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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 44, No. 12
DECEMBER 1989



ASD FEATURES FOR ALL

- 4 Co-Editorial
- 5 By-Line
- 7 Meandering with Stan
- 11 The Other Hands
- 13 'Tis the Season of Mistletoe
- 17 Dancing Down A Storm
- 19 Family Affair
- 21 Linelight
- 23 Hem-Line
- 25 Encore
- 27 On Line
- 29 Best Club Trick
- 35 QueST (QS Tips)
- 39 State Line
- 45 Dancing Tips
- 51 Rhyme Time
- 53 Dancers Raise Money for
Hurricane Hugo Victims
- 56 Christmas Tree Happiness
- 58 Front Line Coverage
- 67 People In The News
- 69 Bread Line
- 78 Puzzle Answers
- 79 Tid-Bits for the New Dancer
- 80 Product Line
- 81 Dandy Idea
- 83 Puzzle Page
- 87 Party Line
- 93 Index 1989
- 97 Disc-Count
- 104 Square Dancers Care

- 105 Book Nook
- 106 Finish Line
- 108 Laugh Line

OUR READERS SPEAK

- 6 Grand Zip
- 31 Straight Talk
- 33 Feedback
- 103 Square Line

SQUARE DANCE SCENE

- 40 39th National Convention
- 52 Callerlab News
- 60 A/C Lines (Advanced & Challenge)
- 70 International News
- 97 Date-Line

ROUNDS

- 37 Cue Tips
- 43 Flip Side/Rounds
- 75 Facing the L.O.D.
- 89 R/D Pulse Poll

FOR CALLERS

- 47 Calling Tips
- 48 Easy Level Page
- 62 Creative Choreography
- 66 PS:MS/QS
- 74 Steal A Peek
- 76 Flip Side/Squares
- 88 S/D Pulse Poll
- 90 Underlining the Note Services

Publishers and Editors

Stan & Cathie Burdick

Member of NASRDS

National Association of S&R/D Suppliers

American Squaredance Magazine (ISSN-091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline five weeks preceding first day of issue month. Subscription: \$12.00 per year U.S., \$13.00 per year Can. & Foreign. Single copies: \$1.25 each. Mailing address: PO Box 488, Huron OH 44839. Copyright 1989 by Burdick Enterprises. All rights reserved.

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Square dancers have a priceless gift to share at holiday time, or anytime during the four seasons. Dancers know that they are a special group, and it is evidenced by the way they dance, by the way they care for others, and by the ways they share their dancing with others.

Philosophers among us may debate whether folks are special because they square dance, or whether they square dance because they are special. The answer does not really matter, anymore than the number of angels who dance on the head of a pin.

Dancing has always been a part of humankind's socialization. Square dancing has changed the lives of many who participate, and square dancers have made life better for those to whom they reach out.

For many folk, square dancing has filled a need—for dance, for sociability, for exercise, for sharing and caring. We know this is true. Our mail bears it out.

Square dances are events where people meet together face to face; television and videos can't replace it. The challenge to learn and improve is irresistible. The magic of music and dance weaves its spell around the squares.

We don't think square dancing is an anachronism, an activity out of the past that is no longer viable today. We think square dancing is an activity to be enjoyed by all ages down through the ages. We see people being introduced to sim-

CO-EDITORIAL



ple figures and dances and being captivated by their ability to dance and to enjoy it.

We are finding that many present non-dancers hesitate to commit all their leisure time to square dancing. They have other interests and want to add square dancing without foregoing all their other activities. Our challenge for the coming years is to share our priceless gift with all who would like to dance—on their terms. Can we do it? Will we continue to grow in numbers? Or will our clubs slowly shrink in size? The answer is ours to give—along with a matchless present to the ages, the gift of square dancing.

Merry Christmas to All!



Jeanne Briscoe
Salinas, CA

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BY-LINE

The Holiday Season is one of the happiest times of the year for square dancers, as they combine their hobby with a variety of special parties and dinners. **Bev Warner** has traced the history of the decorated tree for us this month, while **Jo Jan Nunley** sets the tone for the season with her usual festive spread of ideas for celebration. **Pat Hummel** gives pause for reflections on all the "other hands" in the square. Then, harking back to another Minnesota season, **Marilyn Dove** recounts a special event which was undampened by a severe storm. Around the edges are a variety of small features, including the account of **Barbara Harrelson** of the dancers who had been through Hurricane Hugo helping others who had not fared as well. Square dancers are caring people. They care not only at gift-giving time but all through the seasons. We welcome the stories of this caring. Keep them coming! May your 1989 holidays be really special!

- | | | | |
|-----------------------------|----------------------------|---------------------------|----------------------------|
| 1. A to Z Engravers 70 | 25. Daisy Q 39 | 49. Lowell's Place 96 | 74. Shirley's Shoppe 51 |
| 2. Allemande Shop 105 | 26. Double D Prod. 25 | 50. Malco Modes 10 | 75. Show-Grand Resorts 46 |
| 3. All Star Festival 38 | 27. Eagle Records 103 | 51. Merrbach Rec.Serv. 34 | 76. Silver Sounds 65 |
| 4. Aloha Conv. (ASD) 50 | 28. Eddie & Bobbie's 49 | 52. Micro Plastics 71 | 77. Meg Simkins 78 |
| 5. Authentic Patterns 76 | 29. English Mountain 54-55 | 53. Mike & Barb's 26 | 78. Solid Gold Records 60 |
| 6. Bach. & Bachelorettes 72 | 30. ESP Records 28 | 54. Jack Murtha 98 | 79. Sophia T's 70 |
| 7. Badge Holders 97 | 31. Eureka Records 68 | 55. Nat. S/D Directory 73 | 80. So. Cal. Callers 72 |
| 8. Bermuda Convention 99 | 32. Ed Foote 72 | 56. National Wind Down 73 | 81. So. Carolina Conv. 104 |
| 9. Bermuda RD Festival 99 | 33. Four Bar B Records 30 | 57. New England Caller 41 | 82. S/Dancers Closet 89 |
| 10. Blackwood Travel 70 | 34. Ed Fraidenburg 71 | 58. Palomino S/D Serv. 79 | 83. S/Dance Videos 81 |
| 11. D.R. Bliss Assoc. 15 | 35. Gold Star Video 69 | 59. Bill Peters 33 | 84. Supreme Audio 2 |
| 12. British Convention 77 | 36. Grenn Records 31 | 60. Petti-Pac 92 | 85. Swing Thru 107 |
| 13. Caller-Instructors 101 | 37. Hanhurst Tape Sv. 104 | 61. R & J Specialties 80 | 86. TNT Records 70 |
| 14. Caller's Partner 65 | 38. Happy Travelers 43 | 62. Ranch House Rec. 59 | 87. Tortuga Exp. Tours 16 |
| 15. Cardinal Records 11 | 39. Hi-Hat Records 88 | 63. Random Sound 98 | 88. Tom Trainor 61 |
| 16. The Catchall 52 | 40. Hilton Audio Prod. 32 | 64. Rawhide Records 20 | 89. Triple R W. Wear 36 |
| 17. Chaparral Records 24 | 41. Carole Howard 99 | 65. Red Boot Prod. 12 | 90. VeeGee Patterns 96 |
| 18. Charmz-Reaction 72 | 42. J & J Upholstery 97 | 66. Rita's Quiltique 86 | 91. Venture Records 49 |
| 19. Chinook Records 44 | 43. Kalox Records 92 | 67. Rochester Shoes 14 | 92. Wagon Wheel Rec. 6 |
| 20. Cimmaron Records 75 | 44. Kirkwood Lodge 68 | 68. Royal Holiday 59 | 93. Western S/D Ranch 101 |
| 21. Circle Left Orig. 73 | 45. Lee Kopman 61 | 69. Royal Records 106 | 94. Western Sq. Int. 42 |
| 22. Coast Shoes 22 | 46. Lasry Caller Supply 71 | 70. Royal Rec. Tour 100 | 95. White Knight Rec. 74 |
| 23. Cobra Records 90 | 47. L'Elegante Princess 58 | 71. Ruthad 44 | 96. World S/D Conv. 102 |
| 24. Crown Records 91 | 48. Lightning Records 37 | 72. Scope Records 4 | 97. Worldtone 86, 87 |
| | | 73. Sewing Specialties 58 | 98. Yak Stack 91 |

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| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | | | | |

* GRAND ZIP *

We still have not returned to dancing and to teaching rounds (because of Bill's eye surgeries and, recently, a hernia repair) but still hope to someday. It is always enjoyable to read ASD. Thank you for the many fine articles.

We have many fond memories of the dancers, callers and cuers we were privileged to meet through the years. Best wishes to all of them.

*Bill & Gennie Hudson
Nashville, Tennessee*

Having read the Ed Foote "AC Lines" in the December 1988 issue, I was amazed at the response from Yuma, Arizona in the March issue that was in total disagreement with "stacking calls." Ed's article was very specific on the definition of "stacked calls," yet the responders totally missed the point. Please, folks, read Ed's column again, then reread your response. You'll see what we mean.

While on the subject of misunderstanding, we're afraid the responder has fallen into Advanced and Challenge "bashing" that has become so fashionable over the past few years. Please remember that attitudes and practices of that sort do not help the square dance activity. They do, in fact, cause great hurt and division. We remember the comment of a long-time

dancer, speaking at a convention panel, "We need to join clubs, not carry them."

We all need each other, whatever our level of preference. Please think of that the next time three couples form a set and call for "one more couple." Is that the couple you drove away with your not-so-complimentary remarks?

*Jim & Virginia Sibert
Cedar Rapids, Iowa*

I really enjoyed the September article, "Contras Invade Florida." It was refreshing to read about how David and Charlene Frankenfield had discovered the joy of contra dancing. I was especially interested in the paragraph that stated that contras had been tried and not liked because the local callers called them like they call squares, but that the dancers liked contras once they were called "...as they should be called" and with "...the music of jigs, reels and hornpipes..." To that I say hooray and amen.

One more thing. You say that "...David and Charlene have given up square dance calling..." to spend "...full time with classes and dances of just contras with a little mixture of traditional squares and mixers." I object to the inference that what they are doing is not square dance calling. It most certainly is just that. Those who use contras, traditional squares and mixers are square dance callers extraordinaire!

*Ted Sannella
Lexington, Massachusetts*

Continued on Page 98

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Meanderings with Stan



LOOKING THROUGH A GLASS BRIGHTLY

In a rare moment of reflection and introspection, when the pressures of magazine deadlines and circuit riding from place to place aren't too oppressive, I ponder the thought that late summer and early fall are decidedly the most favored times of the year. There's a kind of ambivalence to it. Mother Nature is closing a door, albeit gloriously. But square dancers are opening a door. The rush is on. Get that new class started. Kick off the club dance season. Fall festival time. Action. Maybe I can capture just a modicum of the season of conclusion, conception and contrast in these next pages.

Scottsville (Charlottesville), Virginia—

The final gasp of September had come. Time for a two-day driving trip southeast to experience the Blue Ridge Mountains and the land of Jefferson. ("Yes, Santa, there *is* a Virginia!") The 500-mile lurch, especially through back roads of West Virginia, was a bit tiring, but not without its visual rewards. Sumac and ivy headed the fall fashion parade along these roads, followed by less vivid copper and umber tints of the oaks, elms, and beeches. A chorus of brick-red leaves dance across the hood of my car. A lone crow in flight for an instant blots the unblemished blue sky. Moodless cows on the rolling hillsides seem to stare transfixed at the autumnal

opulence of nature. (I never saw a *moo-d-less* cow!—Co-ed.)

In Scottsville I pulled into the Lumpkin Motel. It was the kind of Mom 'n Pop motel you'll find in every crossroads town. You know the kind where you'll see *original art* on the walls—painted by the numbers! "Mom" Lumpkin was a very trusting lady. Handing me the key, she simply said "You can pay me twenty bucks in the morning." Imagine that—I was a total stranger—no card, no name, no references! It reminds me of the homey tourist inn I found in mid-Pennsylvania once, when the little old lady-owner offered to *tuck me in* when I got back from calling the dance. (I'm glad she wasn't a *young lady*!—Co-ed.)

A pleasanter Plus crowd of Virginia Reelers one couldn't ask for that night in the old school building along the James River. Fifteen sets *ping-ponged* across the polished floor. Tillie Smith cued. Callers present were Cowboy Showers, Charlie Lee, Omar Ritchie (author of last month's *Calling Tips*), Carl Brewer, and Bob Clinebell. Bob Lipford was there. Old friends, new friends. T.E. and Ann Wood, my contacts. Ed Odend'hal. The Milbys. People you'd like to know. President Bush and 49 governors had just visited that area. Too bad they couldn't stay for our dance. (George Washington might have wished to reel with the Reelers.—Co-ed.)

Wheeling, West Virginia—For the slant back towards home, I took the turnpikes today (64, 81, 48, 79, and 70) for a longer but more relaxing wheel to Wheeling in the wild wonderful, wood-hill state. In spite of competition from the big WVU-Pitt game, a dozen sets of Mountaineers came to the Wheeling Reelers dance in a church hall in the little town of Bethlehem. They were smooth-as-silk dancers with a slick, clicking response to every choreo bit. Don Schaal cued. Emcee/prexies were Merv and Ellie May Evans. Caller Paul Teufel was there. Peggy Blatt was the most gracious CCC. (That's Contact, Coordinator, Correspondent.) Driving down the steep hill from Bethlehem's heights towards my Fort Henry motel

below, I thought of another Bethlehem a couple of thousand years ago, and a kind of warm shivery feeling came over me, thinking about how fine and friendly folks can be, especially the square dancers I've met in two-score-plus years! (Amen, Brother!—Co-ed.)

TRIPLE TRIP TRILOGY

Canton, New York—Even though it was a nine-hour drive from Ohio through the Empire State and north up the St. Lawrence River corridor to Canton, some breathtaking vistas made it a spectacular way to begin a three-day northeast swing of dances. The dark green softwoods served as shadowy frames for the hardwoods, whose bright colors surely did span the spectrum, from cranberry crimson to glorious gold. Impulsively, I became one of the legion of *oh-ers* and *ah-ers* and wide-eyed oglers. Only upstate New York and New England can put on a show like this in early October.

The Skirts & Flirts of that town is the friendliest club you'd ever want to see, and six sets filled the small high school cafeteria for my dance; at the same time, caller Bob Brown was teaching two sets of beginners in an adjoining room. Watching us between tips, one young class member exclaimed: "They [club dancers] make mistakes, too!" It was Pie Night. Such a treat! They had *my* lemon. (Nice they let callers go first.) (Was a wisp of meringue left for the club members?—Co-Ed.) Blanche Reome cued. Gen Carroll reminded me of good old days at Adams Center H.S., not far south of that area. Key-ordinators were Howard and Shirley Cloce. The Chalet was *home* for the night.

Wilmington (Boston), Massachusetts—

A month earlier I called a dance in Wilmington, North Carolina. Now it's Wilmington, Mass. Next spring I'm due to call in Wilmington, Ohio. (Another repeat feat like that Sidney-Sydney-Sidney one a bit ago.) An eight-hour backroads bounce from Canton through the Adirondacks, through Vermont and New Hampshire,

then down into NE Mass. treated me to an awe-full eye-full (not a trifle but an Eiffel-high measure) of natural brilliance. Fifteen sets filled the school gym for the Skirts & Flirts dance. (Yes, another coincidence—S&F clubs two nights in a row.) Bob Bennett was emcee. Veronica McClure (with spouse Steve Zisk) spun the rounds. Three different neighboring club delegations marched forward to *steal* those little traveling banners. Nice custom. (In southern Ohio and W.V. those banner-fetching marches are actually *choreographed* to include a show of weaves, crosscuts, figure 8's, peel offs and pickups!) Another custom that's peculiar to N.Y. and N.E. clubs is the *lineup* after the last tip. All dancers form a long line halfway around the gym and individually thank the caller and cuer. If they say, "That was a dance!," you know they liked it. If they say, "That was a *dance?*", you wonder. So a *lineup* comes just after the last dance; a *roundup* (in Australia) comes just before the first dance. So much for customs. My hosts were LEGACY leaders Joe and Jean Hartka. The next morning (Sunday) I jumped straight out of bed before daylight and drove straight west on the Mass. Pike.

WEST TO WORCESTER

Worcester, New York—Once a year, the Worcester Wheelers of the central N.Y. area hold a Wild West Night, complete with plenty of rumble/tumble action to make it hilarious. The centerpiece was a lifesize jailhouse into which *offending* dancers were thrown (sometimes four at a time), and to gain freedom one must obtain a kiss through the bars from another dancer. Prairie dresses for the gals and calico kerchiefs for the guys helped carry out the theme. Great chuck wagon vittles, too. Ten sets came out for the MS dance, plus a Plus, which is a fine crowd for a small village club. Earlier I ate dinner in the old Worcester Inn, center of town—the kind of place where you might expect to see a four-hoss stagecoach pull up outside—and enjoyed the best clam chowder this side of Nantucket. Elma

Taylor flipped rounds. (She and Ray are a cue/call team thereabouts. Julie Zitko was emcee. Nancy and Rex Scanlon set things up, offered lodging, helped put the ol' *yip* in *yippee-yi-o*.)



Silver Bay, New York—Anytime there's an eastern or upstate New York calling date on my itinerary, there has *got* to be a second-home rendezvous on Lake George, too. So Cathie met me back at our cottage for a few days of R&R and a tidbit of toil. We're on the outskirts of Adirondack Park, a state preserve of public and private lands the size of Vermont. One unbeatable combination—an unbroken forest that blankets the mountains, a clear gleaming lake, and the truly magnetic fragrance of pine needles.

And that's a *scent-sational* scene in which to leave you for this month, as I plunge down my pine pitch path in the performance of another protracted period of purposeful perambulations, and in the process possibly pluck a plum of poetic parlance for public perusal. (Pretty pithy, what a pity!—Co-Ed.)

Isn't it tragic to see what's happened in China since the violent massacre in Beijing! It's all the more disheartening when we (your editors) think about having been there (right in Tiananmen Square) with our group of ASD tourists in 1984. We met many of those eager, new-wave young people both there and in Shanghai. We smiled as they tried out their broken English phrases on us. One young man even tried to engage us in a political discussion. It's a pity to think he may not be around anymore. And life goes on! There's hope. Nita Page (Continental Tours) has just had another cultural exchange tour, including square dancing again.

Did-you-know (?) Department: When country-music star Minnie Pearl was just an unknown grade school music teacher in eastern Tennessee, one of her pupils was Don Williamson of Red Boot Productions.

Ken Bower was a printing pressman for a leading publishing house years ago before becoming a full-time caller and Chaparral recording star. That's how one creates a good image in two very different ways.

Due to easy misinterpretation of the initials O/N/S (One-Night-Stand dances), expressed to us by callers in Anchorage, Alaska, we have decided to drop the phrase altogether, and call them Party Dances, or Western S/D Parties or Easy Level Dances. What are other alternative phrases? Any better ideas?

"What's the difference between APD (All-Position-Dancing) and DBD (Dancing-by-Definition, a term that Callerlab established instead of APD) and Arky Dancing?" one reader asked. Who has a good definitive answer to that? (Cal Golden from Arkansas once claimed to have *invented* Arky Dancing.)

What's a *hoedown*? Well, in California it's a typical Saturday night club-style dance (maybe a big one, with several callers). But in the midwest, it is definitely *not* a club-style dance, but an old-fashioned, easy-level dance. Someone said the name goes back to early days when a farmer was urged to "put his *hoe* down and come to the dance." Cartoonist Tomasic likes that one.



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by Pat Hummel
Birmingham, Alabama

When you are square dancing, do you ever look around the square and wonder, "Who are all these other people?" There is a way of finding out about them from the very first *circle left*.

In each square, there are a variety of hands, and as we touch hands, even so briefly, we can learn about each other. Some hands are rough and ridged...hard, physical labor has been a part of this life; some are soft, without a hint of calluses...this person has led a different kind of life; some are wrinkled and dry...age has taken its toll; some are muscular, tightly gripping...as if hoping to find security for just a moment; some are lightly touching...the sign of an experienced dancer; some are warm and moist...their nervousness has somehow been communicated to their hands.

The hands of other dancers can remind us that each of us is a special and unique person. We are dependent on each other in square dancing and also in life. Whether it be a warm smile, a sure grasp, the deft movement of feet, or a quick hug, we each have something to give to each other.

The next time you are squared up, look around at the other people and see what you can learn in the exchange of hands. Be sensitive to the touch of others in your square, and use this time to be a friend to someone who may need one.



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'Tis the Season of Mistletoe

by Jo Jan Nunley, Canyon, Texas

Sleigh bells ring only in the resort mountain areas now, as horses pull sleighs of tourists rich enough to pay for the privilege of experiencing Christmas snowy like it was years and years ago in a quieter, more tranquil time. Crackling fires burn in the fireplaces of our homes and the fragrant scent of pine trees waft through our homes. Christmas comes but once a year and this is it.

As we celebrate Christmas this year, we as square dancers especially should revel in the spirit of goodness that fills our hearts in December. Square dancing has been around a long time. My grandmother, in her late 80's now, remembers square dancing as a youth when she was "being courted." So although I don't know exactly how many years square dancing has been around, I do know it's been around at least that long. So when the nostalgia of our Christmas season comes this year we square dancers should realize that we are privileged every week as we gather for a good old-fashioned spin-your-partner-round-the floor. Every night that we attend square dancing we are, in effect, taking a long step back into history and doing something that has been done by generations throughout recent times.

This mistletoe season why not make it a real celebration for your club? Make it a distinct celebration that only your own particular club will have. Elect a Christmas season panel and allow members to give suggestions to this select group of decision makers.

Maybe your club will want to hang mistletoe throughout the hall and set up a huge Christmas tree and have a name drawing to give presents. If so, the presents could range from really nice ones like gift certificates to square dance

tog shops to ridiculous gifts or white elephant gifts. It's your club and your choice. Whatever turns your membership on to fun should be used.

Maybe your club would like to elect a Christmas King and Queen to reign over a Winter Festival Dance to benefit your club if your cash flow has suffered this year. If it hasn't suffered, then maybe your club would like to donate the proceeds to help needy children at this special holiday.

Many times clubs will have dances in December that are city-wide, have an excellent panel of callers, and couples get in by donating a new toy or toys which are then distributed to needy children. There's nothing like the bright eyes of a child beholding a lovely wrapped gift package. But many needy children won't have that privilege unless good people, like good square dancers, get involved and make it happen.

Perhaps your club would enjoy looking around and picking a "needy" club—one that could use a little love in this special season. Could your club visit a club that needs some cheer? That's one of the nicest and easiest things about this giving season—giving of ourselves doesn't necessarily cost anything but it can be the most priceless gift in the world. Why not let your club share in the warmth of the season this way?

If your club could use a little advertising (and what club couldn't), then why not check and see if your club could put on a dance demonstration at one of the decorated shopping malls this season? The dancers could tog out in their brightest reds and greens and maybe even put big bows in their hair to simulate giant Christmas packages. Again, the limit is only your club's imagination. Square dancing needs some goodwill. It won't get

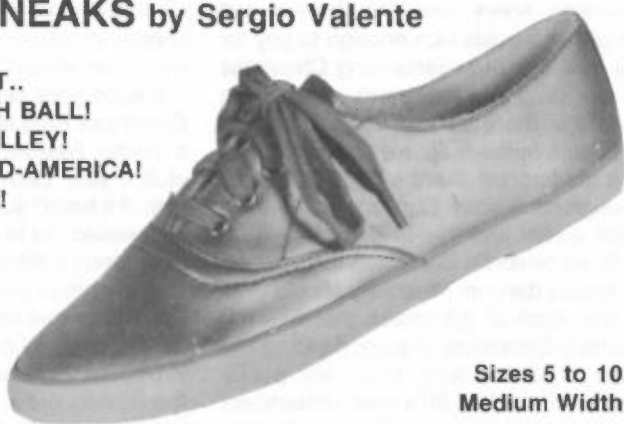
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it if your club doesn't make the effort to extend some goodwill.

Maybe your club members would be willing to give something back to the club that gives them so much. If so, the club members could list needs of the club and write them on slips of paper. The needs could be as simple as someone to stay late and make sure the lights are all off in the square dance hall. It could be as elaborate as needing a money donation to get it over the hump in these trying financial times. Then club members could each draw a slip of paper from a hat and agree to provide that service for their club this December.

Another prettier method would be to tie the suggestions accordian-style on a small Christmas tree and the wishes could be pulled off the tree after a dance. The suggestions don't have to cost a lot of money. They may just take willingness to be a Santa to the square dance club.



Your club might enjoy caroling as a club. This might be a good way to visit club members who haven't danced in a while and see if they have been missing the old gang. Chances are very good that

they have missed seeing their dancing friends and it might give some dancers a nudge back into the fold of dancers. Your club might want to carol at a nursing home and maybe dance a tip or two for the older set, who would appreciate the attention more than the handsomest gift under any Christmas tree.

If you don't think the residents of a nursing home would enjoy dancing, I ask you to think again. I still remember the warm reception my daughter's ballet and tap dance class received one year when they danced a routine from their recital at the nursing home. These folks enjoy seeing entertainment such as this. Christmas is a good time to spread a little of our square dance cheer.

What makes Christmas special to you? It could be trees all decorated in their multi-colored hues. It could be lights on houses and down city streets. It might be the gentle falling of snow. It might just very well be the goodwill people generally feel towards each other at this special holiday season. Whatever it is, if it gives you joy and happiness, then if you share it with your club, think about the happiness that will spread.

Let's not leave our clubs out this holiday season. After all, much of our joy throughout the year is due to our square dance clubs and the wonderful people we dance with year in and year out. Let's tell some of our dancing friends what they mean to us. Don't take it for granted that they know. They may not.

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DANCING DOWN A STORM

by Marilyn O. Dove
Lakeland, Minnesota

Summer storm clouds gathered on the horizon, then inched toward the three squares of dancers in our back yard.

"Promenade," Caller Dean Libby commanded above the grumble of thunder.

The arrow on our huge outdoor thermometer nudged 98 record-setting degrees. In the oppressive humidity, the women's ruffled petticoats stickily clasped their knees, and perspiration dripped freely off the men's foreheads.

Even so, all 24 of us resolutely smiled and kept right on dancing—because we were live on TV!

My husband Clem and began planning for this televised outdoor square dance several months beforehand. Every Friday during the summer, Twin Cities Channel 5 Meteorologist Dave Dahl gives current weather conditions and forecasts during his "backyard barbecue" segment of the 5, 6 and 10 p.m. newscasts; according to the program director, each of the three time slots has approximately 250,000 viewers.

"We receive countless requests from viewers to televise their Friday backyard barbecues," claimed the program manager when I phoned her in May, "but we also look for a unique angle. The fact that you're having a square dance made us accept your bid."

She said that Dave's interviews would include one with Dean, about how he got interested in becoming a caller and how many years he has called.

We set the date of August 4, 1989; when we made the phone request in May, we had no idea that the August date would set a record for heat and humidity!

We invited three squares of dancers from Minnesota Rolling Squares, our square dance/camping club that meets one weekend a month during the summer at local campgrounds. We told everyone to wear their brightest outfits and to bring their own lawn chairs, meat to grill, and a "dish to pass."

On the morning of August 4, gray clouds crouched threateningly on the horizon. Our windsock hung limply. The temperature steadily nudged upward to sticky discomfort. Clem turned on our huge dining room window air-conditioner.

"Should we go through with this venture?" we wondered, even as three technicians arrived early in the afternoon in a satellite broadcast truck. (The TV station is only 25 miles from our home in the Lower St. Croix River Valley, but, in order to broadcast from our location, the crew had to beam the picture 22,000 miles up to a satellite and back down 22,000 miles to the station.)

Our doubts were settled when, a short time later, the dancers, Dean Libby, and his wife Lori arrived.

The cameraman asked us to do a run-through so as to check camera angles, lighting in the alternately sunny-stormy background, microphones and sound reception from Dean's equipment on our umbrella table.

At 4:30, Dave Dahl arrived, shook hands all around, tested earphone reception, and instructed us to stand by.

During the 5 p.m. newscast, Dave interviewed Clem about our square dance club and its activities while the cameramen filmed Dean and the dancers in action.

A sudden rainshower swept over us during a commercial break, and we all took cover under our huge maple trees. After the shower, which left even more humidity in its wake, Dave instructed us to put the food on the long serving table. He wanted the 6 p.m. audience to view the barbecue segment of his program.

All our full skirts squashed against each other on our mad scramble through my kitchen to get gelatin salads, pastas, garden vegetables, fresh fruit, and strawberry pies out of the fridge; chips and dips; baked beans and hot dishes out of my oven, and scurry everything out to the serving table. Between trips, we took turns standing in front of our window air-conditioner, skirts lifted.

Meanwhile, Clem was sweating it out

at our big black cast-iron kettle suspended over a roaring fire, boiling five dozen freshly picked ears of corn. He scooped out the cobs with his trout net, and gingerly whomped them onto a mammoth serving platter.

Bratwursts, weiners, steaks, chicken breasts, and pork chops sizzled on the grills. Coffee perked in one big pot, water laced with ice cubes filled another pot.

I brought out condiments, silverware, cups, and a stack of paper plates. We were ready to eat!

Dave and his crew joined us at the long table covered with red-and-white checkered cloths. Sorry to say, by the time the cameras panned the serving table, the bowls and platters were just about empty!

During the 6 p.m. newscast, Dave's interview with me about square dancing was cut short by having to report a major storm heading for the Twin Cities area.

When Dave's emergency weather report concluded, there was no time to in-

terview Dean! Once off the air, Dave asked the crew to film the dancers for a "lead-in" for his 10 p.m. weather news.

Dean's calling led us to form two long lines. He stopped his music long enough for us to face the camera and shout in unison, "Hey, Dave, when is it gonna snow!" Then Dean's music resumed and he continued calling formations.

The following morning, Clem and I received several phone calls from viewers. "Square dancing looks like fun! Where can we take lessons?" We gave them Dean's phone number, as did the TV station personnel who received calls from interested viewers. Dean, in turn, gave the viewers names and phone numbers of callers in their areas.

By the way, the storm respectfully skirted us to unleash its turbulence farther east. Some people have been known to "dance up a storm," but I guess you could say we danced *down* a storm—to promote square dancing.

L to R: Marilyn Dove, Twin Cities TV Channel 5 Meteorologist Dave Dahl, Clem Dove and Caller Dean Libby.



Family Affair



WE'RE NOT GETTING OLDER, ONLY BETTER"

The Maycroft Square Tappers, an exhibition group of children from two to eighteen that has delighted thousands at national conventions, can boast of four generations being involved in our wonderful square dance activity. The Maycrofts cite the Botten family as an example. They had Great-Grandma and Grandpa Upson and Grandma and Grandpa Botten in their adult clubs. They enjoyed Debbie Botten as a Square Tapper and now Debbie Botten Karis has her daughter, six-year-old Allison, and her twins, three-year-old Brandon and Britney in the Tappers. (Pictured are Mrs. Upson, Mrs. Botten, Debbie Karis, Alison, Britney and Brandon.)

The Maycroft Square Tappers' teaching staff boasts of three generations—Gene and Alice, three of their daughters and two granddaughters.

The Maycrofts have put on a show where the oldest dancer, from their Golden Age group, was 92 years of age, and the youngest was a Square Tapper of two.

Gene and Alice have done so much for these youngsters and for square dancing. Alice states, "What a wonderful activity we have! We can dance from the cradle to the grave. We thank God for the rare privilege of getting to know and enjoy so many families through the wonderful medium of square dancing!"

GREMLINS AGAIN!

In the ad for Authentic Patterns in both September and October, the incorrect price was printed in error. Patterns are now \$5.50 each and postage has increased to \$1.60 for one pattern, \$2.35 for two, \$2.90 for three and \$3.25 for four. We are sorry the original ads were not updated.

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LINE- LIGHT



SQUARE DANCING THROUGH LIFE

By Bette Galman Wahlfeldt

Chuck and Elanor Hovecar love square dancing. When they learned the world record was 100 consecutive days of dancing, they decided to break the record.

That was 150 dancing days ago! And, they're still going!

"Elanor's Dad was a 'caller,'" Chuck said. "She's been square dancing all her life."

In their young days—Chuck's 74 and Elanor's 72—"way off in Michigan," they danced in barns, school recreation rooms, "anywhere you could get a group together," they said.

For the Hovecars, having to travel 500 miles a day doesn't stop them dancing—sometimes seven nights a week. Dancing at advanced levels, they've built a reputation of being one of the swingiest couples in any of the squares.

Both retired General Motors employees, the couple say, "It's the only exercise we get. We don't like the sun so we don't walk."

And dance they do. Directions like *flutter wheel*, when the man holds the woman's hand and the couples walk in a circle, or *four ladies chain across and chain 'em back*, a direction for the man to send his partner across to the opposite man and then have her return, are much more than the simple *do-sa-do*, in which dancers passing by right shoulder circle each other back to back.

These terms—and more—make the uninitiated dizzy, but the Hovecars are ad-

vanced dancers at the A-2 level. "We do all the positions and the fancier steps," he explains.

Hovecar says you start with the basic or beginner, then it's Mainstream, Intermediate and Plus. After that you can go on to A-1, A-2, then C-1, C-2, all the way up to C-4½; that's the highest he knows about.

Now that they have broken the *American Squaredance Magazine* record of being the oldest couple in the world to dance over 100 days, what are their plans?

"We will keep dancing until we can convince people at the *Guinness World Book of Records* that we should be included in it," Chuck smiles. At the present time, they've been informed that there's no existing category for anything like this, but they plan to keep trying.

Elanor's talents spread from her dancing. She makes all of her own dresses and has three walk-in closets full. "Some are made from sheets, some from other pretty materials I see," she said.

Hovecar says that dancing every night and traveling throughout Southwest Florida to get to dances keeps them healthy. "We take our vitamins in the morning, take a nap in the afternoon, and don't do anything the rest of the time," Chuck said with a laugh.

Chuck and Elanor Hovecar began dancing together 41 years ago—that was a year before Chuck asked Elanor to be his bride. And they've been dancing through life ever since.

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SALTY OUTFITS, PRIZE WINNING BANNERS

Jean and Marty Myers, seen in the accompanying photo, are one of the four founding couples of the Square Riggers square dance club in Northern Virginia, and are its first pursers. Following a nautical theme that befits the proximity to the Potomac River, Chesapeake Bay, and Atlantic Ocean, the Square Riggers officers are captain and mate rather than president and vice-president, purser and ship's clerk instead of treasurer and secretary.

Jean designed the club outfits, carrying out the nautical idea. For the women, tops are white midddy blouses trimmed with royal blue binding and applied anchors on the collar. Blouse buttons are white with blue anchors on them. The skirts are blue, eight gored, with a six-inch deep ruffle at the bottom. A single row of white rick-rack is stitched just above the ruffle, representing the whitecaps of the ocean waves. Crinolines are either white or royal blue.

The men wear royal blue trousers and

ties with white shirts, or white trousers and ties with blue shirts.

Joining in the enthusiasm, many of the Square Riggers wear sailor hats to top off their outfits when performing in demonstrations or dancing at festivals, and some of the men have unearthed their old collar anchors from Navy days to wear instead of collar points!

Jean designed and made the stunning quilted club banner, also pictured above, a close duplication of the club badge, with a square rigged sailing ship under full canvas, plowing the waves. Machine embroidery accents the banner, which was put together from the blue and white fabric scraps of over thirty-five outfits Jean has sewn for club members.

She also made a smaller version for the club's travelling banner, now a frequent victim of banner-napping raids. Boarding parties bring it home again.

In the spring of 1989, Jean entered banners in the Arlington, Virginia, Homemakers Club craft show, where they took first prize and earned the right to compete in the state competition. In July 1989 they took the blue ribbon at the state-wide competition at Blacksburg.

Now the Square Riggers know for certain they have prize-winning banners!



American Squaredance, December 1989



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C-709 FOND AFFECTION—Marshall Flippo

C-322 FREEDOM—Gary Shoemaker

C-524 DIM THE LIGHTS—Ken Bower

C-415 RED RIVER VALLEY—Beryl Main

C-523 WHAT YOU DO TO ME—Ken Bower

C-414 ZIPPITY DO DA—Beryl Main

C-217 I'M GONNA SING—Jerry Haag

C-809 HELP—Scott Smith

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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO— December 1964

Cover caller Jim Brower has been bringing his Texas charm and delightful "Keep Smiling" slogan to thousands of square dancers throughout the country for over eight years. "It is necessary that all square dance leaders, callers and teachers pull in the same direction to promote better dancing for all. Local and professional callers, round dance leaders, publication editors and association leaders must carefully consider many viewpoints, select one that is best for the majority and take a stand on that point of view," Jim stated.

Ad of interest: San Juan Caribbean Holiday, April 10-15 with Al Brundage and Dave Taylor. Fly by Jet! Stay at the Americana Hotel, the hotel of the Caribbean. Magnificent food. Beautiful beaches and pool. A real luxury vacation. Only \$249 per person complete.

Stan B. suggests song parodies, using local names, for your next square dance party. One suggestion is *Maggie*:
I arrived at the dance just in time, Maggie,

The caller was there to greet us all.
All the girls were dressed up too, Maggie
The finest bunch of chicks in the hall
(Man) was there kicking up dust, Maggie
And (girl) with a broad grin on her face
(Man) came late again, Maggie)
And he brought (girl) to the place
— and — were there, Maggie
Both looking for some fun
— was there on the spot, Maggie
When in came — on the run
— came in his Stutz, Maggie
He had driven way on up from —.

New Ideas: *Spin the top* by Holman Hudspeth; *wheel to a wave* by Singin' Sam Mitchell.

10 YEARS AGO—December 1979

Dances of the Decade—We have attempted one to the toughest jobs we could have undertaken this month—to rate the best singing calls of the seventies, based on a lot of research, caller opinion and polls from many sources. These were the ten-year favorites in this order:
Something About You Baby I Like—Chaparral
Summer Sounds—MacGregor

Continued on Page 99



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MICROCOMPUTER BASICS

by Calvin L. Campbell

ROM VS RAM

The typical microcomputer has two types of memory. ROM stands for Read Only Memory. The basic instructions to start and run the computers reside in ROM. MS-DOS uses the instructions in ROM to communicate with the rest of the computer. These instructions are permanently written on the chip and are still present even when the computer is turned off. The instructions are sometimes referred to as being "burned into the chip".

RAM stands for Random Access Memory. This memory is used by MS-DOS and other programs. Generally, the more you have the better and faster the computer will run. Also, the newer programs often require more memory. When the computer is turned off or has a power failure whatever in its RAM will be lost.

HARD DISKS AND SOFT DISKS

Since the stuff in the ROM is permanently burned into the chip and the stuff in the RAM is lost every time the computer is turned off, the system needs some way to get the programs into the computer and to store the data generated. The most popular way to do this presently is through disk drives.

Floppy Disks are flexible sheets of magnetic media encased in envelopes that are easy to bend. If you hold them by one edge, they flop; hence the term "floppy". The most common type seen today are the 5.25 inch disks. The newer

machines use a 3.5 inch disk enclosed in a hard case. This is still known as a floppy disk because the disk on the inside will still flop. Floppy disks can store quite a bit of information, but they are slow. They are primarily used to back up data and when there is no need to provide fast access to a program. They can be written upon and then erased and rewritten many times.

Hard Disk originally referred to fixed disk magnetic media. Since the advent of the 3.5 inch hard-cased floppy, this description has been somewhat blurred. At the present time, the term refers more to how fast the disk runs and how much can be stored on the disk than how it looks. Hard disks normally store from ten to several hundred times as much as a floppy. They are used to store the working copies of the programs and data. They can be written upon and then erased and rewritten many times.

MONITORS

Monitors are the means of visually communicating with your computer. This is probably one of the most important components of your computer system and the place where people make the poorest buying decisions. Pick out the best monitor you can afford.

There are many different kinds of monitors. Monochrome monitors display characters in only one color, usually green or yellow. If the quality of the monitor and resolution of the characters are acceptable, you do not need anything fancier. In spite of the fact that colors are pleasant to look at, the monochrome monitors are probably easier on the eyes over a long period of time.

Color monitors presently come in three grades. CGA monitors have the poorest resolution and are not recommended for long use. EGA monitors have much better resolution and can be used for long periods of time. VGA monitors are used with the newer models of computers and require special keyboards.

To be concluded in January



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- ★★★ ESP 211 NOBODY'S SWEETHEART NOW
by Bob Van
- ★★★ ESP 523 PADDLIN' MADDLIN HOME
by Bob Newman & Mark Turner

RECENT RELEASES:

- ESP 162 PUT ON YOUR OLD GRAY BONNET by Elmer
- ESP 522 ACE IN THE HOLE by Bob
- ESP 711 I SAW YOUR FACE IN THE MOON by Craig
- ESP 406 G-STRING (Hoedown)
- ESP 014 IT HAD TO BE YOU (Round) by Jim



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OLDEST SQUARE DANCE CLUB

The Breckenridge Square Dance Club celebrated its 60th anniversary of continuous dancing October 21, 1989 at the Agriculture Barn in Breckenridge, Texas, with Dean Rogers and Leon Ivey as callers. Could this possibly be the *oldest club* in existence?

As far as the membership can determine, the Breckenridge Square Club is the oldest square dance club in the world. The club has advertised in international magazines, and no other club has challenged the club.

The local club was organized in the fall of 1929 at the Snowed-McSweedan Warehouse on the Crystal Falls road near the A.B. Allen home (north of Breckenridge). Mrs. Allen was the first president. Music for these dances was furnished by "Jerry," who had a three-piece orchestra.

After the club really got going, the meeting place was changed to the Black Camp (near Breckenridge), and after membership grew to 47 couples, the club met at the Woman's Club in Breckenridge. The traditional dress was long frontier dresses for the ladies and western shirts and slacks for the men. The style of dancing at the time was that brought by the early settlers, in which the first couple visited the other couples. Sometimes the calls were done by a man in the individual squares. Such calls as *Cowboy Loop*, *Three Little Sisters*, *Birdie in the Cage*, and *Venus and Mars* became familiar. The music was furnished by a live band and



later each male member was expected to know, and call, two calls.

By the early 1950's some of the customs had changed. The calls now included singing calls to such tunes as *Red River Valley* and *San Antonio Rose*, although some of the old figures such as *Texas Star* were still called. The style of dress had changed, and the women usually wore just full skirts and dressy blouses. The meeting place also was changed to the Woman's Forum building.

As this type of dancing lost its popularity, Owen Renfro of Abilene, Texas, was the first regular caller in 1964, and a new style called "patter" was introduced, although singing calls were still used. The live band no longer played, and Owen used records.

Other callers for the club have been Randy Phillips, Al Eblen and Zack Owens. Now Dean Rogers is the club caller. The club dances in its own hall—the old IOOF Lodge Hall. The office of president is now held by Kenneth and Pat Burns.

A subscription to LEGACY Club Leadership Journal will be sent to the Breckenridge Square Dance Club, compliments of ASD.



Mike Sikorsky



Gray Mahnken



Bill Volner



Bob Fisk



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STRAIGHT TALK

Would anyone believe that "caller egos" may be the root of all evil in square dancing. If not caller egos, maybe square dance leader egos. Certainly an exaggeration, but maybe, just maybe, there's a small element of truth in that generalization.

In its simplest forms, we've all witnessed a degree of animosity between clubs, disagreements between callers, derogatory opinions about the various levels of dancing (Mainstream vs. Advanced), even strong negative opinions about squares vs. rounds.

Is any of this serious? If there are detrimental causes, can we focus in on the effects? Statistically, there's diminishing growth in the square dance movement. Attendance at the National Convention seems to have leveled off, as well as at local dances in many areas. Club memberships are down. One very serious effect witnessed on several occasions is poor attendance at major annual festivals featuring nationally known callers. Not so much that dancers themselves wouldn't attend. More a case of local clubs not cancelling their regular dance night in conflict with the weekend event.

Are there losers? Here's a situation where volunteer dancers work very hard planning, creating and carrying out a major dance program, solely—purely for the

benefit of the entire square dance community—certainly not for themselves and certainly not for the money. Those of you who give of your time and effort, who have walked in those shoes, know what I say. Without support, with poor attendance, the chance for a continuing festival are greatly reduced and the whole community loses.

And what of the dancers who don't attend? That's the saddest part, especially for new dancers. They miss the hype, the color, the fun and excitement of a festival atmosphere and the opportunity to experience generally exceptional calling while dancing with new friends across the square. It's the group interaction of dancers, whether visiting or sharing a festival experience, that injects strength and vitality into the movement.

This letter is not intended to criticize anyone. I would urge every square dance caller, leader, whoever, to put petty differences and prejudices aside and work within the spirit of the square dance commandments. Even when not in agreement there should be positive support for the efforts of others. We're in this for fun and friendships, the only meaningful reason to dance at all.

Bill Lucero
Huntsville, Alabama



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FEEDBACK

Just read the article in *ASD* regarding the Progressive Squares. In 1943 I watched the Hollywood Go Getters under the supervision of Sherman Sanders perform a progressive squares as an exhibition dance for church groups and private clubs. It was called *Right and Left Eight Across the Hall*.

The dancers progressed from one square to the other using a full courtesy turn to face the couple in the next square and to continue on to the wall where the standard courtesy turn was performed, to continue back across the hall until all dancers were back in their starting positions. Sherman used six to eight sets, when putting on one exhibition.

The Hollywood Go Getters were a group of people who worked in motion pictures as actors and extras. They had

built a little theatre in Hollywood off of Vine St. and danced every Saturday night just for the fun of dancing, but were always in rehearsal and ready to go when Sherman would get a call to conduct a dance in a motion picture. Sherman never called in public for square dance clubs that were organized later on. He stuck to his motion picture work and was a very knowledgeable caller.

If a picture came up that called for a dance that was done back in the 15th century, Sherman had the ability to call it. He was a fabulous person and caller, but got very little outside publicity and credit in our local square dance publications. Bob Osgood never wrote him up for as Bob said, "He was before my time." Les Gotcher was also a witness to Sherman calling as Les and I were the early square dance callers previous to organized square clubs. Most of our calling in the early days was done in the old western dance halls like Hoot Gibson's old Painted Post in Studio City and Riverside Rancho

Continued on Page 101

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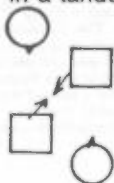
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QUARTERLY SELECTION TIPS

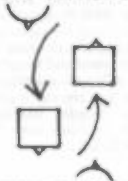
*A Callerlab Quarterly Selection
diagrammed and explained
for the dancer's benefit*

REVERSE DIXIE STYLE MS Quarterly Selection October-December, 1989

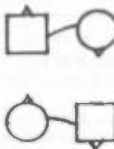
From facing couples, the left-hand dancer steps forward and to the right to become the lead dancer in a tandem.



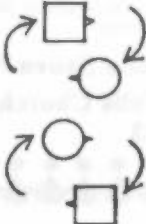
Lead dancers join left hands and pull by.



Moving to the other trailing dancer, each extends a right hand and touches to a right-hand mini-wave...



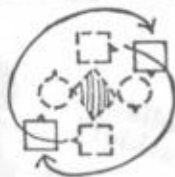
turning one-quarter (90°). New center dancers join left hands and form a right-hand ocean wave.



This movement takes six beats. This is the opposite of *dixie style to an ocean wave*.

RECYCLE THE DIAMOND Plus Quarterly Selection for November 1989-February, 1990

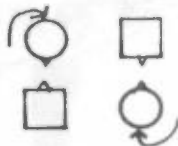
From normal diamonds, the points cross fold...



as the centers do a diamond circulate..



and then fold. Ends in facing couples.



This movement takes four beats.





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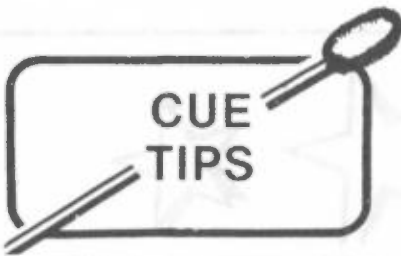
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CLAP CLAP

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 RECORD: Scope 40
 FOOTWORK: Opposite, except as noted.
 PHASE: II
 RHYTHM: Two-step
 SEQUENCE: ABC ACA TAG

1 IN SIDE BY SIDE POSITION FACING LOD WAIT;

PART A

1-4 CLAP CLAP PT FWD; SIDE TWO-STEP APART; CLAP CLAP PT FWD; SIDE TWO-STEP TOG;

(1) In sd by sd pos fcg LOD clap hands, clap hands, point L fwd twd LOD,—; (2) Apt from ptr sd L, sd L,—; (3) Clap hands, clap hands, pt R fwd twd LOD,—; (4) Tog twd ptr sd R, cl L, sd R,—;

5-8 CLAP CLAP BK; BK HITCH 3; CIRCLE 4 to FC;

(5) Clap hands, clap hands, bk L,—; (6) Back R, cl L, fwd R,—; (7) Circle away from ptr lf (W rf) fwd L,—, fwd R end fcg RLOD,—; (8) Circle tog twd ptr lf (W rf) fwd L,—, fwd R end fcg, ptr about 2 ft. apt with no hands joined,—; (Note: 2nd and 3rd time thru Part A, end in CP fcg WALL.)

PART B

1-4 CLAP CLAP PT FWD; BK TWO-STEP APT; CLAP CLAP PT FWD; BK TWO-STEP APT;

(1) Fc ptr about 2 ft apt clap hnds, clap hnds, pt L fwd,—; (2) Apt from ptr bk L, cl R, bk L,—; (3) Clap hands, clap hands, pt R fwd,—; (4) Apt from ptr bk R, cl L, bk R,—;

5-8 CLAP CLAP BK; BK HITCH 3; STRUT TOG 4;

(5) Clap hands, clap hands, bk L,—; (6) Bk R, cl L, fwd R,—; (7) Strut tog twd ptr fwd L,—, fwd R,—; (8) Fwd L,—, fwd R to CP fcg WALL,—;

PART C

1-4 SCIS TO SCAR; SCIS TO BJO; 2 FWD LKS; WALK & FC;

(1) In CP fcg WALLsd L, cl R, XLIF (W XIB) to SCAR fcg RLOD,—; (2) Sd R trng to fc ptr & WALL, cl L, XRIF (W XIB) to BJO FCG LOD,—; (3) Fwd L, lk RIB (W lk LIF), fwd L, lk RIB (W lk LIF); (4) Fwd L,—, fwd R trng to CP fcg WALL,—;

5-8 2 TURNING TWO-STEPS;; TWIRL VINE 2; SD & THRU FC LOD;

(5) Trng rf 1/2 sd R, cl L, bk R,—; (6) Trng rf 1/2 sd L, cl R, fwd L end fcg WALL,—; (7) Sd L,—, XRIB (W tws rf under jnd lead hnds R,—, L,—); (8) Sd L,—, thru R trng to SD by SD POS fcg LOD with no hands joined,—;

TAG

1-2 2 SD CLS; —, APT, PT,—;

(1) In CP fcg WALL sd L, cl R, sd L, cl R; (2) Hold, apt L, Pt R,—; (No music on first five beats)

Ed. Note: All the Pulse Poll dances in Phases I, II and III have been published, so we chose this one to do.



Jimmy Roberson

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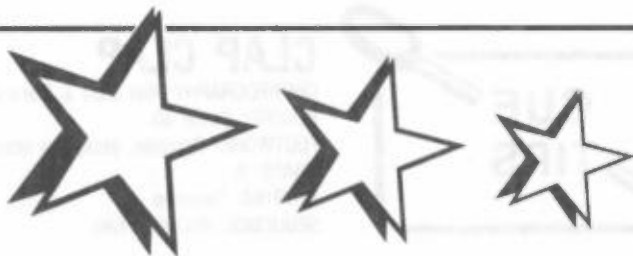
Barry Echols

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 LR-304 LITTLE SAINT NICK by Bob
 LR-403 GHOSTBUSTERS by Jimmy
 LR-303 IS IT STILL OVER by Bob
 LR-106 SEA OF HEARTBREAK by Jimmy



Max Arnold



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The main cities in the five regions are Memphis, Nashville, Knoxville, and Chattanooga. Memphis is the home of "King Cotton" and the other "King," Elvis. Nashville is "Music City USA," the state capital and the capital of country music. Knoxville takes you from frontier days to the 20th century. Chattanooga is near Lookout Mountain and its attractions, as well as Civil War Battlegrounds. The five regions provide great variety in your travels.

Recreation in the outdoors is big entertainment in Tennessee. There are 29 major lakes and 19,000 miles of streams. There are places for fishing, white water rafting or a quiet canoe trip. There are 50 state parks in Tennessee including America's most popular national park — the Great Smoky Mountains.

What does Memphis have to offer you? It is Tennessee's largest city. Music is a vital part of the culture here. Some famous music personalities in Memphis (or from Memphis) are W.C. Handy, Jerry Lee Lewis, Charlie Rich, B.B. King, Al Green and Elvis. There are some interesting places for you to visit—Graceland, Beale Street, Mud Island, museums, art galleries, a zoo, Chucalissa Indian Village, Victorian Village, Overton Square, Libertyland, the Peabody Hotel, the Orpheum Theater, and the Memphis Botanic Gardens.

The second travel region in Tennessee includes Nashville—"Music City USA"—

Lynchburg, Tullahoma, Hendersonville, and Hurricane Mills. The Natchez Trace Parkway follows the old Natchez Trace of the late 1700's from Nashville to Natchez.

In Nashville you find the Grand Old Opry, Opryland U.S.A. theme park, Twitty City (home of Conway Twitty), Printer's Alley and the home of President Andrew Jackson named "The Hermitage."

Travel region three is one of the most beautiful areas in the country. The pristine beauty is revealed in deep river gorges, majestic waterfalls, natural bridges, towering cliffs and majestic mountains. Chattanooga is in this area. Nearby are Lookout Mountain and Ruby Falls.

Travel areas four and five cover the mountainous east and the first frontier. The mountainous east, area four, is the land of the Cherokees, Cumberland Gap, Gatlinburg, Pigeon Forge, Knoxville and Oak Ridge. The Cherokees called this area the "Land Of Blue Smoke."

Oak Ridge is "Energy City." Here you can visit museums that tell the story of energy and its uses for man.

On we go to the first frontier. The beauty of this area is supplied by the misty mountains and green valleys. This section was the site of the first permanent settlement outside the original thirteen colonies and was established by Daniel Boone and others crossing the Appalachian Mountains. Limestone was the birthplace of Davy Crockett.

After traveling through the state of Tennessee, Memphis will be a welcome sight to you. Excitement, fun fellowship, new friends, old friends, favorite callers, new callers are all waiting to welcome you and help you have the greatest memories made in Memphis.

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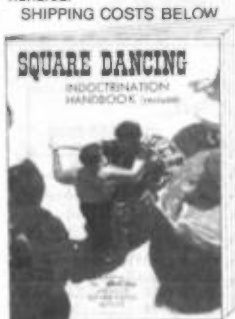
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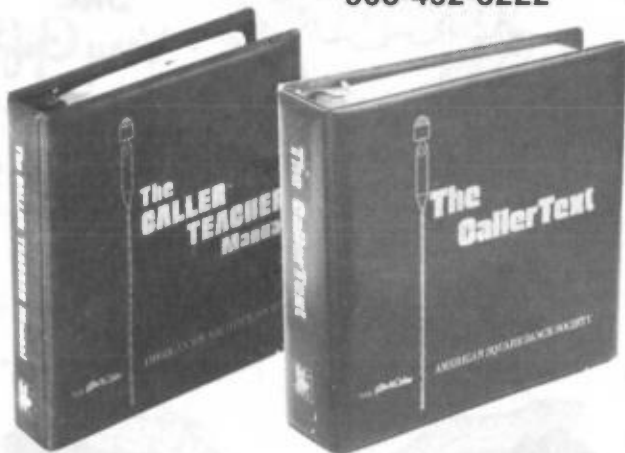
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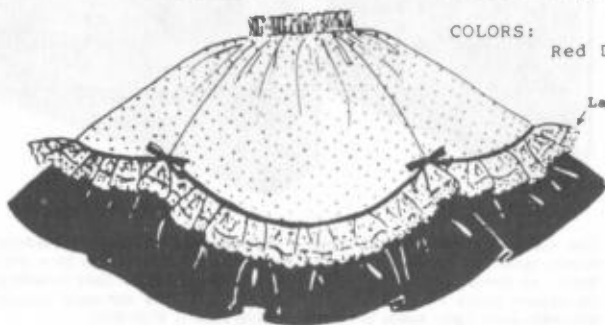
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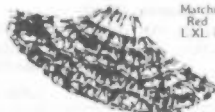
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Choreography by Fran & Jim Kropf
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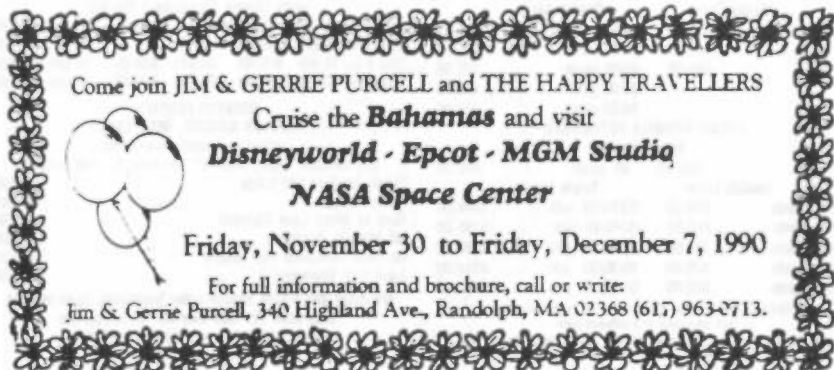
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Continued on Page 53



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Dancing Tips

by Harold and Lill Bausch

As we get into our regular season, I am disturbed by some things I see. Too many clubs are talking of fewer members and several like they may not last the season. This is not in one area, but in several states. Now I assure you every club will go in cycles, some ups, some downs, but for everyone in an up cycle, I hear of three or four in a down cycle. I am not one to look on the dark side, but this time I am searching for causes and cures. Where did we go wrong? I can't place the blame on any one thing. I must say that years ago with the proliferation of new calls we tried to stem the flow with new programs or, as originally stated, levels. Was this a mistake? In many ways this has helped, but in unexpected ways it has hurt.

Picture if you will a club in a small town which decides to stay with Mainstream because they have new dancers every year. Now we have a new problem, the dancers who have danced for many years soon get bored with the same calls night after night; we start losing the more experienced dancers. Some just quit, others go to Plus and Advanced clubs, but we have lost them to their "parent" club.

To overcome the boredom, some clubs decided to include Plus 1 along with the Mainstream. Callers at Callerlab, in their wisdom, decided that too many people were moving to Plus step by step, so in order to make this more difficult they voted to combine Plus 1 and Plus 2. When this happened, clubs were told they were either Plus or Mainstream, but not part of each. More division of dancers!

Some law enforcement officials have said, "You can't legislate morality." I am beginning to think we can't legislate dance levels or programs.

Years ago, before we had programs, we did have a mess with each caller call-

ing what he pleased. But we still did not lose dancers as fast as we are today.

Let me list a few ideas that I have come across in various areas. Some clubs have a Mainstream designation, but they have one tip an evening of Plus, some have two tips. Some have the third tip as Plus; some have the tip at the end of the dance. Some clubs have a half-hour workshop to start the dance and use the calls workshoped the rest of the evening with no more walk-thrus. Some clubs have Mainstream at their regular dances and then sponsor one night a month of Plus.

Some clubs have defied designation of their club at any set program and use all of the Mainstream calls and the designated Plus calls. I find that less than half of the Plus program is used most. The most popular are: *teacup chain*, *load the boat*, *track II*, *relay the deucy*, *coordinate*, *single circle*, *ping pong circulate* and *spin chain the gears*. Some will add *remake the thar*, *chase right*, and *flip the diamond*.

The problems some callers do not recognize, because they live in metropolitan areas, is the fact that not all areas can have 40 or 50 clubs to choose from, and if dancers are to be entertained it must be in their home clubs. Therefore one club must supply, and please all the dancers, or lose them.

Working in today's market—and it is a market—we must make the best of what we have. I do believe we must try to satisfy all dancers without separating them. It does no good to divide them and separate them from the club. We must try to keep everyone happy in the "home club."

Ask your club caller or guest caller to work with you to entertain, but not frustrate the dancers. Tell the callers what you enjoy and what you do not enjoy. Keep in mind the caller is trying his/her best not to lose the new dancers, while he is trying not to bore the long-time dancers. Figure out a system for your club. Come up with new ideas. If you find some system that works well, please let me—and this magazine—know about it. None of us has all the answers, but if we share the ideas, we may come up with some...

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Mike Hoose, Mac McCall), Wilson and Ann McCreary on
Rounds

Hall #2, Jim Burns (TX) & Brian Judd (TX)

July 8-12— **PLUS** —Don Coy (KY)

July 15-19 — **PLUS**
Hall #1, Kip Garvey (CA), Tom Miller (PA)
Rounds: Tom & Rosalee Clark (IL)
Hall #2, Tim Tyl (TX) & Gary Whitsett (TX)

July 22-26 — **PLUS**
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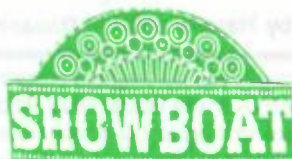
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Calling Tips

SO YOU WANT TO BE A CALLER?

by Omar Ritchie

Continued from last month

How about the expense of becoming a caller? I have just put together some vague figures which apply to my own experience. These will probably apply to others who follow my general direction. First is your equipment. You should figure on \$500-1500, depending on what you buy and whether it is new, used or abused. You will probably purchase a new microphone. These seldom appear on the used market. Figure on \$130, average. Throw in a mike cable for \$50-70 and a good speaker for \$300-500. Now you are ready to start practicing at home. Don't forget to buy some records. Figure \$50 to start. I allowed for my practice time at \$3.50 per hour. Figuring two hours a day for five days a week and 52 weeks a year, my time cost is \$2,030. This time could have been spent painting the house, mowing the lawn, or on general "honey-do's."

After you practice for a year, you will probably be ready to attend one of the caller's schools in your area, taking a week of vacation time. The school we attended (Notice the we—Kathy's being there was just as important as my being there) was in Charlottesville, Va. Conducted by Earl Johnston and Al Brundage, the cost was figured at \$450. I also added in the minimum wage for the hours Kathy spent at the school, since the women worked harder than the men.

You are still not ready to call your first dance. No four-day wonders come out of this school. You will need to get together some of your friends, make up a square, and hope they will allow you to practice

on them for a couple of hours a week. Keep this up for another nine months to a year.

Remember back two years ago when your "friend" gave you some of his equipment and you took up the challenge? This is now two years, \$2000-4000, and unmeasured anguish later. You get your first calling date. \$40 for three hours! If you have \$3,200 invested, don't count your expenses of getting to and from the calling dates, and don't continue to practice at least two hours a day, your first 80 calling dates should pay for your initial investment. And you thought you could make money doing this. For shame! You might just break even if you keep at it long enough.

But don't get discouraged! Remember your love for square dancing, your love for people, your desire to hand on a great heritage, and your love for performing in public. Can any amount of money buy these things? Maybe not. Maybe a break even will be enough. Would a monetary gain help? Again, you betcha!

So, in the final analysis, why did I become a caller? It was for all the reasons in the first paragraph. It was because I was given the equipment and the challenge. It was because it is something to which I can give a dedication. It was because our great activity will need callers if it is to continue. If all the dancers took the attitude of "Let someone else do it," we would be out of business within a generation. We dare not let this happen.

Can anyone become a caller? Certainly, unless you have some physical handicap which prevents you from doing so. Should *you* become a caller or cuer? This is one of the most personal decisions you will make. Before deciding to embark on this path, you should look long and honestly at where you are in the square dance activity and where you want to go. If you can be personal and brutally honest with yourself about your desires and abilities and you still want to be a caller or cuer, the best advice anyone can give you is to "go for it."



by Bob Howell

easy level

From Yuba City, California, Jack Murtha is releasing a great set of elementary dance records. These recordings begin with the simplest movements possible, such as learning right and left and feeling the beat with march music. He plans to continue adding more dances as the year progresses. A most appropriate number for this season of the year would be his dance...

TIN SOLDIER

MUSIC: *Tin Soldier*, Square Dance Time 1001

STARTING POSITION: All stand in the center of the room facing the front wall

INTRO:

1-4 -- Ready, march

FIGURE:

1-8 - - - - -

9-12 -- Turn right

13-16 -- Ready, march

REPEAT six times.

All learners start with the right foot and march in time to the music. On counts 13-16 the learner marches in place and turns 1/4 to the right. Each moves forward again on the first beat of the next chorus.

Jerry Helt of Cincinnati, Ohio, wrote a nice little break several years ago that I used last year to some smilin' faces. He calls it...

HAPPY HOLIDAY

First and third finish your swing
Lead on out to the right of the ring
Circle four you're doing fine
Open out, form two lines
Forward up and back you roam
Pass thru and turn alone
Go forward up and back, you'll hear me shout
Pass thru, ladies stand, gents turn about
Join hands, balance forward and back (ocean wave)
Turn by the right to a left allemande
Partner right for a right and left grand...



Here is a break that I have been using to singing calls this past year and it fits well to the seasonal record of...

CHRISTMAS TIME'S A-COMIN'

MUSIC: *Christmas time's A-Comin'*, Ranch House 217

ROUTINE:

Four little ladies promenade, once inside is what I say
Home you go and swing your mate, swing him there and don't be late
Head two ladies chain you know, turn 'em round 'n don't be slow
Same two couples pass on thru, separate round one you go
Into the middle with a right-hand star, once around from where you are
Turn left hand with the corner maid, turn her twice and promenade
Christmas time's a-comin', Christmas time's a-comin'
Christmas time's a-comin, and I know I'm goin' home.

Bill Johnston sent this contra to me from San Clemente, California. He had prompted it when he called for the Kings and Queens Contra Club in Cleveland in November 1988. It is...



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VR114 ROUND THE CLOCK LOVING by Jerry
VR113 LET ME BE THERE by Jerry



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VR112 HEY BABY by Jerry
VR111 LITTLE BIT IN LOVE

VR109 YOU CAN'T BE A BEACON
VR110 DO YA?

THE MERRY CHRISTMAS POLKA CONTRA

FORMATION: Alternate duple

MUSIC: *The Merry Christmas Polka*, RCA LSP-2758, Jim Reeves, *The 12 Songs of Christmas*

INTRO: - - - - - : Banjo walk (Down or up with corner)

1-8 - - - - - : Sidecar back

9-16 - - - - - : Face her, heel and toe down

17-24 - - - Up : - - - Down

25-32 - - - Up : - - - Do-sa-do

33-40 - - - - - : - - - Swing

41-48 - - - - - : - - - Circle left

49-56 - - - - - : - - - Star left

57-64 - - - - - : - - - Do-sa-do below

TAG - - - - - : Banjo walk



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**JAN. 30 -
FEB. 11, 1990**

RHYME TIME

THOUGHTS WHILE WATCHING A SQUARE DANCE

I am a carnival-watcher
carnival technicolor, cotton-candy pink
whirling ferris wheel, sparking lights
merry-go-round music
barker calling the wares.

I am a flower-watcher
flowers of every color
swaying in the wind
flower-seller
singing "come and buy."

I am a watcher of smiling couples
dancing, laughing

gray hairs, arthritis forgotten
Cinderella magic
making them young again
for one night.

Petticoats swirling in rainbow hues
like bright birds flying...

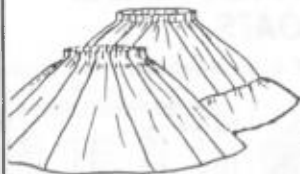
Square dance caller
calling out patterns
for dancing feet.

I am a watcher
but inside these heavy shoes
my toes are dancing.

*Marion Maxson
Butler, Pennsylvania*



SHIRLEY'S NEWEST SQUARE DANCE PATTERN PIECES



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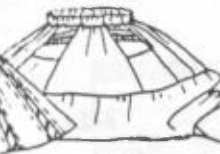


Peasant Blouse
Pattern

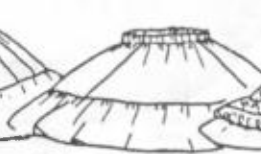
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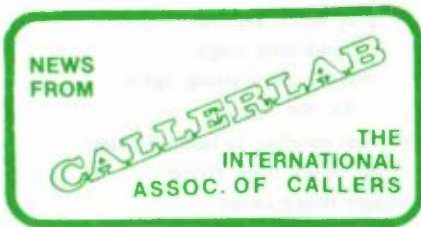
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Tom Sellner, chairman of the Callerlab Plus Quarterly Selection Committee, has announced that the call *recycle the diamond* was selected for the period beginning November 1, 1989.

RECYCLE THE DIAMOND
by Doren McBroom

Starting formation: Normal diamonds (either left or right)

Action: The points *cross fold* as the centers do a *diamond circulate*, then *fold*.

Ending formation: Facing couples

Timing: 4 beats

EXAMPLES:

With men as points of the diamond:
Zero box, right and left thru, veer left
Ladies trade, couples circulate, ladies hinge
(Look at the diamond) recycle the diamond
Zero box...

With ladies as points of the diamond:
Zero box, swing thru, boys trade, boys run
Couples circulate, tag the line right
Boys hinge, (Look at the diamond)
Recycle the diamond, pass thru
Right and left grand...

SINGING CALL:

Heads promenade 1/2, lead right
Right and left thru, veer left, couples circulate
3/4 tag the line, girls face right
Diamond circulate, recycle the diamond
Square thru 3/4, swing, promenade...

The current Plus selections are *recycle the diamond* and *slip out of a diamond*.

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DANCERS RAISE MONEY FOR HURRICANE HUGO VICTIMS

In the early morning of Friday, September 22, Hurricane Hugo, sustaining winds of 145 miles per hour, stormed into Charleston, S.C., cutting a path of destruction and devastation across the state. From the *State* newspaper, October 5, "In twenty-four hours, Hurricane Hugo released the equivalent energy of one-half million atomic bombs the size of the one dropped on Nagasaki 44 years ago." Brian Jarvinen, a research meteorologist at the National Hurricane Center in Miami, Florida, reported that the storm generated enough power to satisfy the total energy needs of the United States for six months.

Many areas across the state look like a war zone—trees leveled, trees cut halfway, trees twisted, trees uprooted, power lines down, transformers here and there on the ground, trees demolishing cars, trees across houses. In many areas all the trees are leveled, especially in Charleston. Then there are areas where homes are gone, swept away; where homes are torn apart and scattered about, even distances away; where homes or parts of homes are relocated across a

street or a distance away. There is much more—destruction you cannot imagine!

Most of the state was without power for several days, some areas without water. Most of Charleston was without power and water and expected to be without for a month.

We are happy to report that all dancers across the state have survived and are coping. Some are still without power, most are still clearing away trees and debris, some are repairing and rebuilding.

In Columbia, a power pole was thrown across the square dance building, the Hugh Dimmery Memorial Center. Power was restored to the building at 7:31 p.m. on Tuesday, September 26. Immediately dancers began to plan a dance for Saturday night, September 29, to raise money for the hurricane victims. \$850 was raised on this date and donated to the Red Cross for hurricane victims. Plans are underway for another fund-raising dance soon, because many will be in need for some time to come.

*Barbara Harrelson
Columbia, South Carolina*

FLIP SIDE/ROUNDS, Continued

TURN THE PAGE—Mercury 870528-7

Choreography by Milo & Carol Molitoris

Good vocal by Lynn Anderson, music with a good beat and a nice easy two-step. Phase II.

ROCK & ROLL HEART —WB-GWB-4055

Choreography by Chris & Terri Cantrell

Good Eric Clapton vocal and good intermediate jive. Phase IV.

DANCING IN HIGH COTTON—RCA 89487R

Choreography by J. Dollar

Great Alabama music and a good, easy two-step. Phase II + 1.

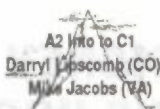


CHRISTMAS CALLER GIFTS

That gift-giving time is almost here, and for your favorite caller, how about a subscription (new/renewal/extension) to ASD? He's two or three years ahead? OK. Look at our book list (back pages). Swell ideas there. She's got all of them? Then consider a *Lead Right* (callers note service from Don Malcom and Stan) subscription. It's \$22 per year. Order any of the three from this magazine.



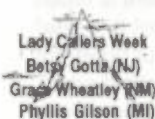
April 30-May 4



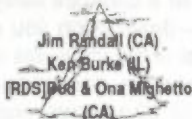
May 6-11



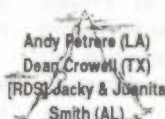
May 13-18



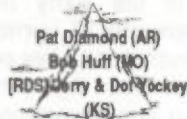
May 20-25



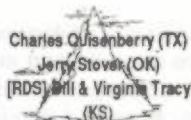
May 27-June 1



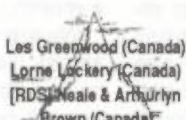
June 3-8



June 10-15



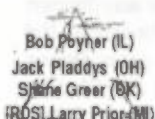
June 17-22



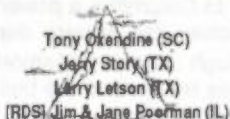
June 24-29



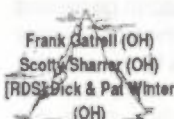
July 1-8



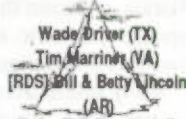
July 8-13



July 15-20



July 22-27



July 29-August 3

1990

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 Bob Gambell (TX)
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 Art Tangen (NM)
 [RDS] Dick & Gail Blaskis
 (OH)
August 5-10

C-1
 Separate Hall
 Darryl Lipscomb (GA)
August 12-17

John Carlton (NJ)
 Pete DiVen (MD)
 Lyley Conrad (MO)
 (RDS) Bob & Marian Collyar (KS)
August 12-17

[RDS] Larry Prior (MI)
 Cyp Bruffet (IL)
 Basil Carter (IL)
August 19-24

Ramon Marsch (OH)
 Larry Dunn (NY)
 [RDS] Lloyd & Eileen
 Lockerman (PA)
August 26-31

Rounds Week
 Phases IV, V & VI
 Wayne & Barbara Blackford (FL)
 Frank & Phyllis Lynhart (OH)
September 3-7

SCHEDULE

Harold Rowden (MO)
 Rod Schneider (FL)
 (RDS) Jim & Jennie Runnels (FL)
September 9-14

Virgil Traxill (IN)
 Chuck Peel (IN)
 John Paul Bresnark (AL)
 (RDS) John & Dimple Williford (AL)
September 16-21

Larry Latson (TX)
 Lem Gravelle (LA)
 [RDS] Marilyn & Cliff
 Hicks (MI)
September 23-28

Ken Bower (CA)
 (RDS) Chuck & Vonville
 Murphy (MS)
**September 30-
 October 5**

Bill Harrison (MD)
 Jim Lee (Canada)
 [RDS] Dottie & Margaret
 Ostlund (MD)
October 7-12

Tony DisGeorge (LA)
 [RDS] Barbara & Ted May
 (LA)
October 14-19

Tony Orlandine (SC)
 Jerry Story (TX)
 [RDS] Jim & Priscilla
 Adcock (VA)
October 21-26

Mountain

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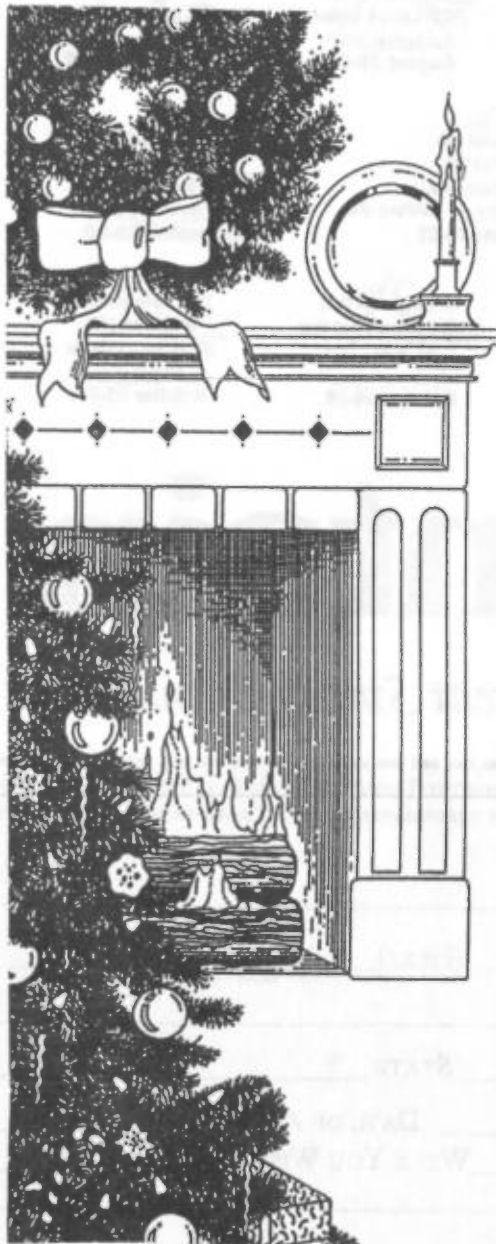
PREVIOUS # OF TIMES ATTENDED _____ WEEK YOU WISH TO ATTEND _____

CALLER'S NAME _____

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Christmas Tree Happiness

by Bev Warner



Flashing lights, sparkling tinsel and icicles. Dozens of glistening ornaments made of glass, plastic, wood or porcelain. It's hard to imagine that the Christmas tree had a humble beginning. Yet it is said the tradition was born when Martin Luther, while walking through the forest on Christmas Eve was struck by the beauty of the winter sky lighted by thousands of stars. Inspired he cut down a tiny evergreen and set it up in his home for his children. He trimmed the tree with lighted candles to make an image of the starry heavens from which Christ had come on Christmas night.

A pagan practice of decorating branches with fruit and flowers was translated into the Christian paradise tree. The tree was first shown to churchgoers as a symbol of Christ, the Tree of Life.

A common substitute for the evergreen tree in Germany was the pyramid, a wooden structure adorned with green branches, apples, nuts and lights.

As America expanded its boundaries during the 19th century, the Christmas tree custom traveled westward with the pioneers. Far from the well-established eastern and southern cities where sophisticated ornaments were available, tree decorating was a make-do affair. Whatever was available was used. Nuts, pinecones, precious sticks of cinnamon or dried apples strung into small wreaths, figures of animals and people cut from cookie dough and popcorn strung with cranberries were all added to the gay mix of American tree traditions.

In 17th century Sweden, small pine trees divested of their bark and greens were placed outside doors at Christmastime. Like the German pyramid they were kept from year to year and brought out for the holiday celebrations.

Out on the American prairie where evergreens are scarce, the stripped pine tree became a handmade stick tree.

Norther European immigrants brought the custom of remembering the winter birds. Bits of suet, fruit and bread were hung from evergreen trees for the birds'

Christmas dinner. Also the finest sheaves of grain selected at harvesttime were perched on tall poles. It was believed that if many birds came to share the feast, a year of hope and an abundant crop would follow.

In England the Christmas tree was not well known until the 1840's when Queen Victoria and Prince Albert popularized it. The English happily adopted the Queen's tree for their homes. When mass-produced color lithograph greeting cards were developed in the 1880's, people hung them on Christmas trees with their customary ornaments.

Christmas trees in the 1980's are likely to be as individual as the families who decorate them. Whether store-bought or handmade, contemporary ornaments reflect a growing urge among Americans to own keepsakes, collectors' ornaments to unpack and enjoy every Christmas. Today's ornaments offer insight into the passion for the season with traditional angels and bells dangling side by side with teddy bears, hobby horses, Paddington Bear and Snoopy and Woodstock. Some ornaments actually move, light up or change before your eyes.

For two years the Remus Chippewa Chiefs and Squaws have a true Christmas celebration. One that is unique and could be used by other clubs to keep the sentiment and love in the holiday season. They call it their "Autographed Christmas Ornament Dance." Before the holiday dance, the lights are put on the tree, then as the dancers arrive they place their own personally decorated ornament on a special limb. By the time the dancing starts the tree is decorated. Most ornaments are handmade, crocheted, cross stitched, painted or store-bought. They are all labeled or autographed with the couples' names and club. The host club has extra ornaments on hand for guests who forget to bring one.

Irene (pictured) and Gordy Stafford along with Art and Barb Giffin, the host committee this particular night, made and wrapped 25 gifts for the drawing during



the evening. The gifts were homemade—purses, baskets, and wood items. This was a giving night. They also gave each dancer a handmade, beaded, square dance doll tree ornament to take home. They had ten squares that night—that's a lot of beads!

Bill DeWitt, a "jolly old soul," invited the ladies to sit on his knee and tell Santa their wishes. They say Bill had a sore knee but they're sure he could be talked into cheerfully doing that chore again next year.

At the close of the dance, the spirit of Christmas had spread through the hall. The dancers formed a large circle and with only the lights of the tree and their shining faces sang *Silent Night* and did a *grand right and left* saying goodnight and wishing everyone a Merry Christmas. As they passed the tree each couple selected an ornament as a remembrance of another special couple and a very special holiday.

A decorated tree is a tender way to remember holiday tidings of comfort and cheer. No matter if yours is decked out in brand new ornaments or has a traditional twist, it can inspire your loved ones just as the evergreen inspired Martin Luther that Christmas Eve centuries ago.



J.K. and Genevieve Fancher of Harrison, Arkansas, are very creative people. He's a caller, ham radio buff and photographer. She's an excellent artist, having created several covers for this magazine. Now their talents are combined to give us a whimsical cover with a holiday theme—a Christmas tree composed almost entirely of petticoats. Now there's a *tree-mendous* idea. You can *axe* no more. *Skirt* around the annual bothersome balsam barter. Forget your pines and needles this season, and crown your crinolines with crepe!

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by
Ed Foote

HISTORY OF THE NAMES "ADVANCED" AND "CHALLENGE"

The names of our programs did not magically appear at a certain hour but instead, like the leaves in spring, formulated slowly and then—suddenly—were present, as though they had always been with us.

In the beginning there were no levels or programs, just dances. Those who wanted to do more than average had to rely on "hot hash" calling, which consisted of the caller presenting standard calls at a high rate of speed.

Around the beginning of the 1960s, a few callers began incorporating many new call names into their dances, as an additional way to give variety and interest to their dances. Some callers used only these additional names with no increase in speed, others combined fast calling with these additional names. Some of the pioneers in the area of using a great many calls put together in a challenging manner were George Campbell (Miami, FL), Jim Earl (Columbus, OH), Pete Heckman (Pittsburgh, PA), Paul Hunt (Long Island, NY), Lee Kopman (Long Island, NY), Jack Lasry (Miami, FL), Al Sova (Milwaukee,

WI), and Deuce Williams (Detroit, MI).

After several years of exposure to both greater speed and more call names, the dancers concluded (slowly over time) that they wished to have higher level dancing identified with call names rather than speed. Callers who emphasized call names grew in popularity, while callers who emphasized speed saw their popularity decline. History shows that the 1960s witnessed both the rise and fall of hot hash calling—it was popular at the beginning of the decade and was on a downhill slide by 1970, although it is still occasionally used today as a gimmick at a festival or convention.

Which word came first—Advanced or Challenge? Answer: Challenge.

When my dancing career began in late 1964, the word Challenge did not exist as a descriptive name, except in the context that some material might be "challenging." By late 1966, the word Challenge had come into sporadic use.

The first national use of the word *Challenge* appears to have occurred in June, 1987, with the labeling of Challenge After-Parties, held in Valley Forge, PA at the time of the National Convention in Philadelphia. These after-parties marked the start of the National Challenge Convention (later becoming the National Advanced & Challenge Convention). By 1968, the word Challenge seemed to be firmly implanted as a level of dancing significantly more complex than that done at open dances of the day.



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Because Challenge was so far beyond normal open dances, considerable time and effort was required to learn this program, especially because there were no established call lists. Many dancers did not want to work this hard and began requesting that callers present a level somewhere in between. Thus the word *Advanced* emerged about 1970, and slowly

grew throughout the decade, culminating in an explosion of interest in 1977 when Callerlab recognized Advanced as an established program with its own list of calls. This immense popularity of Advanced dancing continues today, with Challenge also being very popular but not attracting nearly the numbers which Advanced does.

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

DIXIE STYLE TO AN OCEAN WAVE

Starting Formation: Facing couples or facing tandems.

Definition: From facing couples, the right-hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left-hand mini-wave and turns one quarter (90°). New center dancers join right hands and form a left-hand ocean wave.

SAMPLE CHOREO:

Promenade, heads wheel around
Right and left thru, two ladies chain
Chain back dixie style to a wave, boys trade
Left swing thru, girls run, promenade...

Heads lead right and circle to a line
Pass thru, wheel and deal, zoom and pass thru
Slide thru, ladies lead dixie style to a wave
*Boys turn back, promenade...
Or *All turn back, right and left grand...

Heads flutter wheel, square thru four
Slide thru, dixie style to a wave, boys trade
Left swing thru, boys turn back
Courtesy turn, all promenade...

Heads star thru, pass thru, circle to a line
Ladies lead dixie style to a left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, on the double track

Dixie style to a wave, girls run, ferris wheel
Zoom and pass thru, left allemande...
Heads lead right and circle to a line
Flutter wheel, ladies lead dixie style to a wave
Girls circulate, boys trade, left swing thru
Girls cross run, boys run, wheel and deal
Left allemande...

New

Gimmick **

CROSS STITCH THE LINE

by James Jeter

Definition: From facing lines with the women on the men's right, men right pull by and trade with each other (maintain spacing); women left pull by and trade with each other. This zero movement ends in facing lines.

Equivalents to *cross stitch the line*:

Pass thru, bend the line, pass thru, bend the line...

Rollaway, pass thru, tag the line in...

Rollaway, pass thru, boys trade, girls trade...

Since this is a zero movement, use any (normal) line get-in, call *cross stitch the line* and use any normal line get-out.

American Squaredance Magazine's choreo section features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Ed Fraidenburg, Workshop Editor, PO Box 448, Huron OH 44839.



FIRE (IT) UP

by Ed Fraidenburg

Definition: From two-faced lines, couples hinge, ends crossfold, centers extend.

Parallel two-faced lines end in parallel waves.

End to end two-faced lines end in columns.

Single two-faced lines end in box foursome.

Heads lead right and circle to a line

Spin the top, boys run, fire (it) up

Split circulate, boys run, crosstrail thru

Left allemande...

Heads lead right and circle to a line

Pass the ocean, swing thru, centers run

Fire (it) up, split circulate, boys run

Left allemande...

Heads square thru four, swing thru

Centers run, fire (it) up, ends circulate

Centers trade, boys run, left allemande...

Heads lead right and circle to a line

Touch $\frac{1}{4}$, coordinate, fire (it) up

Centers trade, swing thru, girls trade

Pass thru, wheel and deal, square thru $\frac{3}{4}$

Left allemande...

Heads lead right and circle to a line

Pass the ocean, centers run, fire (it) up

Boys run, left allemande...

Heads square thru four (ocean wave)

Centers run, fire (it) up, boys run

Slide thru, left allemande...

Heads square thru four, swing thru

Ends run, fire (it) up, centers trade

Left swing thru, girls trade, square thru four

Trade by, left allemande...

Heads square thru four, spin the top

Centers run, fire (it) up, coordinate

Fire (it) up, girls trade, left allemande...

Heads lead right and circle to a line

Right and left thru, heads rollaway

Pass the ocean, centers run

Tag the line right, fire (it) up

Right and left grand...

Sides square thru four, heads rollaway
(Ocean wave) boys trade, ends run
New ends trade, fire (it) up, left allemande...

Heads square thru four (ocean wave)
Ends run, fire (it) up, centers cross run
Boys trade, centers trade, girls trade
Slide thru, left allemande...

Heads lead right and circle to a line
Spin the top, ends run, fire (it) up
Left swing thru, ends circulate
Trade the wave, boys trade, pass thru
Wheel and deal, swing thru, recycle
Zoom and turn thru, left allemande...

Heads pass thru go round one to a line
(Ocean wave) spin the top, centers run
Fire (it) up, recycle, left allemande...

Heads lead right and circle to a line
Swing thru, centers run, fire (it) up
Circulate, boys run, star thru, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...



USING AND ROLL

Star thru and roll = box the gnat.

California twirl, partner trade and roll =
face partner, box the gnat.

Touch $\frac{1}{4}$ and roll = box the gnat.

Slide thru and roll = box the gnat.

Cast off $\frac{3}{4}$ and roll —

From mini-waves = drop hands.

From facing lines = starting *double pass*
thru.

From back to back lines = completed
double pass thru.

From inverted lines = step back to face.

Fan/Spin/Peel the top and roll —

From a tidal wave = *double pass thru*.

From parallel waves = Single double
pass thru

Flip the diamond and roll —

From twin center to center diamonds =
eight chain thru.

From point to point diamonds = single double pass thru.

Trade the wave and roll = double pass thru.

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Left swing thru, linear cycle and roll
Circulate, boys run, star thru, pass thru
Wheel and deal, pass thru, left allemande...

Heads lead right and circle to a line
Ocean wave, linear cycle and roll
Girls run, left allemande...

Heads square thru four, right and left thru
Dixie style to a wave, triple trade
Left swing thru, linear cycle and roll
Single hinge, right and left grand...

Sides rollaway, heads pass the ocean
Girls pass thru, centers wheel and deal
Sweep $\frac{1}{4}$, others trade and roll
All pass the ocean, boys run, ferris wheel
Dixie grand, left allemande...



BITS AND PIECES FROM OUR FILES

Heads square thru four, centers in
Cast off $\frac{3}{4}$, centers pass thru, centers in
Cast off $\frac{3}{4}$, ends star thru

Same four square thru four, centers in
Cast off $\frac{3}{4}$, centers pass thru, centers in
Cast off $\frac{3}{4}$, ends star thru, left allemande...

Head ladies chain, four ladies chain
Four ladies chain $\frac{3}{4}$, heads square thru four
Spin chain thru, girls U-turn back
Couples circulate, bend the line
Crosstrail thru, left allemande...

Four ladies chain, heads half square thru
Swing thru, girls circulate, boys trade
Spin chain thru, right and left thru, dive thru
Pass thru, swing thru, girls circulate
Boys trade, spin chain thru, right & left thru
Dive thru, square thru $\frac{3}{4}$, left allemande...

Sides turn thru and separate go round one
Come into the center, turn thru, left turn thru
With the outside two, in the center turn thru
Centers in and cast off $\frac{3}{4}$, all turn thru

Left allemande...

RIGHT AND LEFT GRAND GET-OUTS USING MAINSTREAM CALLS

Heads square thru four, swing thru, girls run
Wheel & deal, pass thru, right & left grand...

Heads square thru four (ocean wave)
Recycle, swing thru, step thru
Right and left grand...

Heads lead right and circle to a line
Box the gnat, pass the ocean
Right and left grand...

Heads square thru four, slide thru
Dixie style to a wave, centers trade
Left swing thru, recycle, pass thru
Right and left grand...

Heads square thru four, right and left thru
Rollaway, pass thru, right and left grand...

Heads square thru four, swing thru
Boys run, tag the line right, wheel and deal
Pass thru, right and left grand...

RIGHT AND LEFT GRAND GET-OUTS USING PLUS CALLS

Heads lead right and circle to a line
Grand swing thru, recycle, sweep $\frac{1}{4}$
Pass thru, right and left grand...

Heads rollaway, touch $\frac{1}{4}$, girls run
Pass thru (face in and make lines)
Pass thru, $\frac{3}{4}$ tag, right and left grand...

Heads square thru four, slide thru
Dixie style to a wave, centers trade
Left swing thru, trade the wave, recycle
Pass thru, right and left grand...

Heads rollaway, touch $\frac{1}{4}$, girls run
Swing thru, centers trade, centers run
Bend the line, pass thru, $\frac{3}{4}$ tag
Right and left grand...

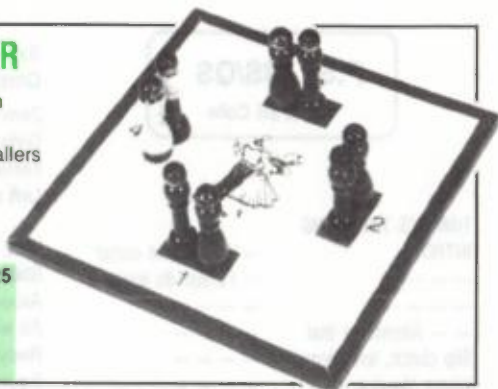
INTERESTING MATERIAL from Jack Livingston

Any couples that want to, rollaway
Heads pass thru, face partner, do-sa-do
Pass thru, right-hand wave, ends circulate
Centers circulate, swing thru
Centers circulate, swing thru
Boys run, bend the line, left allemande...
Heads star thru, pass the ocean
Ping pong circulate, ping pong circulate
Explode the wave, left allemande...

#1 couple stay as you are, other 3 rollaway
Heads pass thru and face partner, do-sa-do
Pass thru, right-hand wave, ends circulate
Centers circulate, swing thru

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Centers circulate, swing thru, boys run
Wheel and deal, if you can, swing thru
If you can, zoom, center couple partner trade
Those two, right and left thru
Same two swing thru, everybody turn thru
Left allemande...

PLUS CHOREO

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, circulate, single hinge
(Each wave) centers run, centers hinge
Diamond circulate, flip the diamond
Grand swing thru, pass thru, ends crossfold

Square thru $\frac{3}{4}$, trade by, left allemande...

Heads lead right and circle to a line
(Ocean wave) zip to a diamond, triple trade
Flip the diamond, boys run, wheel and deal
Pass thru, wheel and deal, dixie grand
Left allemande...

Heads pass thru, go round one to a line
Swing thru, centers run, centers hinge
Diamond circulate, flip the diamond
Pass thru, ends fold, star thru, ferris wheel
Square thru but on the third hand,
Dixie grand, left allemande...



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Bruce McCue

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by Walt Cole

TIMING'S THE THING

INTRO: : — Walk around corner
----- : — Partner do paso
----- : -----
-- Allemande thar : -----
Slip clutch, left allemande: -----
Weave the ring -- : -----
-- Partner swing : -- Promenade
----- : -----
----- : -----

FOR THE MODULAR CALLER:

GET-OUTS:

Zero line: Right and left thru, dixie style
To an ocean wave, boys scoot back
Boys cross run, boys circulate, recycle
Pass thru, trade by, left allemande...

Zero line: Touch $\frac{1}{4}$, scoot back, boys run
Square thru $\frac{3}{4}$, left allemande...

Zero box: Star thru, right and left thru
Dixie style to an ocean wave, boys trade
Left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, boys run
Couples circulate, girls run
Grand right and left...

Zero box: Right and left thru, rollaway
Half sashay, spin the top, recycle
Slide thru, left allemande...

THE BASIC PROGRAM:

Zero line: Pass the ocean, all eight circulate
Swing thru, girls circulate, boys trade, boys run
Bend the line, star thru, pass thru, trade by
Left allemande...(zero box)

Careful: Zero line: Touch $\frac{1}{4}$, single file circulate
(Each box) zoom, girls run, pass thru
Grand right and left...

Zero line: Pass thru, wheel and deal
Double pass thru, face partner, pass thru
Wheel and deal, double pass thru
Girls U-turn back, do-sa-do to a wave
Boys run, pass the ocean, swing thru
Boys run, bend the line, left allemande...

Zero line: Pass thru, boys run, centers trade

Swing thru, girls run, box the gnat
Crosstrail thru, left allemande...

Zero line: Pass the ocean, boys circulate
Girls trade, swing thru, boys trade, boys run
Ferris wheel, zoom, square thru $\frac{3}{4}$
Left allemande...

THE MAINSTREAM PROGRAM:

Static square: Heads crosstrail thru
Around one to a line, pass the ocean
All eight circulate, swing thru, spin the top
Recycle, sweep $\frac{1}{4}$, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Static square: Heads pass thru, cloverleaf
Centers touch $\frac{1}{4}$, walk and dodge, cloverleaf
Double pass thru, leaders partner trade
Spin chain thru, girls circulate (1), boys run
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Static Square: Heads touch $\frac{1}{4}$, walk and dodge
Touch $\frac{1}{4}$, split circulate, boys run, pass thru
Wheel and deal, centers touch $\frac{1}{4}$
Walk and dodge, separate around one to a line
Ends star thru, centers touch $\frac{1}{4}$, walk & dodge
Star thru, pass thru, wheel and deal
Centers square thru $\frac{3}{4}$, pass the ocean
Spin the top, boys run, wheel and deal
Box the gnat, grand right and left...

Static square: Heads turn thru, cloverleaf
Double pass thru, lead couple partner trade
Do-sa-do to a wave, spin chain thru
Ends circulate, swing thru, boys run
Right and left thru, dixie style to a
Left allemande...

Static square: Heads star thru, double pass thru
Centers in, cast off $\frac{3}{4}$, pass thru, U-turn back
Touch $\frac{1}{4}$, all eight circulate, girls trade
All eight circulate, single hinge, boys run
Center four wheel and deal and sweep $\frac{1}{4}$
Outside couples bend to face in
Double pass thru, cloverleaf
Centers square thru $\frac{3}{4}$, do-sa-do (wave)
Recycle, pass thru, trade by, left allemande...

Zero line: Pass the ocean, all eight circulate
Girls trade, girls run, tag the line right
Ferris wheel, double pass thru, lead couple
Partner trade, pass the ocean, recycle
Right and left thru, dixie style to an ocean wave
Boys trade, boys run, wheel and deal
Square thru but on the third hand, turn thru
Left allemande...

Continued on Page 98

PEOPLE IN THE NEWS



Jiri Vasak, president of the Caramella country dance exhibition team from Czechoslovakia (shown here performing in Prague) urges tour groups to come and visit. Basic and Mainstream programs are well learned, a new Czech S/D Association is being formed, and S/D club groups have already visited in his country from Germany and Holland. Check those Czechs! They're moving fast in ever-widening circles.

In September a new square dance association was formed for the country of Denmark—the Danish Assn. of American Square Dance Clubs. **Willy and Inge Hjorth** (ASD, p. 41, November '89) are two of the board members.

Oshkosh, Wisconsin, was headquarters for a caller retirement celebration in September for **Herb and Tilda Johnson**, sponsored by the Timber Topper Club. A tribute in full color appeared in the *Oshkosh Northwestern* paper.

Red Boot Boys Don Williamson, Johnny Jones and Mike Hoose have signed **Mac McCall** of Fairfax, Virginia, to be the new bass singer for the Red Boot Boys. **Mac** re-

places **Wayne McDonald** who recently chose to leave the group.

Digging out from the devastating effects of hurricane Hugo in Charleston, Myrtle Beach and other areas of South Carolina, has been a real chore, according to "**Alex**" **Alexander** but thankfully,

no major injuries were felt by square dancers. One single dancer lost her whole roof to the storm, he said, and most dancing was suspended for a month or two.



Smokey is one cool cat who loves to frolic in the petticoats of **Cheryl (Mrs. David) Storgard** of Brecksville (Cleveland), Ohio. We often receive photos of this kind of feline foolishness, and these kinds of pensive poses can be either *Siam-easy* or *cat-astrophic*.



Sylvia (age 90) and **Louis** (age 93) **Harmatz** from Encino, California, dance regularly, and just celebrated their 68th wedding anniversary,

having married in 1921 in Scranton, PA. They're world travelers, and boast of two daughters, five grandkids, and seven great grandchildren. (Photo by **Bob Messina**.)



Although this photo dates back a while, it's part of the big annual Main Street Parade in Penticton at the British Columbia S/D Jamboree, taken by photographer **Jurg Kroener**.

Pete and Elaine Holly of Ka-Mo Engravers, Albuquerque, NM, just sold the firm to **Jerry and Sally Barila**.

Caller Emmet and Maxine Cliff celebrated 25 years of calling with the Wagon Wheelers of Findlay, Ohio.

Staff writer for ASD **Mary Jenkins** claims to have danced longer than most—71 years—since she was four! She and **Bill**, from upstate NY and FL, were active in the recent Wheelchair Dance Festival in Queensbury, NY, covered by the *Glens Falls Post-Star*. In her letter to the *North Creek News*, published in September, she fantasizes: "...a great world this would be if everybody joined hands in a big circle of friendship and kept that smile..." A Square Dance Month article by dancer **John Quigley** appeared in the same newspaper.

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New Hoedown

- EUR 2004 Keefer, Gary Carnes

* Other Hits *

- EUR 1009 It Keeps On Hurtin, Kip
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- EUR 1301 Apple Blossom Time, Tom
- EUR 1302 Let's Twist Again, Tom
- EUR 1902 Dream A Little Dream, Gary
- EUR 1006 Shadows In The Moonlight, Kip
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by Bev Warner

Caroling in Switzerland is an everlasting tradition, when the street lights of Zurich are dimmed and carolers carry candles through the streets. Afterwards, friends and family gather to decorate the tree, exchange gifts and enjoy warm chocolate desserts, such as hot bread pudding. Chocolate is part of the proud Swiss heritage. If you are lucky enough to have a friend bring you some Swiss chocolate from a vacation, be sure to try this recipe. Better yet, rush out to the closest confectionery store and pick up a bar of chocolate to make this delightful holiday delight. Invite the carolers in and let them decide whether you used the real Swiss chocolate or not. My guess is, they won't care.

Christmas Caroler's Pudding:
 6 ounces Swiss dark chocolate
 2 cups milk
 ½ cup white sugar
 2½ cups coarse bread crumbs
 2 tablespoons sweet butter
 1 teaspoon cinnamon
 1 teaspoon allspice
 2 eggs beaten

Generously butter two 16-ounce fluted molds or one four-cup mold. Preheat oven to 350°. In a saucepan, melt chocolate over low heat with two tablespoons milk. Add ¼ cups of milk and heat. Add sugar and stir to dissolve. Add 2½ cups of breadcrumbs and 2 tablespoons butter into the warm chocolate milk and mix thoroughly. Let stand. Break the eggs into a bowl and beat with remaining ½ cup milk. Add cinnamon and allspice blending well with bread mixture. Pour pudding mixture into buttered molds and bake 25 to 30 minutes until set. Cool in molds. Unmold and serve with whipped topping.

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INTERNATIONAL NEWS

MICHIGAN STATE CONVENTION

The *Lansing State Journal* featured the 1989 Michigan State Convention with its attendance of 1,100 dancers, an increase of 300 over the previous year. Lloyd and Linda Catey have been general chairmen for two years. Next year's convention is slated for the same location, the Garner Middle School in Lansing, on August 17-19, with Jerry and Joyce Sleeman of 6263 Meadowview, Kalamazoo, as general chairmen.

ROLLIN' ON THE RIVER

Sixty-five couples from Missouri, Illinois, Arkansas and Oklahoma attended the second annual Rollin' On The River S/D Weekend in Hannibal, Missouri, in August. Organizers and host callers were Tom and Glenda Morgan and Tony and Becky McUmber. The event was held in the Holiday Inn, and provided time for dancing, workshoping and sightseeing places of interest in Mark Twain's boyhood hometown. At the Saturday dance, the weekenders were joined by some area dancers and members of the Road Runners S/D Camping Club, who were in town for a few days. Following the dance, the weekenders boarded the riverboat *Mark Twain* for a chartered midnight cruise and dance on the mighty Mississippi.

FIRST NEW JERSEY CAMPOREE

260 square dance campers gathered at the Sussex County Fairgrounds in Augusta for the first N.J. State S/D Camporee. 135 camping rigs used the facilities from Sept. 30 to Oct. 1.

The weekend included dancing, workshops, games, a grand march and after-

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- TNT271 PASS ME BY by Mike Trombly
- TNT272 PISTOL PACKING MAMA, Rd by Fran Kropf
- TNT273 IF I DIDN'T CARE by Peg Mulroy

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parties. Also at the Fairgrounds the same weekend were hot air balloons and a craft show.

Caller Joe Fioretti was surprised Saturday evening with a cake for his 32nd birthday. Joe, John Kaltenthaler and Glenn Matthew provided calling, with Margaret Shipman, Roy Gotta and Al Spinks on rounds. Clogging and contras were also part of the program.

The Garden State S/D Campers, Chapter 001, of the National S/D Campers Assn. hosted this weekend. Next year's event is planned for Sept. 7-9, 1990.

Jim Howatt

Columbus, New Jersey

CHRISTCHURCH CAROUSELS

Christchurch Carousels, one of the few purely Mainstream square and round dancing clubs in New Zealand, is enjoying another successful year. For the fifth season, their Maytime Special has been a major dance festival with dancers from throughout the South Island enjoying the friendly atmosphere and challenging dancing. Featured caller this year was internationally acclaimed Brian Hotchkies, "Australia's Fun Caller."

The club continues to welcome overseas visitors as well as guest callers and cuers such as Tommy Beckerleg, Joyce Doss and Gerri Somerton from North America and New Zealanders Bruce Andrew, Pat and Brian Dalton, Margaret Ementon and Alex Stevens.

Information on square and round dancing in the area may be obtained from Heather and Laurie Drummond, 18 Mas-ham Road, Christchurch 4, N.Z., phone 427-433.

JEKYLL ISLAND JAMBOREE

The 25th anniversary of the Jekyll Island S/D Jamboree featured a birthday party recognizing the only Georgia activity that has run consecutively for so long. The Ramada Inn also threw a party for the group. Many dancers, callers and cuers down through the years have helped to make a success of this Jamboree, which is scheduled for the fourth weekend of

August, 1990. Bob Bennett has been a caller at this event since its inception.

THUNDERBIRD CLOGGERS

The Thunderbird Clogging Club clogs every Monday evening in Mathis City Auditorium, Valdosta, Ga. The group has visited nursing homes to entertain and enjoyed the clogging festival in July. A repeat event will be held the third weekend of July, 1990, at Mathis City Auditorium, which has plenty of air-conditioning.

Vivian Bennett

RALPH PAGE LEGACY WEEKEND

The Ralph Page Memorial Committee has announced the third Ralph Page Legacy Weekend for January 12-14 at the Durham campus of the Univ. of New Hampshire. The weekend will feature traditional contradancing and square dancing, including many old favorites from the Ralph Page repertoire, and some of the very best music available.

Three dance parties, including a banquet and grand ball on Saturday evening, will be called by Ted Sannella, Larry Jennings, Tony Parkes, Ralph Sweet, Phil Johnson and Marianne Taylor. Musicians will include Bob McQuillen, Randy Miller, Laurie Andres, Peter Barnes, the Maple Sugar Band, Mary Lea, Justine Paul, Bill Tomczak and others. Folklorists will speak on topics of interest to dancers and musicians and tours of the Ralph Page collection in the UNH library will be conducted.

For information, send a stamped self-addressed envelope to the Ralph Page Memorial Committee, NEFFA, 1950 Massachusetts Ave., Cambridge MA 02140.

POPULAR ROUNDS

Rounds chosen to be Rounds of the Month in various areas recently are listed below. The number in parenthesis is the phase.

Florida: *Pistol Packin' Mama* (II), *Sleepy Lagoon* (III/IV), *Swanee* (V/VI), *Moon Over Naples* (Classic).

Patricia Hagen

Toronto and District: *Little Hawaiian Girl* (II), *Ramona* (II), *Catch A Falling Star* (III/IV), *Night Train* (III/IV).

H. Maddeaux

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John & Betty Graves

NEW OFFICERS

In October the newly-elected officers for the Sandpiper Squares were installed at the regular weekly dance. Rudy Cloutier is the president. Each member was presented with a token of his office and encouraged to accomplish great things. Ice cream with special toppings followed. The club dances at the Log Cabin in Jensen Beach, Florida.

POINT WAS FINE IN '89!

The city of Stevens Point rolled out the red carpet for 2253 dancers at the 30th Wisconsin state S&R/D Convention in August. In addition to Wisconsin, twelve states were represented.

The Fashion Show was a sell-out, the special events program included performances by the Special K's of Illinois, the Clogging Association of Wisconsin, the Wisconsin Square Wheelers and the D&L Dancers. A convention highlight was a stroll down Memory Lane with displays depicting fond memories of 30 great state conventions and one national held in Wisconsin.

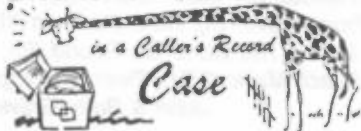
Special thanks are due to Bill and Joan Ohm, general chairmen, their committees, the callers and leaders and all the workers.

Next year it's on to Oshkosh to slide down their rainbow on August 17-19, 1990.

IN MEMORIAM

Word has been received of the tragic death of John Winter in October. Apparently despondent over ill health, he died as a result of a self-inflicted gunshot wound. He and his wife, Wanda, were well known round dance choreographers, and had been round dancing since 1960. John had retired after 35 years with the Santa Fe Railroad. Their most recent was *Whoop De Doo Polka*, a popular favorite. Our sympathy is extended to Wanda.

Steal a Little Peek



GREGG ANDERSON

Colorado Springs, Colorado

Gregg and Carole met at Calico & Boots Square Dance Club of the University of Colorado in Boulder. They both danced on the club's exhibition team for a few years during which time they performed throughout Colorado and in parts of Kansas and Missouri.

In November, 1969, the month daughter Christy was born, Gregg's club merged with Fred Staeben's club to form the Mountain Swingers. Fred and Gregg shared calling responsibilities until the Staebens retired in 1979. The club is now 20 years old.

Gregg was one of the co-founders of the Colorado Springs S/D Callers Assn. and has been a member of the Denver S/D Callers Assn since 1970. As a member of Callerlab, he has attended 11 conventions, served on various committees and made presentations on the business and income tax aspects of the profession.

As a caller for western dance parties (as well as club dances), Gregg remembers well a sales convention he did with about 2,000 people on the floor dancing (that's all there was room for).



HOEDOWNS

Kayla Rae—Royal
Boogie Grass Sat. Night—Red Boot
Fire—Kalox
All Night Hoedown—TNT
Bones—ESP
Smooth and Easy—Rhythm
Liquid Silver—Wild West
Sunshine—JoPat

SINGING CALLS

Play Me Some Rag—Chinook
Hello My Baby—Chicago Country
Nevertheless—Rhythm
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Mary Lou—Chaparral
I Found A New Baby—Blue Star
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"Ballad Of Bonnie & Clyde" (WK013)
"Slow Boat To China" (WK012)

New Hoedowns:

"Jousting/Swordplay" (WK1001)



FACING THE L.O.D.

MARK & PAM PROW Houston, Texas

Mark and Pam Prow are round dance instructors in the Houston, Texas area. They actively support the round dance movement in the area with three clubs dancing easy, intermediate and advanced levels. Their slogan is, "Don't forget to smile because we're having fun." They also cue for one square dance club on a monthly basis and do numerous specials for other local clubs.

Mark and Pam began square dance lessons in 1983. After graduation, Pam wanted to take round dance lessons while Mark wanted to take advanced squares. Well, the rest is history. Midway through their round dance class, Mark started cueing rounds and cued at their graduation. They started a new club in the Houston area, the Silhouettes, that recently celebrated its fifth anniversary.

The Prows are members of Roundalab, URDC, Dixie R/D Council, Texas State R/D Teachers Assn. and the Southeast Texas Assn. of Callers and Cuers. They have attended two Texas Teacher Training Institute weeks, have been on staff at Fun Valley and English Mountain resorts,



and taught at numerous festivals in the Texas area.

Mark is employed at Lockheed in Houston as a electro-mechanical systems engineer while Pam works with Rockwell as a systems analyst. They have a son in college. Even with their busy schedule, they maintain three clubs/classes per week, including their National Carousel Club #228. They also attend as many round dance festivals as time permits.

Mark and Pam's choreography includes *My Dear Heart*, *Driving My Life Away*, and their latest, *Dancing Queen*.

The Prows feel the most important aspect of square and round dancing is the fellowship and the fun we derive from this great recreation.



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Flip Side SQUARES

NEVER GIVIN' UP ON LOVE—A Bar K 104

Caller: **Nickey Zimmerman**

FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

MUCH TOO YOUNG—A Bar K 105

Caller: **Brad Caldwell**

FIGURE: Heads promenade ½, square thru four, right and left thru, veer left, ferris wheel, square thru ¾, swing corner, promenade.

CABIN ON THE HILL—Crown 102

Caller: **Bob Worley**

FIGURE: Heads promenade ½, square thru, swing thru, boys run, ferris wheel, star thru, pass thru, partner

tag, swing, promenade.

MERRY CHRISTMAS—Circle D 241

Callers: **Dean Crowell & Andy Petrere**

FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, swing thru, spin the top, slide thru, swing corner, promenade.

CHOCTAW—Grenn 12215

Caller: **Dick Leger**

FIGURE: Heads pass thru around one, join hands and circle left one time, California twirl, California twirl, pass thru around one, into the middle pass thru, California twirl, swing corner lady, promenade.

WHEN YOU'RE SMILIN'—Kalox 1317

Caller: **Jon Jones**

FIGURE: Heads promenade ½, right and left thru, square thru, right-hand star with sides, heads star left, swing corner, promenade.

ACE IN THE HOPE—Lightning 107

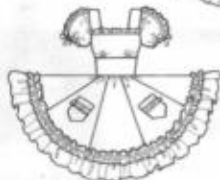
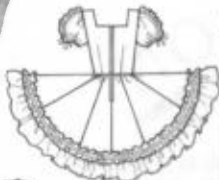
Caller: **Jimmy Roberson**

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

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LITTLE SAINT NICK—Lightning 304

Caller: Bob Price

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, single circle, rare back, star thru, swing, promenade.

THERE'S NOTHING I CAN DO ABOUT IT NOW—Red Boot 3023; Caller: Johnny Jones

FIGURE: Heads promenade 1/2, sides square thru, right and left thru, eight chain six, swing, promenade.

SUSANNA/TURKEY—Red Boot Star 1325

Caller: Jim Park

Middle break is *Turkey In The Straw* music, while rest of dance is done to *Oh Susanna*. FIGURE: Heads square thru, right and left thru, swing thru, spin the top, right and left thru, slide thru, pass thru, U-turn back, swing.

SOMEBODY ELSE IS TAKING MY PLACE—Red Boot Star 1318; Called by Hoyle Grose

FIGURE: Heads promenade 1/2, square thru, do-sa-do, swing thru, boys run, couples circulate, chain down the line, promenade.

THE OTHER SIDE OF TOWN—Silver Sounds 111

Caller: Jim Ryans

Key: A Flat

Mainstream. FIGURE: Heads right and left thru, roll half sashay, star thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing corner, promenade.

MY HERO—Silver Sounds 112

Caller: Jack O'Leary

Key: C

Mainstream. FIGURE: Head couples promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, corner swing, promenade.

MADE IN AMERICA—Solid Gold 302

Caller: Nick Hartley

FIGURE: Heads promenade 1/2, sides square thru, right and left thru, pass thru, trade by, swing thru, boys trade, turn thru, left allemande, promenade.

LEGACY'S CLUB LEADERSHIP JOURNAL

The October issue of *CLJ* has just arrived at our desk as this is written, and it is certainly an excellent issue that should be in the hands of every club leader, caller, cuer and committee person. Write for a sample of this monthly publication to Bernie and Carolyn Coulthurst, PO Box 766, Plover WI 54467-0766.

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IN THE JANUARY ISSUE

We'll be featuring our sixteenth in the series of Professional Profiles of callers with another cover photo. Guess who it will be!

Imagine, we're not only entering a new year in January, we're entering a new decade. We wish we could promise absolute predictions for the nineties but we do have articles with some interesting insights for the coming period.

Starting in January, we'll have the annual composite Caller/Cuer School ad, showing where both new and experienced callers and cuers can sign up from spring through fall of 1990 for the best in training. Most of these programs are five days in length, offering attractive settings for both vacations and skill training at the same time, for both him and her.

GIVE HER/HIM/THEM A TOUR AS A CHRISTMAS GIFT

It's not too late to think about a super-saving tour as a gift to both of you (or to

a special friend), to be presented now at this holiday season, to be accomplished later on. Please refer to pages 16 and 50 of this issue for a winter tour to Hawaii. Or next spring, how about a four-country tour to Europe along with the second big German-American Festival? (See p. 28, November issue, for that.) Write this magazine for further details.

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TID-BITS

FOR THE NEW DANCERS

We are talking angels. No, not the age-old question of how many angels can dance on the point of a needle, but the *do* and *do not*s of being an angel for a square dance class. Do you remember those nice people who came and helped you learn to dance? A good way to pay them back and to have fun too, is to be an angel for this year's lesson class. If you are struggling with a few moves still, it can help your dancing skills. It's like taking a refresher course.

But what makes a good angel? The best angels know when to keep their mouth shut. (OK! I'm working on this!) They do not give directions or show the class members how to do moves while the caller is trying to teach. An angel is friendly and never puts a student down for making a mistake. Angels never dance while a class member sits out. Angels invite the

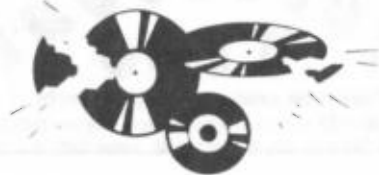
new class members out to coffee, inquire if they are going to 1/2 or 3/4 dances and even help to put together a group to go to these dances. An angel never pushes, shoves or drags a new dancer through a move. Angels do not group together talking and laughing while the caller tries to teach over their chatter. Angels save their twirls, kicks and fancy footwork for more experienced dancers. Angels do not take class members out to dance at levels they are not ready for. The very best angels follow the rules of square dancing and pass them on to the new class members by example. They also follow the golden rule. It has also been suggested that angels not wear their most expensive outfits to lesson class as this gives the impression that you *must* spend a lot on square dance clothes.

The very, very, best angels become good friends!

Irisgay Crivellari

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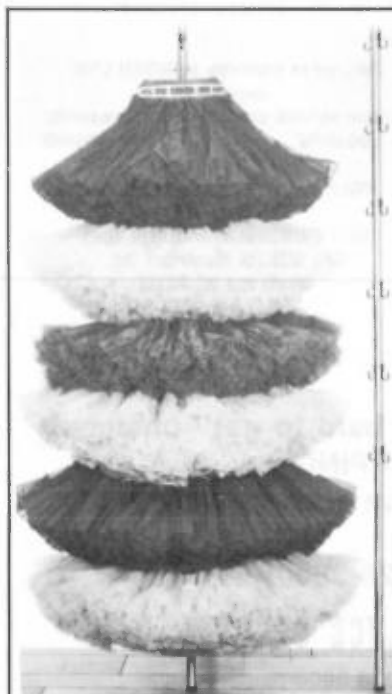
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YOUR MAGAZINE COLLECTIONS



Are those issues of ASD or the old *S/O* (*Square Dancing*) magazines filling up your shelves, and yet you don't know whether to store them, give them away, or junk them? Do what Johnny and Janie Creel did in Metairie, Louisiana.

First they checked with their local library, only to find that magazines like this are sold or given away (probably to end up in backyard lawn sales). But when they contacted Tulane Universities Libraries, Inc. they found collections like this would be kept intact for student research purposes. The Creels suggested this idea to be passed on. Already their daughter Barbara used them to write a term paper on *Square Dancing* and got an A for her efforts. That paper may be published for wider distribution.

So the activity continues to be known far and wide.

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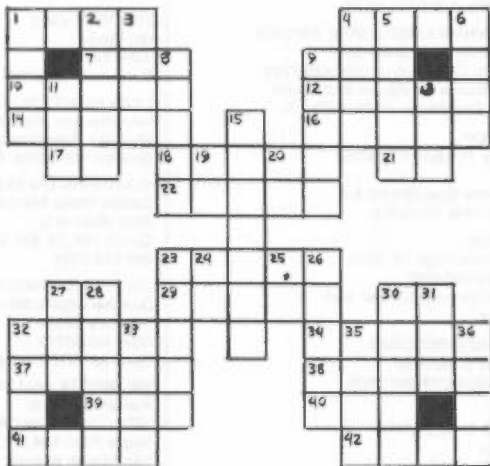
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12. Greeting (var.)
14. Sword battles
16. Choose club president
17. That's sad (Abbr.)
18. 37½% of a square
21. Pa's partner
22. Used money
23. Season of good ---
27. So. continent
29. *Home on the* ----
30. -- *She's Making Eyes At Me*
32. Wash petticoats
34. Club banners
37. Ways to leave dances
38. Convened again
39. Make lace
40. Sweet potato
41. Allemande ----
42. All's --- in love and war

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1. First couple
2. Bend the ----
3. Weapon used in 14A
4. Devil
5. ----ande left
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8. Birds' homes
9. Ghost's apparel
11. Tree fruit
13. Ladies chain across (Abbr.)
15. Christmas gift
19. Horsepower (Abbr.)
20. Printer's measure
23. Insignia
24. Laugh sound
25. For example
26. Saute again
27. 75% of a square
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PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate

Crossfire

Diamond circulate
Dixie grand

Explode family

- a. waves
- b. and anything

Extend

Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange $\frac{3}{4}$ tag the line
the gears Track two
Spin chain the gears Trade the wave
Teacup chain Triple scoot

ASD PULSE POLL



EXPERIMENTALS

Not a Callerlab program

Caution: Not recommend-
ed for dancers prior to
Plus program activity.

EXPERIMENTALS

1. Slam the door
2. Chain down to Dixie
3. Dandy lion

(Priority order)

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HH 5119 — FROM ME TO YOU by Bronc Wise

HH 5118 — IF I COULD WRITE A SONG by Ernie Kinney

HH 5117 — RING OF FIRE by Tom Perry

HH 5116 — PAINT THE TOWN AND HANG THE MOON by Bobby Lepard

HH 655 — FILL 'ER UP, Hoedown—2 couple—A-1 by Bronc Wise

BR 251 — MY IDEAL by Burlin Davis

Recent Best Sellers on Hi-Hat & Blue Ribbon

HH 5115 — JUST ANOTHER POLKA by Ernie Kinney

HH 5114 — SHE'S GOT LEAVIN' ON HER MIND by Dave Abbott

HH 5113 — I HEAR THE SOUTH CALLIN' ME by Tom Perry

BR 250 — WHINE YOU WHISTLE WHINE by Ken Cucore

BR 249 HAVE I STAYED AWAY TOO LONG by Bill Stone

Special Christmas Round Dance on Blue Ribbon

BR 1003 — CHRISTMAS CITY WALTZ by Gloria Roth

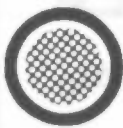
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1. King of the Road
2. Salty Two-Step
3. Fiddlestepper Polka
4. The Boy Next Door/
My Blue Heaven

PHASE III

1. Axel F
2. Die Lorelei
3. Deja Vu/A Beautiful
Time/Spanish Eyes

PHASE IV

1. Rainbow Connection IV
2. Night Train/
White Sport Coat
3. Manuela

PHASE V & VI

1. I Love Beach Music
2. You're the Top Cha/
Allegheny Moon

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2. Ramona (Krol)
3. Allegheny Moon (Barton-Christmas)
4. You Make Me Feel So Young (Krol)
5. I Love Beach Music (Raybuck)
6. Mint Julep (Rother)
7. Kokomo (D'Aloiso)
8. Rumba Caliente (Shibata)
9. Shall We Dance (Goss)
10. Axel F (Mathewson)
11. Champagne Quickstep (Rother)
12. Close To You(Barton)
13. Moonlight Romance (Childers)
14. Amore Baciarmi '88 (Palmquist)
15. Come Dance (Christmas)
16. Our Shadow (Barton)

1989-90 ROUNDALAB

CLASSIC LIST

PHASES I & II

- A Taste of the Wind
Hush
Butfy
Could I Have This Dance
Baby O' Mine
Houston
Jacalyn's Waltz
Piano Roll Waltz
Good Ol' Girls
Neapolitan Waltz
All Night
Kon Tiki
Little White Moon
Pearly Shells
Mission Bell Waltz

PHASE III

- Desert Song
Crazy Eyes
Patricia
Maria Rumbaj
Butterfly
Apres L'Entriente
Lisbon Antiqua
Hallelujah
That Happy Feeling

Third Man Theme
Beautiful River
In the Arms of Love
Games Lovers Play
Sheik of Araby
Three A.M.

PHASE IV

- Gazpacho Cha
I Want A Quickstep
Adios
Send Her roses
Pop Goes the Movies
Biloxi Lady
Dance
Til Tomorrow
Lazy Sugarfoot
Hooked On Swing

PHASES V & VI

- Mania Elena
Tampa Jive
Para Esto
Rainbow Foxtrot
Hawaiian Wedding Song
Sugarfoot Stomp
Cavatina
Till
Caress
Carmen

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UNDERLINING

THE CALLER NOTE SERVICES

Just to show the unusual variety to be found in Dick Han's **Dancetime Notes for Callers**, here's a partial list of contents: Creating A Zero Box by Relocating Couple 1 in the Square; Swing Thru (Material that will help to verify the rule of "Always start a *swing thru* with the right hand unless *left swing thru* is called); D.B.D. Slide Thru (to verify the rule of *slide thru* that the men always turn $\frac{1}{4}$ right and the women always turn $\frac{1}{4}$ left); Hexagon Squares, a nice change of pace; Ping Pong Circulate (*Ping pong circulate 1\frac{1}{2}*) finishes in two parallel waves; Clover And (Anything), for a workshop Plus tip.

The Australian **Callerlink** from Eric Wendell borrows some advice from a recreational book by Edginton: "1. Place the needs of participants/clients first. 2. Make a commitment to the ideals and ethics of the recreation and leisure movement. 3. Protect the participants' rights., 4. Acquire adequate and appropriate knowledge prior to engagement in professional practice. 5. Practice the highest standards of professional practice. 6. Continually upgrade professional skills and knowledge. 7. Operate equitably and ethically. 8. Maintain a collaborative rela-

tionship with the participants. 9. Regulate yourself or the participants will regulate you. 10. Contribute to the development of the professions and to other professionals."

We wish we could cover the depth of good commentaries found in **Mainstream Flow** by Rusty and Kay Fennell but space doesn't allow it, so instead we'll simply pick up a busy Plus figure this time:

Sides lead right and circle to a line, touch $\frac{1}{4}$ Triple scoot, center four walk and dodge Boys only do a track two, girls touch $\frac{1}{4}$ All look for diamonds, diamond circulate Flip the diamond, all eight circulate, recycle Veer left, bend the line, left square thru Allemande left...

From **Canadian Callers Notes** by Anne and Joe Uebelacker, among all that good choreo from Basic to Challenge, we found this tidbit about teaching:

"As with any call in a different-than-usual position, take your time with the dancers so they all know what you mean. If the idea seems too hard, leave it alone. Let's not lose dancers because dancing becomes 'too hard.' There's nothing wrong with 'giving up' on a call or varia-



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CR301 Honky Tonk'n (Patter)



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CRC-102
CRC-103
CRC-104



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tion when it becomes apparent that it's more than the floor can handle. Just don't put the 'blame' on the dancers. Use some phrase that gets you 'off the hook' for what really amounts to judgment error on your part. We can't always be 'perfect' and there are times when it's better to admit it and make a quick change of program for everyone's benefit. Make sure you have an alternate plan for cases like this. A singing call isn't a bad idea at this point."

We were surprised to see an interesting commentary in **Southern California Callers Notes** this time by Sonia LeDuc, wife of Assn. president Larry, suggesting questionable value of Callerlab's QS program: "...I propose that a move should be selected from the list directly above to be worked rather than selecting an experimental figure...Selections usually are very similar to something else already on the list...There is the problem of selecting quarterlies that are of similar names, [i.e. *slip out of a diamond* and *zip*

to a diamond]...Quarterlies often aren't even very original...I think that they should be tested out at the higher levels (Advanced/Challenge) where dancers enjoy testing their ability to the maximum."

Good teaching is again discussed by Al Stevens and Rudi Pohl in their **Viewpoint** from West Germany: "One movement that comes to mind [that is being incorrectly danced] is *peel off*. Dancers are turning the wrong way while executing the U-turn back and not turning away from the center. One dancer approached me after I had called *peel off* a couple of times and told me she thought it was a very sloppy combination calling *peel off and bend the line*. I told her I agreed with her—if she danced it incorrectly, then it violates good body flow and will feel 'sloppy.' She said she was taught to do a *centers in and U-turn back*—absolutely no mention of turning away from the center. After she was corrected, she found instant pleasure in dancing the combination.

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Some callers like to know what experiments are being exposed to dancers before they hit the ASD "Pulse Poll" or Callerlab's QS items, and we look to **The New View** by Bill Davis to discover these. For instance, these are latest for the month of October: *couples hinge and wheel, detach, dixie right and left by, load the tag, pass to a ping, sashay thru the diamond, take 'em right and roll thru.*

Quite often Ed Foote in his **News 'n Notes** features material by a particular caller. This time it is veteran caller Paul Hartman, who stresses these four points in teaching a new class: 1. Simplicity of explanation, 2. Ease of dancing, 3. Enjoyment of the activity, 4. Repetition.

Favored records are: *Fill 'Em Up* (patter), Hi-Hat 655; *Pistol-Packin' Mama*, Crown 101; *Swinging on a Star*, Buckskin 1230; *She's Crazy for Leavin'*, Buckskin 1232; *Pass Me By*, TNT 271; *Will It Be Love By Morning*, Solid Gold 202; *Get Me Back*

to *Dixie*, Solid Gold 203.

A shorter issue of the **Toronto and District Notes** came to us in October, which featured a round, *Little Hawaiian Girl* (Brown), some good advanced stuff and the latest items from Callerlab.

GREMLINS AGAIN!

The date in the Student Square Up ad in November, Page 57, should be February 16-18, 1990, not 1998. Our apologies.



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B-379B **CAROLINA IN THE MORNING**, Two-step

by Ken Croft & Elena de Zordo

1. Music Only; 2. Cues by Charlie Proctor

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INDEX, JANUARY-DECEMBER 1989

| | |
|---|-------------------|
| An Adventure in A-1, Marilyn O.Dove | February, p. 13 |
| Anaheim Convention Video, Floyd & Clare Lively | March, p. 101 |
| Anaria Sheikdom, The; David Stone | April, p. 15 |
| April Fool Fun | April, p. 13 |
| Are You Officer Material?, Jo Jan Nunley | March, p. 13 |
| A Question of Values, Marilyn Baker Froman | November, p. 54 |
| A Successful Club Continues Only If..., Eloyse Cox | November, p. 15 |
| A Yearly Tradition, Dan Hodges | March, p. 17 |
| Baby Boomers Are Coming!, The; Bill Barr | January, p. 13 |
| Benefits of Round Dance Leadership, Jimmy & Vivian Holeman | August, p. 29 |
| BEST CLUB TRICK | |
| Northway Squares | January, p. 31 |
| Lincoln Squares | February, p. 29 |
| Danjo Whirlers | March, p. 67 |
| Y Squares | April, p. 37 |
| Double Stars | May, p. 29 |
| Cast Off S/D Club | June, p. 67 |
| Beyond the Club, Jim Howatt | |
| BOOK NOOK | |
| A Treasury of Texas Dance Memories | January, p. 109 |
| The Big Five | February, p. 97 |
| Chicken in the Bread Pan | March, p. 105 |
| Fun Encyclopedia of Solo & Line Dances | April, p. 109 |
| May I Have the Pleasure | May, p. 101 |
| Advanced Basic Calls | June, p. 105 |
| Bow To Your Partner...And Listen To Her, Mike Alexander | |
| BREAD LINE | |
| Pumpkin pie | April, p. 87 |
| Calleriab Convention Report | |
| Carousels Classics | |
| Calleriab Accreditation—Demonstrated Competence | |
| Choosing Your Club's Valentine Sweetheart, Jo Jan Nunley | |
| CHOREOGRAPHY | |
| Crossfire | January, p. 66 |
| Half Sashay | February, p. 54 |
| Grand Swing Thru | April, p. 64 |
| Turn Back Family | May, p. 56 |
| Courtesy Turn, Ladies Chain | June, p. 60 |
| Star Thru | July, p. 55 |
| Slide Thru, Left Square Thru | August, p. 50 |
| Christmas Tree Happiness, Bev Warner | |
| Clean Slate Time, Jo Jan Nunley | |
| Combining Two Traditions: Quilting and Square Dancing, Jo Jan Nunley | |
| Contras Invade Florida | September, p. 90 |
| CUE TIPS | |
| A Time for Love | January, p. 39 |
| Sally Two-Step | February, p. 43 |
| One More Time | March, p. 37 |
| King of the Road | April, p. 33 |
| Walking And Whistling | May, p. 45 |
| The Boy Next Door | June, p. 35 |
| Dancers Raise Money for Hurricane Hugo Victims, Barbara Harrelson | |
| Dancing and Sharing, Ken Steinman | |
| Dancing Daffy-nitions, John H. Dromey | |
| Dancing Down A Storm, Marilyn O. Dove | |
| Dancing 90 Years Age, Heiner Fischle | July, p. 21 |
| DANDY IDEA | |
| Medina Gazebo | January, p. 91 |
| Club Quilt | February, p. 37 |
| Mini-Dancer Display | March, p. 75 |
| More Bear Facts | April, p. 35 |
| Pandora Mascol | May, p. 41 |
| EASY LEVEL | |
| Dear Square Dancer, David N. Steinmann | |
| Did You Ever Make A Mistake, Al Eblen | |
| Distaff Dance | |
| Don't Let Your Club Stumble This Fall, Jo Jan Nunley | |
| Do You Wear A Seat Belt?, Jim Howatt | |
| Dressing for Demonstration Dancing, Barbara Florio Graham | |
| EASY LEVEL | |
| Locomotion, Yorkshire Pudding, Brighten the Corner, Follow Me Contra | January, p. 50 |
| Sweet Gypsy Rose, Grand Square Quadrille, Rutgers Promenade, Shoot That Pretty Girl | February, p. 48 |
| Maggie Mixer, New Missouri Hoedown, Howell Special, Duke & Duchess of York | March, p. 48 |
| California Raisin Dance, I Heard It On the Grapevine, Jerry's Barnyard Quadrille, Flutter Pass Thru | April, p. 54 |
| Crazy Eights, Slovenian Waltz, Teton Mt. Stomp, Cathy's Wedding | May, p. 51 |
| Boise Women Dance | July, p. 24 |
| Hilton Head Ocean Waves | August, p. 57 |
| Rebs & Debs | September, p. 29 |
| Chataqua Squares | October, p. 63 |
| Swingin' A's | November, p. 27 |
| Breckenridge S/D Club | December, p. 19 |
| Worth of A Salesman | July, p. 97 |
| Plus—Some Singing Calls | August, p. 93 |
| Shadrack's Delight & Other Dances | September, p. 105 |
| Apted Book of Country Dances | October, p. 101 |
| Contra—38th National Convention | November, p. 101 |
| Memphis Memories | December, p. 105 |
| Christmas Caroler's Pudding | December, p. 61 |
| | June, p. 12 |
| | May, p. 70 |
| | October, p. 36 |
| | February, p. 21 |
| Lead Right, Circle to a Line | September, p. 62 |
| Linear Cycle | September, p. 64 |
| Right and Left Thru | October, p. 58 |
| Remake the Thar | October, p. 60 |
| Bend the Line | November, p. 58 |
| ¾ Tag the Line | November, p. 60 |
| Dixie Style to an Ocean Wave | December, p. 62 |
| | December, p. 56 |
| | January, p. 11 |
| | June, p. 21 |
| | September, p. 90 |
| Axel F | July, p. 33 |
| Belle Waltz | August, p. 41 |
| My Blue Heaven | September, p. 41 |
| Spanish Eyes | October, p. 33 |
| Some Do, Some Don't | November, p. 39 |
| Clap Clap | December, p. 37 |
| | December, p. 53 |
| | June, p. 18 |
| | April, p. 14 |
| | December, p. 17 |
| | July, p. 21 |
| Pass 'Em On | June, p. 59 |
| Promotional Poster | July, p. 78 |
| Four Dollar Bill | September, p. 85 |
| Coffee Pot Storage Box | October, p. 75 |
| Card Promo | November, p. 72 |
| Magazine Collections | December, p. 81 |
| | March, p. 22 |
| | March, p. 11 |
| | July, p. 74 |
| | September, p. 15 |
| | October, p. 19 |
| | August, p. 13 |

| | | | |
|--|------------------|---|------------------|
| <i>Country Mixer, Dive for the Oyster, Bingo, Carry Under the Arbor</i> | June, p. 59 | | |
| <i>Scratch, Good Time Polka Square, Cincinnati Waltz Quadrille, Parson's Promenade</i> | July, p. 46 | | |
| <i>Texas Shootout, Chase the Snake, Little Red Wagon, Janis Johnston's Fancy</i> | August, p. 46 | | |
| <i>Slap-Happy Mixer, Western Polka, Grand Sashay Contra, Everybody Chain</i> | September, p. 61 | | |
| <i>Shimmy Shimmy Ko Ko Bop, Razzle Dazzle Mixer, October Flurry, Barnacle Bill</i> | October, p. 57 | | |
| <i>Yeton Mt. Stomp Solo, Swedish Mixer, Arkansas Traveler, Jefferson's Reel</i> | November, p. 48 | | |
| <i>Tin Soldier, Happy Holiday, Christmas Time's A-Comin', Merry Christmas Polka Contra</i> | December, p. 48 | | |
| Editor's Lament..... | July, p. 80 | | |
| FACING THE L.O.D. | | | |
| Vern & Doris Reilly..... | January, p. 32 | Ernie "Hoss" & Kit Waldorf..... | July, p. 63 |
| Jerry & Perry Lefeavers..... | February, p. 59 | Donna & Lynn Roumagoux..... | August, p. 59 |
| G.B. & Judy Summitt..... | March, p. 41 | Joe & Helen Grace Micketti..... | September, p. 69 |
| Lyle & Faye Long..... | April, p. 79 | Paul & Ruthannis Rogers..... | October, p. 31 |
| Sam & Delores Procopio..... | May, p. 63 | Betty & Harmon Jorritsma..... | November, p. 65 |
| Dave & Nita Smith..... | June, p. 39 | Bud & Delores Miller..... | December, p. 75 |
| FAMILY AFFAIR | | | |
| The Millers, Kutztown, Pa..... | May, p. 23 | Maycroft Square Tappers..... | December, p. 19 |
| FEEDBACK | | | |
| June Haste..... | January, p. 34 | Ernie Felsted, P. Accardo, Phil Desjardins..... | July, p. 90 |
| Betty Card..... | February, p. 33 | Milly Riley, Bill & Peggy Heyman..... | August, p. 31 |
| Chris Nissen, Walt & Louise Cole..... | March, p. 33 | Gail & Erson Barlow..... | September, p. 31 |
| Sharon Rose, William Buck..... | April, p. 43 | M.E. Champoux..... | October, 29 |
| Allemande Al, Angie Stepura..... | May, p. 34 | M.J. McClelland..... | November, p. 29 |
| Betty Townsend, M/M Mike Christian..... | June, p. 31 | Fenton "Jonesy" Jones..... | December, p. 33 |
| Fun of Square Dancing..... | | | September, p. 54 |
| Gaelic Gallivanting..... | | | August, p. 49 |
| Get Out of Step, Al & Nell Eblen..... | | | April, p. 11 |
| GIMMICK | | | |
| Boogie Around the Square..... | January, p. 64 | Circle four & exchange to lines..... | June, p. 61 |
| Grand Divide..... | February, p. 54 | Track the star..... | July, p. 54 |
| | | Cross stitch the line..... | December, p. 62 |
| Give Something Back This Thanksgiving, Jo Jan Nunley..... | | | November, p. 11 |
| Hearts on Parade, Mary Ann Martin..... | | | October, p. 17 |
| HEMLINE | | | |
| Rene Reith..... | January, p. 27 | Nancy Walker..... | July, p. 27 |
| Festival Outfit, M.R. Cooper..... | February, p. 27 | Jim & Ila Purdy..... | August, p. 71 |
| Ann Bargy..... | March, p. 35 | Dodie Mann..... | September, p. 99 |
| Ernest & Estelle Clark..... | April, p. 31 | Bridal Shop Dresses..... | October, p., 31 |
| Joan Hickerson/Belle Amyotte..... | May, p. 27 | Betty Lilliefors..... | November, p. 23 |
| Ruth Brittle..... | June, p. 33 | Jean & Marty Myers..... | December, p. 23 |
| Increase Membership For Sure..... | | | March, p. 19 |
| Independence Day 1989, Jo Jan Nunley..... | | | July, p. 11 |
| Independence Day Thoughts for Square Dancers, L. Paul Bouchard..... | | | July, p. 91 |
| It's A Small World..., from <i>The Caller</i> , TN..... | | | August, p. 84 |
| Lack of Sun Makes You Sad, Bev Warner..... | | | January, p. 19 |
| Late Great Square Dance, The; John Saunders..... | | | April, p. 19 |
| LINEAR CYCLE | | | |
| Auckland Square Dancers..... | January, p. 103 | German American Festival..... | July, p. 51 |
| Central Valley Squares..... | April, p. 51 | | |
| LEGACY 1989 | | | |
| | | | August, p. 15 |
| LINELIGHT | | | |
| Johnnie & Janie Creel..... | January, p. 37 | Harry & Lorraine Koppenhaver..... | September, p. 27 |
| Louis & Kathleen Riddle..... | April, p. 60 | Ed & Mary Barbee..... | October, p. 81 |
| Herbert & Betty Ann Brown..... | August, p. 33 | Chuck & Elanor Hocevar..... | December, p. 21 |
| Lloyd Shaw Foundation, The..... | | | February, p. 35 |
| Lloyd Shaw Foundation Institute, The..... | | | April, p. 101 |
| Look At Ourselves, A; Bill Heimann..... | | | September, p. 21 |
| Long John Silver and the Beagle, Ned Pendergast..... | | | August, p. 23 |
| Lowell's Place..... | | | May, p. 21 |
| May Herald's Summer!, Jo Jan Nunley..... | | | May, p. 11 |
| Montserrat Montage, Dale Van Wormer..... | | | August, p. 19 |
| Motivating Volunteers, Al Jesse..... | | | September, p. 19 |
| Murder at Delaware Dance, <i>Pen-Del Fed Facts</i> | | | October, p. 13 |
| Name A Day...Or A Club, <i>The Roundup</i> , MN..... | | | April, p. 21 |
| Name the Event Contest..... | | | July, p. 52 |
| National Square Dance Camping Association..... | | | January, p. 95 |
| NEW IDEA | | | |
| Touch Circulate..... | January, p. 66 | Ride the Cycle..... | July, p. 56 |
| Complete the Cycle..... | February, p. 56 | Split A Quarter..... | August, p. 52 |
| Flip In..... | March, p. 61 | Linear Cross the Ocean..... | September, p. 63 |
| Have A Little/Lotta Fun..... | April, p. 66 | Ferris to a Big Diamond..... | October, p. 59 |
| Centerfire..... | May, p. 58 | Fold Up..... | November, p. 59 |
| Load and Fire..... | June, p. 62 | Fire It Up..... | December, p. 63 |
| 1989 LEGACY Survey..... | | | January, p. 99 |
| 1989 National Advanced & Challenge S/D Convention..... | | | August, p. 83 |
| 1989 Run to Oklahoma, The..... | | | August, p. 73 |
| Oklahoma's S/D Statue, Pete & Ester Hughes..... | | | March, p. 39 |

| | | | |
|---|--------------------------|---------------------------------------|-----------------------------------|
| Old McDuff Place, The; Beverly Ruuth | October, p. 21 | | |
| One Person's Viewpoint, Doc Tirrell | May, p. 15 | | |
| ON LINE | | | |
| Cal Campbell | January, p. 29 | Clark Baker | June, p. 27 |
| Ron Ehrlich | February, p. 41 | Colin Walton | July, p. 43 |
| Bill Faught/Cathy Villa | March, p. 27 | Kip Garvey | September, p. 38; October, p. 27 |
| Nasser Shukayr | April, p. 39, May, p. 43 | Cal Campbell | November p. 33; December, p. 27 |
| On the Square Dance Scene | | | November, p. 46 |
| Other Hands, The; Pat Hummel | | | December, p. 11 |
| Overseas Dancers Reunion | | | November, p. 21 |
| PARTY LINE | | | |
| Couch Potato Dance | January, p. 35 | Quarter Century Lovebirds | July, p. 59 |
| Fun for Big/Little Parties | February, p. 39 | A Touch of the Irish | August, p. 61 |
| Paper Chase | March, p. 87 | Campfire Treat | September, p. 89 |
| S/D Party | April, p. 45 | More Campout Fun | October, p. 43 |
| Progressive Dinner | May, p. 39 | Mini-National Convention | November, p. 67 |
| S/D Picnic | June, p. 51 | 12 Days of Christmas | December, p. 87 |
| Perfect Pair--Fun and Fitness | | | August, p. 11, September, p. 11 |
| Play in Two Parts, A; Betty & Clancy Mueller | | | January, p. 47 |
| PLUMB LINE | | | |
| Palomino Hall of N.O. | January, p. 42 | Art Pavilion | November, p. 93 |
| S/D Hall, Punta Gorda | August, p. 39 | | |
| P-M-D-O-U Hall of Fame | | | July, p. 29 |
| Presidential Dance, Lulubelle Stone | | | January, p. 21 |
| Pre-Teens Give Square Dancing A Try, Larry Lambert | | | October, p. 15 |
| PRODUCT LINE | | | |
| S/D Playing Cards | January, p. 89 | Tawz Pocket | July, p. 31 |
| Record Tape Service | February, p. 92 | Auto Shade | August, p. 85 |
| Tote Bag/Clock | March, p. 29 | Magnetic Dancers | September, p. 101 |
| Flicker Stickers | April, p. 36 | Wireless Microphone | October, p. 42 |
| S/D Personal Sound System | May, p. 91 | S/D Dolls | November, p. 91 |
| Greeting Cards | June, p. 43 | Bright Idea Book | December, p. 80 |
| PULPOLLEX | | | |
| Chain Down to Dixie | February, p. 55 | Slam the Door | May, p. 57 |
| Linear Chain to a Line | March, p. 60 | Interchange | October, p. 60 |
| Dandy Lion | April, p. 65 | Lock 'Em Up | November, p. 60 |
| Professional Profile: Bill Heyman | | | February, p. 11 |
| QUEST | | | |
| Cloverflo, Zip to a Diamond | March, p. 16 | Slip Out of a Diamond | July, p. 19 |
| Grand Sweep | June, p. 29 | Recycle the Diamond, Rev. Dixie Style | December, p. 35 |
| RAVE | | | |
| B & E. Williamson, J & P. Fisk | May, p. 95 | Lori Conklyn | July, p. 87 |
| REVIEW | | | |
| Spin chain the gears | January, p. 65 | Centers Family | July, p. 55 |
| Sweep 1/4 | February, p. 55 | Grand Swing Thru | August, p. 51 |
| Track Two | March, p. 61 | Fold Family | September, p. 62 |
| Pass to the Center | April, p. 65 | Walk and Dodge | October, p. 59 |
| Trade the Wave | May, p. 57 | Ping Pong Circulate | November, p. 59 |
| Spin the Top | June, p. 61 | And Roll | December, p. 63 |
| RHYME TIME | | | |
| Al Subatch | January, p. 88 | Francis Faulin, Kathy Schaeffer | July, p. 75 |
| Virginia Shaw, Marilyn Valentine | February, p. 71 | Ida Reilinger | August, p. 17 |
| Mary Heisey | March, p. 91 | Mary T. Quinley | September, p. 67 |
| Jeanne Borstein | May, p. 37 | Idea Reilinger | October, p. 85 |
| Joyce Shiver | June, p. 91 | Terry Caveney, Dorothy E. Zimmerman | November, p. 37 |
| | | Marion Maxson | December, p. 51 |
| Rounds Around the World, Millard & June McKinney | | | June, p. 15 |
| Rx--Take Thou, Al & Nell Eblen | | | September, p. 13 |
| So You Want To Organize A Club, Rick Conner | | | January, p. 15 |
| Speed Reading, Al & Nell Eblen | | | October, p. 11 |
| Spring in Prague, Carol David-Blackman | | | July, p. 15 |
| Square Beat, Dick & Judy Severance | | | September, p. 43 |
| Square Dancers Care | | | November, p. 13; December, p. 104 |
| Square Dancing Saudi Arabian Style, Blythe Camenson | | | September, p. 34 |
| Square Dancing With A Military Flare, Mac McCoy | | | August, p. 21 |
| SQUARE LINE: Dot Schmidt | | | December, p. 103 |
| Square Your Sets, Mary Reed Cooper | | | July, p. 13 |
| STATE LINE | | | |
| 1989 Idaho State Costume | June, p. 71 | N.C. Folk, Round & Square Dance Fed. | September, p. 96 |
| Ohio State Dress | July, p. 92 | New Mexico State Costume | October, p. 35 |
| 39th National Convention Dress | August, p. 37 | Louisiana State Outfit | December, p. 39 |
| State of the Magazine, The | | | January, p. 52 |
| STEAL A PEEK IN A CALLER'S RECORD CASE | | | |
| John Paul Bresnan | January, p. 33 | Marie Edwards | July, p. 62 |
| Varner Maxey | February, p. 58 | Pat Diamond | August, p. 58 |
| John Essex | March, p. 40 | John Jay Craven | September, p. 68 |
| Bill Cooper | April, p. 78 | Dave Harry | October, p. 38 |

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|--|-----------------|----------------------------|------------------|
| Bob Christian..... | May, p. 62 | Mel Estes..... | November, p. 64 |
| Kenny Farris..... | June, p. 41 | Gregg Anderson..... | December, p. 74 |
| STRAIGHT TALK | | | |
| Art Shepherd..... | January, p. 498 | Helen Bracy..... | July, p. 37 |
| Bruce Franz, B. & C. Mueller..... | February, p. 34 | Leif Hetland..... | August, p. 89 |
| Bob & Marilyn Dailey..... | March, p. 31 | B.H. Fry..... | September, p. 33 |
| Donald Penner, Harold Bausch..... | April, p. 41 | Bert & Donna Saunders..... | October, p. 41 |
| Bruce & Roberta Bird..... | May, p. 33 | Herb Rivkin..... | November, p. 31 |
| Betsy Gotta..... | June, p. 49 | Bill Lucero..... | December, p. 31 |
| Struck By Lightning, Bev Warner..... | | | January, p. 52 |
| Thoughts On Dancing For Spectators, Bill Barr..... | | | April, p. 98 |
| Tid-Bits for the New Dancers, Iris Gay Grivellari..... | | | December, p. 79 |
| 'Tis the Season of Mistletoe, Jo Jan Nunley..... | | | December, p. 13 |
| Traditional Dances As Shown On Late Night Movies, NINI Harris..... | | | June, p. 23 |
| Two Special Women..... | | | July, p. 17 |
| U.S. Cavalry Liked to Dance, Too, NiNi Harris..... | | | February, p. 23 |
| Vacation '89..... | | | April, p. 23 |
| Watch the Hands, Gordon Spitzer..... | | | March, p. 21 |
| What Level Do You Dance?..... | | | October, p. 93 |
| What's To Like About Square Dancing?, Harry L. Gerwin..... | | | November, p. 78 |
| Why Hurry?, Al & Nell Eblen..... | | | June, p. 11 |
| Yellowrock, Harry J. Jarvis..... | | | November, p. 19 |

Date of Filing: October 2, 1989. Title of Publication: *American Squaredance* (ISSN 0091-3383). Frequency of issue: Monthly. Office of publication: 216 Williams St., Huron OH 44839. General bus. office: 216 Williams St., Huron OH 44839. Name & address of publisher, editor and managing editor: Stanley B. & Catherine A. Burdick, 216 Williams St., Huron OH 44839. Owner: Same. Known bondholders, mortgagees and other security holders: None. Circulation: (Average no. copies each issue during preceding twelve months) Total printed: 21,000. Paid circulation: 1. None. 2. Mail subscriptions: 18,606. Total paid circulation: 18,606. Free distribution: 2300. Total distribution: 20,906; Office use, etc.: 94. Total: 21,000. Circulation: (Actual no. copies of single issue published nearest to filing date) Total printed: 20,000. Paid circulation: 1. None. 2. Mail subscriptions: 18,231. Total paid circulation: 18,231. Free distribution: 1500. Total distribution: 19,731. Office use, etc.: 269. Total: 20,000. We certify that the statements made by us above are correct and complete. Signed: Catherine A. Burdick, Co-owner (with Stanley B. Burdick).

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North Carolina—Winter Dance Week, John C Campbell Folk School, Brasstown, December 26-January 1. Contact John C Campbell Folk School, Rt 1 Box 14A, Brasstown NC 28902.

Kentucky—Winter in the Woods Dance, Lake Cumberland; December 26-January 1. Contact Kentucky Heritage Institute, PO Box 4128, Frankfort KY 40603.

Florida—2nd Annual Micanope Music & Dance Camp, Ocala Nat'l Forest; December 27-January 1. Contact Bill Paine, PO Box 12135, Gainesville FL 32604.

Tennessee—Annual 1/2-Way Dance, Gray Elem School, December 29.

South Carolina—Holiday R/D Ball, Best Western Landmark Resort Hotel, Myrtle Beach; December 29-31; Jack/Genie Whetsell, Charlie Lovelace, Jerry/Barbara Pierce. Contact Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

California—New Year's Eve S/D, Juniper Park Community Ctr, Fontana; December 31; Gerry/Gabbie Masters. Call (714)820-6504, 674-2883 or 627-3723.

Florida—S&R/D Weekend; January 12-14; Ken Bower, Mike/Marsha Burkhardt, Gary Shoemaker. Contact Bob Hollon, 206 Vine, Plant City FL 33566.

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GRAND ZIP, Continued

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Brian Dalton

PS:MS/QS, Continued

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Zero box (wave): Cast off $\frac{3}{4}$, scoot back
Walk and dodge, partner trade
Right and left thru, pass the ocean
Recycle, left allemande...

Zero box: Swing thru, cast off $\frac{3}{4}$
Split circulate, boys run, right and left thru
Slide thru, left allemande...

Zero line: Pass the ocean, swing thru
Cast off $\frac{3}{4}$, centers trade, cast off $\frac{3}{4}$
Centers trade, boys run, star thru
Pass thru, left allemande...

Zero box (wave): Girls trade, recycle, veer left
Couples circulate, boys run, boys cast off $\frac{3}{4}$
Center boys trade, boys cast off $\frac{3}{4}$, boys run
Couples circulate, wheel and deal
Pass thru, left allemande...

Zero box: Star thru, pass thru, wheel & deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, tag the line, leaders partner trade
Do-sa-do (wave), recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande...

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ENCORE, Continued

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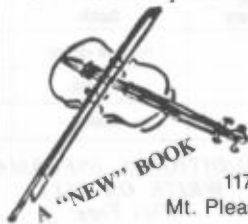
Referring to the fifth B: "We stress the fact that *both* partners should learn to dance, not one partner depend on the other." —*Bud and Shirley Parrott*

...The greatest thing we could wish all our

readers is that through their square and round dancing and their quiet meditations, as new "joy, vitality, freedom and power, as well as peace of mind" will be made manifest in their lives during the coming year. Finding these blessings will carry us through the continuing problems of inflation, energy shortages and frustrations in general and through the more specific personal problems which plague all humans.—"Co-Editorial"

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FEEDBACK, Continued

in Los Angeles.

Sherman always amazed me as he called most all of his patter calls in six-eight time which is not easy to do. The *Right and Left Eight Progressive Square* was retitled in later years It was called *Eight Chain Through*.

About your article about the Rabbit, as

a boy I followed that story diligently so I wish to inform you, Stan, that it was not Uncle Wiggle. It was Uncle Wiggley and his lady rabbit was Nurse Jane. Pleasant memories. It should be revived for the children of today.

Fenton "Jonesy" Jones
Glendale, California

(Ed. Note: Stan knew it was Uncle Wiggley. The error was the typist's.)

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SQUARE LINE

squares on the floor dancing.) Five more squares walked on the floor, squared up (so they would have a spot on the floor for the 10:30 caller) and stood while the scheduled caller called for ten minutes finishing his half hour. I had never seen such blatant rudeness to a caller in my 32 years of dancing. This behavior is inexcusable.

I hope these 40 dancers (out of an estimated 1200 in attendance) were an isolated situation and not a pattern to come in the A/C levels of dancing. Somewhere along the line, these dancers failed to learn etiquette along with basics.

I mentioned before that we have been dancing 32 years and square dancing is our life. I felt very strongly about this and couldn't stand by without bringing it to your attention.

I wish you continued success in your endeavors, it was a good one.

*Dot Schmidt
Melbourne, Florida*

Here is a letter written to Oklahoma friends about the convention, with a copy sent to us thinking we "might want to approach the subject in ASD." Any comments?

I promised to let you know what I thought of your convention. I had very high praise for the great facilities, good callers, and good accommodations at the Secor Inn, everything to make a great convention, until 10:20 PM on Friday evening in the Advanced Hall, at which time the 10 PM caller was calling his second 15-minute segment. (There were five



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EAG 2201 Candy Man
EAG 2202 Indian Lake

Square Dancers Care

*This story appeared in **The Open Squares** in February 1989 and your editors have saved it until this holiday season:*

In the Simi Valley (California), there is a square dance group called Boots & Slippers. They have a very active group of people and a president who keeps them going strong by his enthusiasm. His name is Ron Partain. On the night of the Boots & Slippers Christmas Dance, a large number of members and guests gathered at a Round Table Pizza Parlor in Simi. Ron, being curious, noticed a tree outside the Pizza Parlor with small pieces of paper attached to it. Ron approached the manager, "What's th scoop on that tree?" The manager informed Ron that every year the tree was covered with name cards of needy children and their families. To this date, just a few weeks before San-

ta was to appear, very few had been taken so the children's wishes would not be fulfilled. Ron then went to the rest of the members, seated and enjoying their pizzas, and told them about the tree. Pizza, Pepsi, salads were put aside for the moment and the square dancers wiped the tree clean of name tags. The following week the group again appeared at Round Table Pizza, gifts in hand to match all the names removed from the tree. Thanks to this wonderful group of square dancers, many children, almost forgotten, had a very merry Christmas!



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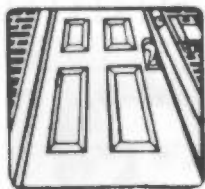


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by Mary Jenkins

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It is not too early to start your Christmas shopping! What better gift could one give than a beautiful recipe book? Such a gift is also appreciated by brides, good cooks, cookbook collectors and beginners. It's also a thoughtful gift for your hostess.

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