square dance clubs in the Cleveland, Ohio, area and for Wam Bams in Kipton, Ohio.

Ray served as Round Dance Chairman for the State Square Dance Convention at least three times. He and Joy have been on staff for the Fontana Fun Fest and the Toledo Promenade. They participated in many specials and festivals in Ohio and neighboring states. Ray and Joy scheduled dinner dances for their dancers and often had guest leaders, such as Dick and Gail Blaskis, invited to share the cueing duties. The Blooms and the Blaskis sponsored many round dance weekends together in locations such as Lake Hope and/or Hocking Hills State Park, and the historic Lafayette Hotel in Marietta, Ohio.

Ray & Joy were "Kover Kidz" for Round Dancer Magazine in 1991. They were charter members of Buckeye Round Dance Council and served several times as officers. They were elected BRDC Honor Couple in 1987. The Blooms were also members of Roundalab, Dixie Round Dance Council, and the Cleveland Federation. They retired from teaching and cueing about 1999.



**BROBECK, BOB AND DONNA  
COLUMBUS, OHIO**

Bob and his first wife, Eve, took square dance lessons about 1961. They took round dance lessons from Dave & Martha Martin and Charlie & Marge Carter about 1962-63. Sometime after Eve's death he met Donna through a round dancing group. They married later. Though they had a Carousel Round Dance Club they never taught a basic round dance class. They attended Dance-a-Cade, Canada-Cade, and as many dance festivals as possible in order to learn new dances, then brought them back to teach and workshop with their dancers. They obtained the records for the new material from Eddie's and Bobbie's Records in Texas. Other round dance leaders who were cueing and teaching at this time were Lou & Pat Barbee, Dick & Gail Blaskis, Charlie & Marge Carter, and Ron & Rita Erhardt.



**BROWN, CHARLIE**  
**MANTUA, OHIO**

In 1964 while he was in the Military, Charlie took square dance lessons from John Little at Guantanamo Bay, Cuba. He took round dance lesson in 1976 in Wichita, Kansas, from Bill & Virginia Tracy, Judy & GB Summit, and Tom & Kay Pell. He started teaching rounds in 1978, with Bill & Virginia Tracy as his "mentor" from 1980 thru 1983. Charlie joined Roundalab in 1984. When Kay Pell's husband died, Charlie was her teaching/dancing partner from 1984 thru 1989. He moved back to Ohio in 1990.

Charlie attended Clancy & Betty Mueller's RD Teachers' School in 1983, Charlie & Betty Proctor's School in 1984, the Texas RD Teachers' Institute (Rother-Hickman) in 1984, Blackford weekend clinics in 1984, 1985, 1986, 1987, and the East Coast Leaders' College in 2002. He has taught and cued at State Conventions in Ohio, PA, Nebraska, OK, Minnesota, and Kansas from 2000 thru 2009. He is currently a member of DRDC, Roundalab, and ICBDA.

Since his return to Ohio, Charlie has had three dancing partners – 1990-1992 Judy Weger, from 1992-2004 Monica Moore, and from 2005 to the present – Linda Cooley. He is "Club Cued" for 2 of the 7 square dance clubs for which he cues. He teaches Ph II – PH VI. His round dance club is named "Diamonds in the Rough". He has choreographed three PH II 2 stps, a PH II Waltz, a PH IV Waltz, a PH IV Rumba, and a PH VI Waltz.



**BROWN, KATHLEEN & JACK  
CHILLICOTHE, OHIO**

Kathleen and Jack took square dance lessons in the 1970's. They added round dancing to their dancing enjoyment in 1978 when they took lessons from Bob & Velma Burtner in Chillicothe. They attended workshops given by George & Mady D'Aloiso from Dayton and attended the State Conventions and other specials and festivals around Ohio.

In Kathleen's own words: "We danced several years with Bob & Velma Burtner until they decided to retire and move to Florida. They convinced us to take over their Chillicothe Carousel RD club and learn to cue. I did all the cueing – never dreamed I would be able to do that – but it was a lot of fun, very rewarding, but a lot of work! We made a lot of friends during those years and it was one of the best times of our lives – so much fun! We had two teenagers very involved in sports, so we had to give up our dancing at that time. I believe that was about 1986."

Kathleen cued rounds for the Crosstrailers Square Dance Club and for the Belles and Beaus club – both in Chillicothe, and for the Roundtown Squares in Circleville, Ohio.



**BURDETTE, PHYLLIS & DOUG  
HOWARD, OHIO**

Phyllis & Doug took square dance lessons from Hugh Johnston, in the Marion, Ohio, area in 1992. In 1993 they added round dancing to their repertoire by taking lessons from Bob & Winnie Shover. Phyllis cued her first song at a campout in 2002. The Burdettes started teaching round dance classes in 2004 and now teach from PH II up to an easy PH V on an average of 3 nights a week. Their round dance club is named Burdette's Belles and Beaus.

Phyllis and Doug belong to the Dixie Squares of Mount Vernon and Doug represents that club at the Central Ohio Corporation of Dance Clubs. In addition to cueing for the Dixie Squares, Phyllis also cues on a regular basis for the Shelby Cloverleafs, the Hicks & Chicks, the Johnny Appleseeds of Mansfield, several square dance clubs in Columbus, and the Wooster Gnat Boxers. The Burdettes host, cue, and teach for several round dance camping weekends each year and have been the round dance leaders for the Broken Straw Weekend at Geneva on the Lake for several years. Doug and Phyllis participate in the Ohio and West Virginia State Conventions and she has served as Rounds Chairman for the West Virginia Convention several times and most recently she served in that capacity for the Buckeye State Convention held in Columbus in May 2013.

The Burdettes are members of Roundalab and the Buckeye Round Dance Council in which Phyllis served as treasurer for three years. They were elected Honor Couple for BRDC in 2009. When they have a free night they still enjoy square and round dancing at the local club dances.



**CAIN, BOB & BOBBIE**  
**Loveland, Ohio**

Bob & Bobbie Cain lived in Muncie, Indiana, and took square dance lessons from Jed Essex in Anderson, Indiana, about 1968-69. They moved to Ohio and took round dance lessons from Marian Heismann in Cincinnati. They continued their round dance education through the teaching of Phil & Norma Roberts.

Bob started to cue rounds about 1976. He cued for quite a few square dance clubs with Jerry Helt calling the squares. Bob & Bobbie started teaching round dance classes about 1977-1978. They taught what was termed at that time - Easy, Intermediate, and Advanced.

The Cains were members of Roundalab but the Phase System had not been fully adopted at that time. They served as teachers and leaders for the Belles & Beaus Round Dance Club in Cincinnati and were members of the Southwestern Ohio Federation of Dance Clubs. Bob & Bobbie retired from cueing and teaching in 1989 and now live in Xenia, Ohio.

(No photo was submitted.)

## **CARTER, CHARLIE & MARGE COLUMBUS, OHIO**

Marge Carter's brother, Bob Nuessle, was one of the first callers to introduce Western Square Dancing in Ohio. He "coaxed" Marge for seven years before she and Charlie "gave in" and finally took square dance lessons in 1959. In 1961 they took their round dance lessons from Dave & Martha Martin and Bob & Millie Lerch. They became good friends with both couples and enjoyed getting together with the Martins in their home or in the Carter's home to work out new dances from cue sheets. When the Martins and the Lerchs decided to retire about 1962 - 63, the Carters took over their round dance group and named it the "Marlers". Twenty two couples were in their first round dance beginners' class in 1964. There were no round dance "leaders' schools" as such at the time, but the Carters went to Dance-a-cade, Round-a-Cade, Canada-Cade and other round dance festivals in order to dance and learn new routines.

Marge and Charlie taught at several National and State Dance Conventions and were on the staff several years at Fontana Village, a resort in the Smokies, for the Spring and Fall "Fun Fest" and for "Accent on Rounds". They cued in the Columbus area for See Saws, Do-Si-Do's, Cali-Hos, Whirlaways, and several other square dance clubs. The Carters held yearly round dance specials and brought in nationally known round dance leaders such as Eddie and Audrey Palmquist, Jack and Darlene Chaffee, and others. They were members of Roundalab.

Marge choreographed sixteen dances – two of the most familiar were songs by Englebert Humperdinck named "The Last Waltz" and "Bicycle Waltz". They retired from teaching in 1978 and moved to Florida in 1986. About 1988 they got the "bug" to dance again so they danced with leaders in Florida and did a little private teaching for several couples who needed help. Marge and Charlie stopped dancing about 2000.



**CHEVALIER, JOHN & GAY**  
**VANDALIA, OHIO**

Gay (Grace) and John Chevalier took square dance lessons in 1978 from Jaye Fitch. They took round dance lessons from Dorothy and John Roasa in 1984 - 1985. They took various other classes in rounds. In 1989 the cuer for the Rhythm Reelers Square Dance Club in Cincinnati moved on. The club started dancing to old tapes. When these turned out to be "undanceable" Gay felt she could do as well as the tapes and she started to learn to cue. Her plan was to learn a new round dance each week and soon she was able to cue complete dances. The Chevaliers started their first round dance class in 1993 and continued to teach through PH II - III until their retirement.

While Gay and John did not have a round dance club, they were a very busy couple. John had become a square dance caller, and Gay cued rounds for a multitude of square dance clubs. She was club cuer for Rhythm Reelers (Cincinnati), Dixie Twirlers (Versailles), Double H Squares (Huber Heights), Grand Squares (Englewood), Shooting Stars (Fairborn), Super Bees (Kettering), and cued on a regular basis for many other clubs. The Chevaliers were members of Roundalab. They still continue to round and square dance but retired from cueing/teaching as of December 31, 2011.



## **CHILES, BETTYE & JOE WAYNESFIELD, OHIO**

Bettye & Joe Chiles took square dance lessons about 1961 from Cal Horman. They took round dance lessons from Buss Horman about 1962. Joe started to call square dances shortly after that. In Joe's words in August 2012: "We always had round dancing at all of our square dance clubs. They were advertised as round and square dances. No cuers. The dancers would come up to my square dance barn and Bettye would teach them the dance and each club had their own round dance records. They would have the caller play them and they would dance from memory. Bettye cued her first dance in the mid-60's, don't remember the year. I was calling for Jackson Center Airstream. I called a tip and put a round dance record on – they just stood and said, 'Aren't you going to cue it?' So she did and that was her first. Then cuers started – Ruth Rickey was one of the first in our area. We got most of our records from Twel- Grenn. I always called so the dancers could have a good time and Bettye always cued so people could dance."

Bettye cued for the CurliQues, the Hi Point See Saws, the Sidney Gateway Squares, and was a lifetime member of the Lima Sues and Cues and the Midwest Callers Association. She & Joe were members of Roundalab. The Chiles taught a basic round dance class. Their round dance club was called "Bettye's Rounders". They "semi" retired in 2004. Bettye passed away in 2010 and Joe said, "she cued up to the last few months of her life". They had been married for 63 years.



## **CLAWSON, ROCKY & BETTY CINCINNATI, OHIO**

Rocky (Everett) and Betty Clawson were married in 1928 and became active in square and round dancing about 1955. While it is uncertain from whom they may have taken lessons or when they actually started teaching, many round dancers took lessons from the Clawsons during their years in the activity including at least two – Carl & Vera Poppe and Carl & Carol Schappacher, who later went on to become round dance teachers/cuers.

The Clawsons cued for at least three square dance clubs in the Southwestern Ohio/Cincinnati area. Through the years their round dance clubs were the Dancing Shadows , an intermediate to advanced club; the "3 R's" (Rocky's Rebel Rounders), a low to intermediate club; Rock-a-Rounds, an intermediate club; Happy Hearts, and a Carrousel Club. They also taught round dance classes – sometimes twice a week.

Rocky and Betty were on the Staff at Fontana Village several times. They were featured as "Kover Kidz" for Round Dancer Magazine in October 1978. (See Round Dancer "Kover-Kidz" Section for additional information.) "Clawson Enterprises" became a source for round and square dance information, records, etc. The Clawsons were members of Roundalab and Buckeye Round Dance Council. They were selected BRDC Honor Couple in 1989.

It is unsure when they retired, but they participated in many State Conventions up thru 1986. Betty Clawson died in 1997 at the age of 85, and Rocky was 92 years young when he passed away in 2002.



**COHAN, JAN & BUD  
GAHANNA, OHIO**

Jan (Janice) and Bud Cohan took square dance lessons from Ted McQuaide, in the Circle Eighters' Square Dance Club about 1981-82. They added rounds to their repertoire by taking lessons from Dick and Gail Blaskis about 1982-83. They "angeled" at a couple of the Blaskis' round dance basic classes for a couple years after that. Jan started to cue in approximately 1985-86 and cued for several clubs in the Columbus, Ohio, area. About 1986-87 she and Bud started an easy level round dance club named "Funtastics".

The Cohans enjoyed Country Western music and in the Fall of 1988-89 they and two or three other couples who were good friends of theirs started taking Country Western Two-Step lessons at the Jubilee and several other locations in Columbus. Jan was a great Roy Roger's fan and it wasn't long before in 1991-92 she and Bud formed a Country Western Dance Club named "Happy Trails". They kept the "Funtastics" club for about six more months, but then switched over entirely to Country Western dancing.

Bud & Jan were enthusiastic, fun-loving people. They would sponsor a dance weekend every year for their club (s) at the historic Lafayette Hotel in Marietta, Ohio. Bud was well-known for his after-party skits. In the "waiter" skit he was able to remove his slacks while sitting under a dining (card) table. After constantly telling the waiter in the "restaurant" scene to "watch my coat" he would emerge wearing a pair of petti-pants. Another special skit was Bud's portrayal of "HoneyBun" from South Pacific. He made quite the young "lady" – coconut shell bra and all!

Before switching to Country Western dancing, Jan participated in several State Dance Conventions by cueing, assisting as chairman for the PH II round dance hall, and helping on the decorating committee. They were members of Buckeye Round Dance Council and Roundalab.

Jan loved and collected teddy bears. Following her untimely death in January, 2000, friends brought teddy bears to the visitation. These bears were then distributed to children's charities.



**COLEMAN, GLENNA (AUCK)  
BUCYRUS, OHIO**

Glenna Coleman took square and round dance lessons from Jerry and Bobbi Hadsell. Jerry had been working with Glenna so that she might learn to cue, and when Jerry passed away in 1995, she started to cue for some of the local square dance clubs. She cued on a regular basis for the Bucyrus Buckaroos club and the Upper Sandusky Wyandot Squares. Glenna cued occasionally for the Tiffin T-Squares and for the Shelby Cloverleafs square dance club. She also taught a series of round dance lessons for the Wyandot Squares club in Upper Sandusky. She retired from cueing about 2006 – 2007. (Information provided by Rich Johnson former president of the Wyandot Squares.)



**COLETTA, MAX & SHIRLEY  
HARTVILLE, OHIO**

Max & Shirley Coletta took square dance lessons from Scotty Sharrer in 1982 – 1983. About 1984 a friend tried to convince them to take rounds lessons. They weren't too interested, but then the friend promised to bring them "candied apples" if they would just "try it". They agreed to try and they were "hooked". They took lessons from Lou Lucius, and later from Tom & Ann Marie Rife. They increased their knowledge and technique by attending dance weekends in Canada featuring Peter & Beryl Barton, and in Washington, D.C. and Pennsylvania with Irv & Betty Easterday.

In 1990 Max started to cue rounds for some of the square dance clubs in the area. Some of these were: Brecksville Squares, Circulators – Ravenna, Crosstrailers – Warren, Friendly Squares – Canton, Fun Shop – Greentown, Gnat Boxers – Wooster, Minerva Burliques, Norton Grand Squares, Red Lantern Flames – Brewster, Salem Square Wheels – Salem, Swing-A-Lings – Canton, Town & Country – Akron, Track II – Ellet, Tri-State – Midland, PA; and Castle Paws & Taws – New Castle, PA. Over the years he & Shirley taught basic round dance classes in Uniontown, Orrville, and Canton. They taught PH III – IV – V in their home. The Colettas belonged to the Buckeye Round Dance Council, Universal Round Dance Council, and Roundalab. They retired from cueing and teaching when they moved to Yuma, Arizona, in 2001.



**COY, JIM & LOIS**  
**BOWLING GREEN, OHIO**

Jim and Lois Coy took square dance lessons from Jack May and Jerry Bricklen in 1958. When Lois was contacted in 2012 RE this information her comments were: "I am 82 years old at this point, and you are asking me for dates starting about 60 years ago." She then most graciously continued: "The Lehnerts and Coys were the beginning of Western Round Dancing lessons in the Toledo area. Prior to our starting classes and teaching the basic steps of dancing to beginners (in 1960), our introduction to Western Round Dancing were the very simple mixers and easy dances that our Western Square Dance Callers were teaching us infrequently between a set of square dance calls (maybe one mixer and one dance per evening.) Two-steps and waltzes were being done when we started in 1958. As round dancing became more advanced, dancers were ready for harder routines."

"We two couples (Coy and Lehnerts) taught basic steps and mixers together in beginners classes for several years. Then we formed an easy-level round dance club together and eventually (as the round dancing became more popular and some couples were asking for more advanced routines) both couples branched out with round dance clubs of their own (both easy-level and advanced level). We still continued to work together on many special dancing events. Besides our own round dance clubs and basic classes, Jim and I also taught "ballroom basics" to Junior High students in Port Clinton, Ohio. "

Lois mentioned a couple round dance clubs – the Round-A-Basics, and Roll-Bac-Two, and said Jim cued for many other clubs as well. The Coys were featured in the "Paging the Round Dancers" section from Sets-In-Order Square Dancing the official magazine of the American Square Dance Society, February 1971. The Coys retired from teaching and cueing in 1975.



**CRUMLEY, JOHN & BONNIE**  
**WEST SALEM, OHIO**

John & Bonnie Crumley took square dance lessons from Bill Alkire in 1965. Having an interest in the rounds, they attended Betty and Clancy Mueller's Round Dance Leaders' School at Turkey Run State Park, Indiana, in approximately 1978 – 80. They also attended the Manning Smith VIP Dance Institute in Oklahoma. John started to cue rounds for local square dance clubs and they taught round dance classes PH II – IV. When they started "wintering" in Punta Gorda, Florida, they cued and taught there and had a round dance club named "Sunshine Rounders". The Crumleys were "snowbirds" for 14 years.

John & Bonnie purchased their round dance records from Reeves Records in Dallas, Texas, and from Vernon's Records. Other leaders who were cueing in their area at this time were: Emma Lou Risley, Jay Kaser, Chuck Berry, and Bruce Haislip. They learned of new dances through Round Dancer Magazine and by attending many National and State Square Dance Conventions. They also attended some conventions and dance weekends in Canada.

The Crumleys were members of BRDC and Roundalab and received their 25 year teaching award from Roundalab in 2005. They retired from dancing approximately the same year.



**D'ALOISO, GEORGE & MADY**  
**BELLBROOK, OHIO**

In 1969 George and Mady took their basic square dance lessons from Dallas Margraf at the Washington Squares Club in Centerville, Ohio. George had taken ballroom dancing in college and Mady had had a professional dance background as a contortionist in Germany and the USA so it was no wonder that when they added round dancing to their activities in 1970 by taking lessons from Al & Millie Boehringer and Bryce & Elnor Reay, they progressed by leaps and bounds. They immediately became involved with both the Miami Valley Round Dance Club and the Dayton Round Dance Club.

George started cueing rounds shortly thereafter and he and Mady taught their first round dance class about 1973. This class later became their "Flairs" Round Dance Club. In 1974 George was asked to cue and teach for the Dayton RD Club and also the Miami Valley RD Club. When they agreed to merge, George agreed to become their leader.

George and Mady continued their square dancing and danced plus and A-1. George cued for the Dayton Square Dance Club and for the Whirlaways – the National Callers' Club in Cincinnati. They also added a "Super Sunday" group to their round dance agenda. At one time in addition to the above they had at least one basic round dance class and one high intermediate class each year. They taught from PH II – PH VI. George was a perfectionist and in order to be sure he was teaching proper styling and dance technique, he and Mady took private ballroom lessons for many years.

Mady served as "Chairwoman" of the Michael Solomon Support Committee and through her efforts beautiful seasonal decorations were added to the Pavilion. George was round dance chairman for all of the State Conventions held in Dayton and was known for his "showmanship" as producer and director of the advance publicity "show" for these the previous year.

The D'Aloisos served on the permanent staff at Fontana Village, N.C. for Fun Fest, both Spring and Fall. They taught at many National Conventions and URDC Conventions. Their choreography was superb – especially a 1980 Argentine Tango and a Paso Doble in 1982. They were members of both URDC and Buckeye Round Dance Council and served many times as officers and clinicians for both organizations. They were selected Miami Valley Dance Council Honor Roll Dancers in 1982 and Buckeye Round Dance Council Honor Couple in 1988.



**DAVIS, MERLE & SANDY  
FLAT ROCK, MICHIGAN**

(Cued in Ohio)

Merle & first wife, Opal, Davis took square dance lessons from Glen LeFever in the early 1970's. They soon followed those lessons with round dance lessons from Rose Trautman and Frank & Phyl Lehnert. Merle started to cue about 1974. A few of the clubs he cued for were: Maple City Squares and Thunderbirds in Michigan, and Buckeye Squares and Seaway Squares in Ohio. He also cued for June Bug Camp, and Rustic Village. He and Opal taught round dance lessons up thru high-intermediate. Some of their round dance clubs in 1984-85 were the Starlet Rounds, the Anchor Rounds, the Hangin' Rounds, and also the "Fishtails".

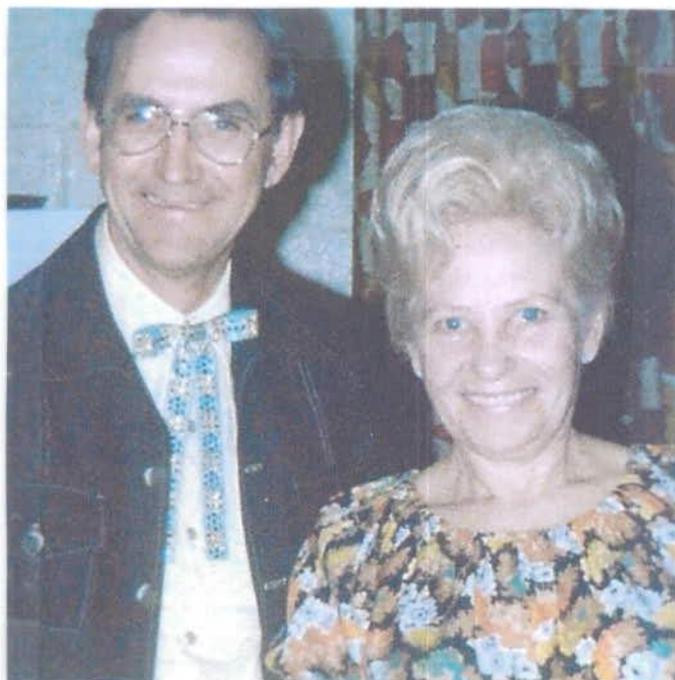
Sandy took square dance lessons from Larry Perkins in 1977. She and her late husband belonged to "The Percolators" in which Larry Perkins called the squares, and his wife, Pat, cued. Merle and Opal also belonged to that club, but the two couples never met.

Sandy continued the story: "Merle and I met each other at a square dance at Rustic Village in 1997. I had lost my husband in 1994 and was just getting back into dancing. Merle had lost Opal the year before and was also returning to dancing. So we became Mr. and Mrs. in 1999 and began teaching rounds from then on."

Merle & Opal belonged to Buckeye Round Dance Council and Roundalab and Merle received his Maestro trophy award from Roundalab in 2002 for 25 years of teaching. He also received a Certificate of Recognition for 30 years of teaching in 2006. Merle belonged to, and served as President of, the Toledo Area Western Dance Leaders Association. He and Sandy are listed as Lifetime Members of this organization. They were also members of the Michigan Round Dance Teachers' Association. The Davis' retired from actively cueing and teaching round dancing about 2005, but did teach social (ballroom) dancing for several years after that.

**MERLE & OPAL**

**MERLE & SANDY**



## **EBERHART, GEORGE & EILEEN CANTON, OHIO**

George & Eileen Eberhart took square dance lessons from Don & Dorothy Rand in 1958. They took round dance lessons from Carl & Pat Smith in 1959. Eileen adds, "Carl & Pat didn't have a class at this time. We either went to their home, or they came to ours. When they started classes, we went to them."

George started to cue rounds in 1961. He cued for all the local and area square dance clubs, also for clubs in Ravenna, Salem, and Rittman. He and Eileen started to teach round dance classes in 1963 and in later years taught up through Ph VI. Their round dance clubs were named Sweetheart Rounds and Classic Rounds, but a program from an Ohio State Convention in 1984-85 also lists a basic class, a Wednesday workshop, a Thursday workshop, and a Sunday Dinner Dance Club. It is also said that he wrote a book on teaching round dance basics, but that it was never published.

Other round dance leaders who were cueing and teaching during this time period were Carl & Pat Smith, Lou & Mary Lucius, Mike & Marion Compton, and Lou & Pat Barbee. .

Please see "Eileen Eberhart – In Her Own Words" on the following page and an article on the Eberharts in the Round Dancer Magazine "Kover Kidz" Section – October 1973 – Book 182. George & Eileen retired from cueing and teaching in 2006. George passed away in January 2007.



**EBERHART, GEORGE & EILEEN**  
**THE EARLY YEARS**

(By Eileen Eberhart – In Her Own Words)

(Author's Note: When I contacted Eileen Eberhart RE the History of Round Dancing and her association with it, she most graciously responded with the following in a hand written note. I have typed it and entered it below. I believe Eileen is now in her 90's. GBM)

Dear Gail,

Sorry my report is so late. I was waiting to talk to my friend in California who was on vacation. My friend, Ann Hartley, was Editor of "Linked Squares" Akron Area Federation news letter for eleven years. I wanted to check my facts with her, after so long of time, has passed our memories aren't so good as they once were.

When we started R.D. lessons Carl & Pat Smith (who were beautiful dancers) taught us our basics. He didn't have a class going at this time – so either we met at his house or ours. When he started with classes again – we attended them.

When we started square dance, rounds were few and far between, maybe 2 or 3 in an evening (not cued). In our area our local SD clubs didn't have Saturday night dances. We all went to Balich (? – Couldn't be sure of her letters – No H.S. like that, may be Buchtel, Buttes, or Ellet?) High School in Akron. Had 30+ sets. This dance was run by the Athletic Dept. of the High School. When they reached their goal they discontinued the dances. Then local clubs started having their own Saturday dances. When we tried to introduce rounds at Balich (?) we were met with many problems. The S/D didn't want rounds. They would form small groups on the floor and talk very loud – but finally they did accept one round between tips.

In our area two rounds between tips came about at a Federation meeting for one of the Akron Festivals. We talked with callers and round dance leaders and the callers said they would like to have 6 – 10 minutes between tips, so the next festival we tried two rounds between and all went well.

Akron Federation held "Student Friendship" dances once a month – held at Firestone Park. This was started for people taking S/D or R/D lessons. Each month only dances containing the basics taught were used and each month as more basics were taught – so did the program.

George taught for 43 years. We always taught 2 basics classes a year. "Sweetheart Rounds" club was formed from those classes (Easy-intermediate club). Our "Classics" club was advanced dances – no cues. Program was handed out a month ahead – only cued dance was the one being taught. Limited to 20 couples. Lou & Pat Barbee were co-teachers. George wrote 4 dances that were used around the country as "round of the month". He was S/D Chairman for Canton Recreation Department for 2 years; Akron Area R/D Chairman for 5 years; and Representative from Akron to State as Recording Secretary for 2 years. We also always belonged to a S/D workshop because George believed a R/D leader if they work for or were hired by a caller they should be a good S/Der also.

In the early years of our R/D the way we learned new dances and proper technique was to go to places like Dance-A-Cade and Round-A-Cade where National Leaders would hold week-ends or week programs. Frank & Carolyn Hamilton, California, taught smooth dancing and proper technique. Joe and Es Turner from Maryland, Gordon and Betty Moss from California, and Manning and Nita Smith from Texas - All of these were the early teachers. Of course, we all worked out dances on our own from cue sheets.

As I mentioned, George did teach for 43 years. The last four years he was unable to dance, but he could still teach. Mike Noll (sp?) and I were his "legs". The last year he only did private lessons and we didn't teach.

**ERHARDT, RON & CAROL  
REYNOLDSBURG, OHIO**

Ron and first wife, Rita, Erhardt took square dance lessons from Dewey Hart in 1968. They took round dance lessons from Lou & Pat Barbee in 1970. Ron started to cue rounds in 1973. Some of the clubs he cued for were the Tomato Town Steppers, Susie-Q's, Dudes & Dolls, Cali-Hos, Wheelers 969, Circle 8'ers, See Saws, Sundowners, Calico Crowd, and the Shelby Clover Leafs.

He started teaching round dance basic classes in 1974. His first round dance club was named the "Spinners". Other round dance leaders who were cueing and teaching in the Columbus, Ohio, area about this time were: Lou & Pat Barbee, Jim & Mary Feustel, Charlie and Marge Carter, and Dick & Gail Blaskis.

In 1979 he married Carol who had taken square dance lessons from Dick Loos in 1977 and round dance lessons from Ron in 1978. Ron continued cueing and he and Carol participated in the rounds programs of many of the State Conventions in Ohio. Their round dance club was named "The HI-Hatters."

Ron belonged to the Central Ohio Caller's Association and was a member of Roundalab from its' beginning. He and Carol retired from cueing and teaching in 1995.



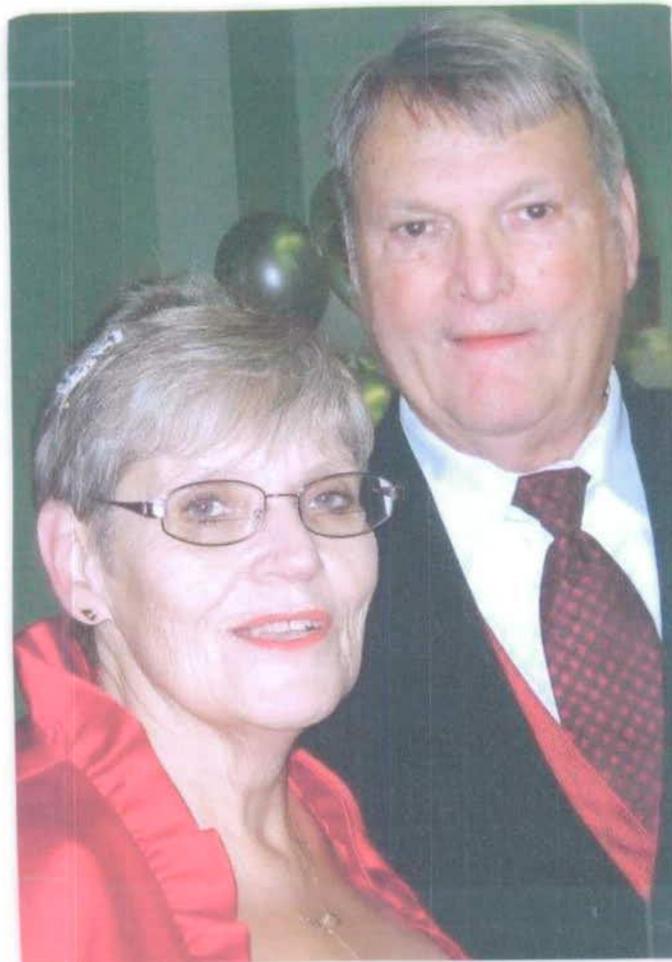
**FERGUS, HAROLD & PAM  
GROVEPORT, OHIO**

Harold Fergus took square dance lessons from Harry Koppenhaver in 1976. He took round dance lessons from Dick & Gail Blaskis, and then from Sue Powell about 1980. Harold was the organizer and caller for a group of Mentally Challenged Square Dancers called the "County Swingers" for 27 years. They met once or twice a month and performed annually for a variety of events and at the 24 hour "Square-Dance-A-Thon".

Harold started to cue rounds in 2006 and cued for Hi-Timers Square Dance Club. More recently he has been cueing for the Friendly Ties Square Dance Club. He started to teach round dance classes for an "Intro to Two-Step and Waltz" in 2011. He does not have a round dance club.

Harold attended the Round Dance Leader's School conducted by Barbara & Wayne Blackford in Connecticut in 2009 and also attended the Blackford's Leader's School at Pipestem State Park, Pipestem, West Virginia, in 2010. He is a member of Roundalab.

Harold and Pam Cooper, a former square dance caller, were married on New Year's Eve in 2011. Harold has cued at several of the Ohio State Dance Conventions. At this time, Fall 2013, he has had to "retire" temporarily from cueing due to health problems.



**FEUSTEL, JIM & MARY**  
**MIAMISBURG, OHIO**  
(Formerly Galloway, Ohio)

Jim & Mary Feustel took square dance lessons from Bob Doran about 1960. In her response to my request for round dance information, Mary, who was 90 years old in 2011, added " Friends wanted us to take square dance lessons with them. We enjoyed it. Bob Doran introduced us to rounds with "Left-footers One Step" and "Gadabout". We really liked the rounds so we got involved with classes with Lou & Pat Barbee teaching".

Jim started cueing rounds in the late 1960's and cued for Orbiting Squares, Rhythm Reelers, and Wheelers 969. He and Mary started teaching a basic round dance class in 1969-1970 at Orbiting Squares, a North American Rockwell sponsored square dance club.

Charlie & Marge Carter and Lou & Pat Barbee were the main round dance leaders in the Columbus, Ohio, area at that time. Jim and Mary retired from teaching and cueing in 1976 when they moved to the Miamisburg, Ohio, area.



**FIELDS, AL & NANCY  
TOLEDO, OHIO**

Al & Nancy Fields took square dance lessons from Dean Dryer in 1972. They added round dancing to their activities about 1974-75. They took rounds first from Bob & Marna Becker, and then from Frank & Phyl Lehnert and Jim & Lois Coy.

Al started to cue rounds about 1976 and he & Nancy started teaching rounds in 1977. This was before Roundalab and the Phase System came about, but the level taught was about PH II – III. They formed a round dance club called "Ramblin' Rounds". The Fields had two other clubs and also helped Frank & Phyl Lehnert with their round dance clubs. They partnered with Merle and Opal Davis for a "camping club" which danced and camped at various campgrounds during the summer, including the Stanford's "Back 40" Campground located near Bellefontaine, Ohio.

Al & Nancy were members of Roundalab and URDC and attended the first Conventions for each one of those organizations. They retired from cueing and teaching in 1978.



**FLECK, DAVE & SHIRLEY  
TOLEDO, OHIO**

Dave & Shirley Fleck jumped into the square and round dance activity with "both feet" by taking square and round dance lessons at the same time in 1963. Their caller instructors for square dance lessons were Jack May and Jerry Breaklen. Their round dance leader instructors were Frank & Phyl Lehnert and Jim & Lois Coy.

Dave started cueing in the middle to late 1960s. The Flecks taught basic round dance classes before they had any clubs. Their round dance clubs were the Trilby Rounds, the Cadillac Rounds, and the Shawnee Rounds. Dave and Shirley also cued and taught at the Fontana Village Resort dance vacation weeks six times, and at eight National Square Dance Conventions. He organized ten "Sweetheart Balls" in Tecumseh, Michigan, where national round dance leaders were contracted as the featured teachers and cuers.

Dave Fleck was instrumental in establishing the "Fleck Point System" which was initially used to gauge a round dance's level – easy, intermediate, or advanced. (See the Roundalab – URDC section). Dave & Shirley were members of the Toledo Square Dance Callers' Association, and of Roundalab. (See the Round Dancer Magazine "Kover Kidz" section – June 1979 for additional notes.)

Dave later married Lonnie and they taught for several years before retiring in 1988. (No photo submitted)

**DAVE & SHIRLEY**



**FISH, DEBBI & KEN  
CARLISLE, OHIO**

Debbi and Ken Fish took square dance lessons from John Chevalier in 1996. They took round dance lessons from Dorothy and John Roasa in 1997 and added more lessons in the years following by taking classes with Elaine and Bud Wintrow.

Debbi started to cue rounds about 2002, cues as club cuer for the Curli-Q Square Dance Club, and cues as guest cuer for many other clubs in their area. They started teaching round dance classes in 2007 and teach PH II – III. Debbi and Ken belong to Roundalab. Her husband, Ken, is now a square dance caller.

Round dance leaders who were cueing and teaching when Debbi started teaching were Gay Chevalier, Elaine Wintrow, and Pat Toney.



**GLEDITSCH, GEORGE & BOOTS  
ASHLAND, OHIO**

George & his wife, "Boots", Gleditsch took square dance lessons from Hugh Johnston in the mid to late 1970s. They followed these by taking round dance lessons from Len & Jo Miller. After the Millers moved South, the Gleditsch' danced with Jerry & Bobbi Hadsell, and Bob & Winnie Shover.

George started cueing rounds in the 1980s. He cued for Y-Knot Squares in Ashland, the Shelby Cloverleafs, the Wooster Gnat Boxers, and the Johnny Appleseed Square Dance Club in Mansfield. He and Boots taught round dance classes from Basics to PH III.

Other leaders who were cueing in their area at the time were – John & Bonnie Crumley, Jerry & Bobbi Hadsell, Glenna Coleman, and Bob & Winnie Shover. George & Boots were members of the Buckeye Round Dance Council and Roundalab. They retired from cueing and teaching in 1997 - 1998.



**GUENTHNER, PHIL & BECKY  
LOUISVILLE, KENTUCKY**

Phil and Becky took square dance lessons in 1970 from Jerry Barrett in Louisville, Kentucky. In 1971 they took round dance lessons from John and Dink Ballwey, also in Louisville. Phil started to cue and he and Becky taught their first class in 1975. In March of 1976 they graduated this class of 25 couples and it became a new Phase II-III Club named Rainbow Rounds. When the Ballweys retired in the summer of 1976, the Guenthners took over one of their intermediate/high intermediate round dance clubs and renamed it the Moonglows. In 1978 they started an Advanced club – Carousel # 69. Phil and Becky took their advanced level training from Phil and Norma Roberts. They cued for many square dance clubs and for Jerry Barrett's Beulah Twirlers Square Dance Club for 18 years before moving to Texas in 1993.

While the Guenthners did not live in Ohio, they often worked many conventions, Tony Oxedine-Jerry Story specials, D'Aloiso's Super Sunday dances, numerous festivals, and other dance weekends in Ohio. We consider them "adopted" Ohio residents. On moving to Texas they took over a full-time teaching position at Lakewood RV park in Harlingen. Phil and Becky worked over 20 square and round dance sessions a week there until they retired in 2005. The Guenthners still round and square dance in Texas during the winter "season".

Phil and Becky belonged to the Dixie Round Dance Council, Kentuckiana Square Dance Association, the Texas RD Teachers' Association, and the Rio Grande Valley RD Teachers' Association. They were members of Roundalab and the Universal Round Dance Council (Now the ICBDA) and served two terms on the Board of Directors for each organization.



**HADSELL, JERRY & BOBBI  
CRESTLINE, OHIO**

Jerry and Bobbi Hadsell took square dance lessons from Hugh Johnston in 1977. They took their round dance lessons from Neal & Doris Smith in 1979.

Jerry started to cue rounds about 1980 and cued for the following clubs – Bucyrus Buckaroos, the Shelby Cloverleaves, the Wyandot Squares in Upper Sandusky, the Johnny Appleseed Square Dance Club in Mansfield, and the Tiffin T-Squares.

He and Bobbi started teaching round dance basics classes in the Fall of 1980 and continued teaching through PH III – IV. Their round dance club was named the "B J Rounders". Jerry passed away in March of 1995. (The photo Bobbi submitted was of Jerry alone.)



## **HAIFLICH, KAREN & DOUG RAVENNA, OHIO**

Karen & Doug Haiflich took square dance lessons from Don & Dorothy Rand in 1968. They added rounds to their activities in 1976 by taking round dance basics from George & Eileen Eberhart.

Karen started to cue rounds in approximately 1996 and cues for the Crosstrailers, the Square Wheels, the Western Whirlers, the Wooster Gnat Boxers, the Swing-a-lings, the Red Lantern Flames, the Brecksville Squares, the Shawnee Squares, and three clubs in Florida during the Winter months. She & Doug started teaching round dance basic classes in 1998 and now teach Basics through PH IV.

Other leaders who taught and/or cued during Karen and Doug's years in square and round dancing were – George Eberhart, Delores Miller, Lou Lucius, Max Coletta, Jay Kaser, Dick Winter, Emma Lou Risley, Tom Rife, Carl Smith, Ray Bloom, Bill Hart, Dennis Kallal, and Al Wolff.

Doug is a square dance caller and he and Karen call and cue at many dances as a "duo". Doug belongs to Callerlab.



**HAISLIP, BRUCE & MARY ANNA  
WINTERSVILLE, OHIO**

Bruce & Mary Anna Haislip took square dance lessons from Rob Henry in 1982-83. They took round dance lessons in 1989 from Don & Ethel Schaal. Bruce started to cue rounds about 1991-92. He cues for several clubs in Pennsylvania plus the following clubs in Ohio: Crosstrailers, Swing-A-Lings, Square Wheels, Gnat Boxers, Red Lantern Flames, Western Whirlers, Ravenna, Minerva, Grove City Western Squares, Shelby Cloverleafs, Johnny Appleseeds in Mansfield, Camp-A-Rounds, and Valley Rounds. Bruce & Mary Anna have also taught and/or cued at several Ohio State Square Dance Conventions, West Virginia State Conventions, and at the Buckeye Round Dance Council Dances.

The Haislips started teaching round dance classes in 1994 and now teach Basics through PH IV. At one time they had a round dance club which was affiliated with the Dip-N-Dive Square Dance Club.

Bruce and Mary Anna belong to Roundalab. They also belong to the Buckeye Round Dance Council and were selected BRDC Honor Couple in 2010. Bruce has been treasurer of BRDC for the past two years 2011-2012, 2012-2013, and will continue as treasurer for 2013-2014.



## **HAMILTON, BETTY & AL SPRINGDALE, OHIO**

Betty took square dance lessons from Sharon Murphy between 1982-1984. During the National Convention in Baltimore in 1984 she attended her first Introduction to Round Dancing and has been "hooked" on it ever since. She came home and took lessons first from Pam Riley and then from Rose & Glenn Warner (1984-85 and following). In 1992 she attended the round dance leaders' school held by Betty & Clancy Mueller at Turkey Run State Park, Indiana. Rose Warner, locally, gave her some tips and opportunities to cue.

Al Hamilton started square dancing in 1970 at the Hayloft Barn with Gus Heismann. He took round dance lessons in Centerville from Kenn & Mary Carol Meyer in the early 1970s, and then from Bob & Bobbie Cain at the Miami Valley Dance Club in Dayton.

Betty and Al met when Al decided he wanted to improve his round dancing. Betty had started cueing rounds in 1995 and was cueing for several dance clubs at that time, but had not yet taught a class for new dancers. She decided it would help her to have the experience of structuring lessons in preparation for teaching a class some day. Betty and Al had a grand total of three formal lessons before it was time for the State Convention in May of 1996. Al went to the Convention and assisted Betty. They were married in December of 1996.

Betty has cued for the Circle Squares, the Vagabonds, the Tandem Squares, and the Buttons and Bows Round Dance Club. Currently she cues for the Henry Ford Squares and she and Al teach and cue for their own round dance club, Royal Rounds, which is a PH III-IV club. They started to teach classes in 1998 and now teach from Basics through PH IV + rounds.

The Hamiltons are members of Dixie Round Dance Council, Greater Cincinnati Callers and Teachers' Association, Roundalab, and the Buckeye Round Dance Council where Betty served as Chairman for a three year term. The Hamiltons were selected Buckeye Round Dance Council Honor Couple in 2006.



**HARRIS, STEVE & LORI  
WADSWORTH, OHIO**

(Currently – Apache Junction, Arizona)

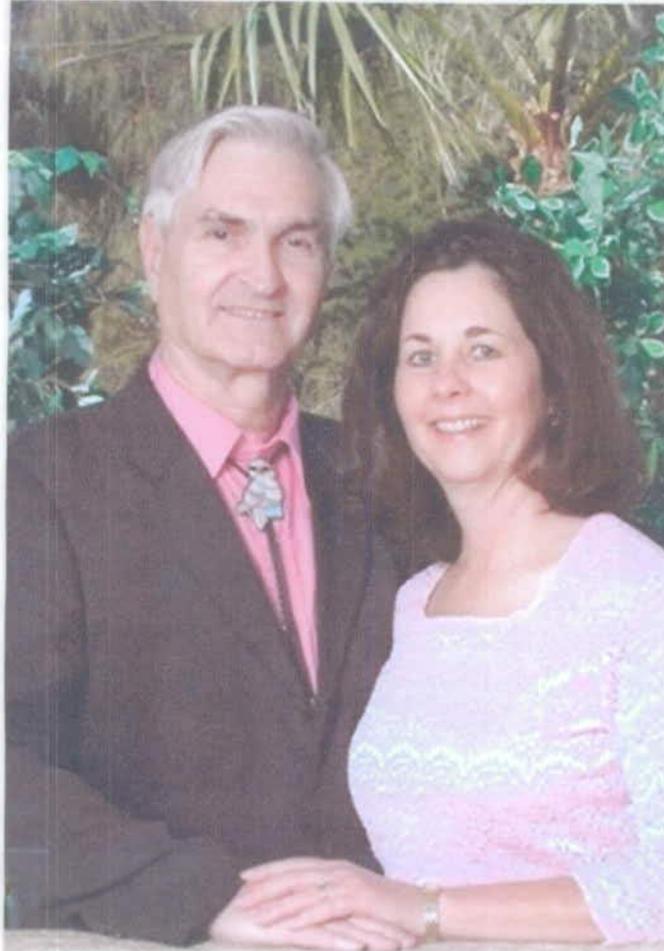
Steve and Lori took square dance lessons in Colorado Springs, Colorado in 1982 with Spike and Bonnie Cowlshaw. They moved to the Denver area and began taking round dance beginner classes with Ed and Elvira Glenn in 1990.

When Steve was transferred to Ohio in 1994, Steve and Lori took Phase IV-V round dance workshops with Dick & Pat Winter in Mentor. Steve developed an interest in cueing, and Dick Winter coached and encouraged him. Steve was a pilot for Continental Airlines so due to his work schedule he was unable to accept contracts to cue for clubs in Ohio.

Dick Winter had Steve cue a dance or two at his workshops which the Harris' attended for 10 years. On August 29<sup>th</sup>, 1997, Dick was unable to work his scheduled dance at the Starlight Rounds in Wadsworth, Ohio, and Steve substituted for him. The first \$1 he "earned" cueing that evening is now framed and hangs in his office in Arizona.

Steve and Lori moved to Apache Junction, Arizona, when he retired in 2003. From November through April, they offer five round dance workshops per week (Basics through Phase V) at Venture Out RV Resort in Mesa and cue at two square dances each week.

They also enjoy advanced square dancing, along with their weekly ballroom instruction. During the summer months, Steve and Lori enjoy traveling in their motorhome.



## **HATHAWAY, PHYLLIS & BOB GREENVILLE, OHIO**

Phyllis & Bob took square dance lessons from Harold Pidstorf in Winchester, Indiana, in 1970. The same year they took round dance lessons from Donna and Alan Brandut in Portland, Indiana. Phyllis had seen the dance, "Baby Mine", and just had to learn it !!

One night at a dance Phyllis asked Donna how one learned to cue. Donna told her, "You'll start tonight! I'll stand behind you and hold the mic!" She then announced, "Your next cuer is Phyllis Hathaway." And Phyllis had to cue "Dancing Shadows"!

Phyllis started to cue about 1972-1973. Some of the Ohio clubs she cued for were: the Treaty Squares in Greenville, the Ansonia Swingin' 8s, the Dixie Twirlers in Versailles, the Promenaders in Louisville, and the St. Mary Tri-Squares. The Hathaways continued their round dance education by taking lessons and workshops with Ruth and Rick Rickey, and then with George & Mady D'Aloiso in Dayton.

Phyllis and Bob had started teaching round dance basics classes in 1973-74. Their round dance club was called "Hathaway Rounds". About 1986 she & Bob started spending their winters in Florida and cued for clubs in Sebring, Lakeland, Wachula, and Lake Placid – the "Circle" area. They taught from Basics up to PH VI. The Hathaways were members of Roundalab and continued to refer to the Roundalab video tapes for proper execution of figures.

Phyllis and Bob retired in March of 2012. They still enjoy dancing at "social" dances occasionally using the round dance figures they taught and danced for so many years.



**HEARN, CHARLIE & CAROLYN  
NEWPORT, OHIO**

Charlie and Carolyn Hearn took square dance lessons from Don Pennell in 1976. They took round dance lessons in the same year from JoAnn Pennell, New Martinsville, West Virginia.

Charlie started cueing rounds in 1981. He and Carolyn started teaching rounds about the same time. As time progressed they taught round dance classes from Basics up thru PH V. Their round dance club was called "Charlie's Angels". He also cued for the Lubeck Stardusters and several square dance clubs.

The Hearn's were members of Roundalab and the Buckeye Round Dance Council. Charlie and Carolyn cued and/or taught for many of the BRDC special dances and for several of the Ohio State Conventions.

After Charlie retired he started spending winters in Florida. He still does some cueing there during the winter and in Ohio during the summer months.



## **HELT, JERRY & KATHY CINCINNATI, OHIO**

Jerry Helt grew up in the small farm community of Minford, Ohio. Through 4-H work and scouting, he was introduced to Eastern style square dancing. He was only about 11-12 years old when he went to a week-end 4-H camp. They did square dancing, the Virginia Reel, and other folk dances and he had a good time. When he returned home he decided to try to find other square dances in the area. A friend of his had his driver's license, Jerry was only 12, and the two of them went to the local square dances. After a few weeks the caller singled them out and told them he couldn't be at the dance the next time, so he wanted them to "call" the dance for him. Jerry and his buddy both learned a couple of "numbers" and the next week they alternated these back and forth and called the dance.

In 1949 Jerry enrolled at the University of Cincinnati through a co-op program with the Milling Machine Company. The company paid the tuition, but to supplement that Jerry started calling square dances. He says he would call dances at churches, bar mitzvahs – anywhere so as to make extra money for school. He was being paid about \$5 a night. When it went up to \$10 a night he thought, "Man, I'm getting rich!"

He credits Gus Heisman in Cincinnati for his introduction to the contemporary or Western style square dancing. He attended Gus' dances and heard singing calls being used along with the squares. It was about this time that instead of live music played by a band, music on records was being used. By 1952-53 Jerry was calling and teaching both squares and easy level rounds. (Years ago callers always taught both and the couple or folk dances were always memorized – no cues.)

Kathy Helt's introduction to square dancing in the late 1940's was through her mother who was a square dance caller on Catalina Island in California. Kathy's mom had been involved with the USO during WW II. Since there was no recreation on the Island, she started calling square dances there. The whole family attended the dances. Kathy says, "Well, she couldn't leave us at home. We square danced and did the two-step, waltz, hombo, and other early folk dances and we loved it."

In 1954 Pappy Shaw did a week long seminar sponsored by Sets-in-Order at Asilomar, Pacific Grove, Monterey, California. Kathy & Jerry first met at this week. Afterwards they started to correspond by mail. They each returned to the Asilomar week a couple times after that when the Maxheimers and the Hamiltons were the featured round dance leaders.

Kathy moved to Cincinnati in 1956. At that time Jerry was calling and teaching rounds about every night of the week. Kathy joined Jerry in teaching round dance classes about 1956. They continued teaching rounds classes for about 8 more years.

**HELT, JERRY & KATHY**  
**(Continued – Page 2)**

(They married in 1958) Jerry and Kathy participated in most of the early Miami Valley Dance Council sponsored festivals in Dayton. These festivals included folk dancing, contra, squares, and rounds. As the rounds became more involved and intricate, about 1960, Jerry stopped cueing rounds at the square dances. He still continued to teach some of the basic rounds in his square dance classes.

Jerry was a founding member of Callerlab in 1974. He is currently a member of Callerlab, the Miami Valley Callers' Association, and the Greater Cincinnati Callers and Teachers' Association. Jerry still calls at least once a week at a recreation center. He teaches squares and he and Kathy teach line dances for seniors during the day at party dances, the YMCA, and senior living homes. Jerry Helt, and Kathy, have provided enjoyment for many people in dancing both squares and rounds for almost 70 years!



## **HILL, NANCY & ART FREMONT, OHIO**

Nancy took square dance lessons in 1972 from Dean Dryer. She added round dancing in 1974 – 1975 by taking lessons from Bob & Marna Becker, and then from Frank & Phyl Lehnert and Jim & Lois Coy. Art took square dance lessons from Gene Webster about 1974 and added round dancing in 1974-75 by taking lessons from Gene and Alice Webster.

Nancy started to cue rounds in the early to mid 1980s. She cued occasionally for the Tiffin T-Squares and other local square dance clubs. She & Art taught classes from Basics through PH IV and had a round dance club. When they started spending their winters in Mesa, Arizona, she also cued some there.

The Hills enjoyed Country Western dancing and had a Country Western club. Nancy organized the Country Western portion of one of the Ohio State Square Dance Conventions.

Nancy & Art belonged to Roundalab. They retired from cueing and teaching in 2000 and no longer square or round dance.



**JOBE, CHUCK & BARBARA  
SPRINGFIELD, OHIO**

Chuck and Barb took square dance lessons from Chuck Myers in 1975. They added round dancing to their activities in 1976 when they took lessons from George and Mady D'Aloiso. They danced with George and Mady for four years and only cued an occasional guest spot with George or cued at home during this time.

In 1980 Barb says they "jumped in with both feet" and started cueing and teaching classes. Chuck cued for the S'Allemandes, the Cardinal Squares, Lake Choctaw, and the Miami Valley Dance Council. Their round dance club was named "Rounds by Jobe". They continued to teach and worked PH II up thru PH VI.

In 1981 the Jobses were hired at Fontana Village Resort, North Carolina, as guest cuers for the Rebel Roundup dance vacation week. In 1983 they were put on the permanent staff and took over that round dance program twice a year. They worked those weeks for about sixteen years, then Fontana retired the festival.

Chuck and Barb were members of Roundalab, ICBDA (URDC), and the Buckeye Round Dance Council. They were selected as BRDC Honor Couple in 1993. The Jobses retired from cueing and teaching in 2012.



**JOHNSON, BUD & LOUISE  
GRAND RAPIDS, OHIO**

Bud & Louise Johnson took square dance lessons in 1961 from Jack May and Jerry Brecklin. They were quite busy that year as they also took round dance lessons in 1961 from Frank & Phyl Lehnert.

Bud and Louise danced, cued and taught for awhile, then took "time out". They returned to the activity in 1995 when Bud started to teach and cue. He cues for the Turkey Foot Trotters, the Border Line Squares, the Maple City Squares, the Buckeye Squares, and the Tiffin T-Squares. In recent years Louise and Bud have shared cueing duties at some of the clubs.

Over the years the Johnsons have had several round dance clubs, one of which was named the Dance-A-Longs – Dancers were given the program of dances the week before and no cueing was done at the dance the following week. They also had a club named the Swap-A-Rounds. They have a "dance hall" in their home and offer many couples personalized lessons and workshops.

Other round dance leaders who were cueing and teaching in the Toledo area when Bud & Louise started were the Lehnerts, the Jordans, the Kansorkas, the Troutmans, and the Davis'. Bud & Louise belong to Roundalab and to the Toledo Area Western Dance Leaders' Association.



**JOHNSON, MARK & JODY  
COLUMBUS, OHIO**

Jody took square dance lessons from Dick Loos and Bob Jones in 1985-86. Mark Johnson took square dance lessons from Tom Dillander in 1990. As for round dance lessons, Mark adds, "I never actually took a beginner class – I learned from tapes of Dick Blaskis and Bob Shover, and the book, "Step-Close-Step" by Frank Lehnert." Jody took round dance lessons from Dick Blaskis and Bob Shover in 1986-87. Mark and Jody started dancing together in the Spring of 1991, took step-up lessons from Dick Blaskis, and were married in 1993.

Mark had always enjoyed calling squares at Amateur Nights, but decided to become a round dance cuer because there seemed to be more need of them, and so he could dance some of the squares (and all of the rounds) with Jody. He started cueing in 1998, but soon began calling squares as well. This led to teaching squares at Bucks and Does for one year and teaching squares and rounds at Friendly Ties for two years.

Mark cues for the Bucks and Does, the Little Brown Jugs club in Delaware, Friendly Ties, Cardinal Squares, and does squares and rounds at the McDowell Senior Center. The Johnsons have taught rounds in Delaware for more than 10 years. He has cued at every Ohio State Convention since 2001.

Mark and Jody took over publishing Central Ohio's dance magazine "Cues and Tips" in 1999. They were selected Central Ohio Honoree Couple in 2003. The Johnsons are members of Roundalab and the Buckeye Round Dance Council. They are the BRDC Honor Couple nominee for 2014.



**JOHNSON, RICH  
BUCYRUS, OHIO**

Richard (Rich) E. Johnson took square and round dance lessons in 1988 from Jerry and Bobbi Hadsell. He started to cue rounds in 1995. He has cued occasionally for Tiffin T-Squares, Shelby Cloverleaves, Marion Hicks and Chicks, Delaware Little Brown Jugs, Mansfield Johnny Appleseeds, Upper Sandusky Wyandot Squares, Bellefontaine Hi-Point See Saws, Heart of Ohio Traveling Squares (HOOTS), Norwalk Fads, and the Columbus Hi-Timers.

When Jerry Hadsell passed away in 1995, Glenna Coleman started teaching round dance classes and Rich helped her. He has taught up to PH IV. Rich is a member of Roundalab.

Other round dance leaders who were teaching and/or cueing when Rich started cueing were: Dick Blaskis, Marianne Senecal, Glenna Coleman, Danny Beck (Calling and cueing), George Gleditsch, Sue Powell, Bob Shover, Charlie Brown, John Crumley, Dennis Kallal, Jay Kaser, Chuck Berry. Karen Haiflich, Kristy Lake, Janet McGrath, Bruce Haislip, Al Wolff, Mark Johnson, Bud & Louise Johnson, Stuart Lewis, Bill Kansorka, and Bettye Chiles.



**JORDAN, MAX & SANDY  
TOLEDO, OHIO**

Sandy Jordan took square dance lessons in 1982 from Jack May. She took round dance lessons in 1983 from Dave & Lonny Fleck and then from Larry & Cheri Phillips. Max had taken square and round dance lessons previously in Muncie, Indiana, in the late 1950s and early 1960s. At that time the round dances had to be memorized – no cues were given.

Max started cueing and he and Sandy started teaching rounds in Ohio in 1990. He cued for the Seaway Squares in Toledo and for the Tiffin, Ohio, T-Squares. He and Sandy taught rounds classes in PH III, IV, and V. They had a round dance group but the group did not have a special name.

The Jordans were members of Roundalab and of the Buckeye Round Dance Council. Max and Sandy cued and/or taught at many of the Ohio State Square Dance Conventions and special BRDC dances. They were selected BRDC Honor Couple in 2000. After he retired the Jordans moved back to Muncie, Indiana. Max passed away in January of 2011.



**KALAL, DENNIS  
BRUNSWICK, OHIO**

Dennis & his first wife, Barb, took square dance lessons from Jack Naylor about 1986-87. They took round dance lessons from Delores & Bud Miller about 1987-88. Dennis worked for Dow Chemical and was transferred to Midland, Michigan, in the early 90s. It is unclear if he started to cue rounds in Ohio before he was transferred. It is noted he and Barb cued and/or taught round dancing while he lived in Michigan, and he started teaching and cueing in 1992. The Kalal's round dance club in Michigan was named "Rainbow Connection".

Dennis & Barbara returned to Ohio about 1996. Bud & Delores Miller moved to Arizona about that time and Dennis started cueing for the Miller's clubs – Twirlaways and E-Z Rounds in Berea. He also cued for the Country Hearts, and for square dance clubs – Brecksville Squares, Solos, Broken Wheels, and Chagrin Square Hubs. Dennis and Barbara taught round dance classes from Basics through PH IV.

Barbara Kalal passed away in 2001. She and Dennis had been married 41 years. Dennis started dancing with Mary in 2003. They were married in 2005. Dennis was a member of Roundalab. He received a 15 year plaque from Roundalab in 2007. He passed away in April 2010.

**DENNIS & MARY**



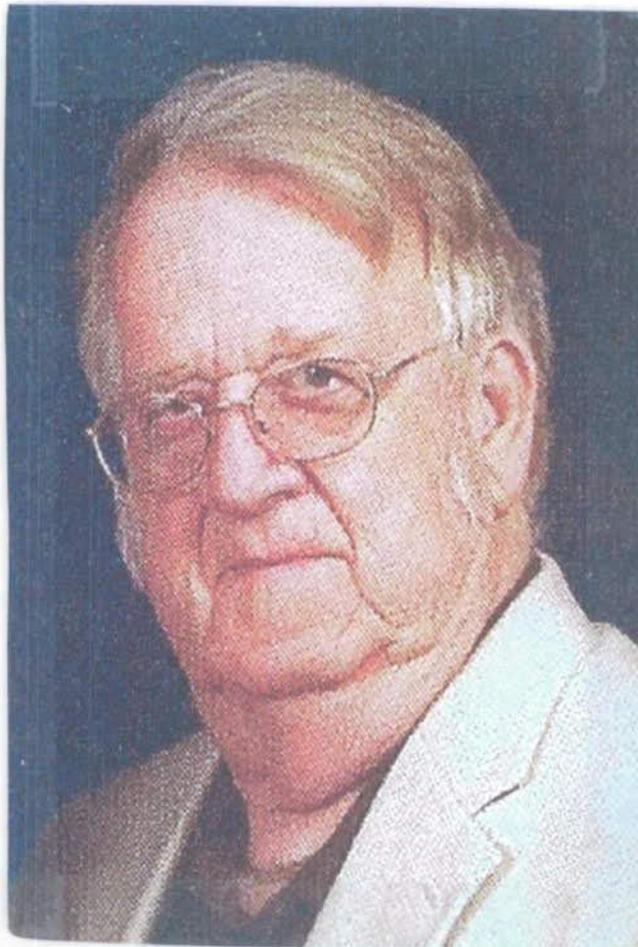
**KANSORKA, BILL & MARY  
WALBRIDGE, OHIO**

Bill & Mary Kansorka took square dance lessons from Jerry Brecklen in 1971. They took round dance classes from Dave Fleck in 1972. After several years of dancing, Bill started cueing rounds in 1985 and he and Mary started teaching classes about the same year.

Bill cued for the Borderline Squares, Rhythm Ramblers, Turkey Foot Trotters, and many more square dance clubs around Ohio and Michigan. He and Mary continued to teach from Basics through PH V. They had several round dance clubs – Step 'N Rounds, Navarre Rockin' Rounds, Friendship Rounds, Happy Pairs, and an Advanced Workshop.

Other round dance leaders who were cueing and teaching about the same time as the Kansorkas were Dave Fleck, Frank Lehnert, Merle Davis, Rose Trautman, Jim Coy, and Al Fields.

The Kansorkas were members of Roundalab, Toledo Area Western Dance Leaders Association, and the Buckeye Round Dance Council. Bill Kansorka passed away in January 2011. (Photo submitted was only of Bill)



**KASER, JAY & THELMA  
CANTON, OHIO**

Jay & Thelma Kaser took square dance lessons from Earl Gulley in 1974. They took round dance lessons from George & Eileen Eberhart about 1975. They also danced with Emma Lou & Dan Risley.

Jay started to cue rounds in 1981. Thelma started to cue as well in about 1986-87. They have cued for Track II, Swing-a-Lings, Red Lantern Flames, Western Whirlers, and the Fun Shop in Norton.

Jay & Thelma started to teach round dance classes in 1987-88 and progressed into teaching from PH II through PH V. Their round dance club was called Merri Lu Rounds which was the former club of Lou & Mary Lucius. Other leaders who were cueing and teaching in their area when the Kasers started were Carl Smith and Tom Rife.

The Kasers belonged to Roundalab. They retired from teaching and cueing on New Year's Eve, 2012.

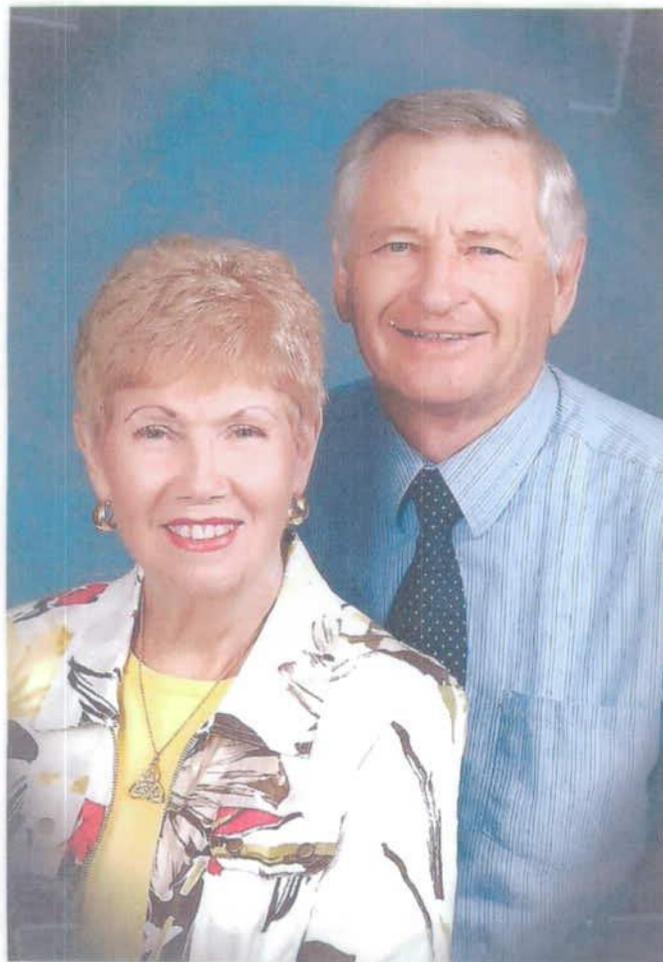


**KELLY, GLENN & ROSALEE**  
**LEXINGTON, KENTUCKY**  
(Formerly of Ohio)

Glenn & Rosalee Kelly took square dance lessons from Don Owens in Coshocton, Ohio, in 1966. They took round dance lessons from Jim & Mary Feustel in Columbus, Ohio, in 1973-74. After dancing for several years in the Columbus, Ohio, area, they moved to Lexington, Kentucky.

Glenn started to cue for several square dance clubs in Kentucky and Southern Ohio about 1980. In 1982 they started teaching classes and currently teach from Basics through PH V. Glenn & Rosalee have two round dance clubs named Rhythm Rounds and Kele-Qs.

The Kellys have participated in several Ohio State Conventions. They also teach and cue at several square/round weekend dance specials each year. Glenn & Rosalee are members of the Buckeye Round Dance Council, Dixie Round Dance Council, Roundalab, and the ICBDA (International Choreographed Ballroom Dance Association).



**KRYLING, BUD & NORMA  
BELLEVUE, OHIO**

Bud & Norma Kryling took square dance lessons in 1967 from Harry Gordon. They took round dance lessons in 1980 from Joe & Mary Ann Burns. Bud started cueing rounds about 1985. He said he is a "square dance caller who cues rounds when needed". He has cued for Cherry City Squares, Plaids and Calicos, Buckeye Squares, Shelby Cloverleafs, and the Western Whirlers. He has taught Basic round dance lessons – PH II.

Other callers and round dance leaders who were cueing and teaching when Bud started were Danny Beck, Randy Stephenson, Bud & Louise Johnson, Merle Davis, Rose Trautman, and Bill Kansorka.

Bill is a member of the Toledo Area Western Dance Leaders Association and the American Callers Association. He retired from calling and cueing in 2012 but he still square and round dances occasionally. His wife, Norma, passed away in August 2013.



**LAKE, KRISTY & PAUL  
HANOVERTON, OHIO**

Kristy & Paul Lake took square dance lessons in 1991 from Ernie Johnson. They added round dancing to their activities in the same year by taking lessons from Max & Shirley Coletta.

Kristy started to cue rounds in 2001. She has cued for the Minerva Burliques, the Wooster Gnat Boxers, Fun Shop, and the New Castle Paws & Taws. She and Paul started teaching classes in 2001 and now teach Basics through PH IV.

Other round dance leaders who were teaching and/or cueing in that area when the Lakes started were Jay & Thelma Kaser, and Emma Lou & Dan Risley. Kristy and Paul belong to Roundalab.



**LANDOLL, LEO & PEGGY  
STOW, OHIO**

After a "hoedown" square dance at a campground in 1968, Leo & Peg decided to take square dance lessons the following year. At a student square dance they watched George and Eileen Eberhart teaching a round dance and they were "hooked". The next year, 1970-71, they were taking round dance lessons from that couple.

Leo started cueing rounds about 1972. When he was contacted (August 2013) his response was – "My first love was Choreography – but you needed to teach to have your dances looked at". They taught at many square dance conventions and round dance affairs. Their round dance club was named the "Round Trippers", which was a high-intermediate to advanced dance club.

Leo & Peg choreographed over a dozen dances. Several were selected rounds of the month at various places. Three dances which became quite popular were: "Sunny Side of the Street" in 1974, "Smoke Gets In Your Eyes", and "A Penny Thought".

The Landolls were members of the Buckeye Round Dance Council and were selected Honor Couple for that organization in 1985. It is also believed that they were members of the Universal Round Dance Council (Now ICBDA). They retired from cueing and teaching about 1997. Peggy Landoll passed away in 2006. Leo was 87 years young in 2013.



**LEE, BILL & VADA  
MARION, OHIO**

It is unknown from whom Bill & Vada Lee took square dance lessons or their round dance lessons, however they may have taken them in the Lima, Ohio, area as they had family there.

The Lees started working with the Hicks and Chicks Square Dance Club with basic round dance figures about 1963-64. They had lessons in Martin & Carol Stambaugh's basement. The group would put on demonstrations at various dances and public places. These demonstrations required special costuming for each one. No cues were given during the dances. All of these dances were memorized.

Bill and Vada were round dance leaders in the area until approximately 1969-1970. It is not known if Bill cued for other square dance clubs.



## LEHNERT, FRANK & PHYL TOLEDO, OHIO

(While it is not known from whom Frank & Phyl Lehnert took round or square dance lessons, the following article from the 17<sup>th</sup> printing of his "Step-Close- Step Round Dance Basics" book gives a beautiful history of their round dance activities.)

### HISTORY AND BACKGROUND - 1998

Frank and Phyl Lehnert have been dancing since 1958 and started teaching two years later. They have taught at 23 Nationals, serving on clinics, panels, and seminars at 18 of these. In addition to being on Staff at Fontana, N.C. Swap Shop, Potowatomi and Turkey Run Inns in Indiana, Kirkwood Lodge, MO, Cope Crest, GA, and English Mt., TN, they have conducted their own round dance weekends over a 22 year period in Michigan, Pennsylvania and Ohio, including the popular Happy Pair Holiday in Cleveland. They were co-founders with Betty & Clancy Mueller of the Turkey Run R/D teachers school.

They have been featured instructors at festivals, weekends, and caller's clinics over a 35 state area as well as 7 foreign countries. They have written 22 rounds, some of which are "King Of The Mountain", "C'Est Magnifique" (the first Hi Hat Record), "It Had To Be You", "Dixie Melody", the Golden Classic "Take One Step", "Blue Bayou", "The Boy Next Door", and "Wheels Cha". They have been evaluators for Grenn Records for 14 years.

Frank is past president of the Toledo Area Callers Association and Phyl is past secretary of that association. For 30 years they have written the "Flip Side" record reviews for American Square Dance Magazine. For 24 years they published the monthly "Buckeye Poll" which co-ordinated the round dance efforts of the Ohio teachers. They have served in all the offices of the Buckeye R/D Council and Phyl served as editor of "The Link" the BRDC's newsletter for 9 years. They have been featured in Sets In Order, Kover Kidz of Round Dancer Magazine, American Square Dance Magazine, Fontana's Hall of Fame, and the 1986 Ohio's R/D Honor Couple at their state convention.

In 1968, Frank authored the book on round dance basics called "Step Close Step". Grenn Records have released two companion record series (39 records) with vocal teaching and cueing as well as instrumental music only.

Over the years, Phyl & Frank have had a full home program, teaching at all levels, but as of 1997 have cut back to Friendship Rounds (P-2-4), Happy Pairs, a 34 year old P-3-4 club and Lighthouse Carousels (P-5). They also taught basic classed for 30 years.

They are members of Roundalab and have served on several of that organization's committees. They are also past-members of URDC, having taught at their convention. Since 1994 they have been doing teaching and cueing during the winter months in Mesa, AZ.

Frank is a retired pharmacist and is president of Bay View Pharmacy in Toledo. Phyl, a pharmacist technician, also works at Bay View. They have three married children, John, Stan & Cindy, who have blessed them with seven wonderful grandsons-Chad, Ryan, Kenneth, Franklin, Phillip, Matthew and Andrew.



**LEWIS, STUART & FAY SAMBORSKY  
CENTERVILLE, OHIO**

Stuart Lewis & Fay Samborsky took square dance lessons in 1986 from Hugh Johnston. In 1987 they added round dancing to their activities and took lessons from John & Dorothy Roasa. In 1988 Stuart started cueing rounds. Since that time he has cued for Gem City Squares, Diamond Squares, Frontier Squares, and Squares-a-GoGo.

He and Fay started teaching round dance classes in 1989. Currently (2013) they teach from PH II through PH VI. Their round dance clubs are Carousel Club # 114, Miami Valley Round Dance Club, and Fayvorite Rounds.

Since they began dancing, Stuart and Fay have attended almost all of the national and the Ohio state conventions. They have cued and/or taught at many of them. They are members of Buckeye Round Dance Council where Stuart has served as secretary, and with Roundalab where they served for several years on the PH II and PH III Round of the Quarter Committee. Stuart has also served as parliamentarian for Roundalab. He & Fay were elected to the Board of Directors of Roundalab in 2011 for a three year term. They are also members of ICBDA.

Stuart and Fay were selected Miami Valley Dance Council Honor Couple in 2002 and Buckeye Round Dance Council Honor Couple in 2012. They continue to improve their own round dance skills by attending special round dance weekends and workshops.



**LIMES, BOB & JUDY  
BEREA, OHIO**

It is not known from whom Bob & Judy Limes took square dance lessons. It is thought that perhaps they took their round dance lessons from Delores & Bud Miller.

Bob & Judy possibly taught and cued in the late 1980s – and into the 1990s in the Berea, Ohio, area. They taught PH II rounds. Their round dance club was named the "Limelighters" and they cued occasionally for "Round-ups".

Their daughter, Karen, provided contact information and the following photo which shows round dance leaders from L to R: Bob & Judy Limes, Ray & Joy Bloom, Bud & Delores Miller, and Bob & Dorothy Barnett.



**MARTIN, MARVIN & FLORIENE  
CINCINNATI, OHIO**

Marvin and Floriene Martin took square dance lessons from Bob VanAntwerp in California in 1952. They saw round dancing about 1960, but did not take lessons until about 1971 when they took lessons from John Bias & Rocky Stone in Huntington, West Virginia.

Marvin started to cue rounds in approximately 1975. He cued for the River Squares, Tandum Squares, and Circle Squares. He was called upon to substitute for various round dance leaders occasionally and eventually was prevailed upon to commence giving basic round dance lessons both in Cincinnati and in Covington, Kentucky. As years progressed he and Floriene taught from PH II – PH V. Marvin cued rounds for the Roundaliers and the Martin's round dance club was named "Merry-Go-Rounders".

The Martins cued and/or taught at many of the Ohio state conventions, and BRDC sponsored dances such as the Harvest of Rounds. They also participated in the National Dance Convention held in Cincinnati. Marvin and Floriene were members of the Cincinnati Callers and Teachers Association, the Colorado Round Dance Association, Roundalab, URDC (Now ICBDA), and the Buckeye Round Dance Council. They were selected BRDC Honor Couple in 1996 and were 25 year members of Roundalab. The Martins retired in 2002.

(See additional notes RE Marvin and Floriene in the "Sets-in-Order" – American Square Dance Magazine section, "Paging the Round Dancers" article, February 1982 – Volume 34 No. 2.)



## **MC GRATH, JANET (PERRY) & BILL DELAWARE, OHIO**

Janet Perry took square dance lessons from Dick Loos in 1990-91. She took round dance lessons from Dick & Gail Blaskis in 1991-92. Janet started to cue rounds about 1993-94. Since that time she has cued occasionally for various clubs, including Little Brown Jugs – Delaware, Ohio; Bucks & Does, Wooster Gnat Boxers, Mansfield Johnny Appleseeds, Shelby Cloverleafs, Circleville Roundtown Squares, Dudes & Dolls, Tiffin T-Squares, and others.

During Janet's first two years of cueing she was a member of the American Caller's Association. Glenn Anders, an experienced Roundalab round dance leader, worked with Janet as her "mentor" when they taught a basic round dance class in 1996-97 in Chillicothe. She was then able to join Roundalab as a full member.

Bill McGrath and Janet married in 1998. They taught a basic PH II round dance class. Janet continued to cue and she & Bill also cued and/or taught at several Ohio state conventions. Other round dance leaders who were cueing and/or teaching at the time Janet started were: Dick & Gail Blaskis, Sue Powell, Glenn Anders, Bob Shover, Rudy Scharte, Marianne & Jim Senecal, Jan & Bud Cohan, Chuck & Shirley Berry, Dick & Pat Winter, Stuart Lewis, and George & Mady D'Aloiso.

The McGraths were also members of the Missouri Round Dance Association, the Buckeye Round Dance Council, and the International Choreographed Ballroom Dance Association. Janet retired from cueing in March of 2012.



**MC HUGH, DELDA  
DELPHOS, OHIO**

Delda took square dance lessons from Louie Sherrill in 1980. She took round dance lessons from Carol & John Zender, and Butch and Nancy Tracey (IN) in 1985 - 1986.

Delda started to cue rounds in 1987. She has cued for the Lima Sues & Ques, Lima Hix N' Chix, Cridersville & Lima Silver Spurs, and St. Mary's Tri-Squares. In 1987 she started teaching round dance classes and has taught from Basics – PH IV. Her round dance club was called the "Twirl-A-Rounds".

Other round dance leaders who were cueing and/or teaching when Delda started were: Ruth & Rick Rickey, Phyllis & Bob Hathaway, and Carol & John Zender.

Delda belonged to Roundalab, the Midwestern Ohio Callers' Association, and the Indiana Dance Leaders' Association. She retired from cueing in December of 2012.

Delda Mc Hugh and Sue Williams



**MELBY, BOB & FLO  
MARION, OHIO**

Bob & Flo Melby may have taken square dance lessons from John Tucker. It is not clear from whom Flo took round dance lessons, but it is thought that Bob Melby took lessons from Bill & Vada Lee. When the Lees stopped cueing, about 1969, Bob Melby started to cue and teach rounds.

This group of round dancers also put on demos at dances in Lima or Findlay and according to the 25 year "Hicks and Chicks Square Dance Club" History, the demos were "a great crowd pleaser and outfits had to be made for each one". Some of the dances that were done were, "Cabaret", "Gay Nineties", "Folsom", "Roaring Twenties", "Halloween", "April Showers", and "Tiny Bubbles in the Wine". All of the demos were done with memorized dances. This continued until about 1974 when Bob Melby passed away. Flo took over the cueing and teaching for the group until 1976. It is not thought that she cued for any other group than the "Hicks & Chicks".



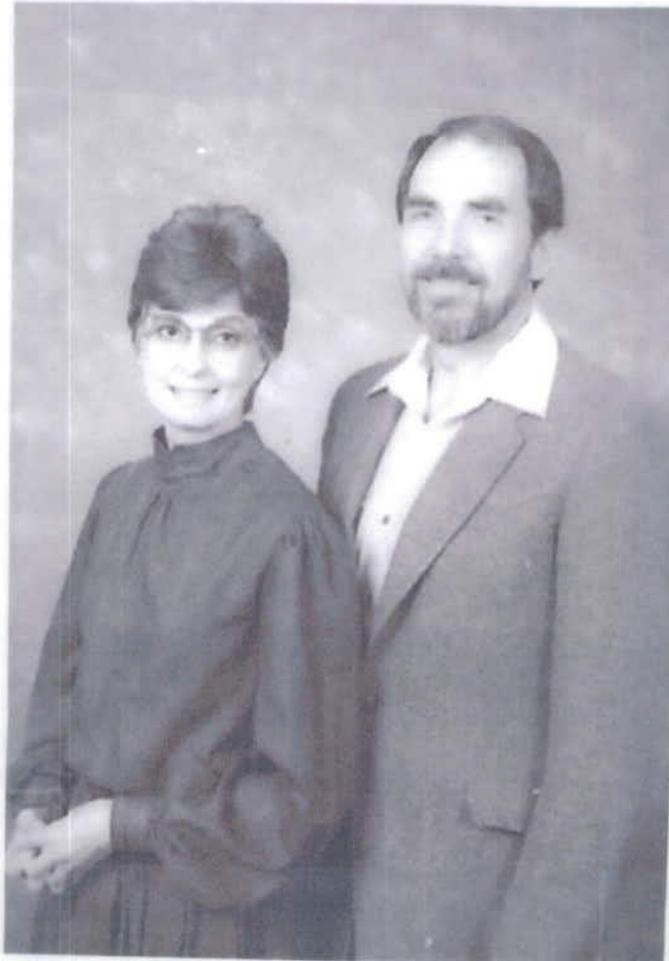
**MEYER, KENN & MARY CAROL  
DAYTON, OHIO**

Kenn & Mary Carol Meyer took square dance lessons from Johnny Davis during the 1979-80 season at the Honey Bee S/D Club in Lebanon, Ohio. Soon after that they added round dancing to their activities by taking lessons from Dorothy & John Roasa. After graduating in 1981, they attended a round dance leaders' school at Turkey Run State Park, Indiana. The week of training was conducted by Betty & Clancy Mueller and Irv & Betty Easterday.

In February, 1983, Kenn & Mary Carol held their first round dance basic class, and in October of that same year, they formed the "Center Rounds Round Dance Club" in Centerville, Ohio. Over the years they continued teaching from Basic through PH IV.

Kenn has cued for the Frontier Squares, Grand Squares, Piqua Squares, Squares A Go-Go, Twin Base Squares, Troy Squares, Hayloft Twirlers, Honey Bees, Dayton Eights, and for the Miami Valley Round Dance Club.

The Meyers choreographed two dances, "Christmas Bells" and "Dream Street '86". They were members of Roundalab, the Miami Valley Round Dance Council, and the Buckeye Round Dance Council. Kenn & Mary Carol retired from teaching and cueing in 1999.



**MILLER, DELORES & BUD  
BROOK PARK, OHIO**

Delores & Bud Miller took square dance lessons in 1968-69 from Bob McGoohn. They added rounds to their dancing activities in 1971-72 taking lessons from Bob & Dorothy Barnett.

In 1981 Delores started to cue rounds and she and Bud started teaching round dance classes. (For a period of time, Bud had started to call square dances but as time progressed they devoted their time to round dancing.) Delores cued for Olmsteaders, Brook Park Squares, other clubs in the area, special dances or festivals, and at several of the state conventions.. The Millers taught Basic Rounds through PH III. Their round dance clubs were Easy Rounds and Twirlaways.

Delores and Bud were members of Roundalab. They retired from cueing and teaching in 1996 when they moved to Arizona.



**MILLER, LEN & JO  
BUCYRUS, OHIO**

No contact was available for Len & Jo Miller. We know they did square dance, but we do not know from whom they took lessons. They did take round dance lessons from Lou & Pat Barbee in the Columbus, Ohio, area.

Len cued for the Hicks and Chicks, Marion, Ohio, square dance club for their All Niter dance on November 30, 1975, and received \$5.00. He was then hired to cue for the club for all of their dances and was paid \$15.00 each. He and Jo cued and/or taught for this club until April of 1979.

It is thought that Len may have cued for the Bucyrus Buckaroos and for other clubs in the area during the above time period. He & Jo moved to another state in 1979.



**OWENS, BETTY & ESTIL  
CINCINNATI, OHIO**

The Owens began their association with this activity in 1979 when they took round dance lessons from Marian Heismann. In 1980 they took square dance lessons from Gus Heismann. In 1981 Estil took clogging lessons. Betty and Estil have served as President, Vice-president, and Banner Raid Chairman of their original club, the Hayloft Twirlers.

About 1986 Estil decided to try his hand at calling square dances. In 1989 he founded his own club, the Village Squares. In 1990 Betty started to cue rounds for the Village Squares. About 1991 – 1992 she and Estil started to teach round dance classes. Since that time they have taught from Basics through PH III.

In addition to their square and round dance activities they were secretaries for the State Convention and worked on the registration committee in 1987; in 1992 they were secretaries for the 41<sup>st</sup> National Convention; and in 1993 they were members of Mini-Legacy. The Owens were selected as Southern Ohio Square Dance Federation Honor Couple in 1995.

Betty & Estil are members of the Greater Cincinnati Callers and Teachers Association. Estil has served as vice president and president of that organization.



**PHILLIPS, LARRY & CHERI  
PERRYSBURG, OHIO**

Larry & Cheri Phillips thought they'd like to take some dance lessons. They took 6 Arthur Murray lessons for \$30 – then they saw 15 western round dance lessons advertised for \$15. They switched to the rounds and took dance lessons in 1976 from Norb & Rose Trautman. Later they took private lessons from Al & Nancy Fields. In the Fall of 1977 Norb asked Larry to cue at an "amateur" dance. Larry then started to cue rounds about 1978. They added squares to their dancing activities and took lessons in 1980. (They had relatives in Kansas who were "C" level dancers!)

Larry & Cheri had started teaching basics in 1978. They used Frank Lehnert's book, "Step, Close, Step" for the first 15 lessons. They decided to attend the ICBDA (Formerly Universal Round Dance Council) in Kansas City, Missouri, in 1978. They had a quick awakening to what intermediate to high intermediate round dancing is all about. They were privileged to attend clinics by Gordon Moss and Eddie & Audrey Palmquist.

Over the years the Phillips taught from basics thru PH V. Their round dance clubs were an easy-level club named "Semi-Rounds" and an intermediate to high-intermediate club named "Commodore Rounds". They participated in round dance camping weekends, the state dance conventions, and many special dance festivals. Larry & Cheri were members of Universal Round Dance Council, the Buckeye Round Dance Council, and the Toledo Area Western Dance Leaders' Association.

The Phillips stopped cueing and teaching in Ohio in October of 1985. They moved to Missouri and taught and cued there from 1986 – 1989 when they retired.



**POPPE, CARL & VERA  
CINCINNATI, OHIO**

Carl & Vera Poppe were first introduced to square dancing when the Cincinnati Fraternal Order of Police sponsored lessons while Carl was still working as a city policeman. After Carl's retirement, he & Vera began taking square dance lessons from Bob & Ginny Duffy and graduated with their square dance class in 1968. They then went on to take round dance lessons from Rocky & Betty Clawson. They graduated from round dance class in 1969 and began to teach a round dance class of their own in the Western Hills area in 1970. Their first class formed the "Continental" round dance club. Another early class formed the "Happy Hearts" round dance club.

In 1978 they were asked to move to Hemet, California, to become the resident round dance teachers at the Golden Village Retirement Park. While in California they taught classes and cued at square dance clubs. Two round dance clubs were formed in the area, the "California Poppies" and the "Twirling Snowbirds".

Upon their return to Cincinnati in 1980, Carl & Vera continued to teach and cue. They taught PH II thru PH V. Carl cued for the "Tandem Squares", "Beechmont Squares", "Surrey Squares", "River Squares", and "Saturday Night Live". Their "Continental" round dance club continued and they added another two round dance clubs – the "Buttons & Bows", and the "Carousels #214".

The Poppes were members of the Southwestern Ohio Square Dance Federation, served as President of the Greater Cincinnati Callers & Teachers' Association; Vice-president of the Ohio State Corps of Dance Clubs; and were Round Dance Chairmen of at least three State Square Dance Conventions held in Cincinnati. They were selected Southwestern Ohio Square Dance Federation Honor Couple in 1991. Carl & Vera were also members of Roundalab and the Buckeye Round Dance Council. Carl was instrumental in the formation of BRDC in 1977 and later served as an officer of that organization. Carl Poppe passed away in 1992.



**POWELL - BRODIE, SUE & LOREN  
NEWARK, OHIO**

Sue Powell took square dance lessons from Bill Spangler in 1970. She took round dance lessons from Jim & Mary Feustel in 1971. Sue continued round dance workshops with Charlie & Marge Carter in 1972. Loren took square dance lessons in 1984 from Jim Wilbur. He took two sets of round dance basic lessons in 1989 – one class from Emma Lou & Dan Risley, and the other class from Charlie & Carolyn Hearn.

Sue started cueing rounds in 1972 and cued for the Wheelers 969, Bloomin' Buckeyes in Newark, Ohio, and the Bunkhouse Reelers. She started teaching round dance classes in 1973. Her round dance club, the Calico Pairs, was formed in 1982. Sue and Loren started dancing together in 1995. Gail Blaskis asked Sue & Loren to take over the Starlites and Satellites Round Dance Clubs when Dick Blaskis passed away in 2002. They currently teach and cue for those round dance clubs and have continued through the years with Sue's Calico Pairs club. In 2012 they became cuer/instructors for the Edison Lights Round Dance Club in Edison, Ohio. Sue continues to cue for many square dance clubs in the central/north central Ohio area.

Sue & Loren host two square and round dance camping weekends each year at Baylor Beach Campground, Navarre, Ohio. They have taught social dancing for an adult education program in Newark, Ohio, for over 12 years. They have cued, taught, and worked in various capacities at many State Conventions and several National Square Dance Conventions. Sue & Loren also choreograph dances and have had the honor of having 2 or 3 of them named as Round of the Quarter by Roundalab. Two popular dances which they wrote are "Rock & Roll Waltz" and "Goodbye Rumba".

Sue and Loren are members of Roundalab, Dixie Round Dance Council, ICBDA, and Buckeye Round Dance Council. They have served both as officers of BRDC and as Chairpersons for BRDC's Harvest of Rounds and Spring Fantasy Dances several times. In 1999 they were selected as the Honor Couple for BRDC. In 2013 they were clinicians for the BRDC's Clinic prior to the State Convention. They take private ballroom instruction weekly to increase their knowledge and ability.





**RECHNER, HANK & MARGE**  
**WESTLAKE, OHIO**

No contact was available for direct information on Hank & Marge Rechner. It is known that they taught and cued in this area in the 1960s – early 1970s. An old photo was located which appears below.



**REINHARDT, RICHARD & CINDA  
CINCINNATI, OHIO**

No contact was available. Dick and Cinda Reinhardt took lessons from Phil Van Lokeren and Rocky Bolton in the Cincinnati, Ohio, area. After dancing with them for several years, Dick had an interest in cueing and Phil helped him get started. When Phil retired in 2000 the Reinhardts took his place teaching and cueing for "Phil & Rocky's Rounds". They renamed it "Round Dancing with D & C". Dick also cued for the Diamond Squares Square Dance Club.

Dick participated in the Ohio State Dance Convention in Cincinnati in 2005. A photo of the couple was located and appears below. Dick Reinhardt passed away in February 2011. His wife, Cinda, passed away in July of that same year.



**RIEHL, AMY**  
**SALEM, OHIO**

Amy took square dance lessons in 1973 from Tom Rudebock. She added rounds to her dancing activities first in 1982 when she took lessons from Lou & Mary Lucius, then "reviewed" and added more by taking from Bud Myers in 1998.

Amy started to cue rounds in 1999 and cues for the Square Wheels. She started teaching round dance classes in 2005 – 2006, and teaches from Basics thru PH IV. She does not have a round dance club.

Other round dance leaders who were cueing at the time Ms. Riehl started teaching/cueing were Max Coletta and Charlie Brown. Amy belongs to Roundalab.



**RIFE, TOM & ANNAMARIE  
NORTH CANTON, OHIO**

Tom and Annamarie Rife took square dance lessons about 1967. They first saw rounds at a square dance at Dart Hall in 1968-69. They took round dance lessons from Lou & Mary Lucius.

Tom started to cue rounds about 1974. The Rifés started teaching in the late 1970s – early 1980s. Records indicate they cued and/or taught at several State Dance Conventions from 1983 – 1993. They cued for Merry Go Rounds, Rhythmaires, Round Trippers, and National Carousel Club #39. When they started spending winters in Florida their round dance club was called the Timber Pines Twirlers.

Tom & Annamarie were on staff for several festivals. They choreographed the following dances: "Wild Is Love", "When I Take My Sugar to Tea", "Love Song Cha", "Tell Me", "Feels So Good", "Mean to Me", and "I've Heard That Song Before". They attended many round dance weekends to increase their knowledge and ability.

The Rifés were members of Buckeye Round Dance Council and the Universal Round Dance Council (Now ICBDA). They retired from cueing and teaching in 1996.



**RISLEY, EMMA LOU & DAN  
UHRICHSVILLE, OHIO**

Emma Lou & Dan Risley took square dance lessons from Roy Benedum in 1965. They took round dance lessons from Carl & Pat Smith in 1966. Emma Lou started cueing rounds about 1976. She & Dan started teaching round dance classes and as time progressed taught from Basics through PH IV.

Emma Lou cued for many square dance clubs - Burliques, Zanes & Janes, Swing-a-Lings, Star Promenaders, Red Lantern Flames, Lads & Lassies, Gingham and Swingems, Calico Cats, Galia Rounds, and Wooster Gnat Boxers. The Risley's round dance clubs were - Valley Rounds, Circling Cillouettes, and the Wednesday Night Dancers.

Dan & Emma Lou were on staff and/or conducted many camping square and round, or round dance weekends. She participated in the Ohio State Dance Conventions and in special dance festivals at Oglebay Park, Wheeling, West Virginia.

Some of the round dance leaders who were cueing and/or teaching at the time the Risleys started were: Carl & Pat Smith, Lou & Mary Lucius, Ken & Freda Sullivan, Joan Parnell, June & Neil Shaw, Dick & Pat Winter, Sue Powell, Ray & Joy Bloom, and Dick & Gail Blaskis.

Emma Lou & Dan were members of Roundalab. They had taught for thirty years at the time they retired in 2006.



## **ROASA, DOROTHY & JOHN CENTERVILLE, OHIO**

Dorothy & John Roasa took square dance lessons from Curly Roe in 1973-74. He encouraged them to enter a round dance class in Washington Court House. The instructors were Velma & Bob Burtner from Circleville. During the class, Velma encouraged Dorothy and John to go to the square dances so they could also do the rounds. One evening Curly Roe handed Dorothy a round dance record of "Dancing Shadows". He told her to "learn it, so you can teach it at the next dance." Dorothy and John were still in the round dance class, but they worked hard, learned the dance, and Dorothy taught it at the next square dance. Curly Roe gave her another record to learn for the next time! And that's how she got started cueing and teaching!

Dorothy told John that if this was going to continue, she wanted to go to school to learn the basics of becoming a round dance cuer. They attended a Round Dance Leaders' School in Turkey Run State Park, Indiana, which was conducted by Betty and Clancy Mueller and Frank & Phyl Lehnert. By this time she was cueing in Washington Court House, Hillsboro, and Lebanon.

The Roasas felt they needed to do more round dancing themselves so they went to Dayton and took classes with George & Mady D'Aloiso. With encouragement from George, Dorothy started a basics round dance class in Dayton in 1979. In 1980 the Roasas started the E-Z Rounds Club. She continued teaching basic classes and up through PH IV. In 1989 the club moved location to the Michael Solomon Pavilion in Kettering/Dayton, danced on Wednesday afternoons, and renamed the club "Roasa's E-Z Rounds".

During her cueing and teaching career, Dorothy cued for the Dayton 8s, Squares-a-Go-Go, Yellow Rockers, Curly-Qs, Just-A-Mere Rounds, and the Honey Bees in Lebanon. She cued and/or taught at almost all of the Ohio State Dance Conventions during the above period of time. Dorothy and John received a 25 year teaching award as members of Roundalab. They were also members of the Buckeye Round Dance Council and were selected BRDC Honor Couple in 1994. The Roasas retired from teaching and cueing in 1997.



**SAXTON, BARBARA & IVEN  
WASHINGTON COURT HOUSE, OHIO**

No contact was available. It is unknown from whom the Saxtons initially took their square and round dance lessons. It is possible that they took their round dance lessons from Velma & Bob Burtner in Circleville. It is believed that Barb started to cue and/or teach in the late 1970s or early 1980s. They attended the Round Dance Teacher's Institute conducted by Irv & Betty Easterday and Bill & Carol Goss at Clifty Falls State Park, Madison, Indiana, in 1985. Barb & Iven continued to increase their knowledge and ability by taking round dance workshops with George & Mady D'Aloiso.

The Saxtons participated by cueing and/or teaching in Ohio State Dance Conventions from 1984 through 1991. Their round dance club was named "B-Rounders". They taught Basics through PH V round dancing. Barb cued for the Roundtown Squares in Circleville and several other clubs in the Washington Court House and Chillicothe, Ohio, areas. The Saxtons shared teaching and cueing duties with Dick & Gail Blaskis on several round dance weekends at Burr Oak State Park in Glouster, Ohio.

In the late 1980s Barb & Iven also took an interest in and taught the Country Western Two-Step which was quite popular at that time. They were members of Roundalab and of the Buckeye Round Dance Council. Iven Saxton passed away in September of 1992. Barb Saxton passed away in September 1998.



**SCHAAL, DON & ETHEL  
RAYLAND, OHIO**

Don & Ethel Schaal took square dance lessons from Dale Eddy in the early 1970s. They took round dance lessons Emma Lou & Dan Risley about 1976 - 1978. The Schaals followed these by taking additional lessons from George & Eileen Eberhart.

Don started cueing rounds between 1978 - 1980 and cues (cued) for the following clubs: Ohio Valley Promenaders; Dip & Dive - Steubenville, Ohio; Mound-View Twirlers, and Wheeling Reelers. Through the years Don & Ethel have taught round dance classes and workshops from PH II - PH VI.

Don cued and/or taught at the 1990 Ohio State Convention. The Schaals are members of Roundalab and as of this writing, 2013, are still cueing, teaching, and dancing rounds, but no longer square dance.



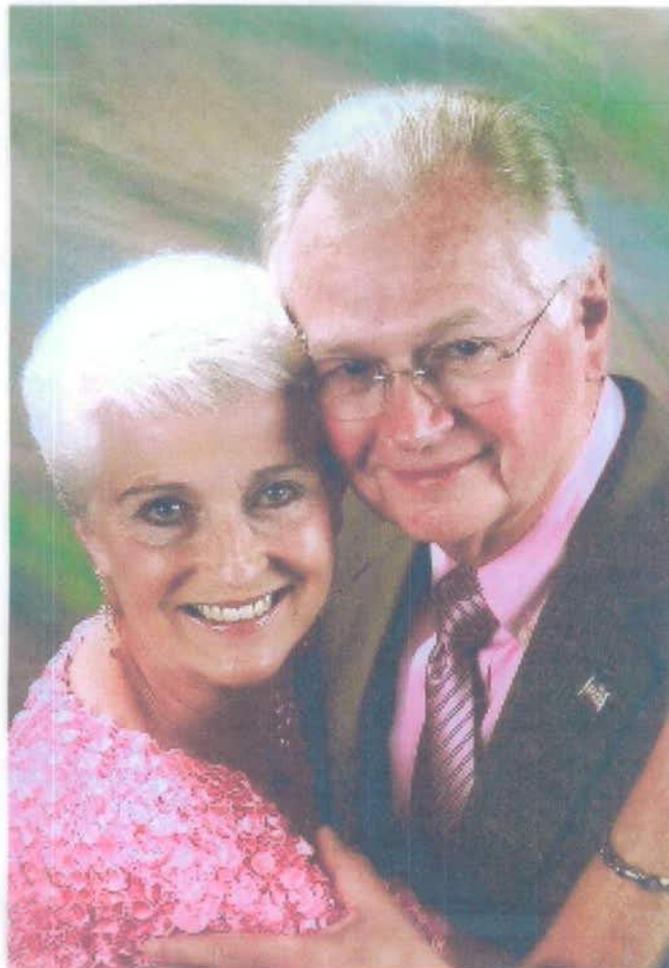
**SCHAPPACHER, CARL & CAROL  
CINCINNATI, OHIO**

Carl & Carol Schappacher took square dance lessons in 1979 from Johnny Davis. They added round dancing to their activities in 1980 when they took lessons from Rocky & Betty Clawson.

Carl started to cue rounds in 1992 and currently cues for Crescent Squares, Unicorners, River Squares, Shirts & Skirts, and Venus and Mars. He and Carol started teaching round dance classes in 1993 and teach from PH II – PH IV. Their round dance club is named the "Continental's".

Other round dance leaders who were cueing and or teaching at the time the Schappachers started were: Rocky & Betty Clawson, Carl & Vera Poppe, Phil VanLokeren, Midge & Dick Freking, Rose & Glenn Warner, Paul & Shirley Brewer, Ben & Delores Cripe, Marv & Floriene Martin, and John & Jean Stivers.

The Schappachers were Vice-chairmen of Statistics for the National Convention held in Cincinnati in 1992. They are members of Roundalab and of the Dixie Round Dance Council. Carl and Carol are still cueing and teaching as of Fall 2013.



**SCHARTE, RUDY**  
**COLUMBUS, OHIO**

Rudy took square dance lessons from Dick Loos at Bucks & Does in 1976-77. In 1977-78 he took round dance lessons from Dick & Gail Blaskis. He followed the basic classes with "Step-Up" classes in PH III-IV.

Rudy started to cue rounds in 1990. He cued rounds for Bucks & Does and for several other square dance clubs in the Central Ohio area. When his job necessitated an assignment to California in 1992, he taught basic round dance classes there. In 1996 - 97 it is known he taught Basics to PH III round dance classes in the Central Ohio area.

Rudy cued and participated in several of the Ohio State Conventions. He was a member of the Buckeye Round Dance Council for several years. Though he still square dances and round dances, he retired from cueing in 2002.



## **SENECAL, MARIANNE & JIM PROSPECT, OHIO**

Marianne & Jim Senecal started their dancing activities in Michigan in 1967 when they took square dance lessons from Bill & Kathy Peterson. The following year they took round dance basics with Georgina & Harley Woods. They stopped dancing in early 1971 to raise their daughter. They resumed their square dancing in late 1977 and took PH IV round dance basics in 1978. In 1982 they were dancing C1 level squares and PH IV rounds with Dick & Marlene Bayer. When Jim was transferred to Pittsburgh, PA, they joined a PH V-VI round dance club with John & Marge Clever as leaders.

In 1984 they returned to a small town, Cass City, Michigan, and were soon asked by people in the area to teach a round dance class. They started teaching a basic class in January of 1985. Marianne also cued for a couple of the local square dance clubs.

The Senecals attended the Round-A-Rama Teacher's Institute at Clifty Falls State Park, Madison, Indiana, in 1985 and the Round Dance Leader's PH IV – VI 5 day figure clinic also at Clifty Falls State Park in 1988. Both weeks were instructed by Bill & Carol Goss and Irv & Betty Easterday.

Jim was transferred to Ohio in 1990. They resumed their teaching and taught from Basics through PH VI. Marianne & Jim also taught and cued for Carousel Club # 114 in Dayton, Carousel Club # 81 in Columbus, Super Sunday PH IV-VI in Dayton, a once a month Saturday Review Carousel Dance in Dayton, and the Happy Soles, all level, round dance club in Marion. Marianne cued for the Hicks & Chicks Square Dance Club of Marion for over 10 years.

The Senecals believed continuing education was very important and took weekly ballroom lessons in Dayton. They started attending the Round-A-Rama Institute in 1987 and have attended all but one of those yearly Institutes since that time. Marianne & Jim belonged to Roundalab, Buckeye Round Dance Council, Dixie Round Dance Council, and International Choreographed Ballroom Dance Association. They have been officers of BRDC, Chairman of and/or served on several Roundalab committees, and cued and taught at many State and National Dance Conventions. They retired from teaching in 2007 but still round dance at least once a week and at as many special round dance weekends and clinics as possible.



**SHOVER, BOB & (JAN) WINNIE  
ORIENT, OHIO**

Bob & first wife, Jan, Shover took square dance lessons from Chuck Marlow with Johnstown Lucky Squares about 1974-75. They added round dancing to their activities in 1975-76 when they took lessons from Dick & Gail Blaskis.

Bob started cueing rounds and he and Jan started teaching in 1978. They formed a round dance club named "Star Duster Rounds" which danced in Reynoldsburg, and another club named "Moon Spinner Rounds" which danced at the Bucks & Does dance location. Both of these clubs were dancing in 1983. Bob cued for Bucks & Does and many other square dance clubs in the area. Jan Shover passed away in 1986.

Winnie assisted Bob in teaching PH III rounds at the Park Street School in Grove City. Most of the dancers were from up north, so they moved their teaching and cueing to Mingo Park in Delaware in 1987 and formed a club named "Rainbow Rounders". Bob & Winnie were married in 1988.

About 1989 Bob was asked to become club cuer for the Hicks and Chicks Square Dance Club of Marion. The round dance club moved their dance location to the "Barn" and the club name was changed to "Twirling Rainbows". After several years due to health and the duties involved with his job plus the distance involved in traveling to Marion, the Shovers stopped teaching and cueing.

In 2005 Bob resumed cueing and he and Winnie started teaching at the JC Summers School in Grove City. In 2006 they started teaching and dancing at the Parkview Methodist Church and the dancers voted to call the club, "Capital City Rounds." Currently, 2012-2013, Bob & Winnie teach Basic classes in Two-Step and Waltz, and PH III-IV Cha, Rumba, Waltz, and Foxtrot at the Grove City Senior Center. Bob cues for the Orbiting Squares, Bucks & Does, Grove City Western Squares, Westerville Promenaders, and occasionally for the Kitty Hawks round dance group in Dayton.

The Shovers are members of Roundalab, Buckeye Round Dance Council, Central Ohio Callers' Association, and the Central Ohio Council of Dance Clubs. They were instrumental in getting the BRDC Spring Fantasy Dance started in 1996 for the PH II-III round dancers. They were named BRDC Honor Couple in 2011. Bob & Winnie have cued and/or taught at State Conventions in Ohio and West Virginia.

Bob & Jan



Bob & Winnie



**SKINNER, KATHLEEN  
CINCINNATI, OHIO**

Kathleen took square dance lessons from Mark Clausing in 1982. She took round dance lessons from Phil Van Lokeren and Rocky Bolton about the same year.

Kathleen started to cue rounds in 2012. She cues occasionally for the Venus and Mars Square Dance Club, the Skirts and Shirts, the Unicorners, and the River Squares. She "subs" for other leaders in the area when called upon to do so. She has also helped teach PH II basic round dance lessons as needed. Another cuer/teacher couple in her area when she started cueing were Carl & Carol Schappacher.

Kathy is also the creator of "Dance News Kathy", an e-mail square and round dance news service for the Cincinnati area. She designs and sends out flyers and announcements for the clubs in the Federation. This can be news about the clubs' upcoming events, convention information, special caller/cuer weekends, dance cancellations, and dancer news RE hospitalizations, illnesses, etc. There are eight distribution lists and about 600 dancers receive the news. She adds more addresses to the lists as new students graduate. Kathy added that the Dance News keeps "communications flowing and is a great tool for folks to stay in touch with what is going on in our area regarding dancing activities. It also gives everyone an opportunity to be supportive of our clubs events and 'each other'."

Kathleen is a member of Roundalab. She currently squares and round dances whenever possible.

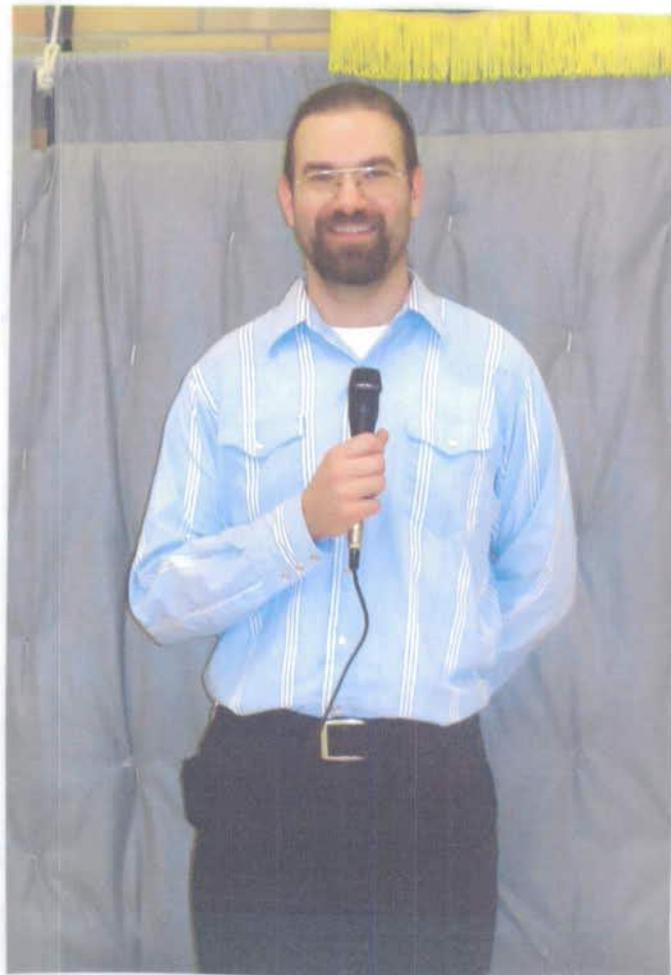


**SMITH, BRIAN & MARIE  
TIFFIN, OHIO**

Brian and Marie took square dance lessons from Danny Beck in 2001. They took round dance lessons from Glenna Coleman in 2003.

Brian started to cue rounds about 2011 and has cued several times for both T-Squares in Tiffin, and Buckeye Squares in Elmore. Brian belongs to the American Callers' Association.

The Smiths have two young children and a new baby is expected in November 2013. Brian has a full time job at Tiffin University's computer lab. He and Marie have a farm and he also helps his father farm. Brian hopes to become more involved with cueing rounds when his "schedule" opens up a little.



## **SMITH, CARL & PAT NORTH CANTON, OHIO**

Carl Smith began calling square dances in 1946 as a hobby. In 1948 he went to a Square Dance Contest in Cleveland. In 1949, 1950, 1951, and 1952 he attended the Ohio Folk Festival in Columbus. (As has been stated in previous articles - the Ohio Folk Festivals always included squares, folk dances, and the early "couple dances" – the prelude to our rounds.) Pat's parents, Glenn & Louise Maybaugh (also known as "Willie" & "Pete"), also square danced and Carl met Pat at a square dance at the Canton YMCA.

Carl had stated that his first big "push" in the R/D field occurred when he attended "Pappy" Shaw's week-long summer institutes in Colorado Springs in 1950 and 1951. In October of 1951 "Pappy" Shaw came to Canton, Ohio, for a big square dance festival. Pat and Carl were married on May 24, 1952. Carl met Hugh and Katie Macey, of Grenn Records, in January 1953. In November of 1953 Ralph and Eve Maxheimer, round dance leaders from California, were in Canton and Carl talked to him about how to form a round dance club.

In 1954 Carl & Pat participated in several round dance demos, workshopped the rounds at a Canton square and round dance festival, attended a round dance workshop with Frank and Carolyn Hamilton, and started a round dance class in Akron. In 1955, 1956, and 1957 they attended several round dance workshops conducted by the Crosbys, Hamiltons, Maxheimers, and Manning & Nita Smith; they started at least 3 new round dance classes, and were the round dance instructors for the R/D workshop at the Akron Festival YMCA.

1960 was also a busy year for Carl & Pat – another R/D class was started and two round dance clubs were formed – the "3<sup>rd</sup> Saturday Rounds" and the "Roulettes Round Dance Club". In his notes Carl also adds "February 20, 1960 – the last S/D I called at Dueber School"; "August 1, 1960 – the last S/D I called at Happy Valley Barn"; and "September 30, 1960 – the last S/D I called at Dart Hall".

After 1960 Carl and Pat concentrated fully on round dancing and through the 1960s in order to increase their knowledge and ability they attended many R/D workshops instructed by the Hamiltons and the Manning Smiths. They also started several more round dance classes and conducted R/D workshops themselves in Akron, Cleveland, and at the 1963 State Convention in Columbus. They cued and/or taught at many of the Ohio State Dance Conventions during their dance career.

In addition to their round dance clubs, Roulettes, Happy Pairs, the National Carousel Club, and the R/D Workshop, Carl cued rounds for many square and round dance clubs – the Round-Ups in Oberlin and in Kipton, Friendship Squares, Lads & Lassies at Happy Valley Barn, Merri-Lu Rounds, Red Lantern Squares, Shirts & Skirts, Chain Gang, Starlight Rounds, Burliques at Minerva, Friendly Squares, Square Wheels – Salem, Fun Shop, Rolling Squares at Lazy J Ranch – Wooster, Dennison, New Philadelphia, Rainbow Rounds in Dover, and the Comadsqua – Community Advanced Squares.

Carl & Pat Smith were Round Dance Instructors on the staff at Fontana Village Resort, Fontana Dam. North Carolina. and at Kirkwood Lodge. Osage Beach. Missouri. for many

## SMITH, CARL & PAT (Continued)

years. They were members of the Akron Area S/D and R/D Federation where Carl was elected as Vice-President and appointed RD chairman in 1961. The Carl Smiths were also members of the Buckeye Round Dance Council, and of Roundalab. They were selected round dance teachers of the month by "Sets-in-Orders" magazine in April 1964 (See "Sets-in-Order" section for further info). They were inducted to the Fontana Village Square and Round Dance Hall of Fame in May 1984 and received the Maestro Award from Roundalab in January 1994.

In 1995 Carl & Pat bought a winter home in Estero Florida. At the park they taught Cha Cha and Tango classes and conducted and/or participated in round dance activities there until 2003. Carl passed away on March 9, 2004, and Pat died on December 16, 2010.

(Note from Carl's son, Matthew Smith, "Mom & Dad opened up their home for several of their own clubs and Dad, with the help of several knowledgeable male members and close friends of their dance clubs, remodeled one side of our ranch home basement in North Canton precisely for this use. This included remodeling a "raw", unfinished cinder-block wall basement by running electrical lines, adding a door between the two halves of the basement, installing a closet to hide some utility panels, paneling the walls, adding new baseboard and framing trim, adding white ceiling tiles to cover up the overhead trusses to the first floor, and installing an oak parquet wooden floor for the dancers to more easily dance upon. Many nights my sister and I fell asleep in our respective bedrooms listening to the sounds of round dance music, Dad's cueing, and of people laughing, dancing, and enjoying themselves." )

(Author's note: In appreciation to Carl for the wonderful notes of "history" that he maintained through his round dancing career, to his son, Matt, for his additions, and to his daughter, Melanie Smith Husted, for carefully going through all the journals, calendars, etc., typing up all the information and sending it to me. I'm sure many of our other RD leaders had interesting careers as well but unfortunately their "history" has been lost and only a partial one can be re-lived.)



**SMITH, NEAL & DORIS  
NORTH LEWISBURG, OHIO**

Neal & Doris Smith took square dance lessons from John Tucker about 1964-65 at the Alamo in Pharisburg, Ohio. It is not clear from whom they may have taken round dance lessons.

In 1979 Neal started cueing rounds for the Hicks & Chicks Square Dance Club of Marion, Ohio. He & Doris continued with the Hicks and Chicks club and taught rounds and cued from 1979 to 1989. Neal also cued for the Marysville Village Squares and occasionally for some of the clubs in the Columbus, Ohio, area.

In 1984 - 85 Neal & Doris had an easy-intermediate round dance club in Marysville, Ohio, named the "Village Smithies". It is not known exactly when the club may have been started. Neal cued and/or they taught at several Ohio State Dance Conventions. They were members of Roundalab and of the Buckeye Round Dance Council.

No contact was available so it is not known when they may have retired from cueing and teaching. Doris Smith passed away in June 1996. Neal died in 2007 at 84 years of age.





*Michael Solomon was born in Beirut, Lebanon and came to Dayton, Ohio with his parents as an infant. In 1929 he became a clerical worker with Dayton's Recreation Dept. and then director of special activities. He was a VILTIS subscriber for 30 years until his death March 9, 1985 at age 82. (Wallace Martin portrait)*

## WHO WAS MICHAEL SOLOMON?

By Grace Wolff

Just about all of us have danced at Solomon Pavilion, and most of us dance there regularly. But how many of us know the quiet, gracious man whose dedicated service to recreational dance in the Miami Valley prompted dancers, in Nov. 1964, to give our incomparable dance facility his name? Although a ramshackle structure in the '50s when we danced there only in summer, it had an excellent floor. When it was doomed for demolition, the dancers petitioned the city to reconsider, and the reconstructed building is what we are enjoying today. Some of us remember the day of its dedication.

In February 1950, Mike and his wife Margaret were my first dance teachers. It was a class intended for group leaders who were supposed to know dance. Mike was simply planning to teach us some dances and give us hints about teaching. To begin with, there were about six men and sixty women! Very few could dance, but that didn't stop Mike.

He put painters' hats on women "who would be men" and away we went with Lili Marlene, Patti Cake Polka, Waltz of the Bells, Cotton-eyed Joe, and Jessie Polka. It was a great six weeks, and out of it emerged the first square dance class. "Don't come without a partner of the opposite sex," Mike cautioned, and all of us obeyed. In that first square dance class we learned to polka, schottische, waltz

and square dance, and at the end of the year we became the Dayton Square Dance Club, dancing every other Friday evening.

How could he do it? After a number of journalistic and clerical jobs, Mike became director of special activities for the Dayton Division of Recreation. In 1947 the Solomons' new neighbors from California introduced them to international folk dancing, and that was the beginning of our recreational dance program. The city recreation centers were ideal for teaching and dancing. Also, Mike was an astute student. He pored over the Lloyd Shaw books and worked with nationally-known callers of the period. Dance was only one of his "special activities" for the city, but it was his joy.

He brought good callers to Dayton for workshops. He began a round dance class after the square dancing was established, and, wisely, sought out prospective callers and teachers to take over classes and groups as they began to multiply. He prepared teachers by having them first assist him, and he had sessions for callers where they practiced under his direction. But the guiding force was always Michael Solomon. Michael Solomon Pavilion is the symbol proclaiming his greatest service to the most people. As we dance into the future, we shall always remember him with joy.



**SOUTHWORTH, MELODY & RUSS  
LEXINGTON, KENTUCKY**

Though Melody and Russ Southworth lived in the Lexington, Kentucky, area, she cued and they taught for many years in Cincinnati, Ohio, as well as in Kentucky. Melody took square dance lessons from Phil Kozlowski and round dance lessons from Rocky & Betty Clawson. Her husband, Russ, was at one time a square dance caller before joining Melody with her interest in rounds. It is not known from whom he took square dance or round dance lessons.

It is not certain just when Melody started cueing though records seem to indicate she was cueing from the early to mid 1980s until about 1998. She and Russ had a round dance club named "Rhythm Rounds". They also had a National Carousel Club # 153 about 1984-85. Melody and Russ taught round dance classes from Basics through PH IV.

The Southworths were members of Roundalab and of the Buckeye Round Dance Council. Melody cued and/or she and Russ taught at several of the Ohio State Dance Conventions.



**STAMBAUGH, CAROL & MARTIN  
MARION, OHIO**

Carol & Martin Stambaugh took square dance lessons from John Tucker in 1963. They took round dance lessons shortly thereafter from Doug & Laura Mae Orr, and then from Bill & Vada Lee.

Carol adds, "Back then the round dances were memorized. They were never cued. We never thought of ourselves as 'teachers' – we would just learn a dance and then teach it or work it with the others in the group. Deuce Williams, a square dance caller, was a great help to our club, Hicks & Chicks of Marion, OH. He stayed with us when he was in the area. He had a record business and he would bring the records, teach me new dances, and then we'd teach the group."

"As time went on, under new round dance leaders/cuers (To about 1974-76), the group would memorize the dances, have different costumes for each one, and do demos at various dances and public places. The demo might be at a dance in Lima or Findlay or wherever they were invited. The round dance 'demos' were great 'crowd pleasers'."

(Author's Note: Following Martin Stambaugh's death, Carol remarried and her name is now Carol Rinehart – 2013)



**TRAUTMAN, NORB & ROSE  
TEMPERANCE, MICHIGAN  
(Cued in Ohio)**

Norbert and Rose Trautman took round dance lessons from Dave and Shirley Fleck about 1974. They had taken square dance lessons previously. Norb started to cue rounds about 1976 and he and Rose started teaching classes shortly thereafter.

Sometime after Norb's untimely death in 1978, Rose started to cue and teach rounds with the assistance of Wally Mizelle. Records indicate she cued and/or taught at many of the Ohio State Conventions from 1984 – 1994. Her round dance clubs in 1984 were the "Continental – E-Z Rounds", and the "Continental – Intermediate Rounds". Rose cued for clubs in both Michigan and the Toledo, Ohio, area. It is not known exactly when she retired from cueing and teaching.



**VAN LOKEREN, PHIL & BOLTON, ROCKY  
CINCINNATI, OHIO**

Phil Van Lokeren and Rocky Bolton took square dance lessons in November 1983 from Gus Heismann at the original Hayloft Barn. The following Fall Ben and Delores Cripe, with the Bendoliers Round Dance Club, were giving round dance lessons at the Hayloft and Phil & Rocky took lessons. In 1986 with the encouragement of their instructors, Phil started cueing and he and Rocky started teaching round dance classes.

Phil & Rocky attended three cuer/teacher schools. They also attended and participated in numerous round dance clinics and Ohio State Conventions. They conducted many round dance weekends and were on the round dance staff of the "March into Spring" weekend in Lexington, Kentucky, for over 15 years.

Phil was club cuer for the Diamond Squares, and for the Venus & Mars and the Nick & Phil square dance clubs. He and Rocky had a PH II + 2 round dance club, a PH III - IV + 2 round dance club (Both named "Phil & Rocky's"), and at one time led a Carousel (PH V - VI) RD club in the Cincinnati area.

Phil and Rocky were members of the Buckeye Round Dance Council and were selected as BRDC Honor Couple in 2003. They were also members of Roundalab and previously received an award for having taught 15 years. Phil & Rocky were also members of the Greater Cincinnati Callers' and Teachers' Association, the Southwestern Ohio Northern Kentucky Square Dance Federation, and the Universal Round Dance Council.

Phil previously served as Treasurer of the SONKSDF. He authored a regular feature entitled, "Round Dancer Favorites" in the Cincinnati bi-monthly newsletter, "Square Notes". He and Rocky also provided their dancers with a monthly newsletter called "What's - A - Round with Phil & Rocky".



**WARREN, LINDA  
MANSFIELD, OHIO**

Linda took square dance lessons from Hugh Johnson in 1993 and currently continues square dancing up-dates with Danny Beck. She took round dance lessons from Phyllis & Doug Burdette in 2005.

Linda started to cue rounds in 2013. She organized and cued her own round dance special in June 2013. She has cued at the West Virginia State Convention and at the Richland County Fair. She will sub for any round dance leader who might need one and hopes to be scheduled for more dates in the future.

Linda belongs to the Johnny Appleseed Square Dance Club of Mansfield. She is a member of Roundalab.



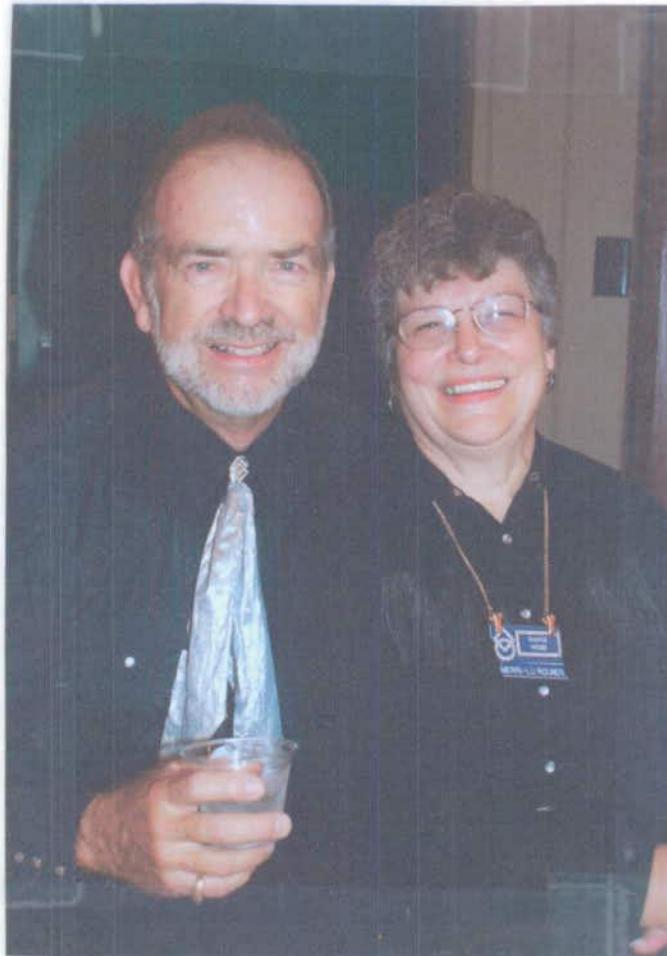
**WEBB, BILL & MARGE  
BRECKSVILLE, OHIO**

Bill & Marge Webb took square dance lessons in Louisville, Kentucky, in 1966 from Ray Bond. They had a transfer move to Ohio and in 1998 took round dance lessons from Dick & Pat Winter.

Bill started to cue rounds in 2003 and has cued for Brecksville Squares, Medina Squares, Circulators, Salem Squares, Swing-A-Lings, Gnat Boxers in Wooster, and other square dance clubs during their winter months in Florida.

Bill & Marge started teaching classes in 2005 and cue from PH II – PH V. Their round dance club in Ohio was Merri-Lu Rounds and they conduct round dance classes and workshops at Sun-N-Fun, Sarasota, Florida, in the winter.

The Webbs have cued and/or taught at three Ohio State Conventions, two Kentucky Conventions, one National Square Dance Convention, and at the Roundalab Convention in 2010. They are members of Roundalab and of the Buckeye Round Dance Council.



## **WINTER, DICK & PAT MENTOR, OHIO**

Dick & Pat Winter took square dance lessons from Jean Fleming, and Nutmeg Squares in Wolcott, Connecticut, in 1958. In the next few years they traveled all over New England with a demo group. One special event they remember was when they went with the demo group to the World's Fair in New York.

Dick & Pat moved to Ohio in 1965. They took round dance lessons from Ray & Joy Bloom about 1979 and continued to dance with the Bloom's round dance clubs. Dick cued some at Ray & Joy's club and he and Pat started teaching a round dance class in the early 1980s. The Winters attended the Clifty Falls Round Dance Leaders' School at Clifty Falls State Park, Madison, Indiana, in 1985. They also attended several weekend clinics conducted by Brent & Mickey Moore.

Dick cued for the Broken Wheels Square Dance Club, the Buckeyes, the Shawnees, and the Jeffersons. He and Pat had two round dance clubs – the Happy Soles, a PH II – III club, and the Twirl-A-Rounds, a PH IV – V – VI club. They taught basic classes and step-up workshops and in later years taught social dancing.

The Winters were on the round dance staff for a week at English Mountain and at Fontana Village Resort for 2 – 3 years. Dick and Pat joined Dick & Gail Blaskis on staff for the Fall round dance weekends they conducted at the historic Lafayette Hotel in Marietta, Ohio. They participated in almost every Buckeye State Convention. They served as co-chairmen with Ray & Joy Bloom for the round dance program at the State Convention at least once and as chairman of rounds another year.

Dick & Pat were members of URDC and of Roundalab. They received an award from Roundalab for 25 years of teaching. They were also members of Buckeye Round Dance Council where Dick served as Chairman several times. The Winters were selected as BRDC Honor Couple in 1991. They stopped cueing rounds at square dances in 2008 and retired from teaching and cueing in 2009.



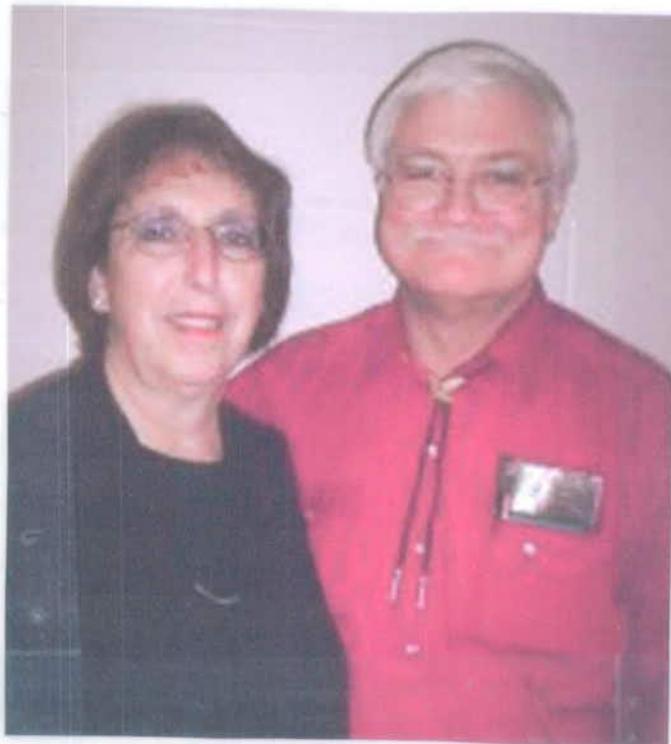
## **WINTROW, ELAINE & BUD COVINGTON, OHIO**

Elaine & Bud Wintrow took square dance lessons in 1974 from Jess Fugate with the Trojan Squares in the Sidney, Ohio, area. After they graduated they joined the club and served in numerous officer positions in the following years.

Elaine and Bud took basic two-step and waltz round dance lessons from Phyllis and Bob Hathaway in the late 1980s-early 1990s. They took Ph III basic rhythms – cha, rumba, jive, foxtrot, from Dorothy and John Roasa in the mid to late 1990s. They went through these classes several times to improve their technique. They also attended Phil Van Lokeren's weekend dance events as well as attending teaches in the PH II – PH IV levels at State and some National Conventions.

Elaine started cueing a couple of times in 1999 as a backup for Dorothy Roasa, and once for Ken Meyer. She became club cuer for Trojan Squares in 2000. She also started cueing once a month for Squares A-Go-Go in Dayton that same year, replacing Ken Meyer who had retired the previous year. Elaine currently cues for Bellefontaine Hi-Point See Saws, Yellow Rockers of Yellow Springs, Kittyhawk Squares in Dayton, Curli-Q's of Brookville, plus she has cued occasionally for Cardinal Squares of Springfield, Cloverleafs of Urbana, Hoosier Corners of Richmond, Greenville Swinging 8's, Venus & Mars of Cincinnati, and a couple clubs in the Columbus, Ohio, area.

Elaine & Bud started teaching PH II basic round dance classes in 2001. Since then they have been teaching PH II, III in basic rhythms and some easy PH IVs. The Wintrows do not have a round dance club. They are members of Roundalab – having received their 10 year recognition. They also belong to the Midwestern Ohio Callers' Association, the Miami Valley Callers' Association, and the Buckeye Round Dance Council. They were selected BRDC Honor Couple in 2012.



## Remembering Grace Wolff



The Miami Valley has lost a significant person in the history of recreational dance in the Dayton area. Grace Wolff passed away on April 28, 2010 at the tender age of 98.

Grace was born July 3, 1911, in Reading, Pennsylvania. After graduating from Reading High School, where she was salutatorian, she became a registered nurse at Philadelphia General Hospital. Nursing brought Grace to Dayton where she met and married William H. Wolff. Three children were born of their marriage. While raising her family, Grace attended the University of Dayton and earned a Bachelor of Science degree and a Master of Arts degree.

Grace's introduction to square dance came in 1949 through her daughter's Girl Scout troop via a Durlacher record. She began researching and learning about American and foreign dance forms and created a significant dance program for the Buckeye Trails Girl Scout Council. In the year 1967 alone, 2000 Girl Scouts and leaders participated in a dance festival at the University of Dayton with 500 Girls dancing at one time. She introduced thousands of girl scouts and their families to square and folk dance, many of whom eventually joined City of Dayton and Miami Valley Dance Council Clubs.

Grace and her husband Bill completed the first Dayton sponsored classes in Square/Round/Folk dancing and became charter members of the first Dayton sponsored square and round dance clubs. There Grace met Michael Solomon, who was successfully creating a City of Dayton Bureau of Recreation sponsored culture of Square, Round, and Folk dance classes, clubs, and dance leaders. Grace jumped right in, helping to run and teach classes, organize and lead many special events, bring in national and international leaders, and always promoting recreational dance in the Dayton area. Grace became a "leader of leaders." Some highlights of Grace's dance career include:

- First Cuer/Leader of the Miami Valley Round Dancers, which she led for about 15 years
- Club Cuer for the Dayton Square Dance Club in the late 50s – early 60s
- Chair of Round Dancing for the 4<sup>th</sup> Buckeye State Dance Convention in 1962 (the first state convention to be held in Dayton)
- Leader/instructor of the Miami Valley Folk Dancers from 1954 to 1967
- Published "Hints on Teaching Contras" in the square dance magazine, *Northern Junket* in 1958
- First person in Ohio to receive a certificate to teach Scottish Country Dancing from the Royal Scottish Country Dance Society in Edinburg, Scotland
- Conducted a three-week class in square and contra dancing in Campinus, Brazil in 1976
- Taught international dance workshops throughout the US
- Started the Yugoslav Dancers for the Dayton International Festival
- Helped her husband, Bill, save the Community Club Dance Pavilion from demolition. The building was later repaired and renamed the Michael Solomon Pavilion.

Grace cut back on her dance activities in 1968 after accepting a position as Director of Public Relations for the St. Elizabeth Hospital School of Nursing. However, she remained an active dancer and supporter of dance.

Contributions in Grace's memory may be made to Folklore Village, 3210 County BB, Dodgeville, WI 53533 or to the Angelman Syndrome Foundation Inc., 4255 Westbrook Drive, Ste.219, Aurora, IL 60405. Condolences may be made to the family at [www.tobiasfuneralhome.com](http://www.tobiasfuneralhome.com)



## MIAMI VALLEY DANCE COUNCIL

### Honor Roll Dancers

# Bill and Grace Wolff

2357 Willow Grove Ave.  
Dayton, Ohio

Bill and Grace Wolff have been dancing for 35 years. They completed the first Dayton City sponsored square and round dance classes and became charter members of the Dayton Square Dance Club in 1951 and the Dayton Round Dance Club in 1952.

Positions that they have held are as follows:

Bill was Treasurer and voluntary Legal Adviser for the World A'Fair International Festival during its initial years (1974-1975). Grace was Ticket Chairman these same years and also trained dancers for performances through 1983.

Grace organized the Miami Valley Round Dancers and became their instructor and leader in 1953. In 1954 she assumed the same role with the Miami Valley Folk Dancers and held these positions with both organizations through 1967. In 1963 Grace became the first person in Ohio to receive a certificate to teach Scottish Country Dancing from the Royal Scottish Country Dance Society in Edinburgh, Scotland.

With the support of Friends in the organization, Grace shared her dancing experience by instructing hundreds of Girl Scout Leaders in the art of teaching the Girl Scouts various types of dancing. Three Dayton area festivals culminated these efforts, the third one celebrating the 50th anniversary of Girl Scouting in 1967 with 2000 girls and leaders dancing.

Through Bill's efforts in negotiating with the City of Dayton, the Michael Solomon Pavilion was saved from demolition, and in 1965, was dedicated for the use of all dancers in the Miami Valley. The same year Grace was honored as Woman of the Year by the University of Dayton Alumnae Association for her service to the Dayton area in teaching and promoting all types of dancing.

In 1978 Bill and Grace were presented a Citation by Jerry and Kathy Helt for their efforts in conjunction with all types of dancing. In 1983 Grace was appointed Honorary Chairman of the World A'Fair for her organizational work with this group.

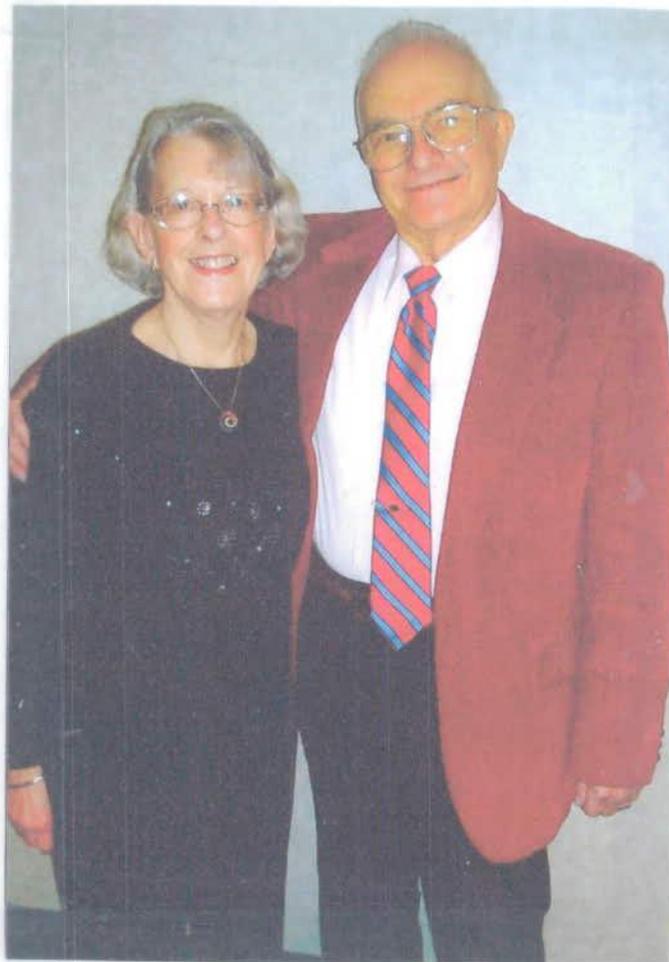
We in the Miami Valley are very appreciative of this couples' efforts and dedication in the promotion and advancement of dancing in this area, as well as in the State of Ohio. It is a pleasure to present Bill and Grace Wolff as our Honor Roll Couple for 1984.

**WOLFF, AL & MARTHA  
BRUNSWICK, OHIO**

Al & Martha took square dance lessons from Dave Stevenson about 1986. They added round dancing to their activities in 1989-90 when they took lessons from Delores & Bud Miller.

Al started to cue rounds in 1995 and cued for Broken Wheels, Western Whirlers, and occasionally at a few other square dance clubs. He & Martha started teaching round dance classes about 1999 and taught PH II – PH III. The Wolffs did not have a round dance club.

Al & Martha were members of Buckeye Round Dance Council. Through the years they served as various officers of the organization and were selected BRDC Honor Couple in 2001. Al was also Editor of the BRDC Newsletter, "The Link". They participated in BRDC special dances and Buckeye State Conventions. The Wolffs were members of Roundalab and attended many of the Roundalab conventions. They also participated in Buckeye State Conventions and BRDC special dances. Al Wolff passed away in 2012.



**ZENDER, CAROL & JOHN  
CELINA, OHIO**

Carol & John Zender took square dance lessons in 1976. They added round dancing to their activities about 1977. Through the years they took round dance classes and workshops from Ruth & Rick Rickey, Phyllis & Bob Hathaway, and George and Mady D'Aloiso. They also attended several week long clinics/schools for teachers conducted by Bill & Carol Goss in Chicago and with another round dance leader couple in Indiana.

Carol started to cue rounds and she and John started teaching classes in the early 1980s. They taught basic rounds through PH II – III. The Zender's round dance club was named the "Turning Twos". Carol cued for the St. Mary's Tri-Squares, the Cridersville Silver Spurs, the Lima Hix & Chix, and the Delphos Helms Swingers.

The Zenders belonged to Roundalab. They retired from teaching and cueing in 1990.



**SETS-IN-ORDER**

**AMERICAN SQUARE**

**DANCE MAGAZINE**

**“PAGING THE ROUND DANCERS”**

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

November 1962

Volume 14 – No. 11

**EARL & MARY JESSIE  
AKRON, OHIO**



*Earl and Mary Jessie – Akron, Ohio*

**L**IKE SO MANY of the competent round dance instructors, Earl and Mary Jessie slipped into round dancing via the square dance route. When they began square dancing in 1949 very little round dancing was being done in Akron and it wasn't until the Frank Hamiltons were booked into Akron for a Round Dance Workshop in 1954 that the Jessies decided to further the round dance aspect of their experience by attending.

This inspired them to want to know more about round dancing from the ground floor up, so they and another couple organized a beginners' class. There were no round dance instructors in Akron then, so they engaged a couple from out of town to come in and teach.

In 1957 Earl and Mary started teaching on their own, with Mary doing the instructing. They have continued with their teaching ever since, sometimes having as many as four classes going at the same time.

Earl and Mary organized an exhibition group called the Carousels who have demonstrated rounds at festivals and conventions in northern Ohio. Included in this exhibition group are several other round dance leaders from the area. The Jessies have also taught rounds at numbers of Ohio festivals and have been asked to do the same at various camps thru the years.

This they have had to decline because of Earl's work.

The Jessies were Round Dance Chairmen of the Akron Area Square & Round Dance Federation for four years, 1957-1961 and have been Co-Chairmen for the past year. They were Chairmen of the Akron Area Round Dance Festival in 1960 and Co-Chairmen in 1961. They are also members of the Cleveland Round Dance Teachers' Council.

Mary and Earl feel there is a definite place for round dancing in the square dance activity and that one should just naturally go with the other.

*—Carl & Pat Smith*

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

July 1963

Volume 15 - No. 7

**FRANK & PHYL LEHNERT**  
**TOLEDO, OHIO**



Photo by Zimmerman Studio

## *Frank and Phyllis Lehnert - Toledo, Ohio*

**A**LTHO' THEY HAVE BEEN involved in the square and round dancing activity for only a short space of time, the Lehnerts - Frank and Phyl - have made their mark with talent, diligence and enthusiasm.

It was about 5 years ago that the Lehnerts came into square dancing - and at first blush, round dancing did not attract Frank at all. He credits the teaching of Florence Camp and Dorothy Baden with instilling in him an appreciation of the rounds.

He and Phyl have been teaching rounds for three years. They have two local round dance clubs and have taught at festivals and conventions in Ohio, Michigan and North Carolina. They have worked on the round dance program at the last three National Conventions, including the one in St. Paul.

The Lehnerts have written five round dances, among them King of the Mountain, Rebel Rock and I'd Like to Be. Along with Jim and Lois Coy, they teach Round-A-Basic classes which are most unusual in that only basic steps are taught and practiced in short exercises. These classes run for 10 weeks and almost never have drop-outs despite the fact that most classes are held during the sultry Ohio summer.

Currently Phyl and Frank are presidents of

the Toledo Area Callers' Assn. and, with the Coys, are round dance chairmen and editors of Promenade Magazine, the association publication.

They feel that the most important component of round dancing is "having fun." One of their clubs is titled Happy Pairs and they work at keeping that name appropriate. They stretch the "level" of dancing only as far as fun can reach. They also feel that round dancers should have basic instructions, as square dancers do. Rounds and squares are definitely a combination, in their opinion, and should be programmed together when possible.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

April 1964

Volume 16 - No. 4

**CARL & PAT SMITH  
NORTH CANTON, OHIO**



*Carl and Pat Smith - North Canton, Ohio*

**B**EFORE CARL AND PAT SMITH were married in 1952, Carl feels he had his first big push in the round dance field when he attended "Pappy" Shaw's class at Colorado Springs in 1950 and 1951.

At this time he was a promising square dance caller at home but soon he and Pat found that round dancing was taking up more of their time and so they turned completely to teaching in this activity. Wanting to share it with their friends they began with a group in their home. In 1954 they attended a round dance workshop in Akron, with Frank and Carolyn Hamilton conducting and this was their second big push along the road to happy round dancing.

Akron folks had really been bitten by the round dance bug so the Smiths were asked to teach a round dance class there. Since then they have taught at least one basic round dance class each year in the Canton-Akron-Massillon area, and sometimes three.

Carl's work with the Pennsylvania Railroad somewhat hampers their traveling any distances to serve their hobby but they have conducted workshops at festivals in their own bailiwick. They have been workshop instructors at the Round Dance Snow Festival in

Akron for the past 4 years. In 1961 they were elected Vice-Presidents of the Akron Area Federation and also served as Round Dance Chairmen.

The Smiths have attended workshops by the Hamiltons, Manning Smiths, Turners, Maximers, Stapletons, etc., and feel that from every one they have gained something fine.

Carl and Pat are members of 4 round dance clubs, two of which they instruct—and 3 square dance clubs. They feel that round dancing has indeed "rounded out" their lives and led them into many lasting friendships. They feel twice blessed with these friends and their own family of two. They are also among the many who feel that there must be a marriage between square and round dancing; that one is incomplete without the other.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

September 1964

Volume 16 - No. 9

**MAYNARD & CLAIRE THOMAS**  
**CLEVELAND, OHIO**



*Maynard and Claire Thomas—Cleveland, Ohio*

**T**HREE SQUARE DANCE CALLERS in the Cleveland area receive the nod for bringing Maynard and Claire Thomas into the field of round dance teaching. In 1955 Ralph Pavlik and Ivan Crissinger asked them to teach basic rounds in their square dance classes. Harold Neitzel, caller and round dance teacher, aided and encouraged the Thomases in this new venture. For several years they taught easy, fun routines that square dancers enjoyed particularly.

In 1956 the Thomases journeyed to Chicago for the International Convention and saw some beautiful round dance exhibitions. They were so especially impressed with Lucyan Ziemba's St. Louis Carousels and the flowing rhythm of the entire floor of round dancers that then and there they decided they must look further into this fascinating activity.

Thus began their trips to institutes, conventions, festivals—anywhere they could observe and learn from the top round dance teachers in the nation. "They have all contributed to our knowledge, understanding and enthusiasm which we in turn try to impart to our dancers at home," says Claire.

At present Claire and Maynard have two round dance clubs, Hi Notes in its sixth year

and Gay Notes in its second year. In these clubs they often dance a tip of squares; they like the change of pace just as they like to do rounds at square dances. They also program rounds at several square dance clubs and teach a mixer now and then.

The Thomases believe wholeheartedly that dancers should be encouraged to seek the kind of round dancing that gives them the most enjoyment, whether it is an easy mixer at a square dance or a more difficult routine at a round dance club. "Dancing is essentially recreation," says Maynard, "and when people find themselves out of their element and not enjoying a specific recreation such as round dancing, they will find another."

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

July 1965

Volume 17 - No. 7

**RAY & MARGE STOUFFER**  
**CINCINNATI, OHIO**



*Ray and Marge Stouffer - Cincinnati, Ohio*

**R**AY STOUFFER is that most happy of combinations in the world of square and round dancing; he is an accomplished caller and, with his wife Marge, does an especially acceptable job of teaching rounds. Cincinnati area dancers have benefited from this versatility for a number of years.

The Stouffers have been dancing all of their married life and before that went ballroom dancing on their dates. Before the modern Western Style square dancing became popular they went to barn dances. They became interested in square dancing, as we know it today, in the early 1940's and shortly thereafter Ray began calling. By 1950 he was very busy in this field and teaching round dancing with the able assistance of Marge.

Presently Ray and Marge are caller-teachers for Do-Si-Do Club, Thursday Club, Square Crows, Whirlaways and Round-A-Liers. In addition, they have a weekly beginner class for squares and a similar one for rounds. They are probably responsible for the major part of the round dance interest in the Cincinnati area.

Ray has served as president of the Cincinnati Area Square Dance Callers Assn. and the Stouffers have attended nearly all of the National Square Dance Conventions. On the insti-

tute level, they have enjoyed Kirkwood, Dance-A-Cade and Asilomar; they participate in many festivals, as well.

The Stouffers' daughter Eileen and her husband are avid square and round dancers and their two grandsons will probably grow up in the same aura of dance enthusiasm.

During World War II Ray served in the Navy; last August he elected to take an early retirement from his job with the Post Office and devote his full time to what originally started out to be his hobby of square and round dancing.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

June 1966

Volume 18 - No. 6

**DAVE & MARTHA MARTIN**  
**WORTHINGTON, OHIO**



*Dave and Martha Martin - Worthington, Ohio*

**T**HE MARTINS have danced—ballroom style—since they were 17 years old but 1954 was the year they were introduced to Western style squares. In 1956 they were invited to join a basic round dance class and Martha, who had been watching Salty Dog Rag from the sidelines with a craving to jump in and do it, jumped—with Dave—into the class. They almost jumped out again because Dave's feet resisted the two-step so strenuously.

This first class was taught by the Eddie Boehringers and Dave eventually conquered the two-step with their faithful help.

Shortly after these first round dance lessons the Martins attended a weekend conducted by Frank and Carolyn Hamilton at Dayton. Since then their approach to dancing has been influenced greatly by the Hamiltons. They have attended many Dance-A-Cade sessions and others stressing round dancing.

The Martins got started teaching because their friends Bob and Millie Lerch asked for their help in their own teaching, so the two couples initiated a beginner round dance class in 1961. Frank Hamilton had a Round Dance Teachers Institute in the east the summer before their first class and Dave and Martha were present, soaking up everything they could.

Their first basic class led to an intermediate

class and then to more beginner classes. Finally they started their Marlers Club and later were asked to become leaders for a group of experienced dancers with whom they had been dancing.

The requirements of Dave's business have forced the Martins to curtail some of their activities but they are still continuing with the help of the Charlie Carters, two of their erstwhile pupils. They find round dance teaching rewarding and hope to be able to keep dancing for many years.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

August 1968

Volume 20 - No. 8

**BOB & VELMA BURTNER**  
**ASHVILLE, OHIO**



*Bob and Velma Burtner—Ashville, Ohio*

**T**HE BURTNERs PIONEERED their square dancing in 1948 with the Village Squares of Palm Springs, California. At that time the caller, Walt Baumann, was teaching rounds at the same pace as the squares. Bob and Velma remember that the first round they learned was Varsouvianna and they danced it, as well as the squares, to a three-piece band.

In the early '50's the Burtner's moved to Ohio and continued their square dancing but it was 1956 before they found a round dance class. At the National Convention in Louisville, 1958, they had their first taste of dancing with nationally known round dance leaders like the Frank Hamiltons and Manning Smiths. Their enthusiasm for this phase shot to a new high and since then, they have attended every institute they could manage.

Another series of experiences unfolded to the Burtner's thru their dance contacts. These were opportunities to travel and dance with square and round dancers in other areas. They went to Hawaii with the Hamiltons, to Europe in 1967 with the American Square Dance Workshop sponsored by Bob Osgood and are now gearing up for a South Pacific trip with the Hamiltons in November, 1968.

Early in 1967 Bob and Velma were urged by friends to start teaching rounds in an area where few rounds were being done. They

started their first class in May, 1967 and another when they were back from their European trip. The two classes merged into the Chillicothe Carousels Club and in January 1968 they started their third and largest class, which graduated in June.

The Burtner's belong to three square and three round dance clubs, other than their own. Bob is recording secretary for the Ohio State Corporation of Square and Round Dance Clubs and was recently elected to the vice-presidency of the Central Ohio Council of Dance Clubs. After 20 years, the Burtner's still believe their dancing to be the finest recreation they could ever have found.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

July 1970

Volume 22 - No. 7

**BRYCE & ELNER REAY**  
**DAYTON, OHIO**



*Bryce and Elner Reay—Dayton, Ohio*

**I**T TOOK CROWDED FLOOR CONDITIONS and an over-alcoholic atmosphere to turn Bryce and Elner Reay from ballroom dancing to the world of square dancing. They took basic square dance lessons in 1953 with Dave McDevitt as instructor and after 15 lessons joined Boots and Ruffles Club. They enjoyed the rounds immediately, remembering Glow Worm most vividly.

In 1955 the Reays had their first real instruction in round dance basics when they attended United Squares Institute in Wisconsin, with Manning and Nita Smith. At about this time the Miami Valley Round Dance Club had Frank and Carolyn Hamilton for workshop weekends for some 10 years. The Reays found they were not only learning dances but

also many pointers on basics and styling.

They joined the Dayton Round Dance Club and were members of a square dance club, Merry Antics, where they had their first taste of teaching rounds. They taught basics and dances to friends in their home, as well. In 1960 they tried some choreography and have penned such dances as Light Fantastic, Perky, We Two and Prissy.

Besides United Squares they have attended weekly institutes at Kirkwood Lodge. They have taught at several Buckeye State Conventions and had their first organized round dance basic class in 1962 at Wright Patterson AFB. From this class they organized The Rounduets.

Last summer the Reays were invited to teach one of the city-sponsored round dance clubs and merged their Rounduets with both the Dayton and Miami Valley Round Dance Clubs.

Elner is an accomplished organist and does much of the Reays' dance choreography. Bryce, an engineering graduate of Ohio State, spent most of his working years at Frigidaire. He retired in 1968 and now, when he is not dancing, he attends to a 3½-acre lawn and garden at his home.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

February 1971

Volume 23 - No. 2

JIM & LOIS COY

BOWLING GREEN, OHIO



*Jim and Lois Coy — Bowling Green, Ohio*

**T**HE COYS STARTED THEIR SQUARE DANCING in 1958 almost by accident. They attended a "swap and swing" dance and during the evening the caller introduced the group to some simple Western style dancing. They liked it and continued for several months of lessons. Their first look at round dancing came when they joined a square dance club where they participated in the easy rounds.

During the next year Jim and Lois became avid square dancers, the rounds being enjoyable but incidental. Eight couples did ask them to help with a few of the rounds and they did so for several months.

In 1960 they combined forces with Frank and Phyl Lehnert and formed a round dance

club in Toledo, Ohio. They alternated the teaching responsibility and many brave and patient souls supported their efforts. For four very different individuals, the personalities seem to complement one another and it has been a wonderful relationship over the years.

The Lehnerts and the Coys now have two round dance clubs in Toledo, each with a membership of about 40 couples. Each summer they jointly conduct basics classes; no round dances are taught, only basics in short exercises. By themselves, the Coys have an additional three round dance clubs and handle the rounds for two square dance clubs.

The Coys participate annually in the Buckeye State Convention and have worked as guest instructors at many festivals in their area. In 1965 they were featured at the Oklahoma State Festival. They also serve on staff at several summer institutes.

By profession Jim is Acting Health Commissioner of Wood County; Lois works part time in the Auto License Bureau of Bowling Green. The two are busy with round dancing about 15 evenings a month and still find time to raise a family of three teen-agers who are also dancers.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

April 1971

Volume 23 - No. 4

**LOU & PAT BARBEE**  
**COLUMBUS, OHIO**



*Lou and Pat Barbee, Columbus, Ohio*

**A** MUSICAL BACKGROUND played a large part in the Barbee's love for square and round dancing. Lou played sax and clarinet in school bands and in dance bands around Columbus; Pat studied dancing for 10 years. Upon graduation from a beginner class, they joined a square dance club and soon discovered rounds. Before long the rounds became their first love. Receiving inspiration from the beautiful dancing of Frank and Carolyn Hamilton they traveled many miles to attend their workshops and institutes, as well as those of other leaders.

In 1960 the Barbees started teaching rounds

and have at least one basic class each year. They also have an intermediate club called Happy Pairs, and share teaching responsibilities with George and Eileen Eberhart for a club which dances only classic and challenge rounds.

Over the years they have done much teaching and cueing of rounds at square dances and share the belief of many that squares and rounds belong together. At the present time they perform this duty for two square dance clubs, and as a result of their efforts at least 80% of the membership participates in the round dancing. Some have become interested enough to attend round dance classes.

Lou and Pat have taught at seven Ohio State conventions; three National conventions; and have been on the staff of numerous festivals in Ohio, Indiana, Kentucky, Pennsylvania and Canada.

They have three sons, all of whom play musical instruments and are active in school bands. "Dale (the youngest) is an excellent round dancer," writes Pat, "and when Lou is unable to attend class because of his schedule I fill in as teacher with Dale's help."

Among their choreographic contributions to the activity are Dixieland Two-Step, Are You Lonesome, My Best to You, Star Dust, Dream With Me, Speakeasy, Feelin', and So In Love.

## SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

August 1972

Volume 24 - No. 8

**LOU & DARLENE FAIR  
DELPHOS, OHIO**



*Lou and Darlene Fair, Delphos, Ohio*

**L**OU AND DARLENE FAIR hail from the "Buckeye" State. Somewhere in Ohio you'll find 30 North joining 30 South and that's where Delphos and the Fairs will be. They are avid square and round dancers. That's true! But if you ask Darlene if dancing comes first in her life you'll hear, "Yes . . . after being a wife, keeping house, taking care of Lou's mother, being president of the Presbyterian Women's Association, Junior Girl Scout Leader, Gardening, Sewing, and taking care of three dogs."

Lou is employed as a cost accountant and after a day at the plant he claims the Fairs just sort of goof off. But that's not true! They are leaders of two round dance clubs and active members of a square dance club where

they coordinate squares and rounds. They have taught at least one beginners class each year. And this year they have added working with the "youngsters" at the Lima Senior Citizens Center.

Members of the Lima Area Callers Association and Area Council of Square and Round Dance Clubs, Darlene is editor of "Square Hi-Lites" and Lou is treasurer of the state federation of clubs. The Fairs take an active part each year in festivals and workshops in Ohio and surrounding states and the state and national conventions.

Closest to their hearts is the Harvest of Rounds, Lima's largest round dance festival which is held each year. Their dream of bringing a large portion of the round dancers in the state together for one big affair has come true.

Lou and Darlene are quick to give credit to the leaders and dancers who have been of such help to them. "If we are smooth dancers, good teachers, and can help others share our dancing pleasure, we owe it all to our round dance teachers, Joan and Harold Deafendefin." They acknowledge helping hands from a lengthy list of individuals, and last but not least, their round dancers and dancing friends. "These kids really make it all possible and most rewarding."

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

February 1973

Volume 25 - No. 2

**CHARLIE & MARGE CARTER**  
**COLUMBUS, OHIO**



*Charlie and Marge Carter, Columbus, Ohio*

**A** YOUTHFUL EXPERIENCE turned dancing into an unpleasant word for several years for Marge Carter. Lassoed as a date for her big brother's bashful friend to attend the Senior Prom, Marge had her knuckles and knees scrubbed and was taught how to do the box step. Unfortunately for Marge, just before the dance the bashful date learned a new step from his big sister and completely forgot how to do the box step. His new step changed the color of Marge's red knees to black and blue.

Years later when the big brother announced that he was teaching square dancing, Marge

ran and hid for several years. Charlie and Marge felt that they were too busy coaching little league ball, fishing, camping and going to football games, but they finally consented to try ten lessons.

Perhaps Marge was a little more fascinated than the average square dancer when she started watching the round dancers. Not only was each couple doing a step in unison but the whole group looked like they were doing something similar to that old box step.

Charlie and Marge began teaching rounds in 1961 and have had a basic class each year since 1964. They have taught at two Nationals and three State Conventions, and are on the Fun Fest Spring and Fall Staff at Fontana Village, North Carolina. Charlie is a member of the Physics Department at Ohio State University.

The Carters only son, Steve, dances in their club and renews his free membership when he requests either "The Last Waltz," "Symphony," "Bicycle Waltz," "Baby Mine," "Lovin' Cha Cha," or "Bluebird Waltz," all dances from the pen of Charlie and Marge.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

November 1973

Volume 25 - No. 11

**GEORGE & EILEEN EBERHART**  
**CANTON, OHIO**



*George and Eileen Eberhart - Canton, Ohio*

**R**EAL JEWELS and truly dedicated round dance teachers — that aptly describes George and Eileen Eberhart of Canton, Ohio. They have been square and round dancing for fifteen years and teaching round dancing for the past ten years or so.

During the time before they decided to teach, George devoted much time in evaluating the mechanics of dancing in respect to each step and how best to employ one's entire body in executing each move. His participation in sports and his occupation (tool and die maker and Math teacher) all helped him reach some of the conclusions which he applies to his method of teaching.

Of course, dancing is no fun without a partner, and that's where Eileen comes in; she's the pretty one.

The Eberharts have been married thirty-two years and are the parents of five children and grandparents of one little boy. Eileen has

been a Girl Scout leader for twelve years and is an accomplished seamstress, her forté being wedding gowns and bridesmaids' dresses.

George can be found somewhere on cloud nine these days, all due to his being able to retire after thirty years at his job at the ripe old age of fifty or so. Now he can devote as much time as he likes to teaching and dancing, satisfying a desire of many years standing.

Of course, George and Eileen haven't been exactly sitting on their hands (or should we say standing with their weight on both feet) these past few years. They have been as active as possible, teaching at least one basic class a year (and sometimes as many as three). They also spend much time with their Classics Club, teaching advanced dancing, and with Sweetheart Rounds, an intermediate club which evolved from some of their basic dance classes.

George has been active in State Associations and they have participated in several Ohio State Festivals and dance weeks with many well-known callers. They are members of two square dance clubs and firmly believe that square and round dancing belong together and truly complement each other.

All in all they have been busy and George sums it all up by saying, "They had a tough time dragging me to square and round dance lessons but it would be even harder trying to keep away from the activity now!" This enthusiasm is passed on to all of George and Eileen's dancers and this, they say, is their greatest reward — helping people find satisfaction in dancing.

*Bud and Grace Haldi*

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

January 1980

Volume 32 - No. 1

**DAVE & SHIRLEY FLECK**  
**TOLEDO, OHIO**



*Dave and Shirley Fleck - Toledo, Ohio*

**D**AVE AND SHIRLEY FLECK were square dancing in 1962 when they first saw round dancing. A year later they decided to take lessons and it caught fire for them. In 1970 they started teaching their first round dance basic class and today conduct both basic and advanced basic classes in Ohio and Michigan. In addition they have four round dance clubs and cue for a square dance club.

They are actively involved with square and round dance weekends, state conventions and have been round dance chairman of the Promenade Jamboree for five years. This fall they will be on staff at the Fontana Vacation Institute.

As if this weren't enough to keep them busy, Dave and Shirley sponsor two of the largest festivals in their area each year, the Harvest Ball in Bowling Green, Ohio, and the Sweetheart Ball in Milan, Michigan.

Back in 1963 they became involved with their area magazine, PROMENADE, serving as writers, doing layout and handling advertising. In 1970 they took over the assignment of

editor and held down that position until 1978. Shirley is still a feature writer for the publication.

The Flecks have belonged to the Toledo Area Square Dance Callers Association for 10 years, serving as presidents for two years and on the executive Board for nine years. They are also members of the Michigan Round Dance Teachers Association, the Buckeye Round Dance Council and the Ohio Dancers Corporation. They have been Legacy Trustees for six years.

One of the original founders of Roundalab, they are presently serving their second term on the Board of Directors and are chairmen of the Ways and Means Committee.

Dave and Shirley are responsible for the newly approved point system that Roundalab adopted. This point system was designed to help teachers select material to teach by knowing the point value of the dance for the level of the club.

And they are no strangers to the field of choreography, having written 10 dances and recorded three of them. Their latest are "Doodley Do," "Frankie and Johnny" and "My Heart."

Their philosophy is to make each evening an enjoyable one for everyone who attends. "Smile, this is your recreation," is one of their famous quotes.

In addition to dancing, Dave is a partner in Fleck Enterprises and JEDS Irrigation. He enjoys flying as a hobby and working in the garden. Shirley takes care of the business end of their round dancing and enjoys garden and church activities. The Flecks have one daughter, Judy, age 13.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

February 1981

Volume 33 – No. 2

**HAL & LOU NEITZEL**

**VENICE, FLORIDA**

(Originally Cleveland, Ohio)



*Hal and Lou Neitzel, Venice, Florida*

**T**HE INFLUENCE OF HENRY FORD and Pappy Shaw and the encouragement of such leaders as Ralph Piper, Doc Alumbaugh, Ed Gilmore, Don Armstrong, Bruce Johnson, Manning and Nita Smith, Frank and Carolyn Hamilton and others played a major role in Hal Neitzel's background. Originally a ballroom teacher, Hal and his wife, Louise, started dancing at Cleveland College when Henry Ford sent a caller and orchestra into the area to introduce American dancing.

By 1950, they were well into the activity and Hal organized the Cleveland Area Callers' Association and was its first president. Shortly afterward, Hal helped to organize the Cleveland Federation of Square and Round Dance Clubs and was a member of the Cleveland

Round Dance Council. From the early 1950's until 1967, Hal and Louise were deeply into round dance teaching and then because of health reasons, the pair moved to Florida.

At this point, they were encouraged by Bob Dawson to get back into the round dance picture and due to Louise's failing health, Hal continued teaching with Lou (Loella) Markle, whose husband had passed away a short time before. Louise Neitzel passed away in the early 1970's and with the encouragement of family and friends, Hal and Lou were married in 1973. Today, they teach at least one basic class each year and work with round dance groups three evenings a week. They also serve as round dance cuers at a square dance each Friday evening.

Learning is a continuous process for Hal, who has been a part of the activity for more than 30 years, and he has attended many institutes conducted by Manning and Nita Smith, the Hamiltons, Joe and Es Turner and many other outstanding leaders. Hal and Lou believe in teaching basics in their classes and do not teach a dance until about the eighth lesson. They have written a number of dances over the years and believe that fun and fellowship are the most important part of any dance activity.

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## SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

July 1983

Volume 35 - No. 7

**PHIL & BECKY GUENTHNER**  
**LOUISVILLE, KENTUCKY**

(While Phil and Becky lived in Louisville, KY,  
they taught and cued in Ohio for many years)



*Becky and Phil Guenther, Louisville, KY*

**I**T WAS SOON AFTER THE NATIONAL Convention was held in Louisville, the second time around, that the Guenthers entered the square dance activity. That was 1970 and now, 13 years later, with their town having just hosted the National once again, it is a far different scene for Phil and Becky, now much involved as leaders in the round dance field.

In 1975 they taught their first round dance Basics class. Today, they lead the way for the Rainbow Rounds, an easy level club that is comfortable for new dancers, and The Moonglows Round Dance Club for intermediates. They teach two Basics classes each

year, teach an Advanced round dance group and cue for two square dance clubs.

When Phil and Becky attended their first out-of-town round dance weekend in Cleveland in 1974, little did they realize they would eventually be holding their own Galaxy of Rounds weekend in Lexington, Kentucky, each year with dancers attending from the surrounding states. The Guenthers are also presently on the teaching staff at the fall session of Accent on Rounds, Fontana Village, North Carolina. They are members of the URDC, Roundalab, Dixie Round Dance Council and the Round Dance Council of Indiana. They've served as President and Vice-President of the Kentuckiana R/D Council and were Round Dance Chairmen of the Kentuckiana Square and Round Dance Associations Spring Festival last year.

Their many accomplishments include round dance choreography. A current success is Swing of the Road. Others, written by the Guenthers, include Nola, Till We Meet Tomorrow, Light and Lively, Today and Love Makes the World Go 'Round. Their newest, released in May, 1983, is Swangin' Cha.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

February 1982

Volume 34 - No. 2

**MARVIN & FLORIENE MARTIN**  
**CINCINNATI, OHIO**



*Marvin and Floriene Martin, Cincinnati, OH*

**M**ARVIN HAILS FROM IOWA and Floriene was born in Kansas but it was in the state of California that they met, married and became the team that would find itself, nearly forty years later, busily teaching and promoting round dancing in Cincinnati, Ohio.

Although they started square dancing in 1952 with Bob Van Antwerp, it was not until 1972 when they joined the "Round-A-Liers"

that they became seriously involved in rounds. As their dancing progressed, Marvin began cueing by substituting for various round dance leaders in the Cincinnati area. Today, he is the leader of two clubs, "Merry-Go-Rounders" and "Round-A-Liers," and cues rounds for four square dance clubs.

The Martins are consistent in their reputation for graduating a goodly number of newcomers each year. This is their fourth season for beginners in round dance classes. 29 diplomas were handed out the first year, 28 the second year and 28, again, the third time around.

Class and club members, unstinting in their praise of these leaders, say . . . "their patience and thoughtfulness have been boundless in guiding us over the rough spots in dancing. We are proud to have Marvin Martin and his lovely wife, Floriene, as our teachers and friends."

**ROUND DANCER**

**MAGAZINE**

**“KOVER-KIDZ”**

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

December 1959

Volume 11 – No. 12

ORIGINAL OWNERS & PUBLISHERS OF ROUND DANCER MAGAZINE  
BUD & LIL KNOWLAND  
TUCSON, ARIZONA



—Photo by Ted Offert

*Bud and Lil Knowland – Tucson, Ariz.*

WHEN two people with musical and dancing backgrounds, like Bud and Lil Knowland, get together, "rhythm" is bound to be the outcome. These folks have happily latched on to a really lasting hobby in round dancing – have worked with it and had fun with it.

Round dancing was their chosen field from the start in 1949, altho' they also did some square and folk dancing. It wasn't long before they "drifted" or were "drafted" into helping others, formed their Rhythm Rounds Group and also joined Tucson Callers' Club.

Bud was transferred to California's Bay Area in 1952 and the Knowlands continued dancing with various groups, again working in rounds. Bud also called squares and joined the No. Calif. Square Dance Callers' Assn.

After sashaying thru Flagstaff and Bakersfield, still dancing, they returned to Tucson in 1955. Here they re-established Rhythm Rounds. They also taught 3 groups; traveled to put on workshops; and were instrumental in starting the Arizona Round Dance Leaders' Assn. in 1956. Both Bud and Lil have served on the board of that association.

For the past three years the Knowlands have been Round Dance Chairmen of the Southern Arizona Square Dance Festival.

As if they didn't have enough to keep them busy, the Knowlands started the Round Dancer Magazine, probably the only one for round dancers, in 1957. They publish, edit, stencil, mimeograph – the works, and slowly but surely are building their circulation.

Say Bud and Lil, "We dance for *fun* – if it isn't fun, don't do it! It takes all kinds, tho', We mustn't lose track of that and be too quick to condemn the few who strive for perfection in their dancing."

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

January 1981

Volume 33 – No. 1

**JACK & ALMA BASSETT**

**BOALSBURG, PENNSYLVANIA**

(Acquired Round Dancer Magazine  
from the Knowlands in 1976)



*Jack and Alma Bassett – Boalsburg, Penn.*

**T**HE BASSETTS have been dancing together since the mid-1930's, when they first met at a ballroom dance where the original Duke Ellington dance band was being featured. Jack and Alma developed their dancing expertise in the Boston/New York City area to the music of such great bands as Tommy Dorsey, Glenn Miller, Glen Gray, Artie Shaw, Cab Calloway, Benny Goodman, and many others who appeared in the ballrooms around New England during that era. They feel very fortunate to have been a part of the big band and

swing dance scene.

The Bassetts first tried square dancing in the early forties, and have been teaching round dancing for the past 20 years, first in the Boston area, and later in the State College, Pennsylvania, area where they now reside. They have appeared on staff at numerous National Square Dance Conventions as workshop leaders, MC's, cuers, panel members, moderators and clinic leaders and once as clinic leaders at the 3rd National Round Dance Convention.

Jack is an electronic engineer on the faculty at Penn State University, and Alma is editor and business manager of *Round Dancer Magazine*, which the Bassetts acquired from Bud and Lil Knowland in 1976. They have one son, Brian, who is also a round dance and ballroom instructor with the able assistance of his wife, Sharon.

Jack and Alma also operate their own ballroom dance studio in the State College, Pennsylvania, area and for many years have been certified as qualified ballroom instructors by the Dance Educators of America with headquarters in New York City.

# SETS IN ORDER MAGAZINE PAGING THE ROUND DANCERS

April 1982

Volume 34 – No. 4

**BRIAN & SHARON BASSETT**  
**STATE COLLEGE, PENNSYLVANIA**

(Son and Daughter-in-law of Jack & Alma Bassett.  
They assumed ownership and management of  
Round Dancer Magazine in January 1982.)



*Brian and Sharon Bassett,  
State College, Pennsylvania*

**I**F YOU NEED TO GET THINGS DONE find busy people to do the job is an expression that is clearly accurate as applied to Brian and Sharon Bassett. At the beginning of January, this lively couple assumed the ownership and management of Round Dancer Magazine and along with this are working together, on a full time basis, to develop and maintain Hi Hat R/D Records and a R/D Tape Service — all under the banner of Bassett Marketing. According to Brian, "busy" is the understatement of the year and explains how drastically their lifestyle has changed since taking over the reins of the magazine from his parents,

Alma and Jack Bassett (featured in this column in January of 1981). Contrary to what most think, at this point the entire staff of all three divisions is made up of just two people, the whirlwind duo of Brian and Sharon.

Brian's exposure to the teaching of rounds goes back to his early teens. Sharon was introduced to the activity in 1969 when they first met — but it was not until they became reacquainted eight years later that they embarked on the teaching of basic and intermediate ballroom and round dance classes for the local Parks and Recreation Department, and have been doing so ever since.

Brian and Sharon are members of the URDC, Roundalab and Dance Educators of America. They have written two teacher's handbooks entitled Disco-Swing 1 & 2 and as choreographers are responsible for Debutante and Something Big. Their first recording session for Hi Hat R/D Records was completed last November and already Brian says he has enough "new" pieces of music to last for 14 months, if he were to use them all. The newest release is a bouncy two step by Hap & AJ Wolcott entitled Two Lips and a fox-trot and triple swing number called Angels by Sharon and Brian Bassett.

# ROUND DANCER



## MAGAZINE



JAN. - 1954 - Book 75 - \$3.50 mailed per year - .40 cents per single copy

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

January 1964

**BILL & IRENE HART**  
**NORTH ROYALTON, OHIO**

Two Harts that beat in tune to the rhythm in their dancing feet – Bill & Irene Hart of North Royalton, Ohio! The two dancing dolls who wrote ENCHANTED WALTZ – and presented it at the 12<sup>th</sup> National S/D Convention in St. Paul last summer .... They have the following to say about themselves:

"We started Square and Round Dancing in 1956. Having had some experience in teaching Ballroom Dancing – round dancing came easy for us. We were soon teaching some of our friends. We spent our vacations attending R/D Workshop sessions at Conventions, Institutes, and Festivals. We have had at least one basic class every year since then. We have taught Rounds in Basic S/D classes where we found that they became better dancers with a combined program of Square and Rounds – they learn to dance to the rhythm of the music sooner.

At present we have 3 groups, an intermediate that meets every Tuesday, - our Twilighters, an Intermediate-Advanced group meets every Wednesday, and an Advanced R/D Workshop on the 2<sup>nd</sup> and 4<sup>th</sup> Fridays. We also teach and program Rounds at S/D Clubs on the 1<sup>st</sup> and 3<sup>rd</sup> Saturdays and teach Rounds on Sunday afternoons. Bill is trying his hand at calling and will call a tip or two at our R/D classes. In Rounds, I do all the teaching but depend on Bill to help with the Man's part. We have appeared on TV shows in our area in an effort to promote Round Dancing.

We are members of the Cleveland Area Callers Association, the Cleveland R/D Teachers Council, where we were re-elected Secretary, and the Kansas R/D Association.

We have acted as General Chairman and taught at many Festivals in Northern Ohio. We were on the teaching staff for the Buckeye State Convention in Toledo in 1961, Dayton 1962, and Columbus, May 1963. We also taught at the Washington Festival in March 1962.

This is our 3<sup>rd</sup> year with the Institute with Ron Schneider in Brevard, North Carolina, where we conducted the R/D portion of the program in August (18<sup>th</sup>-23<sup>rd</sup>).

We feel that at Square Dances we get more dancers to participate if we "cue" a dance through at least once.

The warmest feeling we get is when a new Square or Round Dancer will say to us: "We will always remember you for introducing us to the best times we've ever had and the nicest people we've ever met."

.....

Nice meeting these folks, hmmm, Family?? The figure you see reproduced here is the one that appears on all their stationery – real cute, isn't it?

We're real proud to have added Bill & Irene Hart to our KOVER KIDS list . . . .





# "ROUND DANCER"



## MAGAZINE

1250 W. GARNETTE, TUCSON, ARIZONA - 85705



Phyl & Frank

Lehnert



Lois & Jim Coy



OCT. - NOV. 1966 - BOOK 106 -- \$3.50 mailed per year in USA. - .40 cents single Copy.  
Effective Jan. 1, 1967 - Rates will be - \$4.50 ..USA - Canadian & Foreign \$5.50 "US Funds"

**ROUND DANCER MAGAZINE – "KOVER KIDZ"**  
October – November 1966  
**FRANK & PHYL LEHNERT – AND – JIM & LOIS COY**

TOGETHERNESS I! -- WE'VE ALL HEARD MUCH ABOUT IT;  
SOME THERE ARE WHO SPOOF IT --  
AND SOME WISH TO EXPERIENCE IT --

OUR TWO CHARMING "KOVER KIDZ" COUPLES ARE LIVING PROOF OF IT !!!

Shhhh!! We'll sneak in quietly and take a peek at their diaries – the Lehnerts' first, then we'll slip over to the Coys and see what their diary says, ok? Saw Frank busily scribbling in his – look – it says:

"Just about ten years ago (WOW! How time flies!) we were dancing at PTA and church square dances when we started western dancing classes. We enjoyed all these years in square dancing, – some, of course, were more vigorous than others and we still dance regularly with two square dance groups. Thanks to encouragement from our caller and his wife (Florence & Arnold Camp) we started to do the easy rounds. These became progressively more inviting until we joined our first round dance club in 1958 – taught by Dorothy & Ernie Baden. We became interested in teaching by showing our fellow dancers some new dances after we came back from places like Fontana Swap Shop.

We've had our own club "Happy Pairs" for four years; we have taught at five Buckeye Conventions and Indianapolis was the fourth National we took part in being Panelists – subject "Terminology".

We are serving as staff members for the fourth year at the Greenbush Inn family square dance vacation institute at Greenbush, Mich. We are also serving on the Fontana Sqap Shop, N.C. staff for the third time. We have taught at special round dance events in Raleigh & Shelby, N.C., Knoxville, Tenn., Cincinnati, Columbus & North Canton, O., Detroit & Drayton Plains, Mich. and others.

Almost at once we became interested in dance choreography and our first dance was KING OF THE MOUNTAIN. Since then we have written for Grenn: MANY TEARS AGO, REBEL ROCK, SUMMERTIME WALTZ & SATIN DOLL with D'LOVELY being the latest; for Sets In Order we did I'D LIKE TO BE and for Hi Hat C'EST MAGNIFIQUE and GINGER; ROCKIN' AROUND THE CHRISTMAS TREE was to a Decca recording and LARA'S THEME was written to the Columbia record. We also are believers in mixers and two you may have heard of are HILLBILLY MIXER & WALK RIGHT IN.

One of my personal interests is teaching square dancing to children in our neighborhood schools. I teach over 500 children in grades from 3<sup>rd</sup> to 8<sup>th</sup>. In '64 two of the groups put on demos at the Promenade Jamboree. To give you some ideas on how quick they learn... the first two rounds that the 7<sup>th</sup> and 8<sup>th</sup> graders learned were DO IT RAT NOW and KON TIKI. This is the 4<sup>th</sup> year in the schools and the 8<sup>th</sup> year with teaching children.

All this may cause you to wonder when I work (my boss also sometimes wonders) – but I am a pharmacist and Phyl keeps busy with our three children – John 17, Stan 15 and Cindy 12. They are used to going too and went to the Miami Convention, to the Greenbush vacations and the Fontana Swap Shops. All of them do dance on occasion and all have done some calling...so you can see we are pretty much a square dance family.

Another venture we started in '64 was combining camping and round dancing – we have a lot of interest going and plan spring and fall outings. As a beginning we had six couples spend the weekend at Pokagon State Park in Indiana in the fall of '64. Of course with all the families we had quite a time."

\* \* \* \* \*

Well now, let's just see what is written about Jim & Lois Coy, shall we? We'll see what brought these two couples together in their teaching, covering them singly first and then into their co-teaching....

"We started square dancing in 1958 almost by "accident". We attended a "swap and swing" and during the evening the caller introduced us to some simple Western-style dancing. We liked it and continued for several weeks of lessons with this caller. Our first look at Western round dancing came when we joined a square dance club. We participated in the easy rounds taught at the club. During the next year, we became avid square dancers with rounds being enjoyable but incidental. Eight couples asked us to help them learn a few of the rounds, and we worked with them for several months. We now wonder if perhaps we did more to hinder than to help since we were so "green".

In 1959 and 1960 we attended square dance institutes in Arkansas. It was here that Bill & Mary Lynn of St. Louis inspired us and encouraged us to do more with our round dancing.

By ourselves, we have two round dance clubs: Merry-Go-Rounds in Fremont, O, and The Round Up in Perrysburg, O. We have conducted four basics classes outside of Toledo, and we handle the rounds for two square dance clubs. We participate annually in the Buckeye Convention and have worked as "guest instructors" in other round dance clubs and festivals throughout Ohio. We have also attended and taken part in the National Conventions: at Indianapolis we taught CASTLES IN SPAIN.

Every round dance instructor probably has a yen to try their talents at choreography, and we have been no exception. We have written three dances: WILDFLOWER (Grenn) 1963; FUN-DERFUL (Grenn) and AMALIA (Hi Hat) in the spring of '65.

Last year we "branched out" to teaching ballroom basics to Junior High School students in a nearby town. We are sponsored by the Mothers' Club and we are teaching 60 children (including our own son – at his own insistence!). We thoroughly enjoy working with this age group and find it very challenging and rewarding. They respond so enthusiastically!

By profession Jim is the Chief Sanitarian of the Wood County Health Department. We find ourselves busy with round dancing at least ten evenings each month, in addition to raising our family in a "normal" (?) home. Our three children – Cordell 14, Carleen 12 and Curtiss 9 – sometimes wonder what it would be like to have "Dad and Mom" at home a little more often.

We enjoy attending conventions and workshops whenever possible to observe the teaching techniques of others and to improve upon our own. We have learned a lot in this manner.

We have met so many wonderful people through round dancing and have made some priceless friendships with couples who we otherwise would never have known. We hesitate to think how our lives would be without round dancing – perhaps peaceful but so dull!

**ROUND DANCER MAGAZINE – "KOVER KIDZ"**  
 October – November 1966  
**FRANK & PHYL LEHNERT – AND – JIM & LOIS COY**  
 (Continued)

AND NOW TO GET THEM TOGETHER.... When Dorothy & Ernie Baden decided in 1960 to move to Arizona the Coys & Lehnerts decided to combine forces – as Lois put it: "We probably all needed moral support from one another and we formed a round dance club in Toledo. We alternated the teaching responsibility and many "brave and patient souls" supported our efforts. Frank states: This have been one wonderful relationship for the past seven years, teaching Sunset Rounds for six years and Roll Bac Two for three years, the original club Coco Lehns merging with Sunsets after two years." The four personalities compliment one another beautifully and surely makes the club atmosphere interesting!

Each summer the Coys & Lehnerts conduct a "Round-A-Basics" class, beginning with 1961. The unique feature about this is the fact that they teach a ten week course in which they teach no rounds, just 4 to 8 and later 16 measure exercises. This course is then followed by an easy rounds class which starts in the fall. Many folks are surprised that this type of course can be interesting but each year they have dancers that come from 50 to 70 miles in the heat of the summer. – in 1963 they graduated 43 couples! Some from each class become avid round dancers and the balance return to their square dance clubs to enjoy learning and dancing the "Rounds of the Month".

The Lehnerts & Coys also served jointly as round dance editors of Promenade magazine and select and present the dances for consideration for ROM for the Toledo Area Callers Assoc.

Frank Lehnert has written an interesting article for "ROUND DANCER" Magazine for your help and pleasure – by our request.

\*\*\*\*\*

Well there you have it, kidz – a fascinating story, no? We have personally met these two fine couples and can readily appreciate that they would work together beautifully for the pleasure and enjoyment of all their dancers. We're pleased as punch to bring this "COMBINED TWOSOME" along with our COMBINED ISSUE!!! Many, many years of happy dancing to them –and you!



Frank & Phyl Lehnert  
 Jim & Lois Coy  
 1963

Coys & Lehnerts  
 "Roll-Bac-Two"  
 Easy Level RD Class  
 December 1965





# "ROUND DANCER"



MAGAZINE

1250 W. GARNETTE, TUCSON, AZ. 85705



**AL & MILLIE BOEHRINGER**

Dayton, Ohio

APR --- 1972 --- BOOK 166 --- \$5.00 MAILED PER YEAR

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

April 1972 - Book 166

### AL & MILLIE BOEHRINGER DAYTON, OHIO

Many years ago we met at a 50-50 dance where Al's father did the calling of squares. Between squares, at that time, we did a waltz or a foxtrot. We both enjoyed both types of dancing squares and ballroom.

After marriage we continued both types of dancing but leaned more toward ballroom dancing. After western style square dancing became so popular, in 1950 we joined the Dayton Square Dance Club. When this club had visiting callers, they would almost always teach an easy round dance or a mixer. We thoroughly enjoyed these round dances and in 1952, when the Bureau of Recreation, City of Dayton, announced they were sponsoring a class in basic round dancing, we immediately joined for the lessons.

After the lessons, the Dayton Round Dance Club was organized and we were charter members. Several years later, the Miami Valley Round Dance Club was organized and we joined that also. Each club met on alternate Tuesday nights so we were able to round dance at least once a week in the clubs in addition to doing rounds between squares at the square dance clubs.

In 1956 when Frank and Carolyn Hamilton came to Dayton for a round dance weekend and workshop, we were so thrilled and impressed with their grace, charm and ease of teaching that we thought we would like to become teachers.

We attended many institutes, festivals, conventions and round dance weekends and studied other round dance teachers' methods and techniques. We then taught basics for the Bureau of Recreation, City of Dayton's sponsored round dance classes.

In 1959 we were contacted by Fontana Village (Fontana Dam, N.C.) and invited to head up the round dance staff for a new venture called Fun Fest. This is now held twice a year, May and September, and we still head up this round dance staff.

In February of 1966 we were asked to be leaders of the Dayton Round Dance Club and in October 1967 we were made leaders of the Miami Valley Round Dance Club.

Incidentally, our round dance and square dance clubs are sponsored by the Bureau of Recreation, City of Dayton.

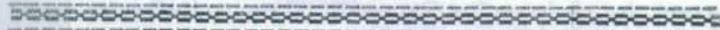
In July of 1969 we gave up leadership of the Dayton Round Dance Club but we still continue as leaders of the Miami Valley Round Dance Club. We still dance as members in the Dayton Round Dance Club.

We still teach basics and advanced lessons in round dancing for the City. We have also taught at the Kentuckiana Spring Festival, several of the National Conventions and several of the Buckeye State Conventions.

We have danced our way through life and have enjoyed every minute of it. We hope to enjoy many more years of this activity.

\* \* \* \* \*

AND we hope you do, too, Al & Millie! We are pleased to have this very charming couple as our Kover Kidz this month and you can enjoy their dancing and teaching next month (May) at the Fontana Fun Fest where everyone reports such a terrific time! If you can't make that, by all means visit Dayton and dance with them at both the clubs - Bryce & Elner Reay are the instructors now for the Dayton R/D Club.



# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

December 1972

**LOU & PAT BARBEE**  
**COLUMBUS, OHIO**

At our SILVER ANNIVERSARY FESTIVAL starting on Jan. 18 the featured R/D Instructors will be Pat & Lou Barbee of Columbus, Ohio - one of the foremost teaching couples in the East. The Barbees are not only top instructors but they have a knack for writing dances which become national hits, as witness GOOD OLD DAYS, No. 1 in the TOP TEN this past September and still going strong. And how about their FEELIN', released in January 1969 and still being done on many programs around the country. Incidentally, GOOD OLD DAYS was selected as November ROM by ARDA (Tucson Chapter) and will be taught widely in Tucson prior to our Festival. Other Barbee Choreographies include DIXIE-LAND TWOSTEP, ARE YOU LONESOME, MY BEST TO YOU, STAR DUST DREAM WITH ME, SPEAKEASY, SO IN LOVE, JEAN, WONDERFUL THINGS, MALIHINI and EACH TOMORROW.

I'm sure we can look forward to a teach of a new Barbee dance during the festival. Altho Lou's work in the construction business and obligations to their 3 teenaged sons prevent them from traveling widely on festival, convention and workshop teaching engagements, they have found time to teach at such special dance events in Ohio, Indiana, Michigan, Penna., New York, Kentucky, Texas and Canada. They are frequent staff members at Turner's Pre-Cade, Dance-A-Cade and Round-A-Cade, the most prestigious and well-attended R/D vacation institutes in the East.

The Barbee's previous most western engagement has been as instructors for the Dallas R/D Festival this past November. The R/Ders of Tucson feel fortunate in being able to convince the Barbees that they could find time to come this far West for our festival. We suspect that Tucson's pleasant winter weather, and the presence of relatives here whom they hadn't seen for some time helped them to decide to accept our offer.

The Barbees travel as a 3-generation family, including Lou's parents Lou Sr, and Kathryn and the three Barbee sons, Phil, 18, Craig, 16 and Dale 14. Dale sometimes fills in as his mother's partner in teaching classes in their home area when Lou has to be absent for some reason. The boys and grandparents will also be in Tucson at festival time. The Barbee group is arriving a week before the Festival to see the points of interest in the Tucson area. After the Tucson Festival Lou & Pat will be teaching a R/D weekend in Kentucky in March and then will staff the International Convention in Toronto in May.

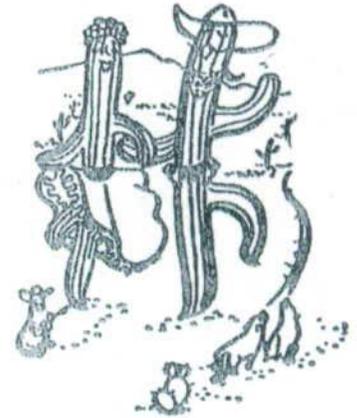


# "ROUND DANCER"



MAGAZINE

1250 W. GARNETTE, TUCSON, AZ. 85705



**Lou & Pat Barbee**  
**Columbus, Ohio**  
December 1972

# ROUND DANCER MAGAZINE "KOVER KIDZ"

October 1973 – Book 182

## GEORGE & EILEEN EBERHART CANTON, OHIO

I would like to introduce you to a pair of gems and explore their many facets with you.

George & Eileen Eberhart of Canton, Ohio. These people are real jewels, dedicated round dance teachers. They have been square and round dancing for fifteen years and teaching round dancing for ten years.

During the time before they decided to teach, George was very busy evaluating the mechanics of dancing in respect to each step and how best to employ ones whole body in executing each move. His participation in sports, such as softball, and his occupation, Math teacher to apprentices and that of tool and die maker, all helped him reach some of the conclusions which he applies to his method of teaching.

Of course, dancing is no fun without a partner and that's where Eileen comes in, she's the pretty one.

George and Eileen have been married thirty-one years and are the proud parents of five wonderful children and grandparents of one darling little boy. As if Eileen didn't have enough to do, tending to the needs of hr family, she has been a Girl Scout Leader for twelve years and is an accomplished seamstress, her speciality being wedding gowns and brides-maid dresses.

You will find George somewhere on cloud nine these days, though, all due to his being able to retire after thirty years at his job, at the ripe old age of fifty or so. Now he can devote as much time as he likes to teaching and dancing, as was his desire for many years.

Of course, George and Eileen haven't exactly been sitting on their hands, or should I say, standing with weight on both feet these past few years. They have been as active as possible, teaching at least one basic class a year. This year they have three basic classes. They also spend much time with their Classic Club teaching advanced dancing and with SWEETHEART ROUNDS, an intermediate club, which evolved from some of their basic dance classes.

They have written three dances: SPANISH NIGHTS (their first), MY SWEETHEART (dedicated to Eileen), and HI-BALLIN (their latest), all on GRENN Label.

George as AKRON R/D CHAIRMAN for five years and State Representative from AKRON serving as recording secretary.

They are members of two square dance clubs and believe that square and round dancing belong together and truly compliment each other.

They have done several Ohio State Festivals and dance weeks with many well known Callers. All in all they have been pretty busy, so I guess you could sum the whole thing up by what George often says, that they had a tough time dragging him to square and round dance lessons but they would have an even harder time trying to drag him away from the activity now. Matter of fact, in my judgment it would be impossible.

Of course, this enthusiasm is passed on to all of George and Eileen's dancers and this they say is their greatest reward, having people find satisfaction in dancing.

One last comment made by we who know: When the Question is Good Dance Teachers, the ANSWER IS THE EBERHARTS.

Submitted by a pair of grateful dancing friends,

Bud & Grace Haldi



# "ROUND DANCER"



MAGAZINE

1250 W. GARNETTE, TUCSON, AZ. 85705



GEORGE & EILEEN EBERHART  
Canton, Ohio

OCTOBER --- 1973 --- BOOK 182 --- \$6.00 MAILED PER YEAR

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

February 1978

MARY ANNA & BILL COPELAND  
SARASOTA, FLORIDA

Mary Anna and Bill Copeland started square dance lessons two weeks after their wedding in 1964. Ken Masters and Lawrence Ellison, two local square dance callers taught them their basics. They immediately became "eager beavers" and not being satisfied dancing only with the local square dance clubs, they started traveling on a regular basis, the radius of 150 miles, to learn and to dance at higher levels. During the height of their enthusiasm, they belonged to and attended faithfully no less than ten square dance clubs, all of different levels.

While attending a square dance at Columbus, Ohio, they witnessed their first round dancing; an exhibition dance put on by Pat and Lou Barbee's round dance club. Mary Anna was intrigued and immediately approached Pat to find out where and how they could learn to round dance. She was very disappointed to learn that Shadyside, Ohio, the area where Mary Anna and Bill lived had no round dance teachers, leaders or dancers.

This is where this story becomes unique and shows the determination of this couple. Undaunted Mary Anna asked where she could find books or teaching materials she could use to teach herself and Bill. Pat gave her some materials and she obtained copies of Frank Hamilton's and Frank Lehnert's book of round dance basics. With only these instruction aids, a few records and a lot of determination, Mary Anna taught herself and Bill the basics of round dancing.

After learning only a few fundamental round dances themselves, they invited a few of their square dancing friends to join them. This small group enjoyed Mary Anna and Bill's combination of hospitality and round dancing so much they decided to form a club. The first club consisted of ten couples, and was started in 1968, and was given the name "Valley Rounds". Since then and until they left Ohio in 1976 Mary Anna and Bill conducted two classes each year, one in the spring and one in the fall.

The nearest neighboring round dance club was one hundred miles away at Canton, Ohio, but this did not deter these enthusiastic new teachers. They joined Carl Smith's club there and traveled for several years on a regular basis to learn from Carl. They also started attending all the "Cade" weekends and any other weekend round dance festivals within driving distance. The Copelands despite many difficulties encountered during so much driving, continued striving to improve their styling and dancing abilities at available workshops, observing and experimenting with different styles, and teaching methods of other teachers.

When they built their home, of course, a dance hall had to be included in its design. From 1970 to 1976 this hall was used three and four nights a week. Bill and Mary Anna both have a very strong feeling that square dancing and round dancing belong together and have tried to pass this thought on to others. They still love square dancing although their primary efforts flow toward round dancing. When not dancing or teaching round dancing in their home, they are workshopping either square or round dancing.

Bill and his father founded the Pontiac Automotive Agency in Shadyside shortly after Bill was discharged from the air force after world war 2. They very successfully operated this business until March 1975, when disaster struck. Fire destroyed the business and Bill decided this was a good time to retire; his father had retired a few years earlier, followed by wintering in Florida. After visiting Florida a few times, and partly because of their two lovely children, Billy age ten and Amy six years old and of school age they decided this was the time to move to Florida permanently. Mary Anna & Bill sold their home in Ohio early in 1976 and moved to Sarasota, Florida.

During their career in round dance field, they have choreographed two successful dances, "ONE LONELY NIGHT" and "TOO OLD TO DREAM". They have been guest round dance teachers at both Accent on Rounds, and the Fall Festival at Fontana Village in North Carolina. They have taught at several National Round Dance weekends. Since moving to Sarasota they have become very involved in round dancing there. They are cooperating fully with the local round dance and square dance leaders of the area as they did while in Ohio. They are working with and assisting in teaching with the National Carousels in Sarasota. They teach and cue all levels of round dancing.

They have been greatly missed in Ohio by their previous dancers and friends who are submitting this information with the best of wishes for a successful life in Florida. (Submitted by Ray Biggs, with the help of Helen & Dale Donkin)



# ROUND DANCER



FEBRUARY 1978

\$ 1.00



**Mary Anna & Bill Copeland**

SARASOTA, FLORIDA

**ROUND DANCER MAGAZINE**  
**"KOVER KIDZ"**

October 1978

**ROCKY & BETTY CLAWSON**  
**CINCINNATI, OHIO**

Everett (better known as "Rocky") and Betty Clawson have been active in round and square dancing for 23 years. During this time they have taught many round dancers, and brought much pleasure and happiness to a great number of people in the Southwestern Ohio area, Cincinnati being their home town.

Rocky and Betty began as most teachers do with a few couples at their home. In time this grew into three clubs. Currently Betty and Rocky have the "Three R's" club that dances once a month at the easy level; the "Carrouseles" an intermediate club which dances every Monday night; and the "Dancing Shadows", their intermediate/advanced club which dances every Friday night. The Clawsons teach classes on Tuesday and Thursday nights, and also cue rounds at three square dance clubs. This wonderful couple has also participated in many local and state conventions. They recently have been selected to serve on the staff at Fontana Village.

On August 15, 1978, Betty and Rocky celebrated their Golden Wedding Anniversary, and needless to say we wish them many more years of teaching and dancing. They are surely dedicated to teaching the art of round dancing to as many new dancers as possible. Betty and Rocky, we congratulate you on fifty years of marriage, one half of which you devoted to round dancing.

(Submitted by: Joe and Dee Dietrich, Bert and Flo Huer – Dancing Shadows, Cincinnati, OH)



# ROUND DANCER



OCTOBER 1978

\$1.50



## Rocky & Betty Clawson

CINCINNATI, OHIO

# ROUND DANCER MAGAZINE "KOVER KIDZ"

June 1979

**DAVE & SHIRLEY FLECK  
TOLEDO, OHIO**

We would like to introduce our teachers to you - -  
Dave & Shirley Fleck, of Toledo, Ohio.

Dave is the owner of a tool and die shop, partner in Fleck Enterprises and in JEDS Irrigation. He is a pilot and enjoys flying as a hobby. Shirley is keeper of the house and business manager of the round dancing activity. They have one daughter, Judy, age 13, who is still at home. She is dad's pride and joy as well as mother's too.

The Flecks started square & round dancing in 1963. From there they became feature writers for the Toledo area square & round dance magazine Promenade, as well as doing layout work and handling advertising for three years. They became editors of Promenade in 1970, which they relinquished in 1978, after deciding that it was time for someone else to take a turn at that task. Shirley is still a feature writer for the magazine.

Shirley & Dave have belonged to the Toledo Area Callers Ass'n for 9 years, serving as president for 2 years and on the executive board for 7 years. They are also members of the Michigan R/D Council, Ohio Dancers' Corp, Buckeye R/D Council, and Roundalab. As trustees of LEGACY, they have attended the last 3 meetings of that organization.

The Flecks conduct R/D basic classes each year, & advanced basic classes. They have 4 R/D clubs in Ohio and Michigan, and cue for one S/D club. They are also active in Ohio and Michigan with S/D & R/D weekends, serving as general chairman of our local Promenade Jamboree for 2 years, and R/D chairman for 5 years. They are looking forward to being on the guest staff at Fontana this fall. Two of the largest festivals for which the Flecks are responsible each year are the Harvest Ball in Bowling Green, OH, and the Sweetheart Ball in Milan, MI. This year they started R/D clinics in our area. They have attended the Nat'l S/D Convention for the past 9 years, serving on choreography and terminology panels many times. They also participate each year in the Ohio and Michigan State S/D Conventions.

In the choreography area, they have written seven dances, the latest being LEAD ME, and HAPPY DAYS.

The Fleck Evaluation Committee of rating dances in order of difficulty was started by this couple. They are continuing work on this project with the view of improving accuracy of the ratings. ROUNDALAB accepted this system this year, as well as GREEN & TNT record labels adopting its use. Ratings are published in Round Dancer Magazine, Cue Sheet, Qtr Trn, and American Squares. The system was designed to help R/D'ers and R/D teachers in determining what to teach or dance, with respect to level.

The Flecks try to make every evening an enjoyable one when you attend their clubs. A famous quote of theirs is "Smile, this is your recreation." They have made many people happy by introducing them to, and teaching them about the wonderful world of round dancing. As the years go by, they still continue to make everyone enjoy dancing. We enjoy dancing with the Flecks at their classes and clubs. We appreciate them, and hope they will continue their patience and devotion to R/D'ing for many years to come.  
Bill & Mary Kansorka - - Walbridge, Ohio



# ROUND DANCER



JUNE 1979

\$1.00



## Dave & Shirley Fleck

TOLEDO, OHIO

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

January 1981

**HAL & LOU NEITZEL**  
**SARASOTA, FLORIDA**

(Formerly of Cleveland, Ohio)

### Our Kover Kidz

Hal neitzel danced in and helped teach at several Ball Room studios in Cleveland, Ohio. After their marriage Hal and his first wife Louise went to many Grange dances where they danced such dances as the Military Schottische, Hungarian Varsovienne, Rye Waltz, Oxford Minuet and other old time dances.

They attended a Folk Dance group at Cleveland College learning the history as well as the dance itself. This was named the Cecil Sharp group, named after the person who at that time was an authority on English dancing, who was visiting the United States.

Henry Ford then sent his orchestra to the College free of charge to teach the dances published in his Good Morning Book. Hal, Louise and a number of others, not caring to learn the history of each Nationality dance and what it represented formed a group of their own and danced weekly to Ford & Decca recordings. When Alamar, Windsor, Old Timer and Sets in Order records came out they included those dances in their program.

Wishing to learn all they could about Round Dancing, they attended an institute in Elkhart Lake, Wisc. with Al Brundage and Ed Gilmore. There they were introduced to the teaching of Manning & Nita Smith. This session inspired them to spread the word for others to attend similar institutes with the Smiths. Hugh Macey, (now producer of Glenn, Top and CEM records) and others from Bath, Ohio sponsored Frank & Carolyn Hamilton for a week end at Revere School in Bath. At this affair Frank & Carolyn urged Hal & Louise to start basic classes and all Round Dance Groups. In September of

that year they started their first round dance class and formed their first club. This all happened in early 1950's.

They attended sessions with Manning & Nita in Wisconsin, Michigan, Binghamton, N. Y., Kirkwood Lodge and Montgomery, Ala. plus many other week ends. They also attended many sessions at Prudhams in Canada, Dance-a-cade and Round-a-cade in Pennsylvania with the Hamiltons and Turners.

They taught in the Cleveland area until 1967 when their health failed and the doctors recommended they move to Florida. Hal retired from his job with a steel company after 42 years and they moved to Florida.

Hal's health began to improve and in 1970 Bob Dawson talked him into getting back teaching round dancing. However, Louise's health kept failing and she called Lou (Loella) Markle asking her to help Hal teach.

Lou & By (Byron Markle) had the same love, philosophy and teaching ideas as Hal & Louise and had taught round dancing in Oneonta, Endicot & Binghamton, N. Y. and also in Venice and Sarasota, Fla. They became active members of the Round Dance Council of Fla. in 1964 and By was the Council President in 1968. He passed away suddenly at a festival in 1970.

Louise's health kept failing and she passed away a few years later. Hal & Lou kept teaching and it did not take Hal long to fall in love (as did every one else) with Lou. With the encouragement of friends and Hal's family they were married late in 1973.

They teach at least one basic class a year and presently have three round dance groups and cue rounds at a square dance each week.

They have written WORLD MIXER, CHARMAINE, BLUE LADY, WALTZ TOUJOURS, COQUETTE, ARE YOU LONESOME TONIGHT plus others.

They teach basics in class rather than start out teaching dances. They refer to their teaching as the building block method. They also believe and preach fun and fellowship in round dancing.

Hal has one son and two grandsons living in northern Ohio, while Lou has one son and four grandchildren living in eastern Pennsylvania. They take off every summer to travel north and see them.

Hal is presently President of the Round Dance Council of Florida. Lou has been the Presidents wife twice.

(Submitted by: M. Mayer, Bradenton, Florida)



# ROUND Magazine DANCER



JANUARY 1981

\$1.25



*Hal & Lou Meitzel*

SARASOTA, FLORIDA

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

December 1982

**ANN & ANDY HANDY**  
**CLEVELAND, OHIO**

Ann & Andy Handy first met at a square dance held at the Cleveland Central YMCA. Ann (who was born in Rochester, NY) was with a girlfriend, and Andy (who hails from Joplin, MO) was with a friend. The two couples started double dating and both couples were married in a double wedding ceremony on May 18, 1957. One feature of their wedding reception was the square dance held in their honor.

They started their first R/D class in 1957. Their Roundaliers Club (started in 1958) is still going strong and the biannual festivals held by the club attract R/D'rs from distances up to 60 miles away. Ann & Andy are also the leaders for the Melody Rounds (started in 1965), the Silhouettes (started in 1980), and currently have Nat'l Carousels Club # 39. They have a gift for welding a diversified group into a harmonious whole, the end result being that all of their R/D groups enjoy not only R/D'ing together, but also picnics, parties and dining out.

Ann & Andy are prolific choreographers, already having had 3 of their dances chosen for URDC's Hall of Fame, CHARLEY MY BOY, SMILE and THE GANG. Other dances composed by the Handys are PRETTY PLEASE, HEART THROBS, JUST A KISS, SINCE YOU WENT AWAY, STEPPING OUT, MOONLIGHT BRINGS MEMORIES and IT'S RAINING TOO.

Andy teaches S/D'ing to a group of Senior Citizens at the Knuth Memorial Ctr. in Euclid, OH. His weekly schedule would tax the energies of the average person but Andy seems to thrive on activity. He cues the rounds for 4 S/D clubs: Brookpark Squares, Yellow Rockers, Cardinal Squares and Kits & Kats. Ann & Andy have volunteered their services many times at benefits held for the local Cancer Society and for the Cleveland Federama Dances. One unique feature of Andy's cueing is that it is done entirely from memory and many times it is done while dancing with an unskilled student who requires a "crash course" while dancing. In addition, Andy writes an article and a R/D worksheet for the Tip Topics Mag. (a publication of the Greater Cleveland Federation of S&R danc clubs).

In 1982, Ann & Andy celebrated their 25th wedding anniversary with their double wedding partners and were surprised with anniversary parties by their 3 R/D groups. Andy has two married daughters, Susan and Carol Ann, and 7 grandchildren. The Handys were selected as Honor Couple of the Year of the Cleveland Federation at the OH State Convention held in Dayton, OH, in May 1982.

The round dancers in the Cleveland, OH area owe an immense debt of gratitude to this extraordinary couple who have devoted so much of their time to encourage R/D'ers and to promote and support the art of R/D'ing. They have given unstintingly of themselves, their time and their energies over the past 25 years and we round dancers want them to know that it has been appreciated. They are held in the highest esteem as our teachers, our friends and our companions.

(Submitted by: Harry & Terry Ribo, Jim & Doris Gordon, and Chuck & June Masek)



# ROUND Magazine DANCER

DECEMBER 1982

\$2.50



*Ann 'n' Andy Handy*

CLEVELAND, OHIO

# ROUND DANCER MAGAZINE

## "KOVER KIDZ"

January 1987 - Vol 30 - Number 1

**BEN & DOLORES CRIPE**  
**CINCINNATI, OHIO**

Ben and Dolores Cripe are delightful RD teachers who recently celebrated their 45th wedding anniversary. After being part of the same group of young people for several years, they finally decided that they were right for each other and were married on May 30, 1942.

In November of that same year, Ben enlisted in the Railroad Battalion and was sent overseas where he served until the end of WWII. When the war ended he returned to Cincinnati to work for the NY Central RR, which after a series of mergers became Conrail; and continued working there until he retired in 1980 after 43 years of service.

The Cripes have 2 children: a son, Larry and a daughter, Nancy; 3 grandchildren; and, I might add, a multi-talented daughter-in-law who is responsible for creating Dolores' endless wardrobe of beautiful dresses. Next to dancing and their loved ones, their home in suburban Glendale, with its bountiful garden and beautiful flowers, takes precedence.

The Heismans introduced Ben & Dolores to round and square dancing at the HAYLOFT. In 1969 they began SD'ing with Gus as teacher, and a year later they began round dancing with Marion. Their RD'ing progressed and in 1978 they decided to start their own RD class at Fairfield, OH. From this class BENDOLIERS (derived from the combination of their names, "Ben-Dolores") RD Club was ultimately formed.

BENDOLIERS moved to the HAYLOFT early in 1982, the place where Ben & Dolores began dancing. Classes were held there every Sunday from 5-7, followed by the Club from 7-9 p.m. In addition they held a workshop the 2nd & 4th Fridays at the Greenhills Community Center. [Sadly, the HAYLOFT was recently sold to make room for a new Motel - and the Greenhills Comm. Ctr. was remodeled and no longer has room for dancing.] Classes are now held at the Goodwill Industries in Woodlawn OH, on Sundays from 5-7 p.m. Workshops were moved to Thursday nights at the St. Gabriel School in Glendale, OH. Ben cues rounds for local clubs between squares.

In 1981 the Cripes were the "local cuers" at the Fall Federation Dance in Middletown OH, and they belong to the Cincinnati Callers & Teachers Assoc., Buckeye RD Council and Roundalab. Whenever demonstrations are held at the various shopping centers, for Nat'l SD Week, etc., one will always see Ben cueing rounds. Ben & Dolores are on staff at the Square Notes Jamboree, November 21st, 1987, in Middletown, OH (with Clancy & Betty Mueller).

They participate each year in the OH State Convention and other important events include attendance at Bloomington with the Easterdays and Stillwater, OK, with Manning Smith.

We think the best way to describe Ben & Dolores is: "Excellent instructors that seem to 'Bubble over' with enjoyment when teaching and dancing." To their pupils they display a great deal of patience in guiding them over those seemingly difficult areas - always with a word of encouragement, a smile or a reassuring pat on the shoulder. They make round dancing such fun!

We are glad they are our teachers and wish them many more years of happy dancing together.

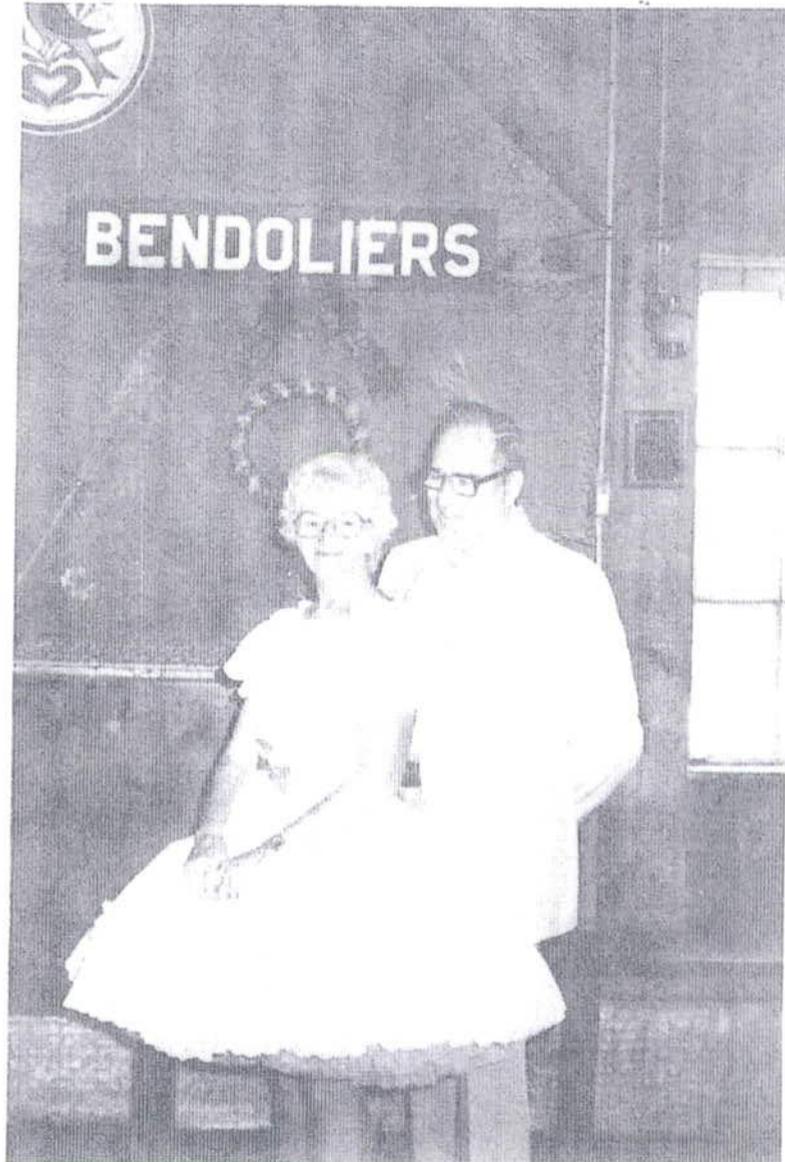


# ROUND Magazine DANCER



January 1987

\$3.00



**Ben and Dolores Cripe**  
**Cincinnati, Ohio**



## ROUND DANCER MAGAZINE

### "KOVER KIDZ"

December 1991

RAY & JOY BLOOM  
WILLOWICK, OHIO

A round dance demonstration at the county fair grounds in 1965 enticed Ray and Joy Bloom into round dancing. After graduating from basic class in 1966 they began to help other dancers. This led to workshops; then cueing at square dances; and finally teaching basic classes and the formulation of a club. The first club, Dancing Shadows, has been followed by Dance-A-Round, Evergreen and Carousel Club #213. The Blooms also currently cue for three square dance clubs.

Ray and Joy are members of Buckeye Round Dance Council, Cleveland Federation, Dixie Round Dance Council and Roundalab. They are charter members of BRDC, have held the offices of treasurer, secretary, and president, and were on the committee to form the constitution and by-laws for BRDC. Joy is a correspondent for the Link, which is a newsletter among BRDC members. They have served as RD chairmen for the OH State Convention three times and have been on staff at the Tri-State Convention, Fontana Fun Fest. in NC, Autumn Holiday, Canada, Toledo Promenade; and have participated in specials and festivals annually. Together they have conducted tours to Hawaii, the Bahamas, Nova Scotia and Prince Edward Island. Their most recent excursion in Spetember was a cruise/tour to Alaska where they stood atop a glacier.

Last July Joy and Ray celebrated their 40th wedding anniversary with a special dance attended by many of their dancing friends.

When not involved in dance activities, Ray has a model train collection and Joy collects bears and gnomes. One son, three daughters, two grandsons, three granddaughters, one dog, two cats and one bird complete this busy couple's life.

# Round

December 1991

\$3.40



# Dancer

Magazine

An Integral Part of the RD Legacy - Serving Dancers and Leaders Since 1957



**Ray and Joy Bloom**  
**Willowick, Ohio**

