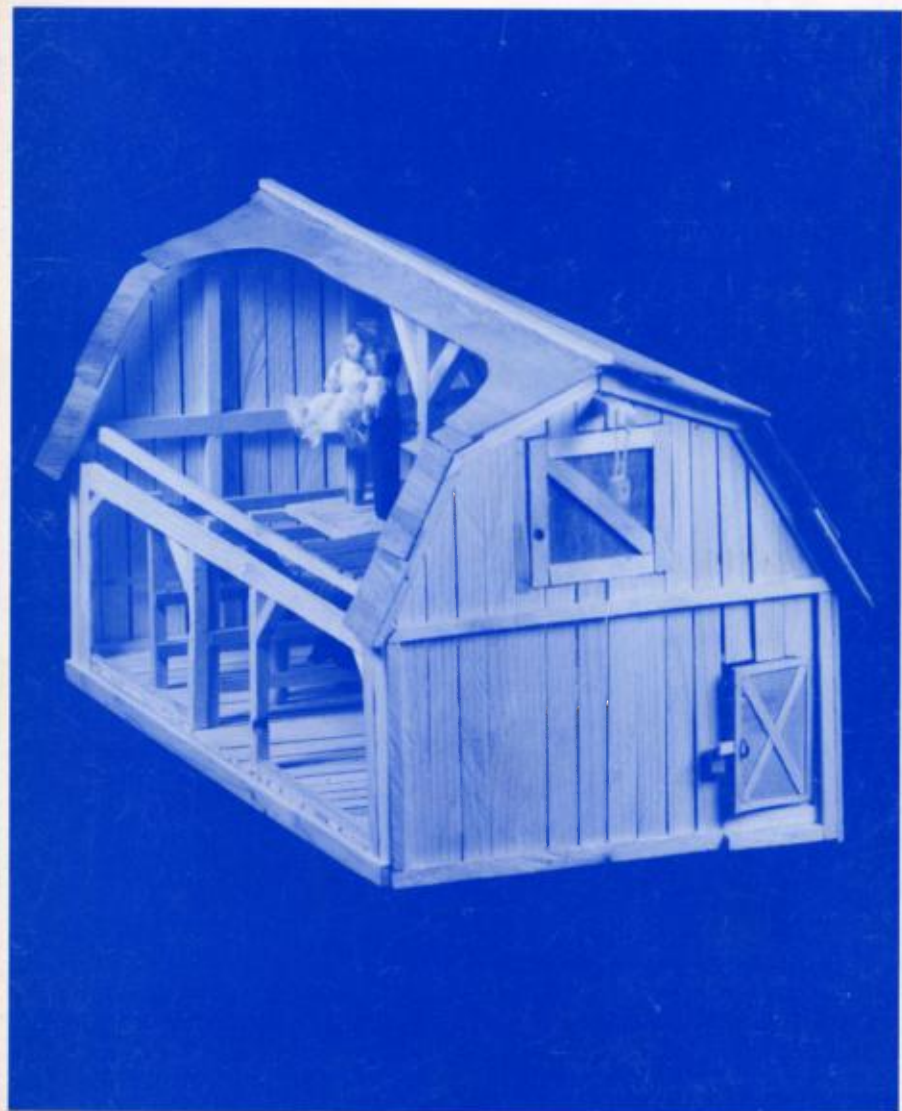


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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 7
JULY 1990



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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 1990 by Burdick Enterprises. All rights reserved.

American Squaredance, July 1990

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Every July we come around to a discussion of square dance fashions. Some interesting things are happening!

★ First of all, let's agree—we're not advocating either shorts or slacks on the dance floor. In fact, those who are completely happy with current square dance attire should continue to wear it.

★ Read the letter about attire in "Grand Zip." We know from many sources that this is happening all over the square dance world. Let's not pretend that everyone is wearing full regalia every time they square up for a dance. Pictures have been sent to us from conventions showing dancers in T-shirts and jeans. Is this an image we want to project?

★ We are beginning to see a few prairie skirts and longer fashions at festivals, conventions and in the shops.

★ Someone told me we should get the word to manufacturers that skirts need to be lengthened a little. The only way I know of is for those of us who can't wear short skirts to not buy them. Since dancers come in all sizes, though, there are many not-so-tall and slim women who need the shorter lengths, so many will sell anyway.

★ Madge Hicks of Centerville, Ohio, whom we mentioned last July in this column, told us at the Ohio Convention that her business is booming. She creates prairie skirts in a variety of materials and lengths, and recommends them for club dances and workshops.

★ The utopia of square dance fash-

CO-EDITORIAL



ion, as we see it, would be for a choice of styles fitting many different physical figures and budget figures. We need to keep emphasizing *skirts* for dancing, but let that encompass short skirts for cloggers, long skirts for knee-hiders and the unbelted look (See page 23) for those who are most comfortable in it. Square dancing is supposed to be fun; one is not having fun or enjoying a dance to the fullest if one is uncomfortable or self-conscious or too hot.

The nineties is supposed to be the People Decade, when we reach out and touch others and become more caring. Let's be more accepting of our diversity and our differences, even while we are all bound by our love of square dancing. Is that too much to ask?



John Eubanks
Joplin, MO

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BY-LINE

Focusing on women, as ASD always does in July, has brought together a variety of articles by a varied group of authors. **Jim Wheeler**, well-known for his partner sessions at Callerlab, wrote one article and sent another by a caller's wife who shall remain nameless. **Walt Horoschak** wrote about discovering the joy of square dancing after years of thinking dancing was "fer" girls. A "researched" article by **Dick and Sue Snell** gives some hints on new sewing products. More generally speaking, **Jo Jan Nunley** this month urges us to be "firecrackers," while **Al Eblen** reminds us that age really doesn't matter at all, unless you're a cheese. **Jim Schnabel** recommended the reprinting of the article on wheelchair dancing, hoping, we think, that more callers and dancers might take part in this generous sharing of our activity. Last but not least, **Ron Bradish** reminds us of an important aspect of the activity. Happy Fourth of July, and all the rest of it, too!

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* GRAND ZIP *

Your quick response is appreciated. Copies of *ASD* arrived yesterday and will be presented with your compliments to the members graduating at Mt. Pleasant S/D Club, Thornwood, N.Y. on May 5. All square dancers should benefit from subscribing to your great publication. Being presented with a sample copy may encourage new graduates to want to keep informed of what's happening in the S/D world.

*Eugene E. Glardon
Thornwood, New York*

We want to thank you for the two boxes of magazines you sent...We have been distributing them to our graduating students as well as to long-time members. We have heard several say, "We used to subscribe to this but somehow let our subscription run out." Hopefully, you will be receiving several subscriptions from this district.

*Joe & Oreda Henry
Harrah, Oklahoma*

We have danced for many many years, have made so many good friends and really enjoyed dancing. Of late I have been disappointed when attending workshops and even some dances. They announce casual dress. The women wear shorts and slacks. To me this really spoils the whole appearance of dancing at many of these workshops. They are people who have been dancing for years, and they

could wear their older dresses or skirts and blouses. Even street-length dresses would look so much nicer than slacks. Also the men should definitely wear long sleeves. What has happened to the good ethics of square dancing?

When we took lessons the caller advised us to wear skirts and low heels and men long sleeves. How much nicer it is to see dancers in proper attire. I feel it's time someone speaks out and says, "Let's dress for the occasion." *Marion*

I really enjoy the contents [*ASD*] and look forward to every issue...I run a small club here at Mullum, Chincogan Charmers, and I am a 76-year-old caller. I started to call at 70. Think this might be a "one of." We have a real fun club, all ages up from 7 years and enjoy quite a few visitors...

*Vee Thompson
Mullumbimby, New South Wales, Aust.*

After a long retreat from square dancing, we've decided to return to the dance. I can't see returning without my second partner, *American Squaredance*. Sign me up.

*Steve Sundae
Buffalo, New York*

Many thanks for featuring us in your "Facing the L.O.D." column of the April issue. We have received many comments regarding this article—folks we know real well said they learned things about us that they didn't even know!

*Aubrey & Joann Smelser
Smithville, Texas*

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A LITTLE PRE-EASTER BUNNY HOP New Haven (Fort Wayne), Indiana—

When the daffys bloom, and the sap be-
gins to run, I really love to hit the road.
(There's a connection there.—Co-Ed.) So,
once more I ventured into the Fort Wayne
area on a two-state, duo-date, triangular
trip, just before Easter. Donna Haines had
booked me again for the Chix 'n Chasers.
Golly, that's a super name for a singles
club. It was a tidy Friday friendly trendy
ten *set-uation* that night. A nice *touch of*
class was added to the evening festi-
vities—a set of grads received diplomas
from caller Orren (Shari) Cox. Among
those grads were some very welcome
young-'uns, including Angie Haines and
Jeremy Cox (kin folks). Becky Cole coo'd
some cool cues for the crews and queues
that accumulated to do the cute coils and
recoils she'd codified. There were banner-
fetches by Skirts & Flirts and Country
Stars. Callers present besides Orren were
Ed Wedge and Howard Cole. Next prexy
Herb Smith booked me back, so I'll soon
be playing *Who's-yer-corner* in Hoosier
Country again.

Marietta, Ohio—West to east across Ohio
is easy on I-70. I was bound for Ohio's first
city, merry Marietta, where I was to call
one for the Pioneer Squares. They filled
the Y gym that night. 'Twas a gala gather-
ing. Fifty or more came over the bridge
from the Mountain Home state. That's the
state of my B.A. alma mater. (That doesn't
really *matter*, even to *Alma!*—Co-Ed.)
Banner-fetching marchers came from the

Muskingum Valley Twirlers of Beverly,
Ohio, and the Lubeck (W.V.) Stardusters.
Ken Hall made round sounds. Callers pre-
sent were Kraig Collins (No. Ohio grad,
'86), Roger Steele, Ruth Moore, and Ken,
who also calls. I took a token of tempting
taste treats and retired to sleep on the
Ohio River (Was it wet?—Co-Ed) in the
Travel Host, all before the home-bound
hop Easter morn for church and a family
reunion.

Speaking of Easter, my family has put
up with this ol' *rapid rabbit* with *fur-out* no-
tions for years—*hare* today and gone
tomorrow. Bless their *hides* for being
understanding.



AN APPLETON FOR THE TEACHER Appleton, Wisconsin—

Boyohboyohboy!
What a good time I had conducting a
clinic and calling their Spring Festival for
the Wolf River Callers Association on the
weekend of April 20-22. You'd have to look
far to find a more hospitable and con-
genial bunch of guys 'n gals. It all started
when I flew to Green Bay and was picked
up by my hosts Herb and Tilda Johnson,
who also were slated to be a part of our
'90 Europe tour, including the German-
American Friendship Festival. We dealt
with a wide range of subjects with about
25 callers/spouses for two days, then I
called the festival on Sunday. John and
Cal Stillson (Auburn grad, '87) were my
early contacts/clinic coordinators for the
weekend. Herb and Tilda, although now
retired from active calling/cueing, were
well-known in the activity for over 40
years, and still give their time generously
to many good causes. I'll not soon forget
the whirlwind fun and friendly en-
counters at the clinic with Larry, Len, Dave
(Auburn grad, '87), Marv, John G., Howie,
Clayton, John S., Denny, Pat, Joe, Herb,
Jack, Phil, Lloyd and others. Likewise, the
festival, involving lots of new grads in 15

or 20 sets, was memorable. Betty Schumacher cued rounds, John S. introduced me, Jim LaRose was emcee. Little images keep floating back: the *big hand* I got at the festival (actual *hands* four feet tall); the tour of Oshkosh, b'gosh, the EAA city; the informal rendezvous on Sunday at the Stillson home; *clucks* at the clinic; bushels of cookies and food galore.



A SCOOT BACK EAST, A REAL FEAST Danvers, Massachusetts

—Cathie and I always look forward to attending the annual late April New England Convention for a couple of reasons. First, our roots are in new England, and when about 5000 dancers attend, we see lots of old friends. Our ASD booth is a good focal point to do a lot of good old *Yankee yacking*. Secondly, we get an annual spring bonus in a stopover at our cottage in upstate New York. Interesting observations in Danvers: only New England resident callers/cuers get to perform—no transplanted Ohioans are allowed. A dozen or more schools and public halls scattered throughout miles of the city are utilized—the convention is seldom under one roof, due to facility restrictions in the alternate New England locations chosen. Next April we'll be going to Springfield, Mass. This was the 32nd in the series. Hundreds of callers and cuers were featured. Ray and Carole Aubut (former editors of *Northeast Dancer* and longtime leaders) won the prestigious Yankee Clipper Award. There were educational forums, a sunrise dance, demos, a grand Grand March, fashion show, live music in one hall, trail dances, a Celebrity Hour of introductions, and much more.



Silver Bay, New York—As I said, the purloined pitstop at our second home in the mountains was a valuable change of pace, and we rewarded ourselves with part of four days there in early May. Besides the R&R, we put together another book that we'd promised some of you: *Clip Art 3*. In addition, we contracted with a guy named Moses to add a room to our cozy cottage. (That devout-looking guy just came off the mountain wearing a beard and carrying a tablet—guess he'll be dependable.) Shopping in easterly haunts is always fun for us. Have you ever romped through the Marketplace at Bridgewater Mill in Woodstock, Vermont, or the Antique Mall near Queechee?



Toledo, Ohio—We arrived back in Ohio just in time to attend the 31st annual Buckeye Convention in the Glass City, where about 3500 dancers convened at the new and beautiful Seagate Center complex. Noteworthy features: a free breakfast for all of us who called/cued, smartly served at the Radisson. They called us "staff" and gave us all bright red ribbons; others wore blue. Lots of interest in clogging; two halls assigned to that. Even a Basic Hall, just to cover all interests. The staff numbered 143 and came from Ohio, Michigan, Pennsylvania, Kentucky, Indiana, West Virginia, Florida, Maryland, Illinois, Ontario, Georgia, and even California (1). Next year it'll be in Dayton.



After a couple of days at the desk, it was time to hit the western skyway trail.

A SASHAY WEST WITH ZEST



Denver, Colorado—It was nice to finally get back to the Mile High City for a dance—not a big one, but an *ASDance* set up by my hosts Fred and Eleanor Hartwell and the Rollin' Wheels in that unique, half-submerged Grange Hall on Irving. Fred has been their caller for almost 25 years. Ogrens spun the rounds. The Wheels rolled along in rhythmic turns, no bumps, no grinds, all MS and a touch of Plus. I had landed Unitedly in Denver, rented a Sundance from General, and next morning aimed its black nose towards Nebraska and Kansas, where the lowlands are endless but the "Hi's" are genuine.

Sydney, Nebraska—For more years than I can remember, caller Mal and Shirley Minshall have invited me to come into their area for dance dates, out there where fluffy clouds float gently down to a hog-backy, horizontal horizon, and the ridges and rills are only sparsely dotted by grazing beef cattle. It's a wide-eyed, deep breath, brisk stride part of the country. On the way to Sidney from Denver, I stopped in Sterling to see those Living Tree sculptures by that magic-hatchet sculptor, Brad Rhea. His *Skygrazers*, shown here,



American Squaredance, July 1990

hewn from a single tree, is legendary. It's a tidy, timber-topping *tete-a-tete*, art lovers, a *chip-in-dale*, a wooden wonder—just axe any giraffe!

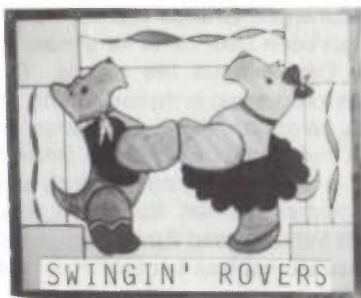
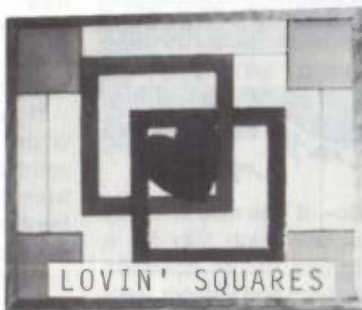
Now, back to Sidney (actually Gurley), where the dance was held again in that solid little community hall, sorta apart from the world, but close to the original frontier flavor of America. It's hard to explain but you feel it. Farm work is done for the day, three dozen hearty, hardy, party-bent folks come for fun and food and socializing, just as their fathers and fathers' fathers did before them (How about their mothers and mothers' mothers? They did have to have partners, right?—Co-Ed.), and their spirited laughter echoes through the generations. Let's hope this folk form of ours flourishes forever, because there are thousands of *guys* and thousands of *Gurleys* to taste the flavor of our special activity! We need more friendly, down-home callers like Mal, too.



Goodland, Kansas—Another heartland harbor for prairie schooners—Goodland, home of America's first helicopter and where Wheat is king. Caller Marie and George Edwards had arranged for the Promenaders dance literally at their back door, in their own little hall. They also hosted me and Marie cued the rounds. I've gotta say, those good agri-gregarious growers on the land know the best *combining* techniques. They *combine* their *teacup chains* with raising crops, raising dust, raising a little ruckus now and then, not to mention raising a cup of coffee alongside homemade pie that's strictly out of this world.

Doggone. How quickly these whirlwind tours of mine conclude—about as fast as the tumbleweeds roll across those western highways, or as quick as a gopher *goes-fer* his burrow. After 650 miles were rung up on the odometer, I fled back to Denver and took the high road home, all before the Ides of May.

Continued on Page 71



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AGE DOESN'T MATTER, UNLESS YOU ARE CHEESE

by Al & Nell Eblen
Pharr, Texas



There are two questions that we have been asked the most during our square dance calling and dancing careers. They are, what age group enjoys dancing the most, who benefits the most from it. My answer is, "Everyone." Age doesn't matter unless, you are cheese.

Down through the years I have watched in awe, as some of the people who learned to dance in our classes went on to do great things in the world. One incident was a Southwest Conference football game on TV for the conference title. Three players on the University of Texas team and two players on the Texas Tech team were square dancers and former students from our high school classes. One of these players went on from Texas Tech to play for the Kansas City Chiefs for several years.

Another student from high school years was in the Miss America Pageant. She went to college in Oklahoma, became Miss Oklahoma and being in the five finalists she was the third runner-up. I am so proud of her and her accomplishments.

Another example of "Age doesn't matter" is the president of a junior college in Texas who enjoyed our lessons and danced with us. Others have come from the hallowed halls of ivy, to shed their dignified demeanor in learning to square dance. One man said, "It surely is nice to be called Cecil, instead of Professor Cole, for a change." I have had the privilege of calling dances, where my superior, the director of the Texas department, was dancing.

One of the most rewarding classes or experiences of teaching square dancing was with the Tars a teen-age retarded group. They were slow, but their enjoyment surpassed any learning deficiency that might have been evident.

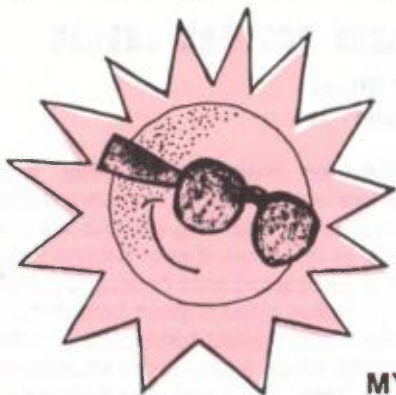
It was a great pleasure to receive nine

graduation invitations, on May, from seniors we had taught to square dance and who were dancing with our Y's Owl Club. In this same club in Wichita Falls, three generations were dancing together. The families of two brothers brought their children and grandchildren together at the dances, which added to the attendance by fourteen. There were age differences there, but it did not matter.

Now that we are in the retirement set, we find that most of the dancers in the winter season of the Rio Grande Valley are in their sixties and older. Many of them have learned to dance as they began their retirement. Many attend two or three workshops each week and as many dances. They may not add all the twirls, bumps and kicks like the younger dancers, but they move with grace and confidence.

The Magic Valley Association of the Rio Grande Valley has people who are still working and raising families. They are excellent dancers because they can move into the multi-level programs when the winter season is in swing. Here, there is always a dance program to challenge the dancers of any age, and give them good fellowship and exercise.

Our recent experience in teaching, where "Age doesn't matter" was to students in "English as a second language" class at U.T. Pan Am University. The calls and instructions had to be in English. There were people of many age differences, as well as language and nationality. Their faces as well as their dancing reflected a universal enjoyment in touching and dancing together—in a third language, the language of square dancing. S/D terminology is the same the world over. Having taught dancers from six to the sixties and seventies, I am convinced that their abilities and enjoyment are much the same. You see, "Age doesn't matter unless you are cheese..."



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DANCIN' IS FER GIRLS

by Walt Horoschak
Harrisburg, Pennsylvania

In my early teens, summers were spent doing boy things; picking coal, roller skating, hardball, or swimming in one of the many water-filled strip mines. Our peer pressure message at the time was that "Dancin' is fer girls." Five female siblings, and a mother who sang: "When Walter Francis dances with me, holy gee, I'm as gay as can be," did little to change my belief. Grammar and high school were the same, we boys just didn't dance.

When I enlisted in the Army Air Corps in 1944 at 18, I knew all the words to every popular song of the day, and enjoyed singing them, but I never danced.

How well I remember the time while stationed in Wisconsin, during a Sunday visit to the University at Madison, I wandered through a double door into a large room where a dance was in progress. Standing nearby was a pretty young college student who immediately asked me to dance. Shyly backing away, I mumbled something about not knowing how, and she followed me out the door, smiled and graciously offered to show me. As much as I needed a friend, especially female companionship, reluctantly I backed further away and said to myself, "Dancin' is fer girls." (Lessons learned early die hard.)

I was 19 and serving in Greece the first time I tried to dance. A pretty Greek girl took me to a private party where American music was being banged out on a piano, so after a few drinks and a lot of coaxing by my date, I got up enough courage to get up and randomly percolate to the beat while she danced, and I made a complete idiot of myself. I took the girl home, never saw her again and swore from now on "dancin' really is fer girls."

I can probably count on one hand the number of times my wife Betty and I danced over the next 35 years. She did manage to teach me a two step movement and a bit of a polka at one time, but

that was it.

I first became aware of the thrill and pleasure of body movement to the beat and rhythm of music when Betty and I decided to take roller skating lessons. We really got involved, buying each other the best shoe skates on wheels, and leaving the house at 5 AM Saturday mornings to drive to the rink for private lessons. It was when we advanced to the early stages of couple dance skating that we recognized how much fun it was to skate to the beat of live organ or recorded music. Unfortunately, the inevitable fall now and then, which happens to everyone, was a little too traumatic on my then 54-year-old body. The healing takes forever. So we quit taking lessons and only skated on occasion for fun.

Later that year and totally against our will, we were first introduced to square dancing. We agreed to go to one "old timers" session just to shut up the kids, who insisted we would enjoy it. I knew from experience that I wouldn't enjoy it, but perhaps my wife would.

It was a cold rainy night, and we were sitting in the parking lot of Tom Hoffman's Ranchland. Our skates were in the car so we decided to try the dance for a half hour or so, and then go skating. At eleven-thirty while Tom was turning out lights, we were still asking questions. It was the most fun we had in years, and we signed up for classes that night. We learned from the ground up all of the intricacies of western-style square dancing, and after a year of basics and six months of Plus, came to realize, we had developed a gift too long held in limbo, muscle expression to music. It was great.

Then appeared a new challenge. Round dancing was so beautiful to watch that we just had to take lessons and learn how to expand our dancing ability. I believe I quit rounds classes every week for the first twelve weeks. Never having learned any dance steps before, I couldn't even do the simplest movements. Talk about frustration. Once again I began thinking, "Dancin' is fer girls." I couldn't remember steps from week to week.

Worse yet we were concentrating so hard on rounds that we were faltering in our newly learned square dance moves. We talked about pitching the whole darned works and going back to roller skating. But this was really a challenge, and what we did learn was so enjoyable that we just had to stick it out. Besides, roller skating could never be the same after this.

So anyway we stayed in class—we tried, we struggled and with the winter flu and bad driving weather, we missed seven lessons and fell further behind. Although our teacher, Linda, was extremely qualified, very helpful and most encouraging, I thought that our eventual success at rounds was questionable.

Graduation came in May but we stayed home because we knew we didn't deserve a diploma. During the summer we concentrated on perfecting our squares, and in September registered for rounds class as new students. We were amazed at how well it went the second time around. It seemed that everything suddenly clicked into place. The months went by quickly, and all the pieces began fitting together nicely. It was so much more

enjoyable now. We began to concentrate on timing and grace, and slowly became, at least in our own minds, good round dancers. In other words we now had confidence. The big red-letter day came when Linda told us, "Hey, you guys are doing really well." That made our day. We realize that we have a long way to go, but the important thing is that we are having fun. Boy, are we having fun.

Dancing is now a very important part of our lives. More so that any other activity we have ever engaged in. Our vacations, our travel, our friends, all center around square and round dancing.

Regrets regarding dancing? Yes, one; that I didn't overcome my obvious handicap in 1944, when I refused an offer from a pretty young Wisconsin lady to learn to dance. I could have spent more wonderful years enjoying dancing.

"Dancin's fer girls, but it's also fer boys!"

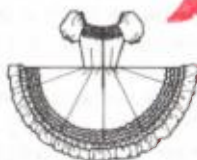
The gift which has been in limbo, locked up inside for so many years, is now free to soar, free to experiment, free to be the best, to excell, to whatever extent my arthritic arms and knees will permit.

How, I wasted that part of my life!

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WHAT'S NEW?

by Dick & Sue Snell
Crystal, Minnesota

From *The Roundup*, Minnesota

How many of you have been sewing for years but haven't taken the time to look and see what's new, different or convenient? I hadn't done this myself so I'm delighted to share my discoveries with you. The first nine items were the most intriguing to me. The price I'm giving you may vary by store or locale.

No more pins. Bonds fabric while you sew, then washes away, \$3.99.

Iron-On Laundry Marking Kit. Pen and tape, perfect for those white sweaters that all look alike at dances, \$1.55-\$1.75.

Adhesive Felt. Line craft projects, jewelry boxes, protect furniture, ready to use, just cut and finger press in place. I only saw green available.

Pin Pal. Magnetic pin holder box, an interesting concept, \$6.95. I can't decide whether it would be a handy addition or not. Check this one out!

Extra Fine Thread. J.P. Coats, lavender colored label, dual duty plus. Great for finer and silky fabrics, use in bobbin also. I sure would have liked to know about this one 20 years ago! Your finished garment looks more professional.

Wink. Removes ink quick as a wink. Ballpoint, printer's ink, other stains \$2.50.

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Perfect Waist Maker. Fusible, pre-cut waistband interfacing, 100% polyester, washable, drycleanable. I plan to try this one.

Baste and Glue Stick. Emergency mending for fabrics and crafts, washes out, size of a chapstick, \$1.55.

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Sleeve Ironing Board. A must for sewing and pressing. Folds flat for storage and travel.

Point Presser and Pounding Block. A must for pressing points, corners, collars, open seams. Also to get flatter edges, sharp creases, made of hardwoods, \$14..

Tailor Clapper. Flatten bulky facings, sharp creases, made of hardwoods, \$8.50.

Point Turner. Plastic, handy for pockets, collars, points, cuffs, belts, \$1.25.

Seam Saver or Seams Great. Protects seams from fraying without adding bulk. 100% nylon, white, black, natural; two widths, \$2.00-\$2.75. I use this a lot!

Fraycheck. Also protects seams from fraying. Time consuming to apply. It is reported to me by a dancer that it stays scratchy feeling even after washing. Better to use for crafts, \$1.49.

Velcro. Variety of colors and widths. Handy for waistbands, but be sure to use a long enough piece. Get the (sew-on) for clothes and the (glue-on) for crafts.

Large Folding Cutting Board. A great investment for cutting out. Gives you larger work space on a smaller table. Protects your table surface; made of heavy cardboard, \$3.29.

Floss Organizer. Handy for your threads, scissors, etc. Clear plastic, \$3.49.

Sewing Boxes. I didn't see any that were convenient or handy. They have a better selection around the holidays. Also try fishing tackle boxes, toy department, or the housewares section. There are many plastic organizers and stackables available today.

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CONDUCTING WHEEL CHAIR DANCES

From the *Virginia News, Views, & Clues*

"It's marvelous! It's unbelievable! I never dreamed I would dance again."

This spontaneous outburst of appreciation from a lady confined to a wheel chair in a nursing home is typical of the delighted reaction of most participants after their first try at wheel chair square dancing. It is also adequate reward for Caller Chuck Crim and his wife, Polly, who have been conducting dances in nursing homes for approximately ten years. The tremendous pleasure which nursing home patients get from these unusual dancing affairs is shared by the callers and square dancers. "It works both ways," in Chuck's words.

There is little in the everyday existence of people whose lives are circumscribed by the nursing home routine to bring them pleasure. But square dancing, even in the restricted environment of the wheel chair, can bring them unaccustomed fun and good times—if, of course, you, the caller, know what you are doing. In the following paragraphs, Chuck Crim gives in his own words, some excellent advice on how to call such dances. And keep in mind this is ten year's of experience speaking.

"You will need some kind of sound system, either your regular square dance set or a "boom box" cassette player, capable of high amplification, as well as a dancing area at least 12'x12'. Having enough room to operate is important. You will need at least four volunteers. Enthusiasm is more important than dancing ability so that these need not be square dancers.

"Having the nursing home staff assemble the audience around the dancing area, keeping as large an area as possible in the center clear of wheel chairs and furniture. Ask the audience if four of them would be interested in square dancing. Assure them they will remain seated in

their chairs and will experience no discomfort. Tell them they will be pushed around in sort of a circle by a chauffeur who will respond to the directions of the caller. (The number of participants will depend on what the caller intends to do and the number of chauffeurs available.) Tell residents willing to participate to hold up their hands. Have the necessary number of chauffeurs wheel the chairs into the proper formation. Assuming you intend to worksquares, direct the formation of the the square with the chauffeurs standing in the back of their chairs, chairs facing in to the center. Assign and explain the numerical designation for each square position. Advise the riders (nursing home residents) to help their chauffeurs during the dance. The hardest part of the dance is to know which is left and which is right. Tell the riders that if they notice an error in direction, feel free to indicate to their chauffeur before an accident occurs. The dance will now begin. Put on some lively hoedown music and start calling a little hash, such as the following:

"Chauffeurs, tell your rider your name." (This is a good time to shake hands and to sneak a hug if you can.)

"Turn chairs to the right and walk around the circle." (Riders feel free to wave at the audience. Throw them a kiss. Smile. Be Happy.)

"Stop at your assigned position. Chairs face in. One and three, go up to the middle and back. Always on the right side. Go forward again and on the right side, stay side by side while riders say something nice to each other (with enthusiasm, "Hey That's Nice, Hey That's Nice"). "Now back home.

"Two and Four, your turn now, up to the middle and back. Right shoulders. Forward again and riders say something nice to each other. Great. Back home you go. Turn the chairs to the Right and walk around the circle. In square dancing we call that *Promenade*. Get back home and face in.

"One and three pass right shoulders.

Continued on the Next Page

WHEEL CHAIR DANCING, Continued

Go to the other side of the square and turn the chair around and face back in. Two and four do the same. Good. Dance to the music and smile. It's fun. That might be close to what we call a *Right and Left thru*. See, you are learning to dance.

"Chauffeurs, move one chair to the right and introduce yourself to your new rider. Then promenade your new rider back to your original home. One and three pass right shoulders, turn around and come back home, passing right shoulders. Face back in. Two and four do the same. We might be able to call that *Do-sa-do*. Remember that from your school days? You can cross your arms in front of you like the teacher told you to do. We don't do that anymore, but you're the boss.

"Chauffeurs, move one chair to the right. Introduce yourself and promenade this new rider around the square and back to your home position.

"Now select a singing call. Use the same hash for the singing call figure. Select one that you think the residents might know the words to and encourage the riders, chauffeurs and audience to sing along. One hint to have them turn to the left and promenade and unwind. They always start in the wrong direction and cause quite a bit of laughter when the chauffeurs turn the chairs around to promenade in the right direction. (Your hash will be limited only by your imagination.)

"One face two, three face four, pass right shoulders, pass left shoulders, pass right shoulders, pass left shoulders, turn chairs toward center of the square. Turn chairs to the right and promenade. You have done a *Right and left grand*. Great.

"This goes on until Chauffeurs have original riders back in home position. Then wheel them back to their areas around the walls and we are all through with that tip.

"My next dance is usually a waltz. I ask anyone who is not in a wheel chair and who would like to dance to hold up their hands. We will get someone to dance with them. Then any of the volunteers,

dancers or staff, are encouraged to bring one of the chairs and riders out into the dancing area and we just shove the chairs around, turning backing up, whatever the beat of the music. I generally put my arm on the back of the chair and the other hand holds the rider's hand and the arm of the chair, to assist in turning the chair. This is appropriate for any rhythm you might have music for. A popular staff member rocking with a wheel chair rider livens up the crowd. As the crowd and the volunteers warm up to the dancing, other suggestions are: Chauffeurs star right and turn star, passing partner and stopping at next chair. Introduce yourself.

"Chauffeurs to the middle, Tap Dance, or Hula, or Charleston. Do circle dances such as: *Hokey Pokey*, *Chicken Dance*, *California Raisin Dance*, *Friendship Ring*. In conclusion Chuck says, "Our nursing homes are mostly small and have only minimum space so that one square is usually it. I have found 10:30 AM to be the best time for a nursing home visit. We get them after their baths and they are alert. We dance with them and for them approximately one hour. We stop in time so the staff can arrange the eating area and have most of the residents in place for their noontime meal.

"Don't turn down a nursing home just because you can't get a square of dancers. Volunteers enjoy participating if you don't pick on them. Also they are a potential source of class members next year. Shake all the hands. Hug as many as you can. Speak with as many as possible. Display enthusiasm while you are around the residents. Be a clown and enjoy it. Ham it up. I have been working with nursing homes for approximately ten years. My wife, or dancers and I cannot tell you of the tremendous pleasure we get out of going to the homes and performing for the residents' pleasure."



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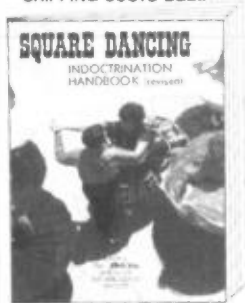
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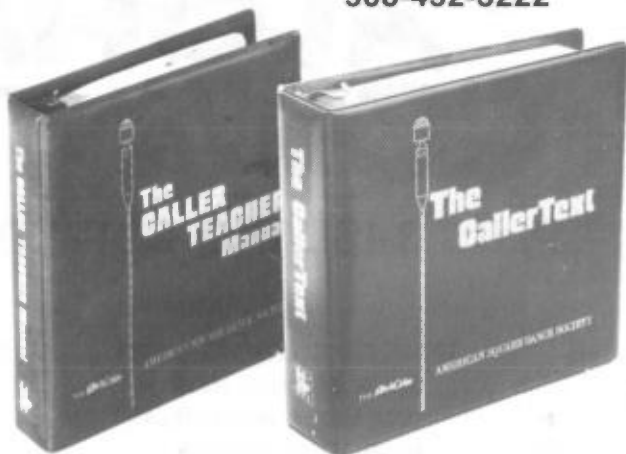
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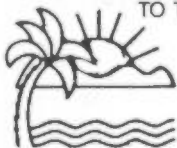
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SQUARE DANCING ARRIVES IN EAST GERMANY

In December, while we were caught up in the hustle and bustle that fills us with the warm spirit of the season, and sharing the excitement of the East German border being open after 40 years, even additional wonderful happenings were being wrought. An East German citizen bought a newspaper from Hof, Germany and read an article about a square dance club. On Christmas Day, a call was made to Ilse Lippert in Hof. A meeting was scheduled with the Border-U-Turn Back Square Dance Club with leaders Ilse and Fritz Lippert of Hof, West Germany, and the White Magpies Square Dance Club with leaders Hans and Gudrun Ose of Plauen, East Germany.

The White Magpies had one hoedown record and a set of instructions on dancing. At this meeting, they discovered it was contras and traditionals they had learned. Also at the meeting was a newsman from Hof, Herr Ralf Sengewald of Plauen, and special guests Bill and Susan Holloway of Florida. Bill and Susan were first members of the Border-U-Turn Back Club, visiting the area after 18 years absence. Bill and Susan took videos of this historic celebration.

That night, the White Magpies were taught more square dance figures, then joined hands to sing *Friendship Ring*, a Prairie Recording release. Then while sharing East German cake, West German coffee, Bavarian sausage and East German beer, they sat at their meeting until midnight making plans for square dancing to be taught them, agreeing on a 2 1/2 hour practice weekly with a goal of early September graduation. On Sept. 22, 1990 they plan an afternoon festival with Al Horn of Ogden, Utah, calling the squares and Donna Horn cueing the rounds.

Along with Al and Donna will be a group of 60-plus square dancers from Utah, Idaho, Colorado, Arizona and Ohio. Before the dance, the Plauen Lord Mayor



Ilse Lippert calls for the Monday Bunch in Utah.

is planning a reception for the American group.

This will be one of the highlights of the groups' tour, which arrives in London on Sept. 12 for 23 days of touring England, Belgium, Germany, Austria, Switzerland and France. They will attend dances called by Al & Donna, in Nottingham, Exeter and London, England; Hof, W. Germany; Plauen, E. Germany, and the World Square Dance Convention in Seefeld, Austria.

We give our East German neighbors a hearty welcome to this wonderful activity. They are progressing well in their class and are enthusiastic about learning to square dance.

Anyone wishing to join this tour may contact Al & Donna Horn, 4270 W 1250 S Ogden UT 84401. Phone 801-731-7222



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COSTUME ALTERNATIVES

Donna Rodgers of Steger, Illinois, calls ASD every now and then to discuss ideas. Interested in the discussion of alternative square dance costumes for those who cannot wear short and/or frilly dresses, Donna designed these "floats" which can be worn with or without petticoats, as desired. She says these are suitable for "overweight women who look ridiculous in peasant blouses and country skirts with belts."

The colored parts of the dresses show the way they would hang without petticoats, and the attached uncolored parts of each dress is extra material added with which to swirl and do some styling. Donna wears cotton full-circle half-slips under these dresses. She states that they would not be cheaper than the simpler square dance dresses, but could be worn on other occasions. In the summer these dresses are cool and are very comfortable when worn loose without a belt. In the winter, a warm coat can be wrapped around legs and all, without air-conditioned draft attracters (petticoats) under the skirts.

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Hall #2, Al Warren (MO), Don Whiteman

May 27-31 — **ROUND DANCE WEEK**

Hall #1 & 2, Phase IV, V, VI
Easterdays (MD) and Blackfords (FL)

May 27-31 — **PLUS & MAINSTREAM, ROUNDS**

Hall #3, Tom & Glenda Morgan (MO)
Gene & Del McGinty (MO)

July 1-4 — **PLUS WEEK**

Hall #1, Red Boot Boys (Don Williamson, Johnny Jones,
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)

Phil Robinson (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)
Leland & Helen McNeely

July 22-26 — **PLUS**

Hall #1, Danny Robinson (FL)
Hall #2, David Flournoy (TX)
Hall #3, Texas PD Boys (TX)

August 3-5 — **GRAND SMOKY SQUARE UP**
Red Boot Boys, Rounds: Steve & Jackie Wilhoit

August 5-9 — Jim & Fae Park (MI)
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August 12-16 — **PLUS WEEK**

Ralph Korngay (NC)

August 19-23 — **Plus**

Johnny Jones, Don Williamson

August 26-31

Hall #1: T.D. Brown (TX) & Slim Harrington (TX)
ROUNDS: Frances Brown (TX)

Hall #2: Cleo Barker (NC), Paul Kubler (NC)
Rounds: Phyllis Loftin (NC)

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November 4-9

Hall #1, **PLUS & ADV.**, ROUNDS, Mike Sikorsky (CA)

Rounds: Ray & Kitty Harrison

Hall #2, **PLUS, MS & RDS**, Chuck & Dora Olsen (MI)

Johnny Jones (TN) & Don Williamson (TN)

November 25-30

Hall #1 — Ron Ross (WA), **PLUS & ADV.**

Rounds: Ron Noble (WA)

Hall #2 — **MAINSTREAM & ANNOUNCED PLUS**

Connie Gressett, Carol Stanford
(The Sunshine Girls — TX)

Don Williamson, Johnny Jones (Two Red Boot boys)

Dec. 2-7 — **ALL ROUNDS WEEK**

Phases III, IV, V — Irv & Betty Easterday (MD)

Ralph & Joan Collipi, Charles & Ann Brownrigg

December 9-14 — **MAINSTREAM & PLUS**

Hall #1 — Joe Sorrell (WY) & Harold Rowden (MO)

Rounds: Nadine Taylor (WY)

Hall #2 — Mike Jacobs (VA), Joseph Volvo (NV)

C-1 with Star Tips of C-2

1991

January 6-11

Hall #1 — **PLUS**

Wayne Morvent (TX), Ed Larder (TX)

Hall #2 — **NEW DANCERS WEEK**

Jack Murtha (CA)

February 24-March 1

Hall #1 — **PLUS & Announced ADV.**

Deborah Parnell (CA); Rds: Joyce Doss (CA)

Hall #2 — **PLUS** — Rick Allison (IL)

Rds: Paul & Louise King (IL)

March 24-29

Hall #1 — **PLUS & ADV.**

Nate Bliss (CA), Vic Kaaria (CA)

Rds: Craig & Debbie Rice (CA)

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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO, JULY 1965

"In my opinion, a caller is hired to do a job. He has the same responsibility as a carpenter, electrician, plumber or other craftsman not to short-change his customers. In the caller's case, the dancers pay for the services rendered.

"For a caller, this is a greater challenge than it is for other craftsmen because he must please from eight to thousands of customers all at the same time. His success or failure depends not only on his talents as a caller, but also on his *common sense and good judgment*. He must use the tools of his trade to send the dancers home happy..."

Frannie Heintz of Monson, Mass. admitting that his different style almost caused him to give up calling after one year, says, "I love my job and feel a great responsibility to the growth of square dancing."

Comes a note from the public relations firm for Dr. Scholl Foot Products explaining the doctor's interest in square dancing. Says he, "Dancing, particularly

square dancing, is one of the best possible ways for a person in reasonably good health to exercise his feet. Better balance and coordination of the feet are also encouraged, since these are basic to graceful dancing.

"Because square dancing is generally faster than ballroom dancing, additional balance and foot dexterity can be developed."

We agree, doctor! We certainly do!

New Idea: *Trade* by Lloyd Litman, Parma, Ohio; *Cast back* by Vern Smith, Southfield, Michigan. Top Singing Call: *Don't Call Me*, destined to "loosen the lethargic and keep 'em smiling."

10 YEARS AGO—July 1980

Quotes from Dr. Lloyd "Pappy" Shaw: "Rhythm is the essence of all true dancing!

"Without rhythm, you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But

Continued on Page 96

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Kip Garvey
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Best Club Trick

THE OLMSTEDERS 1950-1990

The Olmsteders dance club of Olmsted Falls, Ohio proudly announces their 40th anniversary as a continuously active square and round dance club. A gala 40th Anniversary open dance will be held at the Berea Fairgrounds Hall (Cleveland area) on October 6, 1990.

Founded in 1950, Olmsteders is the oldest continuously dancing club in Ohio, and one of the oldest in the United States. The club has been a member of the Greater Cleveland Federation of Dance Clubs Inc. since its founding in 1968. Two early member couples and board members are still members and active dancers: Jim & Ruth Smith and Nelson & Eveline Squires. Early club callers included Glenn Brown, Charles Call, Paul Louis, Shorty Hughes, C.A. McCoy, Russell Burns, Michael Lamont, Dave Stevenson, Ron Schneider, and (the late) Lloyd Litman with his 3-piece band. Helen and John Glekler cued rounds from 1958-1962, and Bob and Dorothy Barnett cued till 1986.

The Olmsteders was a closed club for many years due to the limited capacity of the Olmsted Falls Middle School, its home since the founding of the club. However, in recent years guests have been invited on a limited basis. In 1966 the club began



Shown left to right, are Nelson and Evelyn Squires, Myrtis Litman (Mrs. Lloyd Litman) and Jim and Ruth Smith

having mystery callers for each dance. No one but the dance chairmen know who the caller is for any dance. The same format was adopted for round dance cuers in 1986. Callers come from many states and Canada, and members enjoy the mystery format. Two special Olmsteders open dances are held each year at the Berea Fairgrounds Hall: a December Special with Marshall Flippo, and a Special dance in June. These dances are enjoyed by over 50 squares each year.

Olmsteders are governed by a board of ten to twelve couples, many of whom serve for two years or more. They look forward to welcoming guests at the 40th Anniversary Dance on October 6, 1990 from 8 to 11 P.M. at the Berea Fairgrounds Hall, to dance to a mystery caller and cuer.



Gerald McWhirter

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Jerry Rash

NEW RELEASES:

- C-203 STICKS/WONDERFUL (Hoedown)
- C-111 BOBBY MCGEE
- C-110 FOUR IN THE MORNING—Gerald
- C-109 RAGTIME PIANO
- C-202 MOUNTAIN DEW/CIMARRON SPECIAL

HOT SELLERS:

- C-101 BAD BAD LEROY BROWN

- C-102 THE PARTY'S OVER
- C-108 I FEEL BETTER
- C-107 KINDLY KEEP IT COUNTRY
- C-104 SUGARTIME
- C-303 HONEYCOMB
- C-106 HONEYMOON FEELING
- C-302 TRUCK DRIVING MAN
- C-501 I SAW THE LIGHT



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- ESP 163 BURGERS AND FRIES by Elmer
- ESP 524 YOUNG AT HEART by Bob Newman
- ESP 015 BLUE FIDDLE WALTZ (Round) by Jim

RECENT RELEASES:

- ESP 712 SITTING ON TOP OF THE WORLD by Craig
- ESP 211 NOBODY'S SWEETHEART NOW by Bob Van
- ESP 523 PADDLIN' MADDLIN HOME
by Bob Newman
- ESP 162 PUT ON YOUR OLD GRAY BONNET
by Elmer
- ESP 014 IT HAD TO BE YOU (Round) by Jim

★ Guest
appearance by



Bob Van Antwerp



Jim & Dottie McCord



Joe Porritt



by ESP



Jerry Jestin

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- ★★★ JP/ESP 801 JUST BUMMIN' AROUND
by Jerry

BEST SELLERS:

- JP/ESP 232 THAT OLD WHEEL by Joe
- JP/ESP 230 I HAVE YOU by Joe
- JP/ESP 121 I NEVER SEE MAGGIE ALONE
by Elmer

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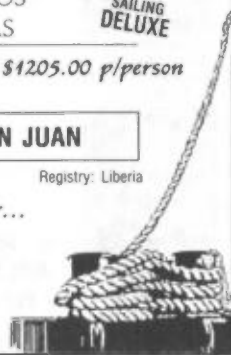
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SUMMER

Bow to your partner
Let me take your hand
There's something about her
But I don't understand

At peace with herself
At ease with the world
How natural we are
How natural we twirl

She looks in my soul
Right from the start
She melts in my arms
and warms my heart

We join hands again
And circle to the right
And then she kissed me
Joanne kissed me
She kissed me one night

Too soon it is over
Too soon she is gone
When will I see her again
When will I hear her song

AUTUMN

Harvest moon and *half sashay*
Like ripples in a flag, or an *ocean wave*
Slim and flowing she rolls away
We drink a toast and *promenade*

We went to the ocean
We gamboled and were one
We opened up our emotions
We gambled and we won

She's afraid but she rides
For the first time she rides
She's afraid but I ride
For the first time I ride

Candle lights and dinner
And music hath charms
That night she said, "I feel safe,
safe in your arms."

She's afraid but she shoots
And she lets me load
She's afraid but she shoots
And she lets me explode

And now I can fly
Across the heavens and time
On a jet I can fly
Around the clouds and the sky

"I love you" she said
Joanne said that she loved me
"I love you " again
She said that she loved me

To be as one or not to be
That is the question
Will she say yes
Or hold back my affection

WINTER

Warmth in the hearth
For the bodies
Warmth in our hearts
For each other

All I asked for
Was a lifetime together
She held me so tight
For what seemed like forever

I gave her a jewel
She gave me her tears
That were kept inside of her
For so many years

I must be patient
She doesn't know
It's too early
Do paso

Speak with me
Talk with me
Don't hold it in
Show me what's hidden
Down deep within

Walk and dodge
She loves me so
See-saw your partner
She doesn't show

It weighs on her mind
It burdens her so
Bend the line
And *Do-sa-do*

She came from you
From you she came to be
Please, let her become all the woman
That she was meant to be

Let her go
Give her time for tears
Give her room to grow
And fulfill all her hopes and fears

Why can't she come over
Why does she have to go
Why doesn't she call
Why does it hurt so

Ferris wheel, flutterwheel
Show me how you feel
Roll away, half sashay
Our hearts will lead the way

She said she can come over tonight
And she said that she missed me
She said she came tonight
Warm, contented and right

SPRING

We have so much in common
Our causes and concerns
Our personalities so well matched
Our memories and words

Our worlds in such harmony
Our havens, hearts and heavens
Our dreams in duplicate
Our dancing and descendants

Courtesy turn and curlicue
Cloverleaf and circulate
We played golf in miniature
Trivial Pursuit and check your mate

There's magic in the air
And flowers on the trees
There's a bow in her hair
And she reaches for me

The happiness that our futures hold
No one could ask for more
If only we boldly go
Where no one has gone before

Loving and growing
Working and helping
Trusting and giving
Come on home

Norbert Myslinski

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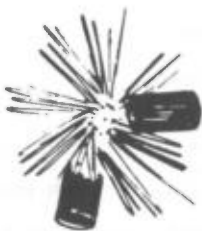


Cleo Barker

BE A JULY

FIRECRACKER

by Jo Jan Nunley
Canyon, Texas



To many dancing couples, July means vacation. After all, July sandwiched itself right in the very middle of hot summer. Around July, we working folk need a little break from the heat and our work schedules. Many take to the roads and travel a bit. Most of us will spend July 4 craning our necks to see the fireworks display in whatever part of the country we find ourselves. Exploding fireworks in a black July night have become a tradition for most American families. It's one way we celebrate the marching on of time.

We, as square dancers, can make July extra special for our clubs. How, you might ask, with so many members traveling, missing club nights, and missing dancing with their own clubs? Combining vacation time with some square dancing has become very popular. Many resorts advertise square dancing as one of their major drawing cards. What better way can we spend our leisure time than in the company of fellow square dancers around the country? For sure, we won't meet any friendlier folks. When we do this, we give ourselves the benefit of meeting new dancers, getting a little exercise to dance off those extra calories we tend to stuff in during vacation, but what can we offer our clubs from our vacations.

One of the great advantages of dancing with other dancers at other clubs is that we are able to see how other dancers do things. The advantage of being part of the at-large square dance family is that in virtually any part of the country we will be within a few miles of a square dance club. A little observation when we visit can give us new insights into what makes

other clubs successful.

I remember when a square dancing couple we had been friends with for years was coming back through our part of the country on vacation. We hadn't been lucky enough to dance with them before because when we all lived in the same part of the country, the man worked nights and they were unable to take square dance lessons when we did. When they moved, they remembered how we had talked about square dancing and they joined a group of lessons. The man said they were really lonely because they had moved so far away from everyone they knew. But once they began square dancing, all of that changed and they soon had more friends than they could count.

Unfortunately, our friends' vacation trip time with us did not coincide with our club dance. Our friends said, "No problem. Just call around and find us a club and we'll all go visit." That's just what we did. Before the evening was out, the club had learned some new little moves that were popular two states away and all of the squares were doing a new little variation. I'm not sure if our friends learned anything new from the club but the club certainly learned something from them. I was a little surprised when the move became popular throughout the clubs in the area; everytime we were with a club that did the new variation, I had to smile because I remembered our friends introducing it.

That's what square dancing is all about—a lot of sharing and a lot of learning how other folks do things. If you are fortunate enough to visit square dance clubs outside of your own area on your vacation, try to bring back some constructive new ideas for your own club. If you decide that your club does things better than the club you visited, you might pat the person on the back who's responsible for your club's success.

Notice how the club you visit welcomes you and your partner. We become so accustomed to knowing the dancers in our own clubs that we tend to forget what it feels like to be a new dancer. Visiting a

Continued on Page 95

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2393	ALBERTA BOUND, Johnnie Wykoff	Square Dance
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2391	BANJO RIDES/COPA-CA-PATTER	Hoedown
2390	HELLO MEDLEY (Star's Favorite), Johnnie Wykoff	Square Dance
2389	ONE HUNDRED DEGREE PLUS PATER, David Davis/Riocky Chatwell	Hoedown
2388	MY SHADOW AND ME, Mary & J.D. Norris	Round Dance
2387	MEMPHIS GAVE BIRTH TO ROCK AND ROLL, D. Davis/R. Chatwell	Square Dance
2386	14 KARAT GOLD, Johnnie Wykoff	Square Dance
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1383	CARD CARRYIN' FOOL, John Aden and the Texas Po-Boys	Square Dance
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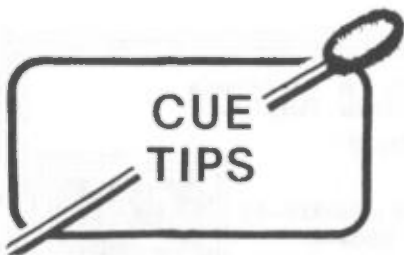
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PHASE: II

SEQUENCE: INTRO—AA—BC—AB—END

INTRO

- 1-4 **WAIT; VINE TWIRL TCH; REV VINE TWIRL TCH;**
1-2 Wait bfly wall;;
3-4 Sd L, XRIB, sd L, tch R (W twirl rf);—; Sd R, XLIB, sd R, tch L (W rev twirl lf);—;

PART A

- 1-4 **FC TO FC & BK TO BK;; VINE APT TCH; VINE TOG TCH TO BFLY;**
1-2 Sd L, cl R trng lf, fwd L to bk to bk (W trn rf);—; Sd R, cl L trng rf, fwd R to fc ptr & wall (W trn lf);—;
3-4 Sd coh L, XRIB, sd L, tch R (W twd wall); Sd R, XLIB trng rf, fwd R blindg bfly, tch L in bfly;
5-8 **SCIS THRU TO A CK; REC SD THRU; 2 RF TRNG TWO STEPS ENDG BFLY WALL;;**
5-6 Sd lod L, cl R, XLIF ck twd rlod; rec R, sd L, thru R;—;
7-8 Sd L trng rf, cl R, bk L;—; Sd R cont trng rf, cl L, fwd R blindg bfly wall;—;
NOTE: 2nd and 3rd times through meas 8 Part A, end CP WALL.

PART B

- 1-4 **BROKEN BOX;;;;**
1-2 Sd L, cl R, fwd L;—; Rk fwd wall R;—, rec L;—; 3-4 Sd R, cl L, bk R;—; Rk bk L;—, rec R;—;
5-8 **SD TWO-STEP; SLO RK TO LOP REC; SD TWO-STEP; SLO RK TO OP REC;**
5-6 Sd L, cl R, sd L;—; bk R to lop rlod;—, rec L trng to fc;—;
7-8 Sd R blindg bfly wall, cl L, sd R;—; Rk bk L to op lod;—, rec R to bfly wall;—;
9-12 **LACE ACROSS; FWD TWO-STEP; LACE BACK; FWD TWO-STEP TO BFLY;**
9-10 Fwd L,R,L (W XIF of M under lead hnds) to lop lod;—; Fwd R, cl L, fwd R in lop lod;—;
11-12 Fwd L,R,L (W XIF of M under lead hnds) to op lod;—; Fwd R, cl L, fwd R blindg bfly;—;
13-16 **2 SD CLOSES; SLO SD THRU TO FACE; HALF BOX; SCIS THRU TO BFLY;**
13-14 Sd L, cl R, sd L, cl R; Sd L;—, thru XRIF to fc;—;
15-16 Sd L, cl R, fwd L;—; Sd R, cl L, XRIF (W XIF) to bfly;—;

PART C

- 1-4 **SLO RK SD REC; X SD X; SLO RK SD REC; X SD X;**
1-2 Rk sd lod L;—, rec R;—; XLIF, sd R, XLIF;—;
3-4 Rk sd rLOD R;—, rec L;—; XRIF, sd L, XRIF to fc;—;
5-8 **BASKETBALL TRN 4;; HITCH DBL ENDG BFLY WALL;;**
5-6 Lunge sd lod L to fc;—, rec fwd rlod R;—; Lunge sd rlod L to bk to bk;—, rec fwd lod R to op lod;—;
7-8 Fwd L, cl R, bk L;—; bk R, cl L, fwd R blindg bfly wall;—;

ENDING

- 1-4 **SD TWO-STEP; SLO RK TO LOP REC; SD TWO-STEP; SLO RK TO OP REC;**
1-4 Repeat meas 5-8 Part B
5-6 **SLO VINE TWIRL 2; SLO APT, PT;**
5-6 Sd L;—, XRIB (W twirl rf) to fc;—; Bk L;—, pt R twd ptr in ofp & ack;—;



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Richard Lane
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The UPS and downs of being a New Caller's Wife

(Name Withheld to Protect the Innocent)

He's practicing with that record again—I've heard it so many times—and that other song—he always comes in too soon on that part. On the other hand, I know it's not that easy because I've tried it. He does have rather a nice voice, and other people think so, too. Sometimes he plays my favorites and I can harmonize to myself while I'm working around the house.

Sometimes I think he's getting a little bit of an ego. On the other hand, I know he has self-doubts and sometimes wonders if he should have gotten into this in the first place and if he'll ever be as good as he would like to be.

He spends hours down there working on this stuff, planning programs, but I do have many things to do myself and I know he's there if I really need him. Sometimes I go shopping, which he doesn't really care for, and leave him in peace and quiet. He'd have to have a hobby anyhow—if not this, it would be something else.

Why must I go to these one-night dances, just to sit there and be ignored? He says he needs moral support, so if he needs me, it's not a big sacrifice to go. I could get up and try to help. If that's not needed, people-watching is interesting. I remember that nice man at the potluck who brought me an extra piece of the cake he thought was the best. I had to eat it, even though it was full of raisins, which I hate.

Sometimes it seems like we're spending a lot on equipment, records, coffee, decorations, but he was paid a nice substantial amount for that dance last week. One of these days he might be in the black! Anyway, it's fun listening to a new batch of records.

I don't understand why it takes so long for some of the people in class to learn some simple things. Don't they know their left from their right? I guess people's minds just work in different ways. On the other hand, 98% of them are so good-humored, faithful about coming and do pitch in to help clean up and carry equipment out to the car. Wish we could get more people to come and try it.

He still tends to think about calls from the man's position and can't always picture the woman's part, but he is getting better. I'm certainly more aware of the pattern of calls and the man's part and have done some dancing in the man's position. I had to laugh when I was included in the handshaking ritual.

Maybe some people don't like his calling but you can't please everyone. I have heard criticism of other callers, too. Our club may be small, but it's a nice group of people who seem to be having fun, and that's what counts.

All in all, I would say the good *certainly* outweighs the bad (unless I'm having a bad day)! Today's a good day!



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WHY HAVE OUR DANCERS DIMINISHED?

(Just one callers opinion)
by Bob Van Antwerp

FIFTEEN POINTS FOR CONSIDERATION:

1. Some callers seem to be unaware or really never had the opportunity to be exposed to recreational square dance calling. Our present day square dancing is in great need of its revival. Dancers become the losers.
2. Our new dancers are being really rushed in their learning process. The need is greater today to motivate our new dancers in order to maintain them. The rush to pin a club badge on them is marginal in the loss column.
3. Increasing hall rents and some callers' quests for higher fees are causing some clubs to fold under these previously non-existent pressures. These factors have to be given extreme consideration on the part of club leaders, callers and round dance cuers alike. Hiring a different caller each club dance does not seem to be the solution as club dance progression does not proceed for members as supposedly it should. New dancers do not have one leader to turn to for guidance.
4. Some (and with all probability, the minority of callers) have forgotten the endeavor to please dancers and at times

- readily succumb to their own desires.
5. The need is great for more qualified instructors with proper qualifications of knowledge of material, leadership instincts, teaching techniques and situation of teaching and calling but do not pursue additional assistance because they are not requested to do so by the club leaders who do the hiring.
6. In some clubs, too much politics enters into the club picture along with some unnecessary club policies causing friction among members where the dancers prefer to leave the activity than hassle over minute situations. Members attend for enjoyment, not endless club discussions.
7. Inadequate membership support of the new dancer element is too important to gloss over. Time, patience and assistance by members is one key to dancer retention. Give the new dancers the opportunity to progress. Let it be known that both elements of the dance club programming needs attention and one should not heavily over-shadow the other.
8. The different programs established by Callerlab, Basic, Mainstream, Plus have been over-emphasized to the dancers by callers in their desire to attain a higher dancer proficiency ratio. They are very important for identification purposes, but not to be used as a scale to the extent of pushing the dancers beyond their reach.
9. Callers' desires have to become secondary when dealing with the process of dancer retention. They must realize the

Continued on page 92

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FEEDBACK

It certainly was a surprise to return home from the National Convention, pick up my July [1989] *American Square Dance*, and discover an article written about square dance fashions, that mentioned me and my new business.

Since I started my business in October 1988, I am finding that prairie skirts and blouses are beginning to be the new acceptable alternative dress at dances around the country. Many of the dancers at the National Convention were wearing this pretty fashion.

Even though prairie skirts are my business, I feel that the traditional short skirt and petticoat (which have a lot of charm) should be the acceptable mode of dress at most functions. Most non-dancers identify square dancing by this outfit and enjoy watching dancers when they are dressed in pretty clothes. Our "funny clothes" as some people call it, are a traditional part of our activity and they come with the territory. Granted, there are many who do not like or want to wear the petticoats. Then wear a prairie skirt. Let our men wear the pants. The dance floor is not the place for jeans and

slacks on ladies. In the summer, at designated casual dances, prairie skirts are more comfortable than slacks, as they allow for better air circulation.

Many styles are made so that they can be worn to work, out to dinner and then on to a dance. Customers have also bought these outfits for special parties and wedding receptions.

Lady dancers need to consider the image they project, and the type of clothes that will look best, when they are on the dance floor. Certainly, slacks are not the most attractive style for many women. Too many dancers complain about the outfits that square dancers are required to wear. Let's stop all this, and concentrate on looking our feminine best, when we are out in the public view and advertising our activity.

*Midge Hicks
Prairie Selections
Centerville, Ohio*

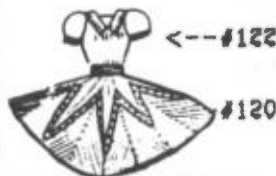


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Every dancer knows that with experience one becomes a better square dancer. Every caller knows that as the years go by he/she has learned to be a better caller. The older and more experienced callers are a real treasure of knowledge that has benefitted our square dance movement.

Having said that (and I mean it), what we need in this country are many new 30-year-old callers. We need new young callers to add vitality, but we need them more for the appeal they have for the new dancers. It is a fact that Americans dote on youth. I remember the many people I brought into square dancing, when I was a 30-year-old caller the majority of them older than I.

How do I say this without insulting the callers in their fifties and sixties, the callers that have done so much for us all in the past? I do not put them down; I'm one of them. But I know and face reality. Our square dance people are not getting younger, and we do have a problem bringing in young people. We will have more success bringing them in if we get a larger number of young callers teaching classes.

That brings up another problem. Some

new callers do not want to take the time to teach classes; they just want to live off the dancers brought in by other callers. I've seen many callers who just can not be bothered with building classes and clubs; they just want the best paying calling dates available.

It is true also that the best and most knowledgeable callers are the best for teaching classes, but we need youth up there on the stage to bring in youth.

What can we do? I suggest you and I encourage young folks to try calling. I recently approached one of our young dancers and suggested he think about the possibility of taking up calling. I told him I would give him some records to try and would be happy to work with him at my regular clubs. I don't know if he will do it, but I am in hopes that he will. Dancers can encourage some of the young folks who have started dancing (there are young dancers), to get up and try a call or two. I am not suggesting we push out established callers. Lord knows they have worked hard to get where they are! And I am not suggesting the new fellows should take over any established clubs. Rather they should expect to go out and start classes and start clubs to build a business of their own. After all, the way to build a loyal following is to teach new dancers. We do not need parasites to live off of what others have built, but we do need young builders. Let's hope we find some for your area and all areas soon.

By the way, young fellows, it is fun, and it is rewarding!



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DON'T PLAY IT AGAIN, SAM, IT'S BROKE!
by Walt & Louise Cole

Mel Day said, "Dancing is singing with your feet." The singing call is the big opportunity for *true dancing* in the square dance program. The singing call should allow one to "burst into song" and just possibly the *Hallelujah Chorus!* Then why doesn't it?

If the structure of the singing call's routine is properly planned, choreographed and timed, the dancer will move from one basic to another without being hurried or held up. Then, and only then, will the dancer sense the feeling of moving with the music.

The music for a singing call, a round, or a contra is normally structured with eight, 8-beat phrases composing a 64-beat melody. It is usually made up as a Break—Figure twice—Break—Figure twice—Break. The music provides the framework for which to create the dance choreography, i.e., 64 beats of music = 64 steps of choreography, if we are to truly dance *with* the music, as we *should* in square and *do* in rounds and contras. Then why don't we?

The Timing Committee of Callerlab has developed Timing Charts which give the

number of steps needed to execute each movement. These charts were used as the standard in an analysis of singing call record releases over the past year.

This analysis of 494 singing call breaks and 671 singing call figures showed only 29% of the breaks and 47% of the figures used contain 64 steps of choreography. The range was from 48 to 76 steps used in the breaks and from 44 to 76 steps used in the figures. A year ago the percents were 35% for breaks and 42% for figures. Compare this to rounds and contras which each have 64 steps 100% of the time for the 64 beats of music. The Timing Charts developed by Callerlab's Timing Committee were used as the standard for the number of steps needed per movement.

Further, 19% of the singing call breaks contained 64 steps, but left the dancer halfway from home. This was because the command *weave the ring* would be completed in the opposite position, or halfway from home. Then the command *promenade* (regardless of being preceded by *swing* or *do-sa-do*) was given, which meant one would have an 8-step promenade to arrive at home. However, the music allowed 16 beats for this promenade! Thus, we stand around at home waiting for the music and caller to begin the figure. The break choreography in another 18% did the same as the above, half-way from home for an 8 beat promenade, but with the total choreographic steps ranged from 54 to 74 while the beats of music totalled 64.

Continued on Page 102



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33	X	X	X	X	X	X	X				
34		X	X	X	X	X	X	X	X	X	X
35			X	X	X	X	X	X	X	X	X
36				X	X	X	X	X	X	X	X

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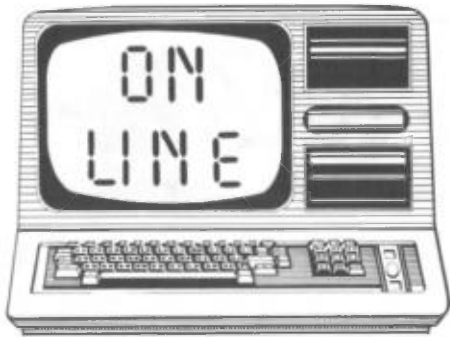
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GLOSSARY OF COMPUTER TERMS

If you're a neophyte in this technological decade, here are some definitions to help you understand the computer terminology you hear from friends at your S/D club, on TV and in the movies.

Alphanumeric character—A letter, number or punctuation mark.

ASCII—American Standard Code for Information Interchange, a binary code for computer data. Converting to ASCII enables data to be transferred between some software programs.

Back Up—Copy computer data to protect it from loss or damage. It is recommended that important data be backed up twice and that the back-ups be stored in two separate places. Callers who use a computer calendar, S/D magazines with subscription and ad data on computer file, cannot take chances with lost material, and backing up is a short process.

Bit—the smallest piece of information in a computer. A bit is a binary digit that is either a one or a zero—a one turns the computer's electronic circuits on; a zero turns the circuits off.

Boot—(Or "boot up") To start a computer and prepare it for use by following the steps of a programmed sequence. Has nothing to do with the footwear of the square dancer operator.

Brown out—occur when the voltage drops below the level needed by the computer. Unsaved information will usually be damaged. Many programs have an *auto-*

matic save function that will avoid this eventuality.

Byte—A unit of information made up of eight bits. Bytes are measured in thousands (kilobyte) or in millions (megabyte).

CRT—(Cathode Ray Tube) Similar to the picture tube of a television set, the CRT's surface is the screen of the monitor.

Daisy Wheel Printer—A printer with a flat wheel formed like a daisy. Each "petal" of the wheel bears a character. The high quality output is similar to that of a typewriter.

Database—the collection of information and files organized and stored in a computer memory. Could be files of club members, tour participants, subscribers to a note service or magazine, an article being written—square dancers use computers in many ways.

Disk drive—copies information from a disk into the computer memory and makes it available for use. Also copies information from the memory for storage on a disk.

DOS—(Disk Operating System) A common operating system used by many computers on the market. The system includes floppy disks that contain utility functions and disk drives that read these functions. As one advisor told your editors about the typesetter, "It's just a waiting machine until you tell it that it's a typesetter by programming the utility functions."

Dot matrix printer—An impact printer that strikes pins against an inked ribbon to form a series of dots in the shape of a character.

Expansion Slot—A computer slot that allows extra circuit boards to be added to increase capability. Now available: fax boards, that convert your printer to a fax machine.

File—Data grouped as one unit. Files store information for quick retrieval.

Continued Next Month



1990 IS THE YEAR OF THE CENSUS

Since 1990 is the year of the U.S. Population Census, it seems appropriate for us to follow suit and attempt the first census of the square dancer population.

The S/D Census Committee of Walt Cole, Gordon Goss and Jack Murtha, have completed the format and plans and will be mailing out the questionnaire soon. Gordon provided the sampling frame composed of all square dance clubs listed in the *National S/D Directory*. Jack has provided the questions to provide the information we are seeking in this survey and Walt the statistical plans. Walt will do the analysis once the data is returned.

Each state and province within the U.S. and Canada will be sampled. The census is based on a variable sample size ranging from 10% for those states/provinces with more than 100 clubs to 100% of those states/provinces with less than 15 clubs. This should give an estimate of the total number of square dancers within each state/province as well as an estimate of the total number of dancers in the entirety. Sampling errors will be slightly larger by state/province but should approximate 10% (or less) for the entire population of dancers in the U.S. and Canada.

There are 6210 clubs in the U.S. sampling frame from which we will draw 617 samples; 490 clubs in the Canada sampling frame from which we will draw 57 samples; a total of 6700 clubs and 674 samples.

Square dancers have a reputation for doing things well. Let's follow through with a high return on this LEGACY census. If you receive a questionnaire, fill it out and return it promptly. Urge others to do the same.

Walt & Louise Cole



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ROUNDALAB VIDEO TAPES

Good news! Casey & Sharon Parker, Roundalab Video Instructional Materials Chairmen, have announced that the long awaited Roundalab Video Tapes of the Six Phases of Round Dancing are now available. These tapes are educational tools to help teachers and dancers to better understand the figures described in the Roundalab Six Phases of Round Dancing.

These professionally produced tapes should not be confused with the original tapes done back in 1986. Since most of the clinicians involved with the taping were unable to attend the taping session in California, the format was revised. Clinicians for Phase I, II & III are Betty and Irv Easterday. Wayne and Barbara Blackford are the clinicians for the Phase IV, V and VI Latins. Sharon Parker is the narrator. None of the clinicians received any remuneration.

Each figure is showed five times. As the figure is described, the clinician couple performs the figure, the second and third time, the man and woman do their parts individually, the fourth shows a close up of the footwork and the fifth demonstrates the figure using an entrance and exit to music.

The 1989 Video tapes were produced under the direction of knowledgeable video technicians in a commercial studio under the supervision of P.J. Schramel, head of the Video Department of Saddleback College.

The Complete Video Library consists of nine tapes. Phase I and the positions in the Glossary, Phase II, and Phase III each are one tape. Two tapes comprise Phase IV, Phase V and Phase VI. The full set contains over 760 figures from the Roundalab Standards of Round Dancing. Non-members will also receive the appropriate Phase booklets (containing the written descriptions) to go with their Roundalab Video tapes.

Tapes may be purchased individually or as a full set. While the tapes will be shipped from California, all orders must go through the Roundalab office at 3 Churchill Road, Cresskill NJ 07626-1698.



by Bob Howell

easy level

Callerlab has just produced a handbook on the Community Dance Program. Ken Kernen and his committee culminated their efforts in a fine manual, available from Callerlab, Box 679, Pocono Pines PA 18350 for \$3. Following are some of the dances included in the publication.

Each summer Irv "Toots" and Claire Tousignant of Centerville, Mass., journey down Cape Cod on Wednesday evenings and call square dances on the wharf at Wellfleet. It is a fine example of the fun that can be had using the CDP concept. Following is a dance that I "researched" one lovely evening as the sun set over Wellfleet Harbor.

NEW YORK, NEW YORK

MUSIC: Theme from *New York, New York*, Roger Williams, MCA 60194

FORMATION: Solo, no partner needed.

INTRO: Wait 16 measures (32 counts)

1-4 VINE RIGHT; Step R with R foot, step behind R foot with L, step R again, touch L to R instep.

5-8 VINE LEFT; Reverse the above footwork of counts 1-4

9-10 ROCK, RECOVER, Step forward on R foot, step back on L foot.

11-12 STEP, KICK, Step forward on R foot, kick L foot forward.

13-16 TURN, 2,3, TOUCH; Turn 1/4 right-face with three small steps in place L,R,L and then touch R toe to L instep.

AROUND ONE

Heads go forward and back, pass thru, separate go round one

Into the middle pass thru, split the sides, go around one

Down the center pass thru, separate go around one

Into the middle and pass thru, left allemande...

Or, "Down the center, right and left thru, and everybody's home.



EL RANCHO GRANDE

MUSIC: Grenn 12148

CALLER: Dick Leger

FORMATION: Squares

INTRO, BREAK, ENDING:

Four ladies chain across the way

You chain them back, don't let them stay

Do-sa-do your corner lady, that's *chiquita*

Come back and swing your own *senorita*

Allemande left *Chiquita*

Grand right and left the rancho

Oh ---- do-sa-do her when you meet her

Promenade that *senorita*,

Promenade to your *casita*...

FIGURE:

Ladies (men) star by the right, men (girls) promenade

Second time you meet them, you turn them

Same star, the men (girls) promenade

Second time you meet them, promenade them

Alla en el rancho grande, *alla donde vivia*

Swing *Chiquita*

Promenade this *senorita*

Promenade to your *casita*

Que alegre me decia...

SEQUENCE: Intro, twice for girl's star, break, twice for men's star, ending.

NOTE TO CALLERS: Tell dancers their corner is "Chiquita." Always warn them to pass their partner the first time around in the star.

NEEDHAM SPECIAL

AUTHOR: Herbie Gaudreau

FORMATION: Contra lines, 1,3,5, etc. couples active and crossed over. This dance has a double progression

so each set should have an even number of couples. The crossovers at the head and foot of the set are automatic and need not be called.

MUSIC: Any well-phrased 64-count reel.

- Intro - - - - -, Everybody forward and back
 1-8 - - - - -, - - Corner wing
 9-16 - - - - -, Put her on right, go down in fours
 17-24 - - Wheel turn, - - come back in place
 25-32 - - Bend the line, - - ladies chain
 33-40 - - - - -, - - Chain them back
 41-48 - - - - -, All pass thru and turn alone*
 49-56 - - - - -, With the lady on right, promenade home
 57-64 - - - - -, - - - - -



*The automatic crossover occurs at this point each time through the dance.



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Scott Smith (UT); Bely Main (AZ)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
April 27-29

Danny Weeks (GA)
Gáddy Baker (GA)
[RDS] Nettie Maitre (GA)
May 25-27

Kevin Lowe (VA)
Joe Lowe (VA)
[RDS] Judy Everhart (IN)
June 22-24

★
ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 20-22

Phil Kozlowski (IN)
Joseph Miller (FL)
[RDS] Phil Van Lokeren (OH)
August 17-19

J. R. Sparks (KY)
Sam Lowe (SC)
[RDS] Dorothy Sanders (KY)
September 14-16

Bill Stiehl (OH)
[RDS] John & Jean Stivers (OH)
October 5-7

Ray Donahoo (TN)
Roy Hawes (TN)
[RDS] Clara & Earl Jordan (TN)
May 4-6

Cecil Sayre (WV)
Jim Durham (VA)
[RDS] Bill & Sandy Bush (WV)
June 1-3

WE'LL SEE YOU AT
THE NATIONAL CONVENTION,
LOOK FOR OUR BOOTH
June 29 - July 1

GOOD OL' BOYS W/E
Sam Dunn (OH)
Keith Zimmerman (OH)
Mike King (OH)
[RDS] Phyllis Hathaway (OH)
July 27-29

Gene Record (KY)
"Mainstream"
August 24-26

Coley Dyer (AL)
Ray Brigance (TN)
[RDS] John & Betty Griffin (MS)
September 28-30

George Laverider (AL)
[RDS] Judy Everhart (IN)
October 26-28

Chuck Meyers (AL)
Jimmy Roberson (NC)
[RDS] Chuck & Nancy Sample (FL)
May 11-13

Phil Kozlowski (IN)
Nick Hartley (IN)
[RDS] Chuck & Barb Jobs (OH)
June 8-10

Sam Dunn (OH)
[RDS] Dorothy Roasa (OH)
July 6-8

Mel Estes (AL)
Harry Lackey (NC)
August 3-5

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

LIGHTNING RECORDS W/E
Jimmy Roberson (NC)
Barry Echols (NC)
Max Arnold (NC); Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 12-14

Harold Kelley (GA)
John Swindke (GA)
[RDS] Hal & Sadie Roden (GA)
October 19-21

Frank Holland (NC)
Gary Shoemaker (TN)
[RDS] Bonnie Tomchik (NC)
May 18-20

Ron Everhart (IN)
Dave Craw (IN)
[RDS] Iven & Barb Saxton (OH)
June 15-17

George Shell (VA)
Mac Letson (AL)
Bill Claywell (KY)
July 13-15

Bill Burgamer (OH)
Gary Brown (OH)
[RDS] Butch & Nancy Tracy (IN)
August 16-18

Barry Vestal (TN)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
September 7-9

Mark Clausing (OH)
[RDS] Glenn Anders (OH)
September 21-23

Buddy Coulter (NC)
[RDS] Nora Hutchins (NC)
November 2-4

Mountain

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1990 5 Day Schedule

Open House
with
Gary Shoemaker
April 30-May 4

A2 Into to C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)
May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Colipi (NH)
May 13-18

Lady Callers Week
Betsy Gotta (NJ)
Grace Wheatley (NM)
May 20-25

Jim Randall (CA)
Ken Burke (IL)
[RDS] Bud & Ona Mighetto
(CA)
May 27-June 1

Andy Petrele (LA)
Dean Crowell (TX)
[RDS] Jacky & Juanita
Smith (AL)
June 3-8

Pat Diamond (AR)
Bob Huff (MO)
[RDS] Jerry & Dot Yockey
(KS)
June 10-15

Charles Ojisenberry (TX)
Jerry Stover (OK)
[RDS] Bill & Virginia Tracy
(KS)
June 17-22

Les Greenwood (Canada)
Lorne Lockery (Canada)
[RDS] Neale & Arthurlyn
Brown (Canada)
June 24-29

Marshall Fippo (TX)
Jerry Haag (WY)
[RDS] Dan & Linda
Prosser (PA)
July 1-6

Bob Poyner (IL)
Jack Platy (OH)
Shane Greer (OK)
Larry Prior (MI)
July 8-13

Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 15-20

Frank Gattrell (OH)
Scotty Shamer (OH)
[RDS] Dick & Pat Winter
(OH)
July 22-27

Wade Driver (TX)
Tim Marrindale (VA)
[RDS] Bill & Betty Lincoln
(AR)
July 29-August 3

C-2
Separate Hall
Ross Howell (TX)
Bob Gambell (TX)
July 29-August 3

Craig Rowe (IN)
Art Tange (NM)
[RDS] Dick & Gail Blaskis
(OH)
August 5-10

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

John Carlton (NJ)
John Kephart (NC)
Leroy Conrad (MO)
August 12-17

Larry Prior (MI)
Curt Bruffet (IL)
Brad 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

Harold Rowden (MO)
Ron Schneider (FL)
September 9-14

Virgil Troxell (IN)
Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple Williford (AL)
September 16-21

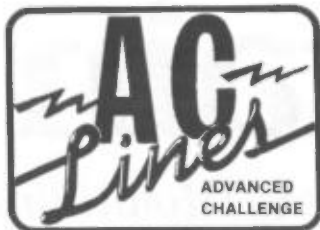
Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 23-28

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

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

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

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



by
Ed Foote

HISTORY OF THE AMERICAN ADVANCED & CHALLENGE S/D CONVENTION

The beginning. The idea for the AACC began in 1981 with Tom Tarleton and Larry Perkins. They favored the idea of establishing another challenge convention (in addition to the National Advanced & Challenge Convention) to include the Advanced program and staffing this convention with quality callers from around the United States and Canada.

They presented their idea to Russ and Nancy Nichols and the PALS organization, which included dancers from northern Ohio and southern Michigan. The dancers at the first meeting all pre-registered to provide working capital, and volunteered time and talents in such areas as sound, programming and hospitality.

The first convention was held in August, 1982, at the University of Toledo in Toledo, Ohio. Attendance was 610 dancers. Larry and Pat Perkins spent many hours handling the scheduling and the availability of dancing space and dorms. Judy Tarleton and Mary Beckwith handled registration, record keeping and finances.

Staff callers at the first convention were:

Gary Brown, Bruce Busch, Bob Gambell, Mike Jacobs, Dave Kinney, Dave Lightly, Larry Perkins, Tim Ploch, Tim Scholl, John Steckman, Chuck Stinchcomb, John Sybalsky, Tom Tarleton, Anne Uebelacker and Joe Uebelacker.

The Convention Today. The Convention continues to be held at the University of Toledo and usually occurs the second weekend in August, starting on the Thursday before the second Saturday. Programs are A-2 through C-3B. Attendance has grown steadily and has been at 1100 the past two years. Due to limited space, the A-2 and C-1 halls usually sell out in the spring.

The staff callers from the first year are a permanent staff on a rotating basis. Two members of the staff rotate off the staff each year so as to allow two guest callers to be on staff. Due to vacancies which have occurred in the original staff, there are currently four guest callers each year.

In 1989, Tom Tarleton retired from his administrative and calling duties with the Convention, and he, along with his wife Judy and Mary Beckwith will be greatly missed. Mike and Jean Solek from Toledo have been selected to share administrative duties with the Perkins for future conventions, which means that the Convention is being led by both a caller and a dancer couple.

The 1990 Convention will be held August 9, 10, 11, with a Trail End Dance on

Continued on Page 76

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PARTY LINE



Peg Cleveland from Wallkill, New York, sent us this final exam used for the graduating class of Orange Squares, and designed by presidents Ed and Donna Bjork.

ORANGE SQUARES 1990 FINAL EXAM

Read the entire test before answering any questions. To graduate from this class, you must achieve a minimum grade of 70% on this test.

PART 1

The following statements are *true* or *false*.

1. A *couples promenade* is always done in a clockwise direction.
2. A *slide thru* is the same as a *California twirl* but without hands.
3. A *do paso* is "partner by the right, corner by the left, back to your partner by the right."
4. A *cloverleaf* is when you turn away from your partner, make a loop and come into the middle.
5. A *half square thru* means *square thru* two hands.
6. A *wheel and deal* is when the couple on the left wheels in and the couple on the left deals in behind them.
7. Once you have learned to square dance in the USA, you can dance anywhere in the world, as the calls are always in English.
8. A *trade by* is when the couples facing out do a *partner trade* and the inside couples do a *California twirl*.
9. Couple #4 is to the right of couple #1.

10. A *flutterwheel* is where the ladies join right hands, go across to the opposite man and bring him back to where she started from.

11. Couple #1 starts with their backs to the caller.

12. In a left-handed ocean wave, the ends of the wave are holding the centers' left hands.

13. *Weave the ring* is the same as a *grand right and left* but without using hands.

14. A caller's job is to try to call what the dancers are dancing.

15. It is poor etiquette for a couple to leave a square while the tip is in progress.

16. A gentleman should always wear a long-sleeved shirt to a dance and carry a towel, as a real gentleman would never offer a *sweaty left allemande* to a lady.

17. *Pass to the center* leaves the dancers in the same position as a *dive thru* would.

18. The main objective in square dancing is to have fun.

19. While doing a *pass thru*, you always pass right shoulder of the person you are passing.

20. This is a difficult test to pass.

PART II

If you have followed the directions on page 1 carefully, you have read the entire test through and not answered any questions. You will receive a passing grade on this test if you write your name on this page and return it to the class coordinators.

Happy Dancing!

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YONA CHOCK

Yona Chock attended her first square dance as a youngster in 1948. She met Al in 1961 in Hawaii and they were married the following year. In 1967 they moved to the Washington, D.C. area, and started lessons in western square dancing. In 1968 their two daughters, Alaka and Makana, took classes and joined family clubs and a teen club, with the Chocks serving as sponsors. Yona and Al served as club representatives to WASCA in 1974-75.

With a move to Italy ahead, they discovered that the only club in Rome had dissolved. The only way to continue the activity was for Yona to become a caller, so in 1975, they attended a callers college. Arriving in Europe, they joined ECTA. A family club, the Ramblin' Romans, was organized. (Today it is the oldest existing club in Italy.) Seven nationalities of members were included. Yona insisted that most of the receipts go towards a records and equipment fund, and she was paid only \$5. a dance. Their youngest daughter, Malama, at six took lessons with this club and passed with flying colors. Yona trained two callers who took over the club when the Chocks left in 1978. They were



hosts to an event that led to the formation of the Mediterranean Callers and Teachers Assn. and MSDA. The MACTA-MASDA Jamboree and the Roman Holiday dance became annual events. After a stint in the U.S., Al was reassigned to the Netherlands in 1982 and Yona rejoined ECTA. She called for several clubs in that country before leaving Europe again in 1988.

Yona is a member of Callerlab and of Contralab and the Chocks belong to the Lloyd Shaw Foundation, Overseas Dancers Assn., the Country Dance and Song Society and the Folklore Society of Greater Washington. Yona now has an entertainment business called Aardvark Adventures, including clowns, magicians, puppets, stories and square dancing.



Bob Worley



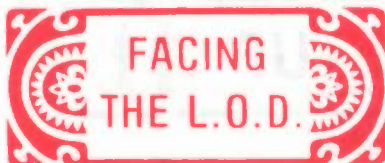
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Matt Worley

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JACK & ANN VON DER HEIDE
Arlington, Texas

Jack and Ann started square dancing in 1967, and were round dancing with Charlie and Bettye Procter in 1980. They were members of the Dallas Let's Dancers Exhibition Group for five years and have performed at many square and round dance events, including national conventions. They were Directors of Workshops and Showcase of Rounds at the 1987 National Convention in Houston.

Cueing and teaching began in 1985. Jack and Ann are instructors for two rounds clubs, cue for two square dance clubs, and teach beginning and intermediate lessons. They have been the featured instructors at many festivals and are on the staff at Fun Valley, Colorado.



They are currently officers in the North Texas Callers Association, and members of the Texas RDTA and Roundalab. They particularly enjoy working with square dance callers at festivals and always try to keep the *fun* in dancing.

Jack is an electrical engineer and Ann is a secretary. When not dancing, much of their time is spent at their PC, which can get just as involved as dancing. They have a married son and daughter, which leaves Tinkerbelle the cat in charge of the house.

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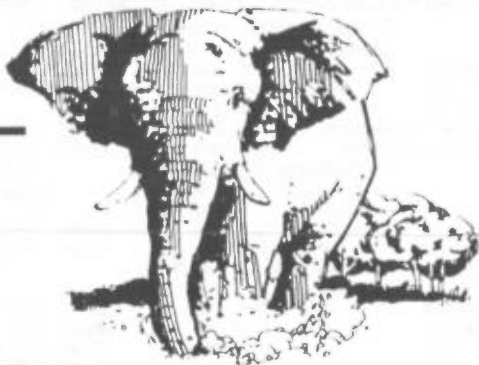
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People
IN THE NEWS



According to **Debra Bliss**, husband **Nate**, caller from Vallejo, California, has just made a radio commercial for the Beef Industry Council, called *A Country Barbecue*, with a square dance flavor. It will be heard all summer. Give a listen.

Personal involvement and accomplishment make up the criteria for the Canadian Trillium Merit Award, and the winners this year are **Ruth and Bert Oakes**, who were nominated for the honor in time for the T&D International S/R Dance Convention in Toronto.

From Charleston, W.V., comes word that caller **Keith Angle** is retiring. He called his last dance on May 25.

Denver, Colorado, dancers were saddened to hear that the well-known Truck Stop S/D Hall, remodeled and operated by cuers **Ty and Ann Rotruck** since 1973, has been sold and will once more operate only as a church. R/D cuers **Jack and Darlene Chaffee** originally purchased it. Now **Ty and Ann** will *snowbird* it, and go to Mission, Texas, in Novem-

ber to work with **Darryl Lipscomb, Larry Letson and Jerry Story**.

Several poems honoring callers and written by appreciative grads were received. Space is sparse for printing them, but one from the Seesaws in S.C., a tribute to **Terry Campbell**, written by **Jim McKinney**, was especially noteworthy, entitled *Our Courtesy Turn to Jerry*.



Denmark is moving forward, in the world square dance scene, say **Inge and Willy Hjorth** of Hadsten. The first Danish Convention was held in April with 150 Danish dancers, 35 from Sweden, and 25 from Germany. Callers from Sweden were **Christer Bern and Bertil Karlsson**. The Danish Association boasts ten clubs and 1500 dancers.

From the *Enid (OK) News and Eagle*, we learn that square dancing is *friendship set to music*, in an article by **Marcella Schroeder**. Husband **Roland** says the newspaper printed the half-page script "just as she wrote it."

It's now 479 nights of dancing for the tireless **Hocevars (Charles and Eleanor)** of Port Charlotte, Florida.

All of Fame caller portraits were viewed recently at the Lloyd Shaw Dance Center in Albuquerque, New Mexico. Former *Square Dancing* editors **Bob and Becky Osgood** were

special guests.

A question from caller **Bill Barr** of West Haven, Conn.: "Is this a record—five unrelated square dance demos in one single day?" He accomplished this feat on May 23, all in the Norwalk-Fairfield area. Can you top this?

Winners of Callerlab's 1st Annual Golf Scramble in Orlando (24 participants) were **Ernie Kinney, Keith Rippeto, Jerry Junck and Lani Kinney** (low gross); **Dick Leger, Bob McGowan, Roger and Peg Dufault** (low net); and **Roger Dufault** for *closest to the pin*. Arrangers were **Bob Green, John Saunders** and family, and **Laural Eddy**.

Callers who have been mailed their 25-year awards because they were not in attendance at the Orlando Convention are: **Hal Barnes, Gaylord Bartholoma, Ken Bower, Rick Burnette, Paul Busch, Rick Conner, Otto Degner, Randy Dougherty, Bob Falconi, Harold Fleeman, Ron Heichert, Jim Jirak, Dave Johnson, Dave Kenney, Frank Laymon, Bill Meyer, Dick Meyers, Jack Osborne, Lou Popowski, Jack Reynolds, Ron Rominger, Johnnie Scott, Lee Shannon, Gary Shoemaker, Richard Silver, Wayne Thompson, Wilf Wihlidal, Jim Windler**.



A young caller all dancers enjoy hearing these days is **David Mee** of Garden Grove, California. Photo was taken by **Bob Messina**.



With 544 inches of snow, what does a square dance club do? Dance, of course. On March 10, the Sourdoocees Club of Valdez, Alaska, with caller Doug Merritt were in tune with old man winter. They danced on the snow—all 45 feet, two inches of it. The snow was pushed into a pile about 50 feet deep and leveled off to about 30 feet. The club called the event a Snow Top Square Dance. They feel this may have been a first in Alaska or anywhere, and are thinking of making it an annual event in the club program.

DANCE LEADERS OF THE DELAWARE VALLEY

The meeting was productive and the workshop helped all in attendance. Top it off with a good meal and fellowship and you have a description of the March DLDV meeting. Discussion items included: How to handle the situation when a single squares up without a partner and dancing with the caller's partner. Wes Morris discussed "Voice, Music and Timing." Wes and Joyce have since moved to Colorado. They will be missed.

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 June 30—Randy Dougherty, MN-AZ Aug. 25—Art Tangen, NM
 July 7—Jerry Junck, NE Sept. 1—Dan Nordbye, NE
 July 14—Jerry Haag, WY-TX Sept. 2—Dan Nordbye (Plus)
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CANADIAN NATIONAL CONVENTION

It's convention time—July 26-28 at the
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 vention Center, and here are some useful
 facts. July's average high temperature is
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NATIONAL DIRECTORY

The *National Directory* has changed its
 deadline to August 15 for club listings,
 advertising and other information. This
 will enable the updated *Directory* to be
 mailed out in early January. The address
 of the *Directory* has been changed to PO
 Box 880, Brandon MS 39043, to take ad-
 vantage of a new post office built near the
 publishing operation. The phone number
 remains the same, 601-825-6831. A new
 toll free number for orders has been add-
 ed: 1-800-542-4010 Dept. NSD. These
 changes will help the *National Directory*
 serve square dancing, the nearly 3500 life
 subscribers and all of its customers more
 efficiently in the future.

The *Directory* is available at most local square dance shops or may be ordered directly from the address above.

SANDS INTERNATIONAL S/D FESTIVAL

The Interface Group and the *National Square Dance Directory* have announced the debut of the Sands International S/D Festival and Holiday Gift Faire, scheduled for December 3-5, 1990, at the new Sands Expo and Convention Center in Las Vegas, Nevada.

The highlight of the Festival will be the first joint appearance of some of the nation's foremost callers: Vern Weese, Larry Letson, Elmer Sheffield, Jon Jones, Tom Manning, Joe Saltel, Dan Nordbye, Paul Marcum, Kip Garvey, with a special appearance by Marshall Flippo. Other highlights include the appearance of three nationally-known cuer teams: Jim and Bonnie Bahr, Richard and JoAnn Lawson, Rod and Susan Anderson. Three expert clogging instructors, Jeff Driggs, Steve Smith and Charlie Burns, will take part in addition to western dance instruction by Linda Goldstein and Ron Miller.

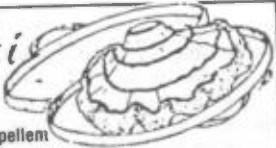
The Festival will occupy five halls at the new Center. Low-cost RV hook-ups are available, as are low cost hotel rooms. Further information is available from The Interface Group, 16055 Ventura Blvd, Encino CA 91436, 818-907-7788. This group is the world's leading independent producer of expositions and conferences.

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Mississippi—28th Annual S/D Festival, Conv Ctr Exhibit Hall, Gulfport-Biloxi; August 3-4; M Flippo, B Main, R Schneider, T/J Kannapel. Contact Harold Smith, 4502 Kendall Av, Gulfport MS 39501.

New Mexico—Albuquerque Stampede; August 3-4; T Roper, D Teller. Call Brenda Teller (505)892-1745.

Ohio—10th Annual S&R/D Weekend, Aladdin Temple Shrine, Columbus; August 3-4; J Story, T Oxendine, P/B Guenther. Contact Don/Joyce Garrett, 731 Harding Av, Lancaster OH 43130.

Alaska—8th Annual Silver Salmon Shindig, Valdez; August 3-5; Jimmy Lee. Contact Lou Heaver, Box 293, Valdez AK 99686.

Pennsylvania—12th Annual Fun Fest, Edinboro Univ; August 3-5; K Burke, F Gatrell, J/C Miller. Contact Dave/Polly Wilding, 3824 E Lake Rd, Erie PA 16511.

Virginia—VA/KY Promenade, Breaks Interstate Park; August 3-5; K Lowe, J Lowe, L/F Rosado. Call Kevin Lowe (703)738-9580.

West Virginia—19th S&R/D Convention, WV Wesleyan College, Buckhannon; August 3-5. Contact Stan/Dotty Sharp, 415 Howard St, Shinnston WV 26431.

Maryland—S&R/D Roundup, Wicomico City Civic Ctr, Salisbury; August 4. Contact Jim Smith, 102 Elizabeth St, Salisbury MD 21801.

Canada—11th 1990 BC S/D Jamboree, Penticton; August 6. Contact Elsie Lind, Box 66, Penticton BC Canada V2A 6J9.

Ohio—9th American Advanced & Challenge Convention, Univ of Toledo; August 9-11; D Berry, S Bryant, T Fellego, D Kenney, D Lightly, D Lipscomb, L Perkins, T Ploch, T Scholl, J Steckman, C Stinchcomb, J Sybalsky, A & J Uebelacker. Call Larry/Pat Perkins (313)269-6182.

Louisiana—27th Annual S/D Festival, New Iberia; August 10-11; T DiGeorge, D McMillan. Contact Nadine McCain, Rt 7 Box 49F, New Iberia LA 70560.

Massachusetts—Battleship Dance, Fall River; August 11. Call (401)683-0025 or (508)676-0715.

Mississippi—16th Annual Red Carpet S/D Festival, City Auditorium, Vicksburg; August 11; Lee McCormack, Lynn/Bob Van Atta. Contact Cason Schaffer, Rt 11 107 Eastview Dr, Vicksburg MS 39180.

West Virginia—18th Annual North Bend S/D Festival, Harrisville; August 17-18; Earl McCartney, Kent Hall. Call 1-800-642-9058.

Michigan—29th S&R/D Convention, Gardner Middle School, Lansing; August 17-19. Contact Jerry/Joyce Sleeman, 6263 Meadowview, Kalamazoo MI 49004.

Ohio—2nd Annual Boat Dance, Charles Mill Lake, Medina; August 18; Bill Skidmore. Contact Al Wolff, 1553 Carpenter Rd, Brunswick OH 44212.

Wisconsin—31st S&R/D Convention, Univ of Oshkosh; August 17-19. Contact Richard/Nancy Schneider, POB 6104, Green Bay WI 54303.

South Carolina—Myrtle Beach Weekend; August 22-25; Kevin Lowe. Call Kevin Lowe (703)738-9580.

Georgia—26th Annual Jekyll Island Jamboree, Ramada Inn; August 23-25; B Bennett, R Blaylock, D/J Allison. Contact Bob/Vivian Bennett, 2111 Hillcrest Dr, Valdosta GA 31602.

Arizona—10th Annual S&R/D Festival, Payson JHS Gym; August 24-25; L Halley, G Wheatley, S/J Crawford. Contact Larry Yule, 505 N Hogan, Payson AZ 85541.

Canada—15th Annual Convention, Montreal; Aug. 24-25; Contact Laurens/Diry Stellema, POB 906, Pointe Claire Dorval, Quebec Can H9R 4Z6.

Nebraska—S/D, Broken Bow; August 24-26; Tom Roper, Jerry Junck. Call Jack/Shirley Chaffin (308)872-2104.

New Mexico—4th Annual Albuquerque Summer Sounds Festival, ASDC Bldg; August 24-26; G Shoemaker, K Bower, B/S Nolen. Contact Wayne/Karen Sebrell, 6113 Torreon Dr NE, Albuquerque NM 87109.

Ohio—Brokenstraw Weekend, Indian Creek Resort, Geneva-on-the-Lake; August 24-26; T/B Rudebeck, J/B Harris, D/N Mackey, F/M Queener, D/B Miller. Contact Jim/Betty Harris, 6016 Thunderbird Dr, Mentor OH 44060.

Washington—34th Annual Summer S/D Festival & Salmon Barbecue, Sullivan Park, Spokane; August 24-26; Dave Towry Contact Mike/Carol Hoover, S 1322 Progress, Veradale WA 99037.



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Tony Oxendine



Larry Letson



records

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- RYL 307 ON AND ON by Jerry & Tony
- RYL 211 KEEP IT IN THE MIDDLE OF THE ROAD
by Jerry
- RYL 110 JUST WHEN I NEEDED YOU MOST by Jerry
- RYL 404 COTTON PICKIN'/DOG HOUSE, Hoedown
- RYL 209 PUT A LITTLE LOVE IN YOUR HEART by Tony

NEW RELEASES

- RYL 109 DOWN BY THE RIVERSIDE
- RYL 504 THAT'LL BE THE DAY
- RYL 108 FROM THE WORD GO
- RYL 208 DREAM ON
- RYL 306 HIGH COTTON
- RYL 207 EVERYTHING THAT'S WONDERFUL
- RYL 503 RUBY BABY
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
- RYL 403 K.C. BUDDY/FLEA FLICKER
- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 106 I'LL HAVE TO SAY I LOVE YOU IN A SONG
- RYL 206 I BELIEVE IN MUSIC
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Jerry
- by Larry
- by Jerry
- by Tony
- by Tony & Jerry
- by Tony
- by Larry
- by Jerry
- Hoedown
- Patter
- by Jerry and Tony
- by Larry Letson
- by Jerry
- by Tony
- by Jerry/Tony/Paul Marcum
- by Jerry/Larry

BEST SELLERS

- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 206 I BELIEVE IN MUSIC by Tony
- RYL 103 YOU'RE STILL THE ONE by Jerry
- RYL 104 FANCY FREE by Jerry
- RYL 202 EVERYBODY LOVES A LOVER by Tony
- RYL 203 TWO OUT OF THREE AIN'T BAD by Tony
- RYL 204 AROUND THE WORLD WITH BILL BAILEY
by Tony
- RYL 302 DREAMING by Jerry/Tony

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CANDY KISSES—MGR 075 (HH861)

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Good music and a good easy two-step cued by Pete Metzger. Phase II.

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Choreography by Marty & Byrdie Martin

Good peppy music and an interesting fun-type four-part two-step/foxtrot, cued by Pete Metzger. Phase III.

TOMORROW'S WALTZ — Belco 380

Choreography by Don & Jean Schultz

Nice music and an easy-going waltz cued by Don. Phase II.

SOME OF THESE DAYS—Belco 380

Choreography by Croft/DeZordo

Good music and a good, easy-intermediate foxtrot (*diamond turn and weave*), cued by Jack Van der Heide. Phase III +2.

SECOND HAND HEART—Grenn 17134

Choreography by Jeff & Barb Grossman

Nice music and a comfortable easy waltz with basic figures. Cued by Jeff. Phase II + 1.

SWINGING ON A STAR—Windsor 4729

Choreography by Bill & Martha Buck

Good music and an interestingly different intermediate cha. Phase IV + 1.

MY BABY JUST CARES FOR ME—Windsor 4-534

Choreography by Scott & Sherry Lamster

Great peppy music with a nice combination of intermediate quickstep/two-step/foxtrot. Phase IV.

DEAR LITTLE GIRL—Windsor 4533

Choreography by Jerry & Perry Lefeavers

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Catchy music and a good fun-type high-intermediate cha. Phase V + 1.

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Choreography by Ralph & Joan Colippi

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PEEK A BOO—Grenn 14142

Choreography by Barbara & Jim Connelly

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WALTZ FINALE—Grenn 14154

Choreography by Doc & Peg Tirrell

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Choreography by Betty & Clancy Mueller

Catchy music, comfortable easy two-step. Phase II.

STARLIT WALTZ—Grenn 14249

Choreography by Doc & Peg Tirrell

Nice music and a good easy waltz. Phase II.

TICO TICO FUN CHA — Grenn 14247

Choreography by Herb & Gayle Toles

Good music and an interesting easy-intermediate cha with a grand square figure. Phase III + 1.

Continued on Page 94

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BURGERS AND FRIES—ESP 163

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade ½, square thru, right hand star halfway, veer left, couples circulate, half tag, trade and roll, swing, promenade.

L.O.A. (Love on Arrival)—ESP 164

Caller: Elmer Sheffield, Jr.

FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, slide thru, touch ¼, scoot back twice, swing, promenade.

SHINE ON HARVEST MOON— Four Bar B 6106

Caller: Bill Volner

FIGURE: Heads box the gnat, square thru, sides rollaway, touch ¼, scoot back, walk and dodge, partner trade, reverse flutter wheel, promenade home.

BUMMIN' AROUND— Jo-Pat 801

Caller: Jerry Jestin

FIGURE: Heads square thru, split the sides to a line, touch ¼, boys run, right and left thru, rollaway, swing corner, promenade.

SUMMERTIME BLUES—Lightning 305

Caller: Bob Price

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

WALKIN', TALKIN', CRYIN', BARELY BEATINI' BROKEN HEART—Quadrille 870; Caller: Bob Huff

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

PALISADES PARK—Silver Sounds 118

Caller: Stan Kandrut

Key: D

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Mainstream. FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

OH, WHAT A LOVE—Silver Sounds 117

Caller: **Sally Castracane**

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

BABY'S BLUE JEANS—Solid Gold 303

Caller: **Nick Hartley**

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



OFF TO VANCOUVER

ASD editors Stan and Cathie will be attending Convention '90, July 26-28, in Vancouver, B.C., and hope to see a number of Canadian/U.S. friends there, although they will not be operating an ASD sales booth. Both of them are involved in panel presentations. Check the program schedule for educational panels and LEGACY seminar presentations.

SCHOOLS STILL AVAILABLE

Even though the composite caller/cuer school listing pages are no longer shown, check pp. 82-83 of last month's issue for good schools still offered in July, August and September.



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SPEAKING OF SINGLES

The 20th annual national convention of Single Square Dancers U.S.A., Dance-A-Rama, will be held in Fort Worth, Texas, from August 31 to September 2 at the Fort Worth/Tarrant County Convention Center. The hosting organization is the Texas Association of Single Square Dancers, Inc. Chairpersons for the event are Dean Bufe and Jim Reinhold.

Dance-A-Rama is expected to draw attendance from forty states and several provinces. For additional information, dancers should contact the Dance-A-Rama Committee at PO Box 211032, Bedford TX 76095.

The Yellowrock Scholarship is awarded yearly to any caller/cuer with less than three years of experience who is over 18 years of age. Encourage any upcoming caller or cuer to submit a resume and tape

to Helen Ortman, 82 West Willey, Ojai CA 93023 by August 1. The Scholarship will be awarded at the Dance-A-Rama. To support the scholarship and purchase a Yellowrock Directory, send \$3.50 to Carolyn Von Goetz, 9846 Appletree Pl., Denver CO 80221.

Other upcoming dates for singles:
July 20-22, 5th Annual Colorado SSD's Festival, Northglenn Community Center, Northglenn, CO. Info: Ella Lusero, 1721 Centennial Dr., Longmont CO 80501.

July 27-29, 10th Annual Spokane Singles Summerana Festival, Western Dance Center, Spokane, WA. Info: Renee DeFoe, S. 3020 Clinton #10, Spokane WA 99216.

October 12-13, 12th Annual FASSRD Single-Rama at Winter Park Civic Center, Winter Park FL 32789. Info; Audrey Schultz, 1528 Richmond, Des Moines IA 503316.

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- SSR 120 PEARLY SHELLS—Bruce W.
- SSR 119 WHEN I FALL IN LOVE—Mickey
- SSR 118 PALISADES PARK—Phil Kandrut
- SSR 117 OH, WHAT A LOVE—Sally
- SSR 116 WE AINT OUT OF LOVE YET—Jim
- SSR 115 GLENDALE TRAIN—Cliff Brodeur
- SSR 114 THE PIANO MAN—Mark Castracane
- SSR 113 LIFE'S HIGHWAY—Bruce McCue
- SSR 112 MY HERO (Wind Beneath My Wings)—Jack



Jim Ryans



Mickey Rogers



Bruce Williamson



Red Bates



Sally Castracane



Don Brown

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MEANDERINGS, Continued



Are you a *Pogo-phile*? Seems there's quite a clan of followers of Pogo, the swamp critters, and their cartoonist-creator, the late Walt Kelly. The strip is gone, Pogo went underground; but the new book *Phi Beta Pogo* has created new interest. As a longtime (although inadequate in comparison) cartoonist myself,

I've long admired Kelly's work. Once he wrote and told me I could use a cartoon of Pogo-and-friends I did to promote square dancing. Sometime I'll drag it out of the files and print it here. Guess I've made a little mark with square dance sketches and cartoons, though, with three published books of them to date (see *Funny World*, this issue, last page) and countless ones in *ASD* in 21 years! It's a fun and a funny hobby. (Yes, and a little more ludicrous than lucrative.—Co-ed.)



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

Single circle to a wave
Spin chain and exchange
the gears
Spin chain the gears

Teacup chain
¾ tag the line
Track two
Trade the wave

ASD PULSE POLL EXPERIMENTALS

©ASD

Not a Callerlab program

Caution: Not recommended for dancers prior to Plus program activity.



KALOX-Belco-Longhorn



Jon Jones

NEW ON KALOX:

K-1317 WHEN YOU'RE SMILING, Flip/Inst. by Jon Jones

RECENT RELEASES ON KALOX:

K-1316 THAT'S WHERE MY WOMAN BEGINS, Flip/Inst. by Tom Miller



Bill Harrison

LONGHORN:

RECENT RELEASES

LH-138 TWO TIMIN' BLUES

LH-144 BALLIN' THE JACK

POPULAR RELEASES STILL AVAILABLE

LH-193 FREEDOM

LH-194 FIRE BALL MAIL

LH-1022 GOODNITE LITTLE GIRL



John Saunders

NEW ROUNDS ON BELCO:

B-384A HEY CHICK, Two-step/Rumba by Jack & Ann von der Heide

1. Music Only; 2. Cues by Jack von der Heide

B-384B MOLLY BROWN, Waltz by Jack & Aileen Cody

1. Music Only; 2. Cues by Jack Cody



Richard & JoAnne Lawson

RECENT RELEASES ON BELCO:

B-383 SOME OF THESE DAYS/TOMORROW'S WALTZ

B-382 AIN'T SHE SWEET/HAPPY TIME RAG



Bill Crowson

NEW ON CROW:

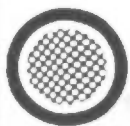
C-002 OKLAHOMA HILLS, Flip/Inst. by Bill Crowson

C-001 CALENDAR GIRL, Flip/Inst. by Bill Crowson



Bill & Virginia Tracy

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Round Dance

PULSE POLL



PHASE I & II

1. King of the Road
2. Salty Two Step/
Edilweiss
3. Fiddlestepper Polka/
All Shook Up

PHASE III

1. Axel F/Die Lorelei
2. A Beautiful Time/
Lili Marlene
3. Sea of Heartbreak/
Deja Vu

PHASE IV

1. Night Train
2. Rainbow Connection IV/
Manuela/Fascination
3. White Sport Coat
4. Rock & Roll Shoes

PHASE V & VI

1. Ramona
2. I Love Beach Music/
Allegheny Moon

MOST POPULAR DANCES voted and enjoyed by 235 National Carousel Clubs (Adv. and High-Int. Levels)

1. Ramona (Krol)
2. I Love Beach Music (Raybuck)
3. You Make Me Feel So Young (Krol)
4. Pink Cadillac (Lawson)
5. Mint Julep (Rother)
6. Kokomo (D'Aloiso)
7. Moonlight Romance (Childers)
8. Close To You (Barton)
9. Our Shadow Tango (Barton)
10. Axel F (Mathewson)
11. Come Dance (CHRISTMAS)
12. Rhumba Hermosa (Lawson)
13. Sweet Nothin's (Tonks)
14. Romeo and Juliet (Moore)
15. Java Jive (Childers)
16. Shall We Dance (Goss)

Callertab ROQ: TUXEDO JUNCTION

1989-90 ROUNDALAB CLASSIC LIST

- PHASES I & II**
- A Taste of the Wind
 - Hush
 - Buffy
 - 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

Gaspacho 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

Maria Elena
Tampa Jive
Para Esto
Rainbow Foxtrot
Hawaiian Wedding Song
Sugarfoot Stomp
Cavatina
Till
Carress
Carmen

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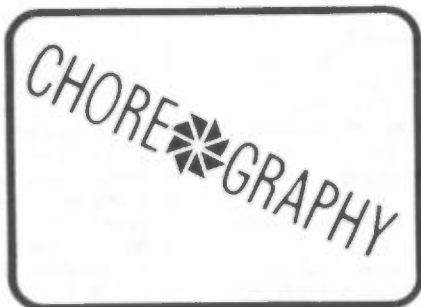
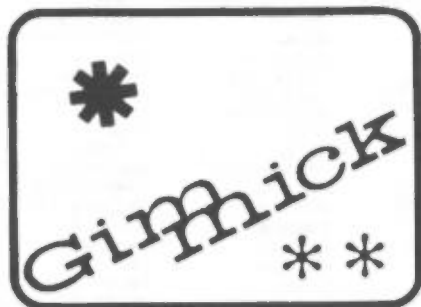
COLORS: Red, Black, White, Light Blue, Royal Blue, Beige, Peach, Burgundy, Pink, Yellow, Purple, Lavender, Mint, Kelly Green, Navy.

SIZES: Small, Medium and Large



Creative Choreography

by Ed Fraidenburg



A very old call which has enjoyed some new interest of late is *bucket of worms* (Burlison #138). This can be a fun gimmick if not overused. Give it a try.

Description: From a squared set (heads and sides retain their identity), heads crosstrail thru and move around to star thru at the side position; as soon as the heads have cleared the center, the sides crosstrail thru and move around to star thru at the head position. All now have their opposites and have rotated one position counterclockwise. Repeat the call three more times to return everyone to home.

The call may be done any number of times resulting in different partner pairings. Done once, the ending is described above. Twice, dancers end with original partners and across from home. Three times, dancers end with opposites and rotated one position clockwise. Four times, all dancers end at home.

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented regularly. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 488, Huron OH 44839.

TAG FAMILY

A. Tag the line

Starting formation: Any line with an even number of dancers.

Full: Each dancer turns to face the center of the line. Taking a short sidestep to the left, each dancer walk forward passing right shoulders with oncoming dancers until he has walked past all the dancers from the other half of the line. The call may be followed by any one of the directions: in, out, right or left. When this happens, dancers turn in place one-quarter in the direction indicated.

Half: Like *tag the line*, except dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four-person line, the ending is a right-hand box circulate formation; from longer lines, the ending is a right-hand column formation.

Heads lead right and circle to a line, pass thru Tag the line, peel off, left allemande...

Heads pass thru, go round one to a line Pass thru, tag the line, leaders trade Square thru $\frac{3}{4}$, trade by, left allemande...

Heads square thru four, right and left thru Veer left, ladies trade, tag the line in, pass thru Ends cross fold, star thru, wheel and deal Dive thru, pass thru, left allamande...

American Squaredance, July 1990

Heads square thru $\frac{3}{4}$, separate go round one
To a line, pass thru, tag the line
Leaders California twirl, left allemande...

Heads pass the ocean, swing thru, boys run
Half tag left, left allemande...

Heads lead right and circle to a line, pass thru
Half tag, swing thru, split circulate
Boys run, left allemande...

Heads pass thru, go round one to a line
Pass thru, half tag, swing thru, boys run
Ferris wheel, zoom, pass thru, left allemande...



A NOSTALGIC LOOK AT VENUS & MARS

Action: From an eight-hand left-hand star, number 1 lady leads out to the right with the other ladies following so that two four-hand stars are formed—a right-hand star for the ladies and a left-hand star for the gents (The gents continue to star left and the ladies have deserted them to form the other star). As the number 1 lady finishes a turn of her new star, she starts the ladies and gents changing stars, with the lady crossing in front of her partner as they change. The ladies have now formed a left-hand star and the gents a right-hand star. After one turn, change the stars again with the number 1 gent making the change first by crossing ahead of the number 1 lady. This time as the stars turn once around, the number 1 gent picks up his partner from the other star and the other men pick up their partners in turn and all promenade home.

FIGURE:

Eight to the center for a right-hand star
Back by the left but not too far
The first lady out and you make two stars
One like Venus and one like Mars
Now the ladies go in and the gents go out
And you turn those two stars round about
Now the ladies go out and the gents go in
And you turn those two stars once again

Turn it around till you meet your maid
Pick her right off and all promenade...



CROSS AND TRADE

Action: From box circulate foursomes, infacers pull by each other using their free hands (cross), then *partner trade*.

SAMPLE CHOREO:

Heads lead right and circle to a line
Flutter wheel, touch $\frac{1}{4}$, cross and trade
Right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, cross and trade, pass thru
Trade by, star thru, touch $\frac{1}{4}$, circulate
Cross and trade, pass thru, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, cross and trade, pass thru
Trade by, touch $\frac{1}{4}$, split circulate twice
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Cross and trade and roll, touch $\frac{1}{4}$, coordinate
Wheel and deal, left allemande...

Heads lead right and circle to a line
Two ladies chain, left touch $\frac{1}{4}$
Cross and trade, right and left grand...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, cross and trade, swing thru
Boys run, reverse flutter wheel, pass thru
Bend the line, right and left thru, spin the top
Right and left grand...

Heads lead right and circle to a line
Left touch $\frac{1}{4}$, circulate, cross and trade
Star thru, load the boat, swing thru, boys run
Girls trade, wheel and deal, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, centers four trade
All circulate, cross and trade, touch $\frac{1}{4}$
Centers trade, boys run, ferris wheel
Dixie grand, left allemande...

Heads half square thru, swing thru
Boys run, ferris wheel, centers trouch ¼
Box circulate, cross and trade, you're home...

Heads lead right and circle to a line
Grand swing thru, single hinge, circulate
Cross and trade, swing thru, recycle
Veer left, bend the line, left allemande...

Heads square thru four, swing thru
Spin the top, single hinge, circulate
Cross and trade, swing thru, square thru
But on the third hand, right and left grand...

Heads square thru four, touch ¼
Centers trade, centers run, ferris wheel
Centers touch ¼, box circulate, cross & trade
Girls square thru four, touch ¼, centers trade
Centers run, ferris wheel, dixie grand
Left allemande...



A/C LINES, Continued

August 8. There will be four full-time halls: A-2, C-1, C-2 and C-3B with a part-time C-3A hall. All halls are air-conditioned. Dorm rooms at the University of Toledo are clean and air-conditioned and a five-minute walk from the dance halls. Parking is free, including for self-contained campers.

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— — Pass thru	: — — Wheel & deal
— Double pass thru —	: Leads — partner trade
— — Pass thru	: Left allemande — —
— — Swing corner	: — — Promenade
— — — — —	: — — — — —
— — — — —	: — — — — —

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Scoot back, split circulate, walk and dodge
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Walk and dodge, partner trade...Zero

Zero line: Pass the ocean, all eight circulate
Girls go two places, girls trade
Recycle...Zero box

Zero line: Pass the ocean, all eight circulate
Boys go two places, girls trade, recycle...zero box

Zero line: Right and left thru, dixie style
To an ocean wave, girls circulate, boys trade
Boys cross run, recycle...Zero box

Zero line: Pass the ocean, scoot back
Girls circulate, boys run, bend the line
Slide thru...Zero box

THE BASIC PROGRAM

Zero line: Square thru, centers square thru $\frac{3}{4}$
Outsides partner trade, do-sa-do, star thru
Crosstrail thru, left allemande...

Static square; Heads star thru, pass thru
Star thru, pass thru, bend the line
Right and left thru, star thru, dive thru
Pass thru, left allemande...

Gnats:

Static square: Heads rollaway half sashay
Box the gnat, right and left thru
Zero square...

Static square: Heads pass thru, U-turn back
Box the gnat, square thru, right and left thru
Dive thru, square thru $\frac{3}{4}$, left allemande...

Zero line: Centers box the gnat, right & left thru

Flutter wheel, sweep $\frac{1}{4}$, ends star thru
Double pass thru, lead couple partner trade
Pass thru, left allemande...

Stars:

Static sq.: Heads square thru, right-hand star
With the outside two, heads to the middle
With a left-hand star, once around to same two
Right and left thru, dive thru, square thru $\frac{3}{4}$
To a left-hand star (outside two)
Heads to the middle with a right-hand star
To the same two for a left allemande...

THE MAINSTREAM PROGRAM:

Slide thru:

Static sq.: Heads rollaway $\frac{1}{2}$ sashay, slide thru
Swing thru, boys trade, boys run, bend the line
Slide thru, pass thru, trade by, left allemande...

Static sq.: Heads pass thru, U-turn back
Slide thru, do-sa-do to a wave, scoot back
Boys run, bend the line, right and left thru
Rollaway half sashay, centers square thru
Ends star thru, centers in, cast off $\frac{3}{4}$, star thru
Zoom, square thru $\frac{3}{4}$, left allemande...

Circulates:

Zero line: Pass the ocean, swing thru
All eight circulate, spin the top, girls run
Bend the line, turn thru, left allemande...

Zero box (wave): Scoot back, all eight circulate
Boys trade, boys run, ferris wheel, zoom
Square thru $\frac{3}{4}$, left allemande...

Zero line: Pass the ocean, scoot back
All eight circulate, boys trade, boys run
Couples circulate, girls trade, boys run
Grand right and left...

Split/box circulates:

Zero line: Touch $\frac{1}{4}$, split circulate (each four),
Hinge, fan the top, recycle, swing thru
Turn thru, left allemande...

Zero line: Pass thru, U-turn back, touch $\frac{1}{4}$
Single file circulate, split circulate (each four)
Hinge, fan the top, single hinge, scoot back
Boys run, slide thru, left allemande...

Zero line: Touch $\frac{1}{4}$, single file circulate
Box circulate (center four), hinge & fan the top
Recycle, outside boys run right, double pass thru
Leads partner trade, swing thru, turn thru
Left allemande...

Tops & Hinges:

Zero line: Right & left thru, rollaway, spin the top,
Single hinge, walk and dodge, partner trade
Slide thru, square thru $\frac{3}{4}$, left allemande...

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9. Horse's winning place _____
10. Loomer's job! _____
11. Acrobat's feat _____
12. Good luck charm _____
13. Swapper's motto _____
14. One of the senses _____
15. Gate's pivot _____

- ANSWERS**
5. Promenade
 4. Top
 3. Wave
 2. Line
 1. Diamond
 6. Recycle
 7. Wheel & deal
 8. Star
 9. Circle or track
 10. Weave
 11. Flip
 12. Coverheat
 13. Trade
 14. Touch
 15. Hinge



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CORRECTION

Overseas air mail subscriptions (all go airmail under a new distribution procedure) are \$25. (not \$45. as listed on p. 72, last issue). \$45 is the two-year price. Sorry for the slip of the composer keys.



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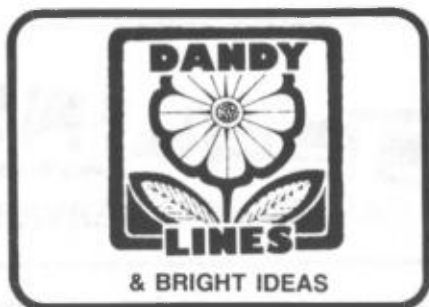
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UNDERLINING

THE CALLER NOTE SERVICES

Don Beck, as did several note service authors, reviews the proceedings of Callerlab in Orlando in his **Choreo Break-down**. It won't be out of order to repeat these items: "*Divide* was removed from the MS list. *Peel off* was moved from the MC list to the Plus list. *Extend*, when done from a quarter tag formation, can now be used in the MS Program...The MS call, *scoot back*, was modified slightly, so that when done from a column, it more closely agrees with what most dancers do anyway, i.e. dancers 2,3, and 4 all *extend*, *trade* and *extend*. The difference is that the third dancers also *trade* whereas before they did not. This makes the call, when done from columns, identical to the Plus call *triple scoot*. *Triple scoot* was removed from the Plus list."

Don's featured experimental, by Chuck Myers, is *trickle thru*.

It's interesting to see what round dances are chosen by the callers of the **Southern California Callers Notes**. This month's choices are: *Above and Beyond* by John and Norma Becker, and *Moments of Magic* by Ken Croft and Elena de Zor-

do. Also, there's plenty of good choreo, and even a contra, the *Dixie Style Contra*. Finally, try this fractional *grand square*: Four ladies chain $\frac{3}{4}$, four ladies chain Sides face, grand square 8 steps Left allemande...

How recently have you called *cast off* $\frac{3}{4}$ from waves? Lloyd Priest shows us how in **Toronto and District Notes**: Zero box: Spin the top, cast off $\frac{3}{4}$ (columns) All eight circulate, boys run, circle up four Make a line, right and left thru...(1P2P) Zero lines: Pass the ocean, swing thru Cast off $\frac{3}{4}$, walk and dodge, California twirl Crosstrail thru, left allemande...

Every caller likes a gimmick or two for every dance, and Rusty and Kay Fennell provide that in **Mainstream Flow** regularly. Here's something they "re-searched" from Darryl L.: Heads square thru, sides rollaway, swing thru Centers trade, centers run, ferris wheel Four girls swing thru, center girls run Girls bend the line, girls go right and left thru (The boy girl turn the girl girl), girls flutterwheel (The girl girl get the boys girl), girls square thru To the boys, all pass to the center (boys in mid)



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Four boys swing thru, center boys run
Boys bend the line, m boys go right and left thru
(The boy boy turn the girl boy)
Boys flutter wheel (the girl boy get the boy boy)
Boys square thru, all star thru, half tag
Girls run, left allemande...

As you read this, Jack and Carolyn Lasry will have just returned from the "down under" Callerlab Convention and his **Notes for Callers** will have become a double issue, due to their month-long travels. Here's some food for thought from his May issue: "Many Mainstream dancers will do a *square thru* easily when four boys or girls do the action, but when half-sashayed, they often falter. Here are some ideas to work with—nice modules for set-ups and get-outs:"

Heads rollaway, heads square thru
Swing thru, scoot back, boys run
Pass the ocean, recycle, left allemande...

Zero line, pass thru, U-turn back, square thru
Girls run, single file circulate, girls U-turn back
Left allemande...

Zero box: Star thru, right and left thru
Rollaway half sashay, half square thru
Grand right and left...

From Germany, we find good ideas in the Stevens/Pohl **Notes for European Callers**: "Zoom is a very versatile call that can add a lot of variety to your program with a little thought. We all tend to use *zoom* from a beginning double pass thru formation, leaving the dancers with the idea that it is a "couples" type movement, while in fact, we can [concentrate] on more than just couples. Here we will look at the call from a box circulate formation. Keep in mind that all we need to use the call *zoom* are leaders and trailers."

Heads touch ¼, same four zoom
(Center girl, leader, rolls back behind center boy, trailer)
Boys run right, pass thru, left allemande...

Zero line, touch ¼, centers only zoom
Single file circulate two spots, boys run right

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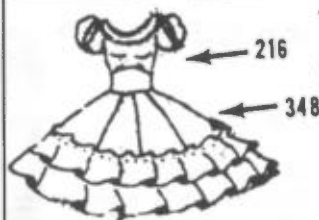


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Box the gnat, right and left grand...

We like the good commentary found in Anne and Joe Uebelacker's **Canadian Callers Notes**. Here's one example of what you'll find regularly: "At the Basic program, dancers are usually not very experienced. For this reason, a lot of material is worth using that we wouldn't use at other programs. One such com-

bination is *swing thru, box the gnat*. It's no big deal and it does require you to help the dancers understand how to adjust positioning so that after the *box the gnat*, they are standing side by side instead of all belled out like a circle. These adjustment requirements are what make the difference between a dancer who can "dance" and those who just stand and watch the other sets having fun. They have to be taught; not everyone can see them."

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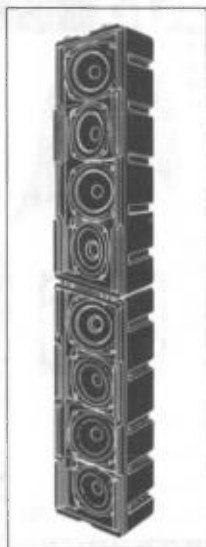


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LEST WE FORGET (THE PURPOSE AND REWARDS OF CALLING)

Or, Dancers: Do You Know What's Important To Your Caller?

by Ron Bradish, Tokyo, Japan

Callers, have you ever paused to remember why you first became a caller? Have your priorities changed since then? What do you gain by being a caller? What do you want to gain?

Dancers, how well do you know your club caller(s)? If you had to answer these questions concerning your caller, how close would your answers match those of your caller?

Each of us, caller or dancer, can only answer those questions for ourselves. They are posed merely as thought provokers, with no right or wrong answers.

Having posed the questions, I'll provide my answers to them and relate a personal experience. I don't expect all readers to agree with the ideas and emotions behind my answers. But having a great love for the square dance activity, I felt I simply *had* to share my experience with others who might be able to relate to it. What better way than through an international magazine devoted to the activity? I'm sure some of you will think I'm overly idealistic or emotional. Perhaps I am. We need to be at least a little emotional in defending our ideals. It's what enables us to keep striving for them. It's what makes us human. On with the story.

Background: I'm an accredited Callerlab member. I started calling in 1967 for a local teen club, having started dancing with that club two years prior. I started calling out of curiosity, to see if I could do it (it looked easy). When I found I had some degree of ability, I stayed with it. I loved being in the limelight, and, frankly, still do. My priorities have changed—broadened is the better word. I still love the limelight. But the reward of having put something back into the activity which has been so good to me, and the appreciation of my fellow dancers for any assistance I can give them (be it through my experience, judgment, advice, whatever) is equally great.

Scenario: Tac Ozaki and I were co-host-

ing the mid-dance ceremonies at the recent Fuji Squares 30th Anniversary Dance. Tac has been calling for the club for more than 20 years. I started "co-calling" with him when I arrived at Yokota Air Base in 1979. Tac and I were just wrapping up the ceremonies when the club president grabbed the microphone and called us back to center stage. We were publicly thanked in front of the approximately 200 dancers in attendance, and handed a gift and a card. The public thanks and gifts are not central to this story. The cards are. Tac and I have never compared our cards, but I like to think they're similar.

We didn't open the gifts onstage. I did, however, do something dumb—I read my card, silently, onstage. Being unable to talk (a rare occurrence), I smiled and bowed to the dance floor. Then, through suddenly misty eyes, I managed to stumble my way offstage and find a deserted corner of the hall to compose myself. Thankfully, the club officers left me to myself for a few minutes. They *do* know me.

The envelope had only my name on it. The outside of the card said simply, "Thanks." But, like an oyster, the pearl was inside. It read:

"It's difficult to express just how thankful we are for having your advice and support during your long association with Fuji Squares. How do we love You? Let me count the ways: caller, teacher, organizer, helper, worker, cleaner, advisor. For all this and more, we offer you this small token of our appreciation and gratitude."

Small token? The gift, maybe. But, to me, the card alone is worth more than any material gift. It tells me my past efforts to help the club have succeeded. More importantly, it tells me I'm appreciated. As a caller (and human being), *those* are the things that matter most to me.

Please reread the first two paragraphs. Do you have different answers now? Should you have? *You* decide.

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Line of Fire, Continued

sacrifices some dancers endure to be present regularly at the dance activity. Empty halls are a reflection usually on the caller and not on the dancers.

10. The recruitment process has to be almost sensational to draw new, potential dancers away from their normal, uncomplicated and usual lifestyle. Exciting avenues for recruitment could be a start we have not even considered.

11. Over-emphasis on choreography sometime gets in the way of providing an enjoyable dance experience for the average dancer. Knowing when to proceed to different echelons has to be a key to caller/dancer success. Some newer callers do not really understand the important factors to consider before getting involved in heavy choreography too quickly.

12. Leadership is an over-powering vehicle and when placed in the wrong hands (caller, teacher, cuer or club officer) the dancers are sometimes placed in a quandary to follow the poor leadership or leave the activity. Their decision will probably

be to investigate another activity that they can enjoy.

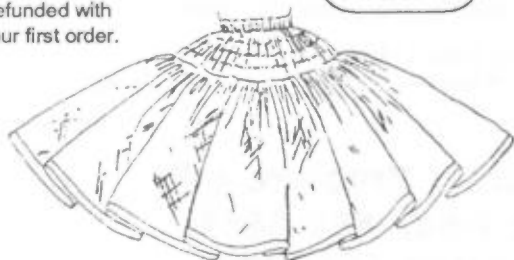
13. Class dance instruction periods must be flexible with every different class, with patience being the key factor. The pleasing and enjoyable atmosphere must prevail each time dancers enter the facility. They come for a learning experience mixed with pleasing and enjoyable rest periods. This means well-prepared instruction periods with the knowledge of knowing how much to offer and when to change the teaching process.

14. Permission must be granted the new caller/instructor to make a gradual transition in bettering his/her presentation of teaching, calling, cueing or prompting a contra without too much critical sounding by members too quickly.

15. Finally, each of us in the field of square dancing, round dancing, contra dancing and clogging, have a stake in keeping the dance movement progressing towards a higher pinnacle of success and try to offset a gradual decline. We just don't want to see it diminish. "When do we start?"

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A CALLER'S WIFE

by Jim Wheeler
Orchard Park, New York

is a lady who is...

- ...the woman walking behind the caller.
- ...the woman lugging the coffee paraphenalia.
- ...the woman who can dance the man's part at any level.
- ...the woman who can jump into any set at a moment's notice.
- ...the woman who is expected to fill in for someone else's wife who isn't feeling well.
- ...the woman who knows call definitions as well or better than her caller husband.
- ...the woman who is never supposed to make a mistake.
- ...the woman who never has a headache or a backache.
- ...the woman who is up on the latest styles and recipes.
- ...the woman who can laugh at everyone's jokes even though she has heard them every night for a month.

is the lady who would like to be...

- ...the woman who can be at home sitting with her feet up after working all day.
- ...the woman who doesn't know call definitions as well as people think she does, but has learned "corrective reaction" when she feels a mistake coming on.
- ...the woman who can hide in the crowd sometimes.
- ...the woman who can say, "Let's stay home alone tonight."
- ...the woman who can say, "How about a quiet weekend with just a few friends?"
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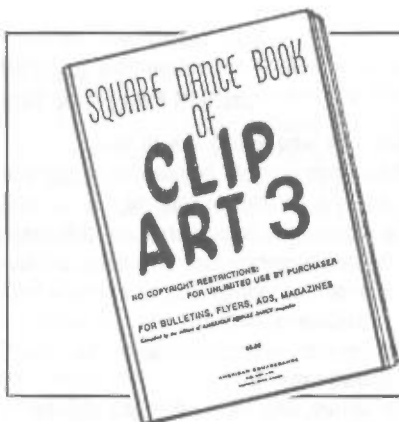


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Choreography by Doug & Vi Hooper

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Choreography by Phil & Becky Guenther

Phase IV + 2 foxtrot.

YOU YOU YOU—Collectables DPE1-10055A

Choreography by Phil & Becky Guenther

Pretty Ames Bros. vocal and a good high-intermediate foxtrot. Phase V + 2.



FRONT LINE COVERAGE

"Three more couples needed" could be the cry of this couple ready to square up in the old barn loft for a summer dance. Without a four-some in couples, there's no square. And without *women* to complete the couple combination, there would not be a square dance. (Note how cleverly we lead you into the theme of this Distaff Issue of ASD.) Take her to a barn dance this summer, guys; raise the roof and rattle the rafters!

Folks sometimes ask us how we choose cover designs for ASD. The answer is *accidentally, coincidentally and developmentally*. This miniature hand-crafted barn was picked up at a barn sale (a large commercial place) near Columbus, Ohio. The pro photo of it cost more than the barn did. Now you, too, can *have it for a song*.



Jimmy Roberson



Bob Price

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LATE AT NIGHT by Barry
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- LR-901 I LOVE A RAINY NIGHT, Tony D
- LR-103 HELLO TROUBLE by Jimmy
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- LR-303 IS IT STILL OVER by Bob
- LR-106 SEA OF HEARTBREAK by Jimmy



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FIRECRACKER, Continued

new club gives a new insight into this feeling. We can then assess if our club measures up to the club we visit in making new dancers feel welcome. This, after all, is one of the keys to making our clubs grow. If visiting dancers don't feel welcome when they visit, guess what? They won't visit again and we may have lost a valuable chance to gain new dance members. We don't want that to happen. If you discover a particularly innovative way of making new dancers feel welcome, make sure you make your club aware of it when you return.

The ideas you pick up as you visit might be as simple as finding a club with a really good, inexpensive way to dress alike and identify themselves as a club. You might find a wonderful way to make new club banners (and you might just decide to surprise your club with some new ones you've made).

Invite the members that you dance with to come visit your club. You never how

who might be in an ideal situation to do just that. Anytime you dance with other clubs you become an emissary from your current club. Make sure that you project what your club stands for—a friendly dancer who tries his/her best at square dancing at and the social skills involved. Make your club proud of you. Even if they never hear that you were an asset to your club, you will know. Being the best you can be for your club and for yourself, is what makes square dancing as special an activity as it is.

Keep your mind alert and open to new ideas. Make it a goal to find something constructive to bring back. When you visit a club, make that club wish you were a full-time dancer with them and not just a visitor. We make our own experiences many times. Let's make ours positive this vacation time.

Fresh ideas mean fresh energy and fun for your club. This July, be the firecracker that gives your club that added boost to make this the best square dance year ever!



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ENCORE, Continued

with experienced dancers, you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.

"Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives may help to bind the nation together.

"Keep it simple, keep it folk—have fun!"

Dancers may become "Worley Birds" by dancing to Bill Worley of the Atlanta, Georgia area.

The one-hour Phil Donahue Show first

presented on TV on May 13 was both a credit to the square dance activity and a credit to the featured caller Lee Kopman of New York. Dave Taylor did an equally fine job with youthful dancers. This was truly a well-staged presentation of square dancing as we know it today.

No. 1 Rounds:

R/D Round — *Sheik of Araby*

S/D Round — *Basin Street*

Classics — *Spaghetti Rag*

Advanced — *Apres L'Entreinte* (Dahl)

New Idea: *Fold and follow* by Bill Worley, Marietta, Georgia.



LEGACY PROMO-PAKS AVAILABLE

It's not too soon to start your plans for fall promotion of classes, and the best way to prepare for a successful campaign is to order the time-proven LEGACY Promo-Pak. Send \$5. payable to LEGACY to Bill and Colleen Wilton, Rt. 3 Box 428, Montello WI 53949.

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- HH 5041—SOME DAYS ARE DIAMONDS by Tom Perry
- HH 5047—MY FAVORITE MEMORY by Tom Perry
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- ELK 005—HILLS OF OKLAHOMA by Hi-Hat Pioneers
- ELK 006—SAN ANTONIO ROSE by Hi-Hat Pioneers
- ELK 007—HAPPY COWBOY by Hi-Hat Pioneers
- ELK 008—HELP ME MAKE IT THROUGH THE NIGHT by Ernie Kinney
- ELK 009—FOUR WALLS by Ernie Kinney
- ELK 010—IF YOU WOULD ONLY BE MINE, HH Pioneers
- ELK 011—LOOKIN' FOR LOVE by Bronc Wise
- ELK 012—THEY CALL THE WIND MARIAH by Ernie
- ELK 013—HELLO WALLS by Tom Perry
- ELK 014—I'LL HOLD YOU IN MY HEART by Ernie

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HI HAT  **DANCE RECORDS**

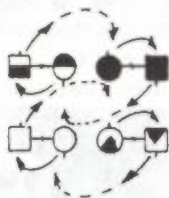
QueST

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

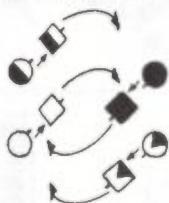
FERRIS RECYCLE

Starting Formation: Parallel waves

Outfacing ends start cross fold—infacing centers fold and follow. Infacing ends start your part of ferris wheel; outfacing centers fold and follow.



Outfacing ends finish cross fold; infacing centers continue to follow. Infacing ends finish your part of ferris wheel; outfacing centers continue to follow.



Infacing centers face in; outfacing centers finish as in ferris wheel.



Ending: double pass thru formation.



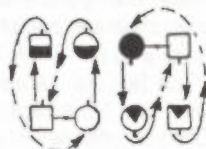
Timing: 6 beats.

Diagrams by Bob Perkins from his *Workshop Notebooks*. Available from ASD.

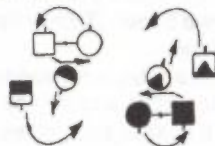
CHASE AND FOLLOW

Starting Formation: Parallel two-faced lines.

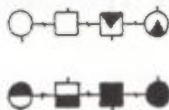
From right-hand two-faced lines, the outfacing couples start a left chase (end doing zoom action); infacers circulate.



Outfacing couples finish left chase; centers of new outfacing couples run around that end.



Ends in parallel left-hand two-faced lines.



Timing: 8 beats.

Current Mainstream Quarterly Selections are *reverse dixie style*, *spin chain* and *scoot thru*, *ferris recycle*.

Current Plus Quarterly Selections are: *recycle the diamond*, *right and left by*, *chase and follow*.



TRAIL DANCE, POST-VANCOUVER

Those attending the Canadian National Convention this month, and any dancers from the greater Tacoma and Seattle areas of Washington may wish to attend a double-barreled S/D event on Sunday, July 29, at Square Acres in Tacoma. 2 PM: Plus Dance; 7 PM: MS Dance. Stan Burdick and Dave Harry will call. Phone for details: (206) 536-2464 or 743-9513.

SILVER SPUR AWARDED IN APRIL

The Silver Spur is an ongoing recognition made by the American Square Dance Society to men and women who contribute their time, money and ideas for the protection, promotion and perpetuation of square dancing. Bob and Becky Osgood, of the American Square Dance Society, presented the Silver Spur award to Jerry and Becky Cope at a dance week in April, 1990. The Osgoods traveled to Copecrest following the Callerlab Convention in Orlando, Florida.

Since 1956, when the first award was given to Lloyd Shaw, 23 Silver Spurs have been awarded.

Bob states in a letter to attendees, "You all know the Copes and may be aware of the many thousands of dollars they put in to the production of their special videotape production which, in our estimation, is one of the finest promotional-

information square dance films ever released." The Copes hosted the Cross Fire meeting, a leadership, brainstorming, several day discussion session, with no charge to participants, at a time when square dancing seemed to be in crisis. This is only a sample of what they have done for the activity. As Bob said in the presentation, "Like the knights of centuries ago who won their spurs for deeds of valor, the Copes have won theirs."

Becky & Jerry Cope



JIM "WHO" CHOLMONDELEY



WALT ISHMAEL



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- EAG 2202 INDIAN LAKE by Herb
- EAG 2401 BORN TO BOOGIE by Walt
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The unit uses either wired or wireless microphones. It has an auxiliary speaker jack for addressing large audiences. The large

speaker faces the audience while the controls are conveniently located on the slanted front panel. It has single-touch recording and features state-of-the-art soft touch controls. The rugged case is made of leatherette-covered wood and its cassette mechanism is extremely durable. There are two models: a 25 watt RMS and a 50 watt RMS. Both are lightweight and portable.

For further information, contact Hamilton Electronics, 2003 W. Fulton St., Chicago IL 60612 or 312-421-5442.

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Salt Lake



WHERE EAST MEETS WEST
FOR THE 40TH NATIONAL

June 27, 28, 29, 1991

S = Square Dancers
A = Are excited and
L = Looking forward to
T = Touring, Shopping

L = Laughing, Socializing
A = And
K = Kicking up their heels!
E = Everyone's

C = Coming
I = In 1991 —
T = This is the place
Y = Y'all "Bee" here!

Utah is the home of five National Parks and six National Monuments. National

parks include Zion, Arches, Bryce, Canyonlands and Capitol Reef. National Monuments include Cedar Breaks, Dinosaur, Hovenweep, Natural Bridges, Rainbow Bridge and Timpanogas Caves.

Zion and Bryce Canyon are both located in the southwestern region of Utah. Zion is noted for its massive towering cliffs and lush green valleys, while Bryce Canyon is one of the world's geologic masterpieces with amphitheatres of brightly colored cliffs, pinnacles and spires.

Located in the eastern part of Utah are Arches and Canyonlands. Arches boasts one of the world's largest concentrations of sandstone arches, most of which can be seen from the 21-mile paved road which runs through the park. Canyonlands, as the name suggests, is a series of spectacular canyons which have been cut nearly 1500 feet into the earth's crust by the mighty Green and Colorado Rivers.

Capitol Reef in central Utah contains nearly a quarter million acres of towering cliffs and eroded landscape. The name



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Bob Stutevoss



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- CK-100 IT'S NOT FOR ME TO SAY by Joe
- CK-099 TENNESSEE SIX STRING by Daryl
- CK-098 OLD HIPPIE by Bob
- CK-097 WHAT A WONDERFUL WORLD by Daryl
- CK-096 YOUR MEMORY WINS AGAIN by Dan
- CK-093 HUMMINGBIRD by Daryl

- HD-125 WHY DO THEY LOOK BETTER by Loren
- HD-124 GLASS HEARTS by John
- HD-123 THE ONE THAT GOT AWAY by Jerry
- HD-122 HELLO TROUBLE by John Kwaiser
- HD-121 RUBBERNECKIN' by Terry Mosier



Bill Helms



Jerry Junck



John Kwaiser



Terry Mosier

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was inspired by massive grayish-white domes of Navajo sandstone which are reminiscent of the Nation's Capitol.

The national monuments scattered throughout the state are diverse in nature with colored amphitheaters (Cedar Breaks), limestone caverns (Timpanogas Cave), active dinosaur quarries (dinosaur), natural bridges of sandstone (Natural Bridges and Rainbow Bridge) and ancient Columbian pueblo (Anazazi) Indian ruins (Hovenweep).

For additional information or help in planning a trip through this scenic wonderland, ask for the Grand Circle Brochure from Grand Circle, PO Box H, Page AZ 86040 or call 602-353-4351.

SALT LAKE—CROSSROADS OF THE WEST

Since the first transcontinental railroad was linked in 1869, Salt Lake City has been the Center of the West. Whether you travel by air, car or rail, getting to Utah is easy. Each day, nine major and four regional airlines provide more than 400

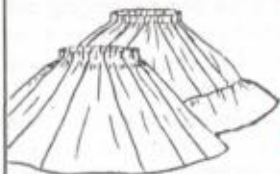
flights, including 146 non-stops, to and from Salt Lake City International Airport, just nine minutes from downtown. If traveling by car, I-15 and I-80 intersect in Salt Lake, linking traffic border to border and coast to coast. Four scheduled Amtrak trains are routed through the historic Rio Grande depot every day. As you can see, getting here for the 40th National Square Dance Convention won't be a problem!

For more information, write 40th National S/D Convention, PO Box 21382, Salt Lake City UT 84121-0382.

ASD SCHOLAR-SHARES WINNERS

Each year the staff of this magazine picks several winners to receive partial scholarships (\$100 each) to caller or cuer schools. The 1990 winners are: Brent McKenzie of Dunedin, New Zealand (cuer); Larry Gregory of Freedom, Pa. (caller); Loren Hildebrand, Leaf River, Ill. (caller); and Linn Mizer of New Philadelphia, OH (caller). These four will attend the schools of their choice during 1990.

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CALLING TIPS, Continued

Now, what about the choreographic sequence itself? The break choreography was analyzed in 316 record releases—only 31% had the correct 64 steps for 64 beats—and used only 21 different choreographic sequences in 316 records. The figure choreography in 290 record releases—only 54% had the correct 64 = 64—used 99 different choreographic sequences.

Of the above 31% correct breaks, 35% started with *ladies promenade*, 28% started with *ladies chain*, and 22% with *grand square*—only three different movements were used to start the sequence in 85% of the correct breaks. Of the above 54% correct figures, 54% started with *square thru*, 40% started with *promenade half*—only two different movements were used to start the sequence in 94% of the correct figures. This seems a bit like overkill and very repetitive in light of all the combinations available within the Mainstream Program alone.

What do all these numbers mean? Let the "record" speak for itself! It seems that our feet are singing off-beat and off-key and we are not being allowed to sense the feeling of moving with the music because the dance routines are not choreographed to fit the musical framework. We are, however, feeling the routines but in a stop and go, rush-rush, and stand-around-at-home manner.

It would seem that in a recording

studio's environment, one could have as many "takes" as needed to produce a perfect product. It would seem whether in preparation for a "live" dance or a recording session, the singing call choreography to be used could be developed in a determined manner seeking a true step-per-beat relationship. Rounds and contra are done with this goal in mind. Why not singing calls?

Many explanations (excuses?) have been offered for this non-danceable phenomenon, but the fact remains—one cannot *dance* choreography that is not related (wedded?) to the music. Certainly, callers should select music for any number of reasons, i.e., their style, their personality, use in programming, and certainly they are at liberty to change the choreographic sequence. Yet, how many really do? And, if they do change it, is the change done to fit the music? Are we more concerned with hype, hustle and crowd psychology—incitement of crowd emotions to overcome our choreographic inadequacies—than we are with our coordinating skills?

A beautiful voice doing a singing call is like a beautiful coat of paint on a car that is a lemon. It looks pretty but it does not cover up the rattle in the body, the knock in the motor or the growl in the transmission. Our concern is that the choreography, as well as its relationship to the music, in singing calls is *broke*. Please don't play it again, Sam.

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Latest ROUND DANCE

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ROMANCE IN HAVANA V, Rumba by Ralph & Joan Collipi

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GR14221 GROOVIN' '90, Two-step by Lynn & Donna Roumagoux

GR14301 ALLEZ VOUS EN WALTZ by Herb & Gayle Toles

CEM37040 TICO TICO CHA by Don & Pete Hickman

STATE LINE

The Folk, Round and Square Dance Federation of North Carolina made several awards recently.

Cecil and Nada Massey, cuers from Charlotte, were inducted into the Hall of Fame. They have been round dancing since 1963, instigated the formation of the Queen City Couples in 1964, and have cued for five clubs since 1966.

Ralph and Mary Ann Kornegay were presented the Golden Slipper Award, given to a couple who has been dancing at least ten years for their contribution to square dancing in North Carolina. Ralph and Mary Ann graduated from lessons in 1979 and Ralph started calling that year. He has formed four clubs in the Wilmington area. They have held offices in the federation since 1980 and Ralph served



as president in 1985 and 1986. Mary Ann is in her third year as secretary. Ralph was chairman of the first state convention, held this past May.

Karen Hamilton, director of Camp Easter, was a special guest at the federation meeting and received a check from the state chairman for \$31,589.58. This is the fifth year that the federation has held benefit dances in late September to aid Camp Easter. Square dancers have contributed more than \$185,000 to the camp for physically handicapped people.

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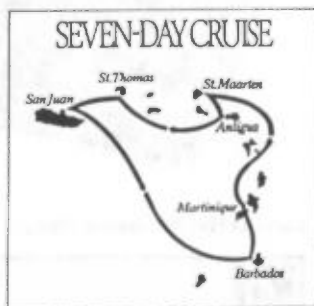
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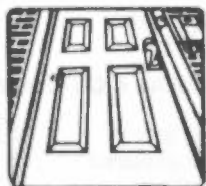
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