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Publishers and Editors

Stan & Cathie Burdick

Member of NASRDS

National Association of S&R/D Suppliers

American Squaredance Magazine (ISSN-0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$10.00 per year. Single copies: \$1.25 each. Mailing address: Box 488, Huron OH 44839. Copyright 1986 by Burdick Enterprises. All rights reserved.

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CO-EDITORIAL



Years ago when we struggled with elementary arithmetic, we learned the phrase *common denominator*. This was a factor that was a part of various numbers used. We want to resurrect this phrase today and apply it to our activity.

In all the discussions and solution-seeking going on, there is a common denominator that is being forgotten. Not only are we fractured into Mainstream, Plus, Advanced and Challenge dancers, a sharp distinction between "just dancers" and everyone else is surfacing. We hope this is not a necessary part of solving our problems, because we think our common denominator has been forgotten. Do you remember what it is?

We are all square dancers! Yes, we are! The one-night dancer, the class member, the club supporter, the shop owner, the magazine publisher, the caller and cuer— each is a dancer first. Most became involved in other aspects in order to be of service to fellow dancers.

One recent letter said, "The bottom line is money. If square dancing folded tomorrow, would you be richer or poorer? Dancers would be richer." We answer that all of us would be richer in

dollars and immeasurably poorer in friends, fun, and service to others. Most of the "successful" S/D business people were far more prosperous in the fields they left because they were seeking other satisfactions than money.

Some recent subscribers to *ASD* received subscription forms on which they could opt to check *caller* or *cuer*. Many wrote in *dancer* and checked it, and some mentioned that we forgot to include that category. We wanted the special listings in case we ever sent a special mailing to callers, but we consider that everyone who subscribes to *ASD* is a *dancer*. Your editors are dancers! Your advertisers are dancers!

Dancing is our **common denominator**. In the words of the cartoon character, "let's not for-get it!"

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BY-LINE

Hearts and love are the themes for this month's reading, woven through articles by authors both familiar and new to the pages of ASD. Old friends include **Betty Rosian** who spins a romantic fantasy around a R/D lesson, **Erma Reynolds** who

weaves familiar dance terms into a clever poem, and **Jo Jan Nunley** who describes ways a club "with a heart" might plan to please new members. The theme is carried further by **Dot Loewenstein**, a caller from New Jersey, who urges callers to "love" those who perform their choreography.

Rounding out the issue, **Bill Barr**, a caller/writer from Connecticut, reports a telephone interview with Gordon Goss, a young man who has made an impact on the S/D scene since he published his first *National Directory*. Another young man, well-known in the southeast for his expertise in the clogging field, is **Bill Nichols**, who shares some clogging history with us. And for this month's round dance article, **Millard and June McKir...ey** discuss the two-step (courtesy of *Round Dancer* magazine).

If you want to "have a heart" and give a special Valentine to a friend, caller, club officer, drop us a card. We have free samples to send to non-subscribers. If you want to be a really good friend, give a gift subscription! Happy Valentine's Day!

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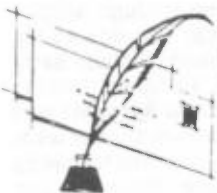
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Grand Zip

It was a **big** surprise to find ourselves on the front cover of the October magazine. We appreciated the advance copy, that you so kindly sent, it helped to ready us for the barrage of congrats that we received for the next week or so. We perhaps should have realized that with a nice photo like that, you would obviously have the front cover in mind.

May we just say a simple **thank you**.
*Les & Marg Edwards
Bramalea, Ont. Canada*

Enclosed please find my subscription renewal for ASD. I was delighted to receive your second notice, as I had mislaid the first one. I truly enjoy this magazine and would not wish to be without it...Happy dancing for the coming year.

*Donald Trammell
Galesburg, Illinois*

More subscribers, more work...My congratulations. I am a German square dancer and I read this news in my *EAASDC Bulletin*. I have a problem and perhaps you can help me. A year ago my own firm went...Since a year I have no work. This is not good for me, 49 years old, and my two daughters, 10 years and 6 years old. But I have hope that my square dance friends in the USA have an idea how to earn money again. Can you please publish this letter in your

magazine? Then I am sure that I'll (receive) many letters with proposals and perhaps offers. I am an agent, have now a small bureau and a computer. My address is:

*Frank Dieter Wendler
7532 Niefern
Schonblick 32, W. Germany*

...In April 1985 my wife Crystal and I started the Benoni S/D Club, and have got about ten couples most way through Basic and some of Mainstream. We have an enthusiastic group...I also run one night barn dances...these are very popular. We have a demonstration set, dresses and all, to publicize S/D at local fetes and shopping centres. We correspond with dancers from the US and Australia, and welcome all visitors. We are only 15 minutes from Jan Smuts airport. We are looking forward to receiving ASD and keeping touch with square dancers around the world, in spite of the troubled times in which we live...

*A.C. Webb
5 Clarke St., Rynfield
Benoni, Republic of South Africa*

I really enjoyed my first year with ASD, and look forward to being a family member for a long time to come. I just inherited some back issues, and notice that the singing call reviews gave a synopsis of the figure, while more recently only an evaluation. Any chance of adding back the figure? The evaluation helps separate the good releases from the mediocre, of course, but having the figure helps me select records more suitable for my students, and for my graduate dances. Thanks, again, for a quality publication.

*Glenn Mercer
Continued on Page 103*



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Gems of wisdom come from many sources. Often an informal chat with a dancer around the edges of an event in Ottawa or Otisville will start to flex the reflections. Sometimes a letter comes across our desks that *literally* elicits literary response. Occasionally a phrase out of a sermon, seemingly unrelated, *spins our gears* towards a square dance theme discussion. That's the case this month. (Thanks, Dr. George Bell.) So before we hit the travel trail let's talk about it.

Dinosaurs die slowly. It's been said many times. Right now we're not concerned with *why* dinosaurs died, *how* they died, or *when* they died, despite new theories about the creatures' mass extinctions (*Time*, May 6, 1985). We have no intention of summoning geologists, astronomers, physicists and paleobiologists to study 28-million year cyclic conjecture. But maybe— just *maybe*— there's some correlation between dinosaurs (outmoded ideas) dying ever-too-slowly, so that new and better ideas get trampled underfoot.

Nobody believes that we need change just for change's sake. But when there seems to be a general roundswell

(worldwide, it would seem) to make a change for the better, in order to repair an ailing activity, why do diehard individuals and conservative groups propose to harness and ride a limping and doomed tyrannosaurus right into the La Brea tar pits?

For example, we've assembled a group of tyrannosaurus jockeys whom you may have met, oblivious to impending danger signs, stubbornly resisting change, who simply choose to *Alley-Oop* their way down the *lemming* trail (*ASD*, April '85, p. 11) to the *maelstrom* of destruction. (With all due respect, Stan, you've tripled the mix of metaphors there.— Co-ed.)

Alley Oop #1: "I'm just a dancer. I can't do anything to change the whole activity."

Oop #2: "I'll just wait for Callerlab to do something. It's in their hands."

Oop #3: "I'm reluctant to make any effort to recruit new dancers after seeing what happens to them when they graduate. I'll wait until we 'put our house in order.'"

Oop #4: "Change the lists? Are you kidding? It took ten years to finalize those lists. They're sacred. They're engraved in bronze in a vault in Pocono Pines."

Oop #5: "Crossfire was a waste of time. *They* didn't give me a piece of paper telling what *they* plan to do. *They* just wanted *me* to tell what *I* plan to do."

From several participants in the Crossfire event we heard moanings and groanings afterward that "nothing was resolved," and "no positive solutions came out of the three-day meeting." Some complained that there was not a three-page document with high-sounding rhetoric handed to each participant at the conclusion of that event. To all of this we say "baloney." What good is a document listing carefully-crafted phrases about what "they" ought to do? Generally "they" aren't going to do it anyway, simply by seeing it in print. The success of Crossfire was that it offered a good chance for experienced leaders to sit down and sift through many *possible* solutions to the problems we have, then propose *ideas* that can be the beginning of solutions— the *seeds*. In three days no final solutions can

evolve, anyway. The most productive experience, we thought, was the final morning's *testimonial* by each participant, starting with the words "I can make a difference" and continuing into a personal commitment of what I (each one) *will do*, rather than what "they" can do.

Further ideas (not solutions, but *seeds* of the solutions) coming from Crossfire can be seen in the last issue of ASD, p. 23. We urge all those reading this to reread that article, and then say, as Crossfire participants said: "I can make a difference" (in my own way, in my own area), to make needed changes for the square dance activity, one step at a time.

Incidentally, two needs that were emphasized by Crossfire attendees again and again at the Georgia meeting are graphically illustrated in our *Sketchpad Commentary*, p. 95, last issue: (1) a *recreational* dance level of 22 basics, and (2) a *classic* dance program of about 60 basics.

Probably the most exciting feature of the Crossfire experience for your editors was the discovery of all that has been started (much of it generated by Jerry and Becky Cope of Dillard, Georgia) to make 1986 a banner year for the recognition/promotion of the square dance activity. Some of the projects already underway leave us fairly breathless. For instance:

1. A couple of million balloons (or more) to be flown on Flag Day, June 14, country-wide. Square dance messages would be attached to each. This could become a Guinness record. It could really *sell* our activity. The idea started with Dan Martin at Crossfire. More details are coming soon.

2. The 1986 Golden Anniversary with its special golden nugget spinoff projects: the "Spirit of 86" movie now being filmed, the new Square Dance Song in preparation, the Grand March of square dancers with banners across America, tens of thousands of cookbooks to be sold with appeal to tastebuds as well as budding S/D fans, the year-end six million dancer reaffirmation moment, and the promotional video available for club and association use to "tell the S/D story." (These programs are all noted

last month, p. 15, and information is available from the Copes.)

3. Initial contacts have been made and definite steps have been accomplished to tie square dancing into some national product commercials for better exposure. Watch for specifics coming soon.

4. A country-wide "800" number is soon to be available for obtaining country-wide S/D information free of charge (see center pages, this issue).

5. The National Heart Campaign may afford a tie-in with square dancing (ASD, Sept., p. 16).

6. Plans have been started for a super Square Dance Month program to kick off next September (LEGACY-sponsored, your editors coordinating).

This is only the beginning. Let dinosaurs die, friends. Get on board the new train of the Spirit of 1986— our Golden Anniversary year— the year that the square dance promotion/population/perpetuation starts its *up-cycle*! Callerlab lists are not cast in stone or engraved in bronze. If it takes a better entry level to win fans and hold them, let's make it happen. If it takes better training for callers, let's cure the curriculum. If we need to teach dancers more thoroughly over a longer period, let's bite the bit and do it.

Enough *soap boxing* for this month. (My. My. Meanderings seems to have taken a hard-hitting *soap-boxing* stance this month vs a lovey-Dove-y, *Caress*-ing, *Ivory-pure soft soap* approach!— Co-ed.)

Dillard, Georgia— Because of my long-winded figurative filibuster just quilled and scrolled and nailed to the ponderous portals of *St. Dilemma Cum Magna Tempus Illicitus Illis*, I'll now have to be brief with travel reports, so I'll simply talk in partial participles and bony *bon mots*. Cathie and I both flew to Atlanta (separately) the end of November for the Crossfire Summit (ASD last month, p. 23) and returned (together) after three days' deliberations, at Copecrest in Dillard. Great place. Great food. Great people there.

Puerto Vallarta, Mexico— As December rolled around we both flew to sunny, splashy, splendorific P.V. with our little band of lucky tourists. Read all about it on page 81, this issue. Fantastic

hotel. No trace of a tremor or damage of a previous quake, despite unfounded earlier speculation! Enough said.

Berlin, Pennsylvania— ASDance on a sunny Sunday afternoon with over 20 □'s in that spacious fire hall for the Wheelers & Dealers again. Super crowd. Super supper. Thanks, Bob and Shirley Huston (set-up); and Fred (sound) and Eva (rounds) Strang.

Syracuse, New York— Back again after many years' absence. Good flight. First winter snow for me. Genial hosts: Maurice and Dorothy Warner (childhood chums) and Jay and Charlotte Austin. Wall-to-wall dancers, new club: the Plank Road Pioneers. Prexies: the Buttons. Cuer: Claire Wilcox. Such eats, such decking out the deco decor, such door prizes! Callers besides Maurice in attendance: Mike (Lou) Havill, Phil (Fran) Bolson, Cliff (Donna) Austin, Bob (Carol) Stearns. Location: church close to the first plank road ever laid in N.Y. state (or perhaps anywhere). Whadayaknow. I'll be back.



CIRCLES & SQUARES

Montreal (Pointe Claire) Quebec— Caller Allan (Mary) Marjerison shuttled me from the airport to their home for lunch and on to an afternoon clinic with the Champlain Callers and Cuers (Subjects: *Trends*, and others). Then the evening dance was with Circles & Squares (Smooth MS dancing), followed by an after-party, home of Bill and Kay Burton, prexies. My hosts again were Jennifer and Charles Norman. Emcee: Roy (Cynthia) Shetler. Cuers: Pat and Ann D'Cruz. Next a.m. we beat the first English Sparrow chirp to trek to Dorval to jet to Georgia.

Wabash, Indiana— About 15 □'s mused to the beautiful Wabash Civic Center, named after Honeywell, the town's benefactor and father of the thermostat. (Hmm. Betcha his wife was a *therMOMeter* and they made a lovely *thermo-couple!*— Co-ed.) Caller Larry and Ellen Cole set up the dance, which he co-called; Virgil and Lois Cole (Larry's

parents) gave me real Hoosier hospitality. Dub B. (club clown) was there. Cuers were Dave and Shari Kohlmeier. Thanks to Dixie Stars, Paws & Taws, Wing Dings, Bells & Beaus, Eagle □'s and Twin Bridges. Ditto to callers Dick Homier, Jerry Davidson, Dale Cooper, Moe Brewer, and Oren and Joan Cox, plus cuers Norma and Charles Shafer and Marv Brower.



Barryton/Remus, Michigan— Second leg straight northerly drive on this two-day excursion, brought me to my Doherty hotel *home* in tiny Clare, ready to call again for the Chippewa Chiefs & Squaws. Foggy night: crowd didn't burst out the walls as last year's crowd. *Key-ordinator*: Al and Lucy Dellapenna; R/D cuer Helene Chase. Sam and Bonnie St. Marie caravan-ed with me all the way back to fog-bound Clare. Suddenly December had arrived, and I took the long pleasant crescent drive around part of Lake Erie to home.

December! Color it blue and white. In other words, slightly poetic— "Time t' render the end 'er November for splendor, Brenda; render it a blend'er true blue and new porcelain hue!" (That couldn't be much *verse*.— Co-ed.)



Ashland, Ohio— Cold night cavorting by car southward to call for the Y-knots. Christmas theme. Warm Y hospitality. Lavish refreshments. The Mays of Bucyrus cued. Records show my first

Continued on Page 98

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The Smallest Tree

A fable is told of the lumberjack who had a perfect axhead but no handle for it. He went into the forest and said to the trees, "I need a strong ax handle." The tall trees conferred and said to him, "Take the ash tree. The tree is small but sturdy, and its limb will make a fine ax handle." The lumberman chopped down the ash tree, shaped a handle, and did indeed have a fine strong ax. He went to work, cutting first the ash tree and then approaching the larger oaks and redwoods. Many trees fell. The last tall trees standing said to each other, "Alas, if we had not sacrificed the smallest among us, we would all be still standing."

What relation does this have to our square dancing picture?

One of the needs defined by the Crossfire committee dealt with new dancers. The new dancer question has two facets: interesting people in becoming square dancers, and giving new dancers a solid grounding in the basics in a reasonable length of time. Suggestions for meetings these needs have been made: Clubs should provide the opportunity for others to dance just for fun, enjoying the participation as long as they want, until classes start, at which time these dances might provide a source of dancers who want to learn additional figures; these fun dances would include a minimum number of figures (perhaps 22); the teaching time for square dance classes should be trimmed to 25-30 weeks with a lesser number of figures to be taught than are presently on the Mainstream list; that a new name be given to this program (Classic Square Dancing was suggested).

Agreement on these needs at Crossfire was almost unanimous. On the other hand, since that November meeting, we have heard several say that the problem does not exist—for them. Can we afford to hide our heads in the sand, ignoring the plight of the "smaller trees" until the

whole forest is felled? Will we then wonder what undermined our whole activity?

Once an activity is underway, changes are very hard to instigate. An article last spring likened the mad rush to complex square dance programs to the lemmings' dash to the sea, where of course they drown. Are we involved in a lemming-like push, so headlong that we see only the other lemmings near us and not those newly caught up in the stampede?

Only by taking a stand can concerned leaders in the square dance activity insure a healthy, happy activity that will continue to bring satisfaction to thousands of dancers. What stand will we take? Hard decisions face us all this year, perhaps even a sacrifice or two. Can we do it?

Are we willing to give an evening a month to running an open dance, for fun, and to dance with those who come without a thought to the program level we'd rather dance? Are we willing to adapt to yet another change in the entry-level class program for new dancers? Are we really interested in perpetuating square dancing for all, or are we satisfied as long as we have a place to dance? Hard questions. Hard answers. The time for decisions is *now!*

DIXIE DAISY

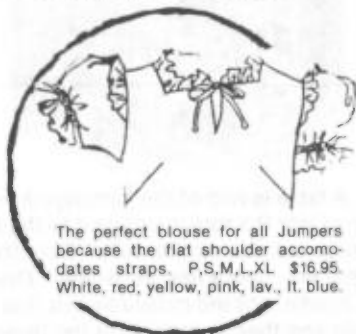
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Can Your Club Hold Students?



by Jo Jan Nunley
Canyon City, Texas

Why can some clubs hold onto their students throughout a long series of lessons and then add them to their club as members and some clubs cannot successfully get through lessons? As with all of life's puzzles, the answer to that question is not cut and dried.

Luck plays a part in successful lessons, but any club can focus on successful patterns to increase their chances of graduating a big group of students versus having to disband lessons. Through the years of dancing, I have had the pleasure of witnessing many square dance lessons, either as participant or club member.

The successful lessons churned out dancers who became eager club members and often immediate club officers. I have also seen lessons fold up completely and graduate not one single student.

The starting time of lessons can often play a crucial part in making lessons a success or not. In the Amarillo, Texas, area, for example, sometimes the start of club lessons has coincided with the Tri-State Fair. Now the Tri-State Fair in this area is big news. So timing of lessons to avoid a major clash could prove beneficial to a club in the long run.

If new beginners know they have to miss the first lesson, for instance, they may not want to come at all. They might say, "I'll be so far behind that I'll never catch up." Of course, this is not true, but beginners don't know this.

Texas Twisters, a club in the Amarillo area, began a new practice with lessons in the fall of 1985. They charged for the whole set of lessons, payable at the

start of lessons. Clubs I have belonged to before had students pay by the month as clubs do their members.

The advantage of having students pay in advance is twofold. The club has the use of that money earlier, and if a person has put down cold, hard cash for anything, he usually wants his money's worth. The only way to get his money's worth in this situation, of course, is to finish lessons. A little psychology never hurts.

Another successful ploy in attracting young dancers with small children is to either have a place for the children to amuse themselves, or have club members act as babysitters during the lessons. Parents are more likely to come and take lessons if they don't first have to hire a babysitter and watch the time to make it back home.

Be aware if babysitting is provided that it works better if the children are out of eye contact with the parents, especially when dealing with toddlers. Rather than being satisfied seeing Mommy and Daddy whirl around the floor, some little ones will fuss and cry to *join* Mommy and Daddy. This can lead to a rather unpleasant atmosphere for the caller and students alike, not to mention the babysitter trying to juggle an unfamiliar wailing little one on her lap.

Also with babysitting, it is imperative that enough of the club members are willing to "take their turn up at bat." If the workers are short and the children are many, embarrassing situations such as youngsters wandering off from the babysitting area have been known to occur.

In fact, this very situation occurred when I was babysitting for club lessons. A little girl almost wandered out the door of the building, but her father, a student, noticed and called it to our attention. What could we do but apologize? Avoiding a situation like this is much preferable to trying to mend broken fences later.

Although timing lessons, exchanging money for lessons, and providing babysitting are important things to consider, the most important of all is making students feel welcome and wanted by the club. The best way for a club member to do this is to pause a moment and think back to your own lessons.

It seems to me that in any set of lessons there is always at least one, and hopefully many, people who really make the students feel as if they are appreciated. And, of course, they are appreciated because without students, clubs would soon be without members. Members move, join other clubs, get sick, even die. Clubs must add new members or become stagnant.

Remember back to your own experi-

ence at lessons. Think of the people who would willingly always be the partner for the odd-student out. That club member would not have to be asked to fill in or drag his feet getting over to the square. Usually he would be the one who would ask the student before it became obvious the student was shy a partner.

This attitude is what it takes. We all know these people. Think how pleasant lessons would be for everyone, if we all became that considerate. It can make a difference, just as greeting the students by name each week and telling them you are glad they came out can make a difference.

We become used to our caller and don't listen actively to his instructions, except to let them go in one ear and out the other. But, callers verbalize good manners all the time. Haven't we all heard, "Thank everyone in your square." Or, "Make yourself known to everyone in your square."

Good manners by club members will pay off in goodwill and in students that stay for the duration. And, after all that's the reason clubs have lessons.



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AN INTERVIEW WITH GORDON GOSS

Editor, National Square Dance Directory



by "Railroad Bill" Barr
West Haven, Connecticut

ASD: Gordon, your *National Square Dance Directory* is most useful and unique. Are you planning any changes or improvements?

GG: That's a good question. We are constantly searching for ways to upgrade the listings and make them more complete and accurate. The next edition will have an additional section geared towards the new dancer. We will also be extending and expanding our current contacts with the local, area, and regional associations to get last minute changes and updates from them in time to get them into print.

ASD: How about changes in format, style, or features?

GG: We are now in the process of computerizing the entire book so that the job of revising the listings can be done more efficiently and at less expense. This way we can spend more time gathering information and less time just putting the data we have into the proper format. This may cost us more in the short run, but we expect great savings and better accuracy in the future.

ASD: Since you mentioned cost, do you expect any increase in the \$7.00 retail price?

GG: No; we're running some specials right now, in fact, and the 1986 edition, the one we are working on, will stay at this price or perhaps even go down a bit, due to the expected savings from computerization.

ASD: Your title is *National* (interviewer's emphasis) *Square Dance Directory*, and yet, almost from the beginning it has had international listings. Do you anticipate changing the name to reflect your broader outlook?

GG: Probably not, because the majority of sales are in the U.S.A., and even our out-of-country listings are most often used by Americans going abroad. Also, people are used to the name as it now is. When we first started putting the book together in the 70's we really didn't expect to discover much square dancing outside of the U.S., but, of course, we were pleasantly surprised. Incidentally, the book was first published in 1978, three years after I began dancing with the Dixielanders Square Dance Club here in Jackson, Mississippi.

ASD: Having read your directory thoroughly, I surmised that you might be a fellow square dancer, because it is laid out the way a travelling dancer would want it. What other areas of our activity have you been involved with?

GG: I was given the honor of being elected to LEGACY's Board of Directors in 1983, and I'm currently Secretary-Treasurer of the National Association of Square & Round Dance Suppliers.

ASD: Many people may have the impression that you are old and gray, wear a green eyeshade and are constantly peering over a typewriter by candlelight. Is this accurate?

GG: I received varsity letters in tennis and football and continued playing football in industrial and church leagues after I graduated from Clarkson University in Potsdam, New York in 1968. My two daughters would be amused to see me in an eyeshade, no doubt having a bit to say about it, as Sandy is 11 and Kelly is 15; girls that age are not known to mince words, generally speaking. On the other hand, I enjoy duplicate bridge and have played in many tournaments. I also coach soccer, and am involved in the stock market and investments, gener-

ally. I received a MBA from Jacksonville State University in Alabama in 1973, while I was working for Allis Chalmers. I'm an engineer by trade, and I was born 38 years ago in Fulton, New York, near Syracuse. By the way, I don't even type; I leave that for Associate Editors Sherry Creel and Valerie Thornton, whose two daughters, Kim and Julie, along with my own, help out part-time. They do all the work, while I take the credit.

ASD: What do you see in the future for the square dance movement?

GG: The number of clubs will remain the same or decrease a bit for the next few years, I'm afraid, as will the size, on the average, for many of the Modern Western clubs. That doesn't mean that new clubs shouldn't be started if there is a need, or that each club shouldn't do everything possible to bring in new dancers. They should! In five years or so, I expect to see what can only be described as the *square dance explosion!*

ASD: What do you mean?

GG: Just that: a virtually unlimited source of new dancers taking lessons and joining the clubs. I also predict a large increase in clogging and possible contra activity.

ASD: (Incredulously) Why?

GG: In a word, demographics. Most of our areas report that those now joining our movement are in their forties, or very close to that age, and when the post World War II baby boomers come of age, the clubs which are now struggling had better be ready to accept them and *keep* them dancing, or the outcome will be negative instead of positive.

ASD: OK, let's talk about the "drop-

out" rate, or as I hear it was called in one instance, the "push-out" rate among new dancers, which can be as high as 80% or more in some areas. Do you have any thoughts about solving this problem?

GG: We've got to get more people dancing at the same level and perhaps not as many calls as we now have in each program. We discussed this problem at LEGACY, but this group only meets every other year. A study group I'm involved with called Crossfire will be dealing with this issue, hopefully with input from Callerlab, rank and file dancers, as well as with leaders throughout the activity. Our currently pitiful 10 to 20% (long-term) retention rate *must* be improved drastically.

ASD: Now that Bob Osgood's *Square Dancing* magazine is ceasing publication at the end of the year, do you feel this will affect our activity, or will perhaps another magazine start up?

GG: If the magazine isn't sold,* then I imagine the law of supply and demand will determine the number of publications in the field. You must remember there are just so many advertising dollars out there. I do think a national organization of square dance clubs with strong active leadership can be formed and this would be more important and helpful to square dancing than any one publication, even ours.

ASD: In 25 words or less, what would you like to say about square dancing today?

GG: "The evolution of square dancing has fragmented our activity into

Continued on Page 94

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WOODEN SHOE DANCE

by Bill Nichols
From *Wooden Shoe Dance*

During the 1960's Americans became more conscious of the unique heritage that binds the many different backgrounds of the American people. Still, multitudes are in search of the things they can identify with their past.

Certainly one of the things that contributed to this search for their past was the renewed popularity of American folk music. In the late 1950's and 60's folk groups, like the Kingston Trio and Peter, Paul, and Mary, created an awareness of a great heritage through music. With this renewed interest in folk music it was only natural that the folk dance would also enjoy a new surge of popularity.

People attending folk festivals in the Appalachian region became aware of a folk dance that is native to that area—Clogging. From the Appalachians, clogging has now spread across America, and has become a dance in search of a history. A true folk dance or folk song is a dance or song that is passed from generation to generation, from person to person, by word of mouth or demonstration without ever being put into written form.

The very name, clogging, gives a clue to the origin of the dance. A *clog* is a wooden shoe. This suggests that the original dance was performed while wearing wooden shoes, thus, the dance retained the name of the shoe. This also suggests that the original dance was performed by Dutch and German ancestors (who are known to have worn wooden clogs).

What happened to the original dance? Why, when, and what changes have been made to it? These are questions that require a look at America and her

people from a slightly different point of view. America is a mixture of the peoples of the world. As the people began to mix, so did the music and dances. This mixing process is what makes the history of clogging so hard to understand. I cannot, nor can anyone I have talked with, say for sure from where the original clog dance came or what the original style of performance was like. To the best of my research the following description is most satisfying: "A dance bearing the name of a wooden shoe, probably brought to America by German ancestors.

The original dance was mixed or influenced by dances of Scotch-Irish ancestry. These three influences can be readily identified by people who have studied folk dancing. However, some of the influences involved English, Polish, Cherokee and African, and cannot be readily identified because of the close similarities to the others.

In other words, the dance would vary from community to community depending on which influence was the strongest. This gave the dancer a great range of freedom which contributed to the variety of steps he could perform.

Limited only by the dancer's imagination, clogging became an expression of freedom. For many, many years, clogging remained under the influence of the Appalachian folk dancer without outside influence. So the people of Appalachia still dance the dance of generations past, handing it down from generation to generation, from person to person, preserving a part of the American heritage in a living transfer of past to present, and present to future.

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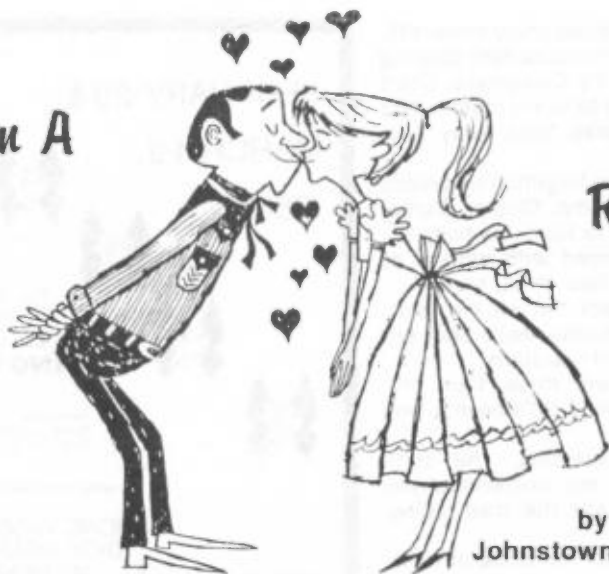


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Once Upon A



Round Dance Class

by Betty Rosian
Johnstown, Pennsylvania

I was born a real princess. I'm convinced of it. If there were any doubt, the proof came one morning when, after a poor night's sleep because of a lump in the mattress, I found a hanky between the six-inch mattress and boxspring.

Fairy tales were our life and breath as children, back before the days of TV. Without a picture to cloud our imaginations, we could envision the characters, and choose whom we would to identify with. *The real princess was me!* It was the depression and it seemed reasonable that the only reason I was deprived of any luxury was simply that I had been accidentally placed in the wrong family.

Recently we began round dance lessons, and I knew immediately what it was that had fascinated me so much about watching the dancers before. This was the ball! It was the way I had always pictured it. The dancers lightly moving along a circle in butterfly position. Since the lessons preceded square dance club, I would be outfitted for the royal occasion in my fully-underskirted, grandly feminine dress, and pretty little dancing shoes. My Prince, in his matching, masculine outfit, wafted me gracefully around to the music.

But soon the unexpected happened. We backed to a count of four and came forward to a new partner. The class was large. 18 couples involved. It would be a

long time and a lot of box steps before I would be safely back in the hands of Prince. Apprehensive of the unknown, I gingerly placed my hands in those of Count. "I'm having a marvelous time. How about you?" I murmured clumsily, looking over my shoulder to see if Prince was giving any serious attention to his new partner. And we backed away to the count of four, and on to the next.

The Duke was about my height, and unsettled me with eye to eye contact. We had been told to look over the person's left shoulder and he wasn't doing it. But then we backed away to the count of four.

What? Enid is here? I didn't know she was interested in round dancing. Get that smile off your face, Prince. Can't we speed up the music? Back away to the count of four.

Knight took my hands tightly in his. I wanted to scream for Prince to rescue me, but lost my voice. I hoped there would be time to wipe the perspiration off my hands before making physical contact with Lord. Back away to the count of four.

Lord was tall and handsome, and wore a smile of confidence as I placed my damp hands daintily in his. He pretended not to notice. "Do you come here often?" I whispered, and then bit my lip for having said it. Back away to the

count of four.

It was getting increasingly more difficult to see who Prince's current dancing partner was. Oh, it's Gwenevere. She's almost old enough to be his mother. Not that I care, of course. Back away, two, three, four.

Knight must have forgotten to remove his foot plates. Clump, Clump, Clump, Clump. Never one to leave his body unprotected, we danced with elbows at sides. Back away, two, three, four.

On and on we went, the tall, the short, the graceful, the klutzy, each brief encounter a tabloid of reactions.

And forward, two, three, four. "Hi, Prince," I said huskily. "It's been a long time!"

"That was interesting," he commented, ignoring my lost-without-you approach. "How are the men doing, Princess?"

I looked back over the circle of dancers.

"They can't hold a dragon's flame to you, my love."

He flashed his charming grin, and swept me into a box step.

And we danced happily ever after.

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LOVE THY DANCERS



by Dot Loewenstein
from *The Caller's Gazette*

Let's examine, for a bit, the history of modern square dancing. Years ago, we had traditional dancing where one couple visited other couples and moves were done equally by both partners. Then we began moving all eight dancers at the same time, which was fine, but somehow the *equal* got lost. Look, for example, at calls like *recycle*. How far does the man move (and we are talking "normal" positioning here) compared to how far the woman moves? My pet peeve is *curlique*. Why should the woman have to turn three-quarters, when the man gets away with only one quarter? Unfair! There are others, but I believe two examples are sufficient for the moment. (DBD is another story, but you can begin to see why some men object to "Dancing By Definition;" they suddenly find the moves are more difficult and tiring when dancing from the other position).

Now let's get into some choreography. And don't say, "Nobody ever calls *that*" because I will give you an example of a record release put out by a well-known label. The choreo, from a man's point of view, is not bad; in fact, it might even be termed interesting, but just try dancing the woman's part, and see what happens to your right leg, as it slowly gets corkscrewed into the floor. By the time you get to *swing your corner*, you don't care, and you hate not only the caller, but the other dancers in your set.

The promised dance, directly from the record, goes: *Heads promenade half-way, lead right, veer left* (not bad so far), *girls hinge, diamond circulate, flip the diamond, girls run* (you think that was bad? Look at what comes next!), tag the line all the way, boys go right, girls go left, swing your corner, promenade. Sure it resolves the square, but it kills the women.

Let's face it, men, half of your dancers probably are female (assuming the other half are male) and you are losing half your audience. Women are waking up and refusing to go to dances when they recognize the caller is one who uses corkscrew choreography. Have you noticed your attendance dwindling? Perhaps you are causing it to happen, without realizing it, because when you work with your checkers at home, you are busy resolving squares, and if you

dance the moves, you do it most naturally from the man's position.

Do us all a favor, gents— try dancing from the lady's position. You might have a big surprise! "Do unto others," and don't ask a woman to do anything you would feel uncomfortable doing. We are your biggest fans and supporters, but only as long as it remains fun. We love you and hope you will show your love for us, O.K.?

Caller's Gazette editor, Jim Hilton of Hilton Audio Products, added to this: Thank you, Dot. You have made your point very well. All of us need to be more careful with our choreography; "overflow" without hand contact is *still* overflow. Some of us are guilty of "corkscrew choreography" (a neat phrase) for men, too. *Pass thru, chase right, boys run, pass the ocean, linear cycle, slide thru* sounds pretty good unless you are unfortunate enough to be dancing at the time. We do love our women and we don't want to lose them. We'll try to be more aware in the future.

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THE TWO-STEP

by Millard & June McKinney
from *Round Dancer Magazine*

The two-step is a dance step in which three steps (changes of weight or counts) are accomplished in four beats of music. The usual music is considered to be 4/4. When this type of step is accomplished in two beats of music, the term *triple timing* is applied. Several popular S/D rounds are in triple timing. *Hot Lips* and *Street Fair* are two.

When performing a two-step basic, the second step must be a closing step. The first step can be in any direction, but the second step must close. The third step is accentuated by taking two beats

of music. Thus the rhythm pattern for the two-step is Q,Q,S,-; with three weight changes (counts) in four beats (one measure of 4/4 music). This rule applies to all two-step basic figures.

If the two-step is performed in a forward, sideward or backward direction, the travelled distance (or progression) of the body is equal to "two steps," thus the name, two-step. The three changes of weight must be on alternating feet: R,L,R,-; or L,R,L,-;

The basic two-step box is: Side left, close right, forward left,-; side right, close left, back right,-; The primary basic rule is confirmed: feet together (a closing step) on the second step in the rhythm pattern, Q,Q,S,-;

NOTES:

Two side touches is not a true basic two-step. A *vine 3*, *vine 4* or *vine 8* is not. These figures do not contain closing steps on count two, and because of this, the travelled distance or progression is more than "two steps."

Walking steps, one change of weight, or one count to every other beat of music, are not "two steps," and the closing rule is not evident. Running steps, one change of weight or one count to every beat of music also fail the closing test. If one were to invert the rhythm pattern from QQS to SQQ, the rules of closure also fail to apply. However, the SQQ foxtrot is a delightful rhythm using the "rule inversion" and certainly adds interesting figures to 4/4 music.

4/4 music is suitable for many other rhythm patterns, each involving the learning of a new vocabulary (like learning a foreign language).

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A UNIQUE BASIC CLUB

A newly-formed square dance club in Mountain Home, Arkansas, has a membership of nine squares of dancers, and attendance at the weekly Basic-program dances is above average. This Sociables Club, formed in March, 1985, is perhaps the only basic club in Arkansas.

The photo shows some of the members and was taken on the night of a business meeting. After completing the 50 basics of square dancing in September of 1985, the members decided to recruit new dancers. The first class, held in November, boasted a first-night atten-

dance of 48 beginner dancers.

The club's purpose is to provide a Basic square dance program, since Mountain Home is a retirement area, and so many dancers travel or go south during the winter months. When dancers return, nothing new has been added, and dancing is still comfortable.

The Sociables dance every Friday at the Community Building on Highway 62. Visitors are welcome. The caller is Phil Howell, who also calls for three other clubs: Mammoth Springers, Horseshoe Benders, and Cherokee Squares.



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HEM-LINE

Lorna Kelley of Manhattan, Kansas, has visited the ASD booth at several conventions. Complimented on her beautiful brown dress, she revealed that it was made from a pair of crisscross curtains purchased at a garage sale for \$2. Lorna says that living in a college town is a great advantage, and she has bought formal gowns to be remade into square dance dresses, as well as curtains. "Dancers are always shocked when you tell them you have a 'curtain' dress on," Lorna relates. And of course, husband Ray tells them that the Kelleys have to hurry home and get the curtains back up at the windows.

The Kelleys have danced for 28 years, and teach an easy level group called Kelley's Round-a-bouts.

The idea for the curtain dress came from Lorna's daughter, Rayna. Glenna Lake, who sews for Lorna, thought it a great idea. Lorna says she lay awake one night and thought how she'd like it made. That was the start of curtain dresses. Because the ruffles are already there, the remodeling is easy. The tops



of the curtains are used for the bodice and sleeves. Bodice is double, lined with the same material. The scalloped neckline was made by drawing around a small glass.

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FRONT LINE COVERAGE

You've seen his work in the comics if you're any kind of a pulp publication pundit, since New York City cartoonist Dave Simons is both accomplished and often published. For our cover this month,

Dave has penned a *heartly* scene that could represent one of our current *heart-throb* callers at a recording studio, vocalizing a take of *Heartaches By the Number*. ASD salutes with *hearts and flowers* the fine quality of recent square dance recordings.

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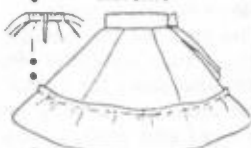
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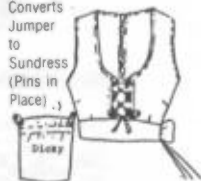
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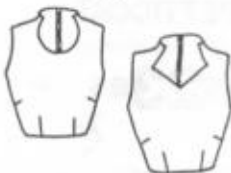
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— February 1961

"Many club or western callers feel that the type of dancing done at one-night-stands is not square dancing," writes Bart Haigh.

"This argument as to which is really square dancing and which isn't is silly and useless. It's like two boys standing on the sidewalk saying, 'My cherry sucker tastes better than yours 'cause mine's square and yours is round.'

"The one-night-stand caller can help club callers by sending new dancers to the clubs. Cooperation between the club caller and the one-night-stand caller could only lead to the promotion and growth of square dancing in both aspects."

Pecos Pete shares these thoughts:

"Dancing, be it either square or round, is a joy to be shared. It is a mingling of our personality with that of others. It is a form of relaxation rather than an endurance contest. It is motion, mood, meditation and momentum. We are born with the instinct to dance and it remains with us as long as we live sane and sensible lives."

"Did you ever wish you could dance with more couples than the three in your unit square? Your wish is now granted.

"In contra dances you dance with every couple, six or more, in the line. Contras are rhythmic dances that involve progression. Couples move up or down the line from one couple to the next," explains Ed Moody of Nashua, N.H.

The Round Dance Workshop features *Remember When* by Chet and Barbara Smith and *Good Night Two-Step* by Gordon Moss.

10 YEARS AGO— February 1976

After Louise Sutton and her partner endured a bad experience of being "invited guests" at a S/D club they were not familiar with, she offered several suggestions that clubs might think about when they invite a particular group to visit:

—Have a welcoming committee to take care of visitors' questions and needs i.e. parking, coats, etc.

—Know the levels of the guest club and key the calls to accommodate them.

—Alert the members to be friendly and cordial to all guests.

—Try to welcome at least one couple into each member square.

—Be sure the caller speaks distinctly for it is hard to follow a strange caller.

—Save the teaching for other nights and stick to singing calls and easy hash.

"It is a nice idea for clubs to visit but it is a disaster when they are merely 'dollar' customers."

"What Is A Caller?," described by Dorothy Shaw:

"He is a technician, an engineer, a psychologist, a psychiatrist, an optimist, he is a janitor, a father, confessor, a soother of ruffled feelings. He is an entertainer, a master of ceremonies, a humorist, a showman.

"He is all of these and more, but, if he is to be a successful caller, he is a true, bona fide, first class dedicated human being who loves people, loves square dancing and loves life."

"Steal a Peek" features Malcom Davis, president of the Callers Club of Great Britain. He lists as his objectives for square dancing: Tell what you know and the movement will grow; to keep *fun* in square dancing; and to mix in 1976.

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STRAIGHT TALK

DO YOU "CLIQUE?"

The subject of "cliques" gets beaten to death year after year, but I'm going to give it one more whack.

Nine times out of ten, cliques are formed by people who feel insecure. A sad statement, but true. They usually give the mistaken impression that they are snobbish or selfish, wishing to dance, only in their own established square, because the others do not measure up.

They are probably just as friendly as most other square dancers, but are insecure in their ability to follow the caller, and/or shy in making new friends, hence their apprehension.

I can't imagine anyone *wanting* to dance with the same three couples all evening long. B-O-R-I-N-G!

If you fall into one of the categories mentioned above, take note: We all

make mistakes, but recoup, thereby averting a major disaster. And shyness can be overcome fairly quickly. Just keep saying, "I'm okay, just the way I am."

So, if you are one of the culprits in an organized clique, get out there and "un-clique" yourself, and join the other square dancers. You'll get a lot more out of our favorite activity and so will everyone else.

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Re-enlistment Ceremony



Left to right: Maj. Michael Zaloudek, SSgt. Jack Pladdys, MSgt. Charles Bibbee.

Modern Western Square Dancing provided a unique setting for an Air Force re-enlistment ceremony on September 27, 1985. The Wright-Patterson Square Dance club of Medway, Ohio, hosted the special dance in which club member Jack Pladdys signed up for his third hitch in the U.S. Air Force.

Members decorated the hall for the festive occasion in traditional red, white, and blue. Streamers, balloons, and tiny American flags draped the walls and hung from the ceiling. Old Glory hung most proudly next to the caller's table. Even the dancers were dressed for the occasion in patriotic colors.


Dancing began at 8:00 p.m. to the masterful calling of Chuck Myers. Every so often, Jack, also a caller, would join Chuck at the mike to help double the fun. The ceremony was held at 9:15 with Jack's commander, Major Michael D. Zaloudek officiating, and First Sergeant, Master Sergeant Charles Bibbee alongside. 90 dancers formed a semi-circle around the threesome to complete the setting. For many of the on-lookers, it was the first time they had the

pleasure of attending an actual military ceremony. On the other side of the coin, it was the first time that MSgt. Bibbee, Maj. Zaloudek, and his wife, Anna, had a chance to check out square dancing. You could tell by the smiles and toe tapping that they were impressed.

Jack is a Staff Sergeant assigned to the 4950th Field Maintenance Squadron at Wright-Patterson A.F.B., Ohio. He, and his wife, Althea, moved to the Dayton area in August of 1983 after returning from a 3½ year tour at Kadena AB, Okinawa, Japan. They have been square dancing for five years, and Jack has been calling for three. He currently calls full time for one club in Cincinnati, two in Fairfield, and one in Dayton. They are also on the guest staff of the Spring Rebel Round-Up at Fontana Village, N.C. Jack is the only active duty military caller in southwestern Ohio.

A reception was hosted after the dance by Althea in their home. 60 hungry people were treated to Okinawan cuisine she had prepared. The entire evening was a huge success and one to be remembered for some time to come.

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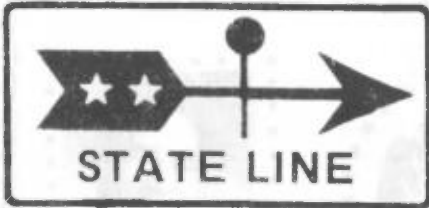
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Thirty-Fifth

National Square Dance Convention*

P.O. Box 44183
Indianapolis, Indiana 46204

June 26, 27, 28, 1986

REGISTRATION UPDATE

Our driver continues racing around the 35th track and at the end of October, 1985, had completed 35% of the race with 13,895 square dancers registered to visit Indianapolis in June, 1986. Just two weeks later, another 697 registrations were processed, and a net total of 14,592 dancers are registered. The race is on and this is going to be a square dance convention you won't want to miss. If you haven't registered, do so at once and be a part of the "Greatest Spectacle in Square Dancing History." Indianapolis has everything needed to make this a great convention, from the beautiful Indiana Convention Center/Hoosier Dome facilities to the abundant hotel/motels located around the city interstate belt (with the farthest being no more than a 25-minute drive away from the convention center).

Should you want to take time out from all that square dancing, there are many interesting sightseeing attractions in and around the city of Indianapolis. If you are not into museums or monuments, markets or historical features, maybe your interest is shopping in one of the fine department stores or the newest shopping complexes located directly across from the convention center. The 35th National will have a "Square Dance Shoppers' Paradise" within the convention facilities, all catering to your square dancing needs.

For information, write: Jerry & Mary Ann Hibler, P.O. Box 142, West Newton IN 46183.

BOOTHS GALORE

More than 100 exhibitors will display square-dance related items for sale at the 35th National Square Dance Convention in Indianapolis next June 26-28.

They will occupy more than 250 booths.

The booths will be conveniently located in partitioned-off areas in two adjacent square dancing halls. Dancers will not have to leave the building to get to any of the exhibition areas or any of the dancing halls.

Exhibitors will move in on June 24 and 25 to set up for the convention. Booths will be open from 9 a.m. to 10 p.m. on opening day of the convention and will be open from 10 a.m. to 10 p.m. on Friday and Saturday, June 27 and 28.

ROUND DANCE TO '500' THEME

Round dancing at the 35th National Square Dance Convention in Indianapolis will have a 500-Mile Race flavor. And hash cueing will be introduced for the first time at the national square dance convention.

Intermediate dancing and the daily morning showcase of round dances will take place in the 500 Ballroom of the Indianapolis Convention Center. The ballroom is the same room in which the winners of the annual "500" receive their winning checks after the May race.

Next door to the ballroom is a reception area designated the Pit Stop, a name which reflects moments during the 500-Mile Race when competitors pull into the pits for fuel, tire changes and consultations.

Adjacent to the Pit Stop is the Andretti Room, site of beginner rounds. This room takes its name from Mario Andretti, winner of the "500" in 1969. The name was chosen because a member of the Indianapolis organizational committee for the square dance convention is associated with the Andretti racing team.

Hash cueing, to be conducted for 15 minutes every night of the convention, will test the ability of dancers and cuers to respond to impromptu basic steps which are not part of a regular dance. Cuers will be Frank Lehnert of Ohio, Richard Lawson of Alabama, and Barbara Blackford of Florida, well known to square dancers because of her round dance exhibition group, the Reflections.

Fun time rounds will be taught in all the square dance halls. They will include beginner basic steps. "Introduction to

Continued on Page 95



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RBS1282
Four Leaf Clover



Dave Stuthard
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Jack O'Leary
RBS1277 Wa-
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Ralph Trout
RB282 Peg of my Heart



Gary Kincade
RBS1284 Bad
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RBS1278
Do Remember Me



Ron Dunbar
RB274 Why Don't
You Love Me



Mike Callahan
Red Boot Star



Chuck Marlow
RBS1290 Will the
Circle Be Unbroken



Hoyle Grose
RBS1289 Say I Do



Claude Ross
Red Boot Star



Bill Anderson
Red Boot Star
RBS1281
Paper Roses



Mac McCall
RB297 Piano
Roll Blues

FEEDBACK

An important issue was raised in the "Lemmings to the Sea" editorial. The comments made in following issues were very interesting. I believe Les Gotcher said it all and said it well in "Straight Talk," *ASD*, March 1985.

I would like to comment on the practice of calling Star Tips. The Mainstream clubs call Plus tips; the Plus clubs call A-1, etc. In our area publication for December, 1985, 90 clubs are listed: six clubs dance MS or MSQS; 84 clubs dance one or more Plus or Advanced tips.

Question: Where to go on a club visitation, considering (1) in your club you have newly graduated MS dancers, (2) dancers who are not high-frequency dancers do not dance Plus, APD-DBD? Do you tell these folks: "You will not be able to dance every tip, even after all these weeks and months of lessons

because you are less than the best and square dancing has become very competitive? What sort of feelings can something like this cause?

I would like to suggest a square dance program with no name or label, simply to be called "Square Dance." This program would contain no more than 60 calls (not families). Only calls from this program would be used, no star tips. Any call not on the Square Dance program list would be dropped or moved to Challenge.

This may or may not be a proper solution, but I believe we all agree that some sort of action is going to have to be taken if square dancing is to survive. Clever wording or catch phrases are not going to change what is, and right now "what is" is not too whippy.

*Milt Bennett
Kansas City, Kansas*

NOTE: Milt's suggestion is the same one that arose from the Crossfire Committee deliberations. If you agree, write to this magazine. Editor Stan is a member of the Callerlab Ad Hoc Committee seeking solutions, and he will pass on your comments.

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Wayne
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RB289 A Good Night's Love
RB296 Down Deep
RB2993 That Was Before I Met You
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I plan to attend (check off only one)

Name(s) _____

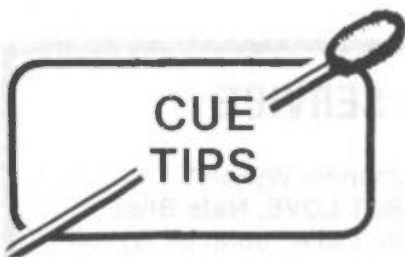
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Tele: () _____

My dance preference is _____

My local dance club is _____



A SLOW WALK

CHOREOGRAPHY: Charlie & Bettye Proctor
 RECORD: Belco 325A
 POSITION: OP FC for Intro.
 SEQUENCE: INTRO-AB-AB-A-ENDING

INTRO

- 1-2 WAIT; APT,PT,TOG,TCH:
 1-2 Wait one meas (count it "ah 1/&.2,ah 3/&.4;"); Step apt L. pt R twd ptr, stp tog R, tch L to bfly wall;

PART A

- 1-4 FC/TO,FC,BK/TO,BK,FC/TO,FC,BK/TO,BK,CRCL AWY/2,3,4/5,6:STRUT TOG,2,3,4 TO RH STAR,
 1-2 From bfly pos & traveling LOD do a fc to fc & bk to bk stepping L/R,L,R/L,R; repeat to end in bk to bk pos M fc COH
 3-4 Circle away LF(W RF)L/R,L,R/L,R; strut tog L,R,L,R; to a R-hand star M fc ptr & wall;
 5-8 CURLIQ/2,3,4/5,6; STAR R/2,3,4/5,6(W SOLO RF SPIN); ROCK APT.REC.APT.REC; OPEN VINE,2,3,4;
 5-6 Stepping L/R,L,R/L,R M travels fwd turning $\frac{1}{4}$ rf to end fc RLOD (W stp R/L,R,L/R,L turns under joined R/R hands $\frac{3}{4}$ LF dance curlique in triple rhythm); Star R L/R,L,R/L,R turning $\frac{3}{4}$ to fc wall (W star R/R/L, R. solo spot RF spin L/R,L to end in bfly).
 7-8 Rock apt L,rec R,apt L,rec R travel twd LOD approx 6-8 inches on each rock & rec; op vine L, RXIB, side L, thru R;
 9-12 PRETZEL TURN R/2,3,4/5,6; ROCK,REC,ROCK,REC; UNWIND/2,3,4/5,6; ROCK,REC,SWIVEL WALK,2;
 9-10 Retaining M L & W R hand with progression twd LOD do pretzel wrap M turning RF (W LF) stepping L/R,L,R/L,R end with both fc LOD with joined hands & arms at their backs in a hammer lock or pretzel position with M free R hand (W L) extended twd LOD; Look at ptr & rock fwd L, rec R, fwd L, rec R;
 11-12 Retaining handhold (M L & W R) with progression twd RLOD unwind L/R,/,R/L,R to SCP LOD; Rock bk L, Rec R swivel walk L,R;

PART B

- 1-4 FWD/2,3,4/5,6:RT FC TRIPLE TURNS/2,3,4/5,6;VINE TWIRL,2,3/&.4;REV TWIRL,2,3/&.4;
 1-2 Scp/lod do two qk triples L/R,L,R/L,R; two RF turning triples L/R,L,R/L,R,
 3-4 FC wall and M vine side L, RXIB (W RF twirl, 2), in place L/R,L; repeat RLOD to bfly wall;
 5-8 BAL L/2,3,TO SCP/2,3;ROCK BK REC,SWIVEL WALK,2;BAL L/2,3,TO SCP/2,3;ROCK BK,REC, SWIVEL WALK,2;
 5-6 With small steps side L/R,L,R/L,R to SCP LOD; Rock bk L, rec R, swivel walk LOD L,R;
 7-8 Repeat 5 & 6
 9-12 FWD/2,3,4/5,6:R FC TRIPLE TURNS/2,3,4/5,6;TWIST VINE,2,3,4;PVT,2,TWIRL,2;
 9-10 Repeat Meas 1-2 Part B
 11-12 Twist vine L,RXIB(WXIF),L,RXIF(WXIB); blend to CP RLOD & pivot RF L,R to SCP LOD, walk fwd L,R blending as last step is taken in preparation to go to Bfly wall (W RF twirl R,L.)

ENDING

Finish A the last time through and pause one beat, then quickly rock apart L to open pos and freeze.

ASD TOURS FOR 1986

As you read this (early February) your editors will be enjoying a touch of paradise with many others in Hawaii. The prospects of future ASD tours are exciting: Spring in Europe (3 countries, p. 26); Spring in Britain, Scotland and Wales (also p. 26); Alaska cruise (with free air) in June (p. 102); and the exciting Oktoberfest trip (Munich, Vienna, the Rhine, Holland, p. 26). Then in '87— hold your breath— here comes another Caribbean cruise in January, other European countries in mid-year, and the South Pacific in September. Details: write this magazine.

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BLUE STAR RELEASES:

- 2298 BEER BARREL POLKA, Caller: Johnnie Wykoff*
- 2297 I CAN'T GIVE YOU ANYTHING BUT LOVE, Nate Bliss*
- 2296 PICK ME UP ON THE WAY DOWN, Caller: Johnnie Wykoff*
- 2295 OLD BLACK MAGIC, Caller: Johnnie Wykoff*
- 2294 EAGLE/FAIR; Two Hoedowns
- 2293 GENE/CARLOS: Two Hoedowns
- 2292 K-D WALTZ, Round Dance cued by Kay O'Connell*
- 2291 HELLO MARY LOU, Caller: Johnnie Wykoff*
- 2290 TING A LING WALTZ, Round Dance cued by Nancy Carver*
- 2289 FROSTY THE SNOWMAN, Caller: Johnnie Wykoff*

DANCE RANCH RELEASES:

- 686 IN A NEW YORK MINUTE, Caller: Frank Lane*
- 685 SHE'S A MIRACLE, Caller: Tony Simmons*

BOGAN RELEASES:

- 1359 I'M FOR LOVE, Caller: Lee Walden*
- 1358 FORGIVING YOU WAS EASY, Caller: Lowell Young*

LORE RELEASES:

- 1223 IT AIN'T NOTHING BUT LOVE, Caller: Johnny Creel
- 1222 GONE, GONE, GONE, Caller: Johnny Creel*
- 1221 FOND AFFECTION, Caller: Johnny Creel*

BEE SHARP RELEASES:

- 126 RED HEAD, Caller: Wayne Spraggins*
- 125 WALKIN' THE FLOOR, Caller: Wayne Spraggins*
- 124 BEAUTIFUL BABY, Caller: Wayne Spraggins*

PETTICOAT PATTEN RELEASES:

- 120 LOOK FOR THE SILVER LINING, Caller: Toots Richardson*

E-Z RELEASES:

- 732 BEER BARREL POLKA QUADRILLE, Johnnie Wykoff*
- 731 SWEET GEORGIA BROWN, Cuer: Kay O'Connell*

ROCKIN' A RELEASES:

- 204 JO (Key A)/SUNDOWN (Key G) Hoedowns
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Dean Hooper
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June 19, 20, 21



Gary & Sue Shornake
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Bill & Nona Lutz
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Registration form on reverse side

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9:30 - 11:00 a.m. Round dance workshops Bill and Nona
2:00 - 4:00 p.m. Square dance workshops Toots and Gary
7:30 - 8:00 p.m. Round dance warm up Bill and Nona
8:00 - 10:30 p.m. Festival Dance, Gary and Toots
Plus Local Square Dancing

4th Week - June 24-28



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5th Week - July 1-5



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4th



Jim & Twyla Woohay
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Toby & Judy Thomson
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9th Week - July 29 - August 2



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10th Week - Aug 5 - Aug 9



Don & Peggy Ashworth
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11th Week Aug. 12-13



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Aug. 14-15-16



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12th Week - Aug 19 - Aug 23



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13th Week - Finale Fun Week



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Dancing Tips

by Harold & Lill Bausch

Dancers who have gone through lessons in the last five years or so may have learned some things that earlier graduates missed. For example, we teach in classes today that as you complete a call, you should reach to the side and touch hands with adjoining dancers (if there are adjoining dancers). This helps establish proper formations. You, and the other dancers, then know if you are in a wave or a line. You are better prepared for the next call.

Remember this is not just for your own sake, but for all. Square dancers are a "team." Keeping in mind that we succeed as a group or fail as a group helps us to realize just how much of a "team" effort square dancing is. We are all part of the group and not "stars" on our own. If our square does well, we all do well.

If you do become confused, do not turn around. Most movements are of a forward nature. By turning around, one makes it impossible for any fellow dancer to help. If you just hesitate without turning around, someone in the square may notice and point just where you should be. Notice I say *point*, for speaking out loud could prevent you and others from hearing the next call, and this would make matters worse. Hand signals are much better than voice signals.

If you must help someone get turned the right way, remember that you "guide" them, not pull or push.

If a call is given with which you are not familiar, don't panic; listen closely. Often the caller will give directions just how to complete the call.

If your square breaks down, a popular way to get started dancing again is to establish lines of four and wait for the next time dancers are in lines of four and

pick up on the next call. A good way to establish the lines is for each man to return to home, take the nearest girl, then heads turn $\frac{1}{4}$ left and sides turn $\frac{1}{4}$ right. It makes no difference if your lines are in a different position than the other squares. You may end the dance with a new partner, but at least you will not be standing. The reason for lines, instead of squaring up at home, is that in today's choreography lines are used much more than the square formation during the dance.

It would be wise for all dancers to start thinking of centers and ends positions. When in waves, for example, you are either an end or a center. Sometimes the spots could be occupied by one woman and one man, so the call would be *centers run* instead of *men run*. Be aware of this as such calls are used more today than in years gone by.

If you are setting up a square with two experienced and two inexperienced dancer couples, be sure to have the newer dancers across from each other so that each has an experienced corner.

At times dancers hesitate to do a call, because they have not done it just that way before. Trust the caller; we should assume he knows what he is doing. If you go ahead and the square breaks down, at least you will have done your part. No one can help a dancer who will not try.

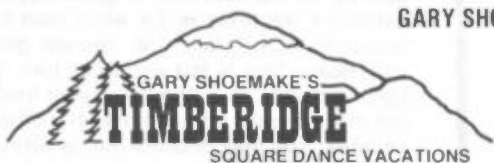
Do not shortcut any call; it spoils the dancing for others in your square. Besides, in today's dancing, what starts out to be a familiar call could be changed halfway through. For example, *square thru, but on the third hand, swing thru*.

The first lesson we teach new dancers is to listen. This is my advice to experienced dancers, too. If you have danced a long time, we don't need to tell you; you've had to listen to succeed.

Remember, touch hands to the side, if possible, at the completion of each and every call. Practice this for a while and soon you will be doing it without even being aware of it, and your squares will get through more calls without mistakes.

Last thought: If you do make a mistake, it is not the end of the world.

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MAY 25-30

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AUGUST 24-29

JERRY HAAG

Pharr, TX

Rounds by:

Ray & Bea Dowdy
Beckley, W.V.



AUGUST 31-SEPT. 5

BOBBY NEWMAN

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Calling Tips

by Orlo Hoadley

This month's column completes the outline by Orlo Hoadley giving ideas for putting fun-type variety in dances:

4. Progressive Squares: With the sets on the floor all lined up, two or four couples from one set move into the next set to make new squares. Ways to do this:

a. From lines of four facing out, call *pass thru*, all lines facing a wall of the room do a *bend the line*, *pass thru*, *bend the line* (*couples trade*);

b. From a clover formation, call *double pass thru*; couples facing a wall should do a leading couple *partner trade*, *dive thru*;

c. From a clover or trade by formation, call for a *pass thru* by two couples facing out (on opposite sides of the square);

d. With the four couples facing out on four sides of the square, call *pass thru* for everybody;

e. From parallel waves or two-faced lines, call *ends*, *centers*, or *all eight grand circulate*. Choreography for this type has not yet been developed.

Comments: Of course, the idea is for the caller to get the original squares broken up and the dancers scattered around the hall in all directions, then reassemble them all. It's spectacular if he stops them in set formation, expresses his concern and his apologies for getting them into such a horrible mess, then brings them back together with the last section or two of a singing call. It's even more impressive to the dancers if he brings them back by a different route from the one they went out on.

Progressive squares are practically impossible to sight call; the caller has to keep track of not only where the dancers are within a set, but which set they are in relative to the one they started in, and what he has to do to get the dancers all home again. Also, if he forms scrambled sets to start a singing call, he has to direct the dancers into their home posi-

tions in the scrambled sets (like a stir the bucket routine), because there will most likely be two men in the set with the same number.

5. Exploding Squares: Sometimes the terms Progressive Squares and Exploding Squares are used interchangeably. Usually Exploding Squares means a different type, where the four couples face out as in (d) above, then do a *star thru*, *pass thru* to form new squares in the corners between the original squares.

Comments: Procedures for exploding and reassembling the sets can be quite simple and easily remembered. However, they should be used very infrequently because each "explosion" leaves a layer of dancers standing around the edges of the floor with nothing to do except watch the active squares in the middle. For instance, from a starting array of 12 squares, after two explosions, there are only two active sets in the middle of the floor with everybody else standing.

6. Unusual kinds of sets:

a. Minisquares: two facing couples. A surprisingly large number of the Mainstream calls can be done by only two couples. In fact, if two couples are left over after normal sets have been formed, they can have a lot of fun by dancing as a minisquare, doing all of the calls they can do legitimately, and fudging the others.

b. Siamese squares: Large squares are set up with two couples on each side. The man and woman of each couple hold on to each other as in a *star promenade*, and don't let go throughout the hash tip. The left couple acts as a man, and the right couple acts as a woman. Part of the fun comes because the woman of the M-couple has to use her right hand to do the things the man usually does, and the man of the W-couple has to use his left hand. For variations, make the Siamese couples sashayed or mixed.

c. Hex sets: sets with six couples in each, usually putting two couples side-by-side in the head positions. Again, a surprisingly large number of Mainstream calls work as well as with sets of four couples. A good thing to do if there are 6

Continued on Page 98



by Bob Howell

easy level

*With hearts and flowers for Valentine's thoughts this month, how about **Keeping the Faith** to get us started. Toots and Claire Tousignant of Brocton, Mass., choreographed this solo dance to a real line beat.*

KEEPING THE FAITH

FORMATION: Solo

MUSIC: *Keeping the Faith*, Billy Joel, Columbia 38-04681

ROUTINE: Sixteen count intro, begin on the vocal.

- 1-4 Step forward on R foot, step forward again on L foot, step in place R.L.R. (While doing the quick R.L.R, bend at the waist and pretend to be punching the ground with the R.L. and R hands. (Involve good shoulder action, too.)
- 5-8 Back up, step back on L, R, and a rapid L.R.L. (This time wave both hands high in the air, L.R.L.)
- 9-12 Vine R with a clap, clap, clap. (Step R with R foot, cross L behind R, step R.L.R and clap hands over head three times while shaking hips.)
- 13-16 Vine L and stamp, stamp, stamp. (Step L on L foot, cross R behind L, stamp L.R.L, turn 180° to begin again.)

NOTE: In using this dance, I prefer to turn only ¼ L on each sequence rather than ½.

Jean Siffin of Solon, Ohio, sends along this trio dance which she says she "put together" for the Western Reserve YMCA dancers and their offspring. She calls it...

3 X 3

FORMATION: Circle of three facing three as in spokes of a wheel (3CCW, 3CW); Join hands with your opposite.

MUSIC: Any 64-count

- 1-2 Outside couple sashay away four.
- 3-4 Middle couple sashay away four.
- 5-6 Inside couples sashay away four.
- 7-8 All turn right four steps (spot turn R.L.R.L)
- 9-16 Repeat starting with inside couple sashaying back to place.
- 17-20 Clap own hands, clap R with opposite, clap own, clap L with opposite. Repeat.
- 21-22 Balance right and balance left.
- 23-24 Turn R four steps (R.L.R.L)
- 25-28 Do-sa-do
- 29-32 Pass thru and balance R and L, and you're ready to go...with a sashay...

Gloria Roth, who spends part of her year in Clementsport, Nova Scotia, and her winters in Palm Beach, Florida, wrote a real neat quadrille and dedicated it to Vern Carmichael, a caller who was greatly loved by many of his friends and followers. Vern passed away last year.

CARMICHAEL'S QUADREEL

MUSIC: Suggested: Folkkraft *Shadrack's Delight*

Intro (before music starts): Bow to your partner
 Head ladies chain over, head ladies chain back
 Side ladies chain over, side ladies chain back
 Gent #1 reel the girls, corner left, opposite right, right-hand left, partner right
 Everyone do an allemande left and promenade...

Side ladies chain over, side ladies chain back
 Head ladies chain over, head ladies chain back
 Gent #2 reel the girls, corner left, opposite right, right-hand left, partner right.
 Everyone allemande left and promenade...

All lead right for a Bay Path Twirl*

Head couples right and left thru, head couples right and left back
 Side couples right and left thru, side couples right and left back
 Gent #3 reel the girls, corner left, opposite right, right-hand left, partner right.
 Everyone allemande left, come back one and promenade...

Side couples right and left thru, side couples right and left back
 Head couples right and left thru, head couples right and left back
 Gent #4 reel the girls, corner left, opposite right, right-hand left, partner right
 Everyone do an allemnade left, come back one and promenade...

Gent #1 and 3 reel the girls, corner left, opposite right, right-hand left, partner right
 Everyone allemande left, come back one and promenade...
 Gent #2 and 4 reel the girls, corner left, opposite right, right-hand left, partner right
 Everyone allemande left, come back one and promenade...

*Bay Path Twirl (32 beats): As couples, all lead right (4), California twirl (4). Repeat above three more times.

NOTE: If a person wanted to use this 496-beat dance in a standard signing call, the six *allemande lefts* couple be omitted.

From Sedalia, Missouri, Dr. Donald Donath shares an easy contra with us:

D & E CONTRA FORMATION: Alternate duple, 1,3,5 etc. crossed over.

— — — —	Everybody go forward and back	— — — —	Same ladies chain
— — — —	With your corner do-sa-do	— — — —	Same two flutter wheel
— — — —	Same girl swing and whirl	— — — —	To a right-hand star
— — — —	Across from your right and left thru	— — — —	Cross at the head, left-hand star, and cross at the foot

NOTE: Cross at the head and foot is only done every other time.

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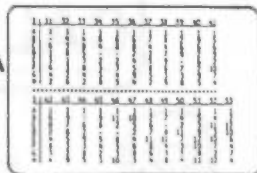
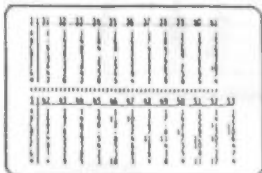
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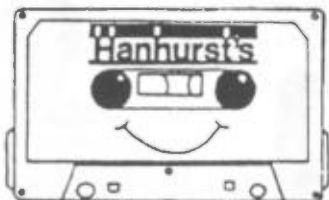
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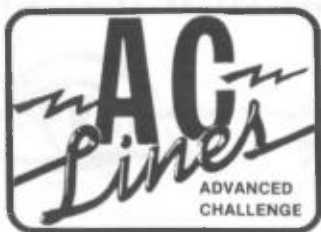
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Russ & Nancy Nichols

We received several requests for the new Advanced list from an excellent cross-section of the country: Ohio, Texas, Arizona, Virginia, Florida, Pennsylvania, and Kansas. Here are examples of the notes we received along with the requests: "Look forward to meeting you sometime, having returned to square dancing after a 10+ lapse (we lived in Ireland), we find that the lists are really helpful and tho' there are problems (aren't there always?) the Callerlab lists are really terrific!" and "Thanks for your informative column in *American Squaredance*. A/C Lines is always read first upon receipt of the monthly issue." We also received an interesting letter from West Richland, Washington, about which we talked to several dancers and a few callers. We found many people very interested in the Left and Right Brain Theory as it applies to square dancing. We decided to share the letter with you, knowing it is going to kick off an opinionated discussion. Since this topic does not necessarily confine itself to the A/C portion of our hobby, this magazine will print your responses as space permits.

"Thank you for publishing Craig Shucker's intellectual clarification of the terms DBD and APD. It is true in theory that the recalling of one definition is easier than the learning of a move from 56 possible starting positions—if dancing were an intellectual exercise, which it is not. If DBD were a physical possibility, we should all be accomplished dancers in as little time as it takes to learn the definitions.

"How many times have you heard or said, 'I've never danced it that way before?' when the introduction of a call from an unfamiliar position stops all action? Why were you or the other dancers not able to put the definition into play to

keep the square going? While you may have wished to do it, you were not physically able to, because your intellectual/verbal (left) side of the brain was not in control. Are we not merely calling a rose another name when we assign left brain function an activity which still must be executed by the same old right side of the brain?

"It is possible to *learn* dancing by definition. During the learning phase, the definition satisfies the left brain's desire to learn how to perform the maneuver, but to really learn it, the right brain must take over and learn by watching and imitating. (Thomas Blakeslee, *The Right Brain*) Time is another factor. When the right brain hears *motivate*, it can immediately and holistically react by setting the body in motion non-verbally. The left brain can accomplish the command, but must recall the whole definition and play it back, which takes anywhere from 25 to 40 times longer. The right brain's reaction to left brain stored material will be too slow to keep up with the flow of the music. 'Floor time' needed to learn smooth dancing is really right brain learning, no matter what name we give it.

"Our verbal left brain is not much help in really getting the feel of dancing. When we are involved in a non-verbal activity such as dancing, our verbal left brain should be switched off. Continuing to use the left brain for an inappropriate task (one for which it is not suited) will result in inept dancing, apathy, and then a dislike for square dancing. Your verbal left brain may want to dance DBD, but your spatial right brain is controlling the action...

Ardie Coble

"P.S. In addition to an interest in square dancing, I teach learning disabled students, and have done extensive research on brain functions, primarily to help my students. We entered square dancing in 1981, and have been continually impressed with the brain processing involved in dancing, especially on the advanced level.

"Most of the information included in the article was taken from Mr. Blakeslee's book, for easy reference. I don't believe I've committed plagiarism, but I've included parts of the article for comparison. I think any analysis of the

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decline in square dancing should include some discussion of the activity as it relates to the brain's ability to process and perform it. I would like to see some future articles relating to the subject I've tried to cover briefly."

As we mentioned, we have talked to many people on this subject and there is more than just a passing interest. We

refer you to an article that appeared in the June 1985 issue of the *New England Caller*. Written by caller Kip Garvey of Union City, CA., it is entitled "Bolstering Up Our Beginner Program."

Those of you who would like a new Advanced or C-1 list, or would like to contribute to this column, may do so by dropping us a note at 1209 Holgate, Maumee OH 43537-2908.



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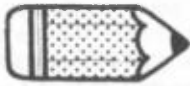
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REVIEW



SLIDE THRU

DESCRIPTION: Facing dancers pass thru, all girls turn $\frac{1}{4}$ left face and boys turn $\frac{1}{4}$ right face. There is no "Arky" application to *slide thru*; boys *always* turn right, and girls *always* turn left.

SAMPLE CHOREO:

Heads slide thru, turn thru, all slide thru
Centers pass thru, all cast off $\frac{3}{4}$
Slide thru, left allemande...

Heads lead right and circle to a line
Rollway, slide thru, trade by, turn thru
Centers slide thru, others cloverleaf
Slide thru, cast off $\frac{3}{4}$, ends trade
All slide thru, pass thru, trade by
Slide thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Ends circulate, centers run, bend the line
Slide thru, girls walk and dodge
Those who can slide thru, others face in
All slide thru, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Slide thru, zoom and slide thru
Left allemande...

Heads square thru four, sides rollaway
Slide thru, cast off $\frac{3}{4}$, ends trade
Slide thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, zoom
Centers slide thru, box circulate
Single hinge, step thru, slide thru
Partner trade, circulate $1\frac{1}{2}$
Bend the line, you're home...

Heads rollaway, sides lead right
Circle four, men break to a line
Girls circulate, those who can slide thru
Others face in, all slide thru, pass thru
Trade by, left allemande...

TURN THRU/LEFT TURN THRU

Heads lead right and circle to a line
Pass thru, wheel and deal, left turn thru
Swing thru, turn thru, left turn thru
Centers in and cast off $\frac{3}{4}$, pass thru
Boys fold, touch $\frac{1}{4}$, right and left grand..

Heads slide thru, left turn thru
Swing thru, ends circulate, swing thru
Boys run, left allemande...

Heads lead right and circle to a line
Boys turn thru, all left turn thru
Boys turn thru, centers in and cast off $\frac{3}{4}$
Touch $\frac{1}{4}$, circulate, boys run
First couple left, next right, pass thru
Wheel & deal, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Centers turn thru, all cast off $\frac{3}{4}$
Step thru, centers turn thru, centers in
Cast off $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, turn thru
Left turn thru, swing thru, turn thru
Centers in and cast off $\frac{3}{4}$, pass thru
Wheel and deal, turn thru, left turn thru
Right and left grand...

Heads square thru four, turn thru
Left turn thru, centers in and cast off $\frac{3}{4}$
Star thru, trade by, turn thru
Left turn thru, centers in and cast off $\frac{3}{4}$
Star thru, trade by, left allemande...

Heads lead right and circle to a line
Ends turn thru, all cast off $\frac{3}{4}$
Ends turn thru, all cast off $\frac{3}{4}$
Pass the ocean, same sex trade
Right and left grand...



FLOW TO A DIAMOND

by Lee Oliver

DESCRIPTION: From columns: #1 column dancer cross run and take one *small* step forward to become the infacing point; #2 dancer veer left to become the other point; #3 and #4 dancers extend to form a box foursome and single hinge. Movement ends in center-to-center diamonds.

NOTE: From left-hand columns, the veer is to the right.

SAMPLE CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, *flow to a diamond*
Diamond circulate, flip the diamond
Split circulate, boys run, pass thru
Wheel and deal, pass thru
Left allemande...

Heads square thru four, swing thru
Boys run, crossfire, *flow to a diamond*
Waves swing thru, diamond circulate
Flip the diamond, centers trade
Girls trade, pass thru, wheel and deal
Square thru but on the third hand
Dixie grand, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, boys run
All circulate, *flow to a diamond*
Center boys trade, flip the diamond
Boys run, square thru four, trade by
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, *flow to a diamond*
Diamond circulate, flip the diamond
Boys run, left allemande...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, *flow to a diamond*
Flip the diamond, ends circulate, recycle
Square thru $\frac{3}{4}$, trade by, left allemande..

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, *flow to a diamond*
Center girls trade, diamond circulate
In the wave, swing thru, flip the diamond
Boys trade, pass thru, wheel and deal
Swing thru, recycle, zoom, swing thru
Recycle, zoom, pass thru
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, girls run
All circulate, *flow to a diamond*
Diamond circulate, centers hinge
Ferris wheel and spread, pass thru
Boys fold, touch $\frac{1}{4}$, right and left grand..

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run, *flow*
To a diamond, flip the diamond
Girls trade, recycle, left allemande...

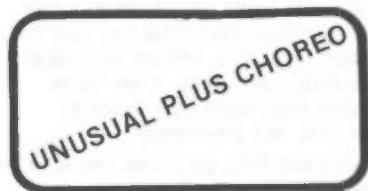
Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, girls run, *flow*
To a diamond, diamond circulate
Flip the diamond, trade the wave

Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, centers
Pass thru, touch $\frac{1}{4}$, centers trade
Centers run, ferris wheel, double
Pass thru, boys run, *flow to a diamond*
Diamond circulate, flip the diamond
Girls trade, right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, zoom
Centers pass thru, touch $\frac{1}{4}$
Centers trade, centers run, ferris wheel
Double pass thru, girls run
Flow to a diamond, diamond circulate
Boys swing thru, flip the diamond
Recycle, left allemande...

Heads lead right and circle to a line
Load the windmill, *flow to a diamond*
Diamond circulate, (waves) recycle
Star thru, ends fold, those who can
Star thru, others face in
All right and left thru, slide thru
Left allemande...



Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate and girls spread
Boys hinge, diamond circulate, boys roll
Extend, girls trade, all pass thru
Wheel and deal, Dixie grand
Left allemande...

Heads lead right and circle to a line
Square thru but on the third hand
Swing thru, explode and swing thru
Scoot back, right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Ping to a diamond, diamond circulate
Boys roll, girls extend, girls trade
Crosstrail thru, left allemande...

Heads square thru four, ocean wave
Linear cycle and roll, all trade and roll
Spin the top, recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads rollaway, sides square thru four
Swing thru, spin chain the gears
Girls trade, $\frac{1}{2}$ square thru, trade by
Left allemande...

Heads pass the ocean, triple trade
Sides cloverleaf, others single hinge
Walk and dodge, pass thru, trade by
Left allemande...

Heads square thru four, swing thru
Boys run, ferris wheel, swing thru
Pinging to a diamond, diamond circulate
(In the wave) recycle, others face in
Zoom, swing thru, recycle, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, centers in
Cast off $\frac{3}{4}$, load the windmill
All boys run, sides cloverleaf
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Flip the diamond and roll, pass thru
Trade by, spin the top, center boys trade
All single hinge, boys run, double
Pass thru, track two, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Right and left thru, rollaway, touch $\frac{1}{4}$
Coordinate and boys spread, couples
Circulate, girls hinge, diamond circulate
Flip the diamond, centers trade, recycle

Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Grand swing thru, spin the top
Swing thru three hands, boys circulate
Recycle, veer left, couples circulate $1\frac{1}{2}$
Bend the line, you're home...

Heads lead right and circle to a line
Pass the ocean, recycle and roll
Centers trade, left swing thru
Trade the wave (boys go twice)
Square thru four, trade by, double
Swing thru, right and left grand...

Heads curlique & spread, ends circulate
Centers square thru three-quarters
Boys partner trade, centers box circulate
Those boys run, all pass thru
Wheel and deal, boys swing thru, extend
Single hinge, scoot back
Right and left grand...

Heads square thru four, swing thru
Boys run, crossfire, coordinate and
Girls spread, crossfire, boys run
Pass to the center, swing thru, extend
Swing thru, girls trade, star thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

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by Walt Cole

TIMING'S THE THING!

Intro: - - - - : Heads promenade half
- - - - : Same 4 right & left thru
- - - - : - - Square thru
- - - - : - - Swing thru
- - Tag the line : Boys run, girls trade
Girls turn back swing : - - Promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero square: Sides flutterwheel, star thru
Zoom, centers flutter wheel, pass thru...
Zero box.

Zero square: Head ladies chain
Heads star thru, double pass thru
First couple left, second couple right...
Zero line.

Zero box: Right & left thru, dive thru, zoom
Ctrs pass thru, right & left thru, dive thru
Zoom, centers pass thru...zero box

Zero line: Half square thru, trade by
Veer left, couples circulate, ferris wheel
Centers pass thru, star thru...zero line

Zero box: Split the outside two
Around one to a line, everybody turn thru
Left allemande...

Zero line: Pass the ocean, swing thru
Girls trade, turn thru, left allemande...

THE BASIC PROGRAM:

Zero box: Split two, go around 1 to a line
Square thru, grand right and left...

Zero square: Head gents and corner girls
Box the gnat, same four right & left thru
Crosstrail thru, separate go around two
To a line of four, just the ends do-sa-do
Center four square thru, just the ends
Allemande left, all grand right and left...

Zero line: Pass the ocean, swing thru
Girls circulate, boys run, wheel and deal
Right and left thru, left allemande...

Zero box: Center boys only U-turn back
Shake hands and pull by, circle to a line
Zero line...

Zero line: Pass thru, wheel and deal
Centers pass thru, touch $\frac{1}{4}$, swing thru
Centers run, ferris wheel, double pass thru
All face left and promenade...

Zero line: Pass the ocean, all 8 circulate
Swing thru, girls trade, boys trade

Boys run, couples circulate, ferris wheel
Centers pass thru, box the gnat
Right and left grand...

MAINSTREAM PROGRAM, STANDARDS:
Zero square: Heads pass the ocean
Girls trade, recycle, sweep $\frac{1}{4}$, pass thru
Cloverleaf, new centers pass thru
All swing thru, boys run, couples circulate
Bend the line, pass thru, wheel and deal
Zoom, pass thru, swing thru, turn thru
Left allemande...

Zero square: Heads slide thru, pass thru
Touch $\frac{1}{4}$, split circulate, boys run
Reverse the flutter, Dixie style to an
Ocean wave, boys cross run, girls trade
Recycle, veer left, couples circulate
Bend the line, square thru, trade by
Left allemande...

TAGS:

Zero line: Pass the ocean, swing thru
Boys run, tag the line in, pass thru
Wheel and deal, centers only allemande
All right and left grand...

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Rollaway half sashay, pass thru
Tag the line, ends only left allemande
All right and left grand...

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Rollaway half sashay, pass thru
Tag the line, leads turn back
Grand right and left...

Zero line: Flutter wheel, pass thru
Tag the line, leads turn back, swing thru
Right and left grand...

Zero box: Square thru $\frac{3}{4}$, trade by
Swing thru, boys run, tag the line
Leads turn back, star thru
Couples circulate, wheel and deal
Left allemande...

TOPS:

Zero square: Heads spin the top
Swing thru, recycle, pass thru
Spin the top, swing thru, recycle
Crosstrail thru, left allemande...

DIVIDE:

Zero square: Heads square thru
Sides divide, slide thru, heads separate
Around one and squeeze in to line of four
Star thru, centers slide thru
Pass the ocean, recycle, square thru
Outsides divide and slide thru
All spin the top, single hinge
Eight circulate double, boys run
Swing thru, turn thru, left allemande...

Continued on Page 95



Al hurn



Renny Mann



Johnnie Scott



Chuck Donahue



Singing Sam Mitchell



Ron Everhart



PRAIRIE

Recordings

Music by PRAIRIE

BRAND NEW

- PR1086 BOP by Al
- PR1085 SERENADE, Oldie by Singing Sam
- PR1083 OPEN UP YOUR HEART, Slim Whitman Hit by Ron
- PR1082 BLUE EYES AND JEANS, Conway #1 by Renny
- PR1081 DIXIE ROAD, Greenwood #1 by Al
- PR1080 YOU ARE THE ONE, Oldie by Chuck

RECENT RELEASES

- PR1079 HALLELUJAH, Geo. Jones Hit by Grace
- PR1078 TWO TIMIN' GAL, Oldie by Singing Sam



Mark Clausing



Tom Trainor



Vern Woese



Kim Hohnholt



Dave Roe

Clogging



Mountain

Recordings

Music by Mountain Men

BRAND NEW

- MR51 LIVIN' FOR SATURDAY NIGHT by Vern
- MR49 BUCKETS, Oldie by Mark
- MR48 OLD HIPPIE, Ballamy Bros. Hit by Vern
- MR47 ONE MAMMA TOLD YOU ABOUT by Phil
- MR46 THINK I'M IN LOVE by Kim, Hag Hit
- MR45 STRONG LONG ENOUGH by Mark, Conway-Loretta Hit
- MR44 STORMS NEVER LAST by Tom, Waylon Hit



Troy Hay



Hal Dodson



Amazin' Grace
Wheatley



Dave Towry



Bill Reynolds

DESERT

Recordings

Music by Desert Sands

BRAND NEW

- DR25 MAKE IT WITH THE BLUES by Dave (Mel McDaniel Hit)
- DR24 I FELL IN LOVE AGAIN LAST NIGHT by Grace (Forrester Sisters)
- DR23 SMOKIN' IN TUPELO By Hal (Oldie)
- DR22 SINGING THE BLUES by Troy
- DR21 HIGH HORSE by Hal (Dirt Band Hit)
- DR20 GOOD THINGS by Troy (Oldie)



Bobby Hilliard



Bob Householder



Don Van Veldhuizen



Dennis Levitt



Gary Bible

OCEANWAVE

Recordings

Music by Ocean Waves

BRAND NEW

- OR21 OLD MAN FROM THE MOUNTAIN by Bobby (Hag Hit)
- OR20 WALK ON BY by Gary (Van Dyke #1)
- OR19 THE OLD RED BARN by Dennis (Oldie)
- OR18 CLOSE ENUF TO PERFECT by Greg
- OR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)
- OR16 DON'T IT MAKE YOU WANNA GO HOME by Dave

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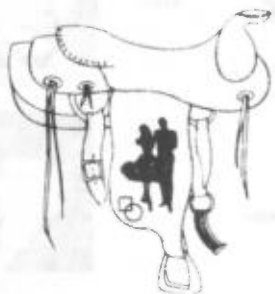
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THE COLLEGES ARE COMING

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FOR CALLERS & CUERS

<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL July 20-25, 1986 For Newer Callers Individual attention to caller by Experienced Staff <i>Dick Han</i> Caller Partner Sessions Also Write Dick Han, 513 So. Bluff Monticello IN 47960</p>	<p>COPECREST DANCE RESORT DILLARD, GA. March 16-21, 1986 <i>Stan Burdick, Gene Trimmer</i> <i>Jerry & Becky Cope</i> New & Experienced Callers Callerlab Curriculum <i>Nobody treats callers better than Copecrest!</i> PO Box 129, Dillard GA 30537</p>	<p>ESTES PARK, COLORADO Dance Ranch Callers College June 22-26: For callers with 2 years or less experience; Aug. 3-7: For callers with more than 2 years' experience <i>Frank Lane—Vaughn Parrish</i> Write Frank Lane's Dance Ranch, PO Box 1382 Estes Park CO 80517</p>
<p>CORNHUSKER CALLERS COLLEGE Lincoln, Nebraska for One-Night-Stands August 1, 2, 3 <i>Jo & Ken Clinefelter</i> <i>Harold & Lill Bausch, Instr.</i> <i>SIMPLY SUCCESSFUL CALLING</i> Write: Clinefelters, 6940 Orchard, Lincoln NE 68505 Phone 402-464-7153</p>	<p>MIDWEST CALLER COLLEGE Promenade Hall Auburn, Indiana for new/newer callers June 16-20 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor & guest</i> Don Taylor, PO Box 824 Auburn IN 46706 On I-69</p>	<p>McCLOUD DANCE COUNTRY McCloud, California June 1-5, 1986 <i>Bill Peters & Bob Van Antwerp</i> For New & Experienced Callers The Basics and Sight Calling Techniques McCloud Dance Country P.O. Box 1720 McCloud CA 96057</p>
<p>RENO CALLERS ACADEMY Reno, Nevada July 20-24, 1986 <i>Don Malcom & Ed Foote</i> In-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR2 Box 20 Sheldon MO 64784</p>	<p>HAROLD BAUSCH'S CALLERS COLLEGE AT Camp Calvin Crest near Fremont, Nebraska August 15, 16, 17 <i>Harold & Lill Bausch</i> <i>Dean Breach</i> Individual Help Meals & Lodging Included Harold Bausch, 2120 Jaynes Fremont NE 68025</p>	<p>NORTHWEST CALLER COLLEGE Lolo, Montana (at the beautiful S/R Center & campground) Sept. 4-7, 1986 For callers with 0-5 years experience (new) Tuition: \$150. ea. Staff: <i>Harold Bausch, Stan Burdick, Ray Granger</i> Write: S/R Center, Hwy 12 Lolo MT 59847</p>
<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 20-25, 1986 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, programming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>SUPER SCHOOL EAST Kramer's Hayloft S. Weymouth, Mass. July 7-11, 1986 <i>John Kaltenthaler, Jim Mayo & Bill Peters</i> Full Curriculum— New or Experienced Callers Write Jim Mayo, 79 Wash Pond Rd., Hampstead NH 03841</p>	<p>CHAMPAIGN, ILLINOIS For Experienced Callers July 6-10, 1986 <i>Gene Trimmer—Dick Han</i> Featuring Individual Attention for callers with at least 3 yrs. Calling Experience Caller Partner Sessions Also Write: Dick Han, 513 So. Bluff Monticello IN 47960</p>

Saddle up for Calgary



July 24-26, 1986 are the dates of the 5th Canadian National Square and Round Dance Convention in Calgary, Alberta. If you're planning to "saddle up" and attend, why not make a long vacation of it? The famous Calgary Stampede is July 4-13. The Penticton, B.C. S/D Jamboree is August 4-9. The World Expo '86 in Vancouver runs May through October. Near to Calgary are the majestic Canadian Rockies, Kananaskis Country, Banff, Lake Louise, the Columbia Icefields, and Jasper National Park.

Pacific Western Airlines is the official airlines and invites square dancers to call 1-800-663-1116 for information and savings. Identify yourself as a square dancer.

Hotel price lists and camping information are available from Al and Caroline O'Dell, 536 Mariposa Drive NE, Calgary Alberta. T2E 5V8.

The Canadian National has something special for everyone: square dancing, Mainstream through Challenge; round dancing, easy to advanced. Special arrangements are being made for wheelchair dancers, cloggers, Olde Tyme squares, teens and singles programs, contra and line dances, fashion show, sewing clinics, commercial boutiques, and a host of other things.

Many activities will take place in the Performing Arts Centre in downtown Calgary, which just opened last September. The Convention Centre and Palliser Hotel are also in downtown Calgary. You'll be able to stroll down 8th Ave. Mall, dine at numerous restaurants, shop, meet friends or relax in the Garden Terrace. Top callers, cuers and promoters from across the continent and around the world will attend. You will dance in air-conditioned comfort on good floors in facilities with excellent acoustics. Baby sitting and day care have been arranged.

The official souvenir record, *Something to Smile About*, with an easy round dance cued by Art McMullen, will be available.

Write for information and registration forms. Plan to "Saddle Up for Calgary," because the dancers there have "Something to Smile About" and they're going to share it with you!

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MORE COLLEGES ON P. 85

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- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- ESP207 ON THE ROAD AGAIN by Elmer & Larry
- ESP316 EARLY MORNING RAIN by Paul
- ESP315 FORTY HOUR WEEK by Paul
- ESP314 MY BABY'S GOT GOOD TIMIN' by Paul
- ESP403 HO-DOWN (Hoedown) Plus calls by Larry
- ESP511 DON'T NEED NOTHING YOU AIN'T GOT by Bob
- ESP510 BILOXI LADY by Bob
- ESP509 BEFORE I MET YOU by Bob
- ESP609 THIS AIN'T DALLAS by Larry
- ESP608 I'M FOR LOVE by Larry
- ESP607 OLD ROCK AND ROLLER by Larry



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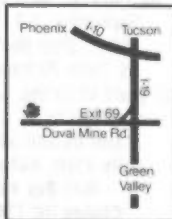
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CALLERS CHOREO VIDEO

The announcement of page 82 of the November issue of ASD was both unique and intriguing. The copy read, in case you may have missed it;

"For the first time...an in-depth video home study program of the techniques of Sight Calling and Resoltuion, by Jack Lasry."



Product Line

There was more. "Follow a square of dancers with numbered vests as Jack narrates in a clear, concise, easy-to-follow manner. Video is accompanied by a printed guide...available in VHS or Beta...color...runs 90 minutes...covers burnt image, isolated, and extemporaneous sight."

That sounded very up-to-the-minute as a training tool for callers. We ordered it. It proved to be just what was advertised in every way. We highly recommend it, especially to callers who can't attend a Callers College (see page 64), and to callers at any level of experience. Cost: \$50. plus \$4. postage. Write Jack Lasry, 1513 No. 46 Ave., Hollywood FL 33021.



Skirt Kits

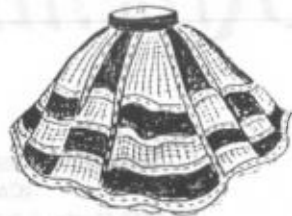
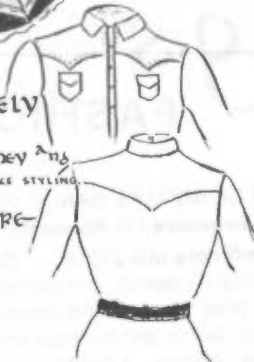
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- JP901 NEW SELFISH—Virg Troxell
- JP220 GIVE MY REGARDS
Peterson

- JP602 NEW RIVER TRAIN—Mark
- JP802 HEY GOOD LOOKIN'—Tom
- JP506 MAMA/ROSE—Hoedown

RECENT RELEASES:

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- JP219 OH LONESOME ME—Joe
- JP218 BONAPARTE'S RETREAT—Joe
- JP217 LOVE LETTERS in the SAND—Joe
- JP216 DEVIL WOMAN—Joe
- JP601 GOTTA TRAVEL ON—Mark
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- JP215 LITTLE RED WAGON—Joe
- JP114 YELLOW RIBBON—B. Vinyard
- JP110 ONCE IN MY LIFE—B. Vinyard

- JP108 MATADOR—B. Vinyard
- JP209 COUNTRY WASN'T COOL—Joe
- JP208 FRIDAY NIGHT BLUES—Joe
- JP205 I DON'T DRINK FROM THE RIVER

HOEDOWNS:

- JP501 JOPAT/JOLEE SPECIAL
- JP502 COUNTRY CAT/CITY SLICKER
- JP503 SUNSHINE/MOONSHINE
- JP504 UPTOWN/DOWNTOWN
- JP505 MUDDY RIVER/FEELIN' GOOD

ROUNDS:

- JP301 ALL OF ME
- JP302 NO LOVE AT ALL
- GOLDEN OLDIES**
- JP109 SEE YOU IN MY DREAMS
- JP105 I DON'T KNOW WHY
- JP101 BLUE MOON OF KENTUCKY
- JP111 NEVERTHELESS
- JP106 HEARTBREAK MOUNTAIN
- JP206 I FEEL BETTER ALL OVER



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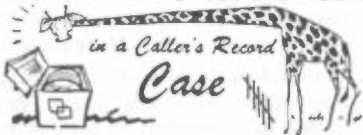
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Steal a Little Peek



HARV "ABE" MAIER

When Harv first attended Callerlab, your editors noted his strong resemblance to the president whose birthday we celebrate this month. Harv and his wife, Carol, are from Clearwater, Minnesota, and have four children and three grandchildren. Harv is an assistant supervisor for the Cornelius Co. in Anoka.

Harv has been calling ten years and calls for four clubs. He likes best to teach square dancing, and teaches three beginner and two plus classes each week. He has called at state and national conventions and at the Mt. Rushmore Hoedown. He and Carol formed the County Line S/D Club. Harv belongs to the Minn. Callers Assn. and Callerlab. He wears a stovepipe hat when doing featured tips* and many local dancers call him "Abe."


HOEDOWNS:

Brezin' Easy—Ranch House
10-20 Hoedown—Hi-Hat




Alpine Hoedown—TNT
Sunshine—JoPat
Scott's Hoedown—TNT
Come Back—Hi-Hat
Liquid Gold—Wildwest
Mountain Dew—Chaparral
SINGING CALLS:


*God Bless America—Gold Star
Amarillo by Morning—Rhythm
Swing Low Sweet Chariot—Blue Ribbon
Georgia Rain—Prairie
Good Hearted Woman—Circle D
When the Saints Go Marching In—Chap.
Too Good to Throw Away—Rhythm
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Chuck Myers



Bud Whitten



Tommy Russell


SINGING CALLS:
 TB237 LITTLE RED WAGON, Bud Whitten
 TB238 GONNA GO HUNTIN' TONIGHT, Bob Bennett
 TB239 GOOD OLE DAYS ARE RIGHT NOW— Gabby
 Baker/Chuck Mashburn (Duet)
 TB240 FOOD ON THE TABLE, Tommy Russell
 TB241 HEAD OVER HEELS IN LOVE, Chuck Myers
 TB242 I'LL LOVE YOU ALL OVER AGAIN, Rhett Glover

HOEDOWNS:
 TH531 EAST TEXAS SUNDAY
 MATINEE/FEUDING
 TH532 ROCK-A-BILLY FEVER/
 WARNING SIGN

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Chuck Mashburn



IN MEMORIAM

Tiny McBurney, of Niagara Falls, Ontario, died in early December, after he and Marjorie were forced to return north from Florida because of his ill health. Tiny and Marjorie taught square dancing in Cascade Hall, a two-square hall at their residence. Tiny was an operator for Ontario Hydro for 38 years, an auctioneer, a founder of St. Matthew's Cathedral and parish chairman, and a charter member of a volunteer fire department.

John Pearson, a former member of the Chicago Area Callers Assoc. and presi-

dent of the organization in 1968 passed away in December after a lengthy illness. He is survived by his wife Molly and children.
Marv Labahn

Merle Orlich, wife of author and ASD workshop editor for many years, Will Orlich, died in November in California, where she had lived near her daughter since shortly after Will's death.

HOEDOWN! WILL PREMIER

HOEDOWN! a 28-minute, made-for-TV movie tracing square dancing back to its roots in 15th century England will have its premier showing at the National Convention in June before its release to the general public through national television and home video distribution. Fast-paced and packed with enthusiastic dancing, HOEDOWN! features accurate period costumes and the world-famous Berea College Country Dancers for historical scenes including Morris dancing during the 1400s, English country dancing in the 1600s, and a Kentucky running set in 1820. Western square dancers will be featured in the scenes which are set after Lloyd Shaw's influence in the 1930s.

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Shorties — 3" legs, 8 rows of lace.

70

American Squaredance, February 1986

Actual footage of community square dancing in the 1930s, WWII soldiers dancing on aircraft carriers or in dance halls overseas are still needed, as are still photographs or film footage of Dr. Shaw and his Cheyenne Mt. dancers. If you possess any of the above and would like to loan them to be copied for the movie they will be returned undamaged. Call Becky Cope or Gwen Roland at 404-746-2134.

1986: THE 50th ANNIVERSARY

It was 1936 when Lloyd "Pappy" Shaw was invited to bring a set of dancers to the famous play festival at Central City, Co. The form of "western" square dancing they introduced spread like fire. The 1986 edition of the *National S/D Directory* reflects the growth of the activity over the last 50 years. It includes over 10,000 club listings worldwide.

The updated edition of the *Directory* includes a New Dancer section which shares much of the heritage and spirit of square dancing with newcomers to the activity, and information on events that celebrate the golden anniversary year. Many projects, activities and special

dances are being coordinated by the Spirit of '86 committee. Their goals are to inform the general public about square dancing, letting them know how to join the fun and fellowship, and bringing dancers together in the spirit of cooperation and friendship which is the true basis and attraction of the activity. Further information may be obtained from the Spirit of '86 Committee, PO Box 129, Dillard GA 30537.

The *National S/D Directory* has many features to aid dancers. Directories of festivals, publications, organizations, caller and leaders are among the sections. Details on square, round, contra and clogging products and services add to its usefulness. The 1986 edition will be published March 1 and will be available at most local S/D shops. Inquiries and information should be sent to the National S/D Directory, PO Box 54055, Jackson MS 39208.

1986 DOGWOOD ARTS FESTIVAL

Knoxville, Tennessee's spring spectacular, the Dogwood Arts Festival, will be held April 11-27. Nearly 300 events,
Continued on Page 102

2832 Live Oak Dr., Mesquite TX 75150 1-214-270-0616

KALOX-Belco-Longhorn



John Saunders

NEW RELEASES ON KALOX:

K-1308 WISH YOU WERE HERE, Flip/Inst. by Francis Zeller

RECENT RELEASES ON KALOX:

K-1307 ALABAM, Hoedown/Flip by Harry Lackey

RECENT RELEASES ON LONGHORN:

LH-1043 HIGHWAY TO NOWHERE by Francis Zeller

LH-1042 BETCHA MY HEART by Francis Zeller

LH-1041 I'M ONLY IN IT FOR THE LOVE by Mike Bramlett



Francis Zeller

NEW ROUNDS ON BELCO:

B-339-A PEACHES 'N CREAM, Two-step by Bob & Barbara Wilder
 1. Music Only; 2. Cues by Bob Wilder

B-339-B DATE AN ANGEL, Two-step by Bill & Nona Lizut
 1. Music Only; 2. Cues by Charlie Proctor

B-338-A VAYA CON DIOS, Waltz by Ken Croft & Elena deZordo
 1. Music Only; 2. Cues by Charlie Proctor

B-338-B MY LITTLE CORNER OF THE WORLD
 Two-step by Ted & Luella Floden
 1. Music Only; 2. Cues by Charlie Proctor

RECENT RELEASES ON BELCO:

B-337 WALKIN' BLUES/SMILE AWHILE

RECENT RELEASES ON CROW:

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

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



Art Sproull



Billy Lewis



Bill Crowson

COPECREST DANCE RESORT

Proudly Presents the 1986 Calendar

36 ONE-WEEK PROGRAMS

March 16 - 21, 1986 CALLER'S COLLEGE STAN BURDICK, OH GENE TRIMMER, AR NEW AND EXP. CALLERS	March 23 - 28, 1986 CONTRAS AND MORE! DON ARMSTRONG, FL VICKY GOODLOE, KY → Scottish Country Dances TERRY GORHAM (Israel Dances)	March 30 - April 4, 1986 ALL ROUNDS WEEK WAYNE & BARBARA BLACKFORD, FL FRANK & PHYLL LEHMERT, OH INTERMEDIATE TO HIGH INT	April 6 - 11, 1986 TRADITIONAL WEEK BOB HOWELL, OH JERRY HELT, OH OPEN TO ALL DANCERS!
April 13 - 19, 1986 ART WILSON, FL TONY OXENDINE, SC GUEST STAFF SAM PHILLIPS, OH THE RAYES, GA	PLUS	April 27 - May 3, 1986 ADVANCED WEEK "SINGING" SAM MITCHELL, FL BOB BARNES, FL THE BARNES, FL	A-1
May 11 - 17, 1986 CHALLENGE WEEK LEE KOPMAN, NY BEN RUBRIGHT, NC	C-1	May 12 - 24, 1986 LARRY LETSON RON SCHNEIDER, FL THE D'ALOISIOS, OH	PLUS
May 25 - 31, 1986 ED FRAIDENBURG, MI RIP RISKEY, MI THE BLACKFORDS, FL	PLUS	June 1 - 7, 1986 ADVANCED WEEK ED FOOT, PA RAY DENNY, TN	A-2
June 9 - 14, 1986 CHUCK DONAHUE, KY THE ADCOCKS, VA	PLUS	June 15 - 21, 1986 ROGER CHAPMAN, FL DALE McROBERTS, IL THE HILLS, FL	PLUS
June 20 - 28, 1986 FOR NEW DANCERS GORDON BLAUM, FL HORACE NEWBERRY, GA	PLUS	June 29 - July 5, 1986 TONY OXENDINE, SC THE EBERHARTS, OH	PLUS
July 6 - 12, 1986 RECREATIONAL SQUARE DANCE SEMINAR WITH JERRY HELT FOR CALLERS, DANCE TEACHERS SENIORS, TEENS & REC. PROG.	PLUS	July 13 - 19, 1986 MIKE LITZENBERGER, LA BILL WALLACE, IN	PLUS
July 20 - 26, 1986 BILL PETERSON, MI THE LEHNERTS, OH GUEST STAFF GARY BIBLE, TX	PLUS	July 27 - August 2, 1986 CHUCK DURANT, FL JOHN BARRETT, FL THE BEATTIES, FL	PLUS
August 3 - 9, 1986 GORDON BLAUM, FL EARL STEELE, FL THE ANDERSONS, NC	PLUS	August 10 - 16, 1986 THE LLOYD SHAW FOUNDATION SUMMER INSTITUTE PROGRAM OPEN TO ALL DANCERS	PLUS
August 17 - 23, 1986 ART SPRINGER, FL THE MARTINS, FL	PLUS	August 24 - 30, 1986 ADVANCED WEEK RON SCHNEIDER, FL EVENING ROUNDS	A-2
August 31 - September 6, 1986 ADVANCED WEEK "SINGING" SAM MITCHELL, FL DAVE CRISSEY, MI THE JAYNES, OH	A-1	September 7 - 13, 1986 DALE McCLARY, FL SKIP SMITH, FL THE STAN SMITHS, FL	PLUS
September 14 - 20, 1986 ELMER SHEFFIELD, FL THE McCORDS, AL	PLUS	September 21 - 27, 1986 DARBY McMILLAN, FL THE WHETSELLS, SC	PLUS
Sept. 28 - Oct. 4, 1986 TO BE ANNOUNCED	PLUS	October 5 - 11, 1986 ROGER CHAPMAN, FL THE LOVELACES, FL	PLUS
October 12 - 18, 1986 CHALLENGE WEEK ART SPRINGER, FL JOHNNY WALTER, FL	C-1	October 19 - 25, 1986 TONY OXENDINE, SC JERRY STORY, IA GUEST STAFF TIM WARRNER, VA	PLUS
October 26 - Nov. 1, 1986 DICK BAYER, MI THE BAYERS, MI	PLUS	November 2 - 7, 1986 CALLERS COLLEGE STAN BURDICK, OH DAVE TAYLOR, IL NEW & EXP. CALLERS	PLUS
November 9 - 14, 1986 ALL ROUNDS WEEK CHARLIE & MADELINE LOVELACE, FL INTERMEDIATE & INTRO TO HIGH INT	PLUS	WRITE FOR WEEKEND SCHEDULE AND OTHER EVENTS	

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NEWS
FROM

CALLERLAB

THE
INTERNATIONAL
ASSOC. OF CALLERS

Daryl Clendenin, chairman of the Callerlab MSQS committee, has announced that *scoot cross and turn* is the Mainstream Quarterly Selection for the period beginning January 1, 1986.

SCOOT CROSS AND TURN

by Johnny Wykoff

STARTING FORMATION(S): Box circulate foursome or parallel ocean waves with boys facing in.

DEFINITION: From right-hand box, with the boys facing in and the girls facing out, all *scoot back*, girls then pull by with right hands, extending the left to the boys who reach back and to the right for a courtesy turn. (Ends in facing lines if

started in parallel waves, or in an *eight chain thru* if started from columns.)

TIMING: 10-12

SINGING CALL FIGURE:

Heads square thru, do-sa-do
Scoot cross and turn, pass the ocean
Recycle, swing the corner, promenade...

USEFUL MODULES FROM EIGHT CHAIN THRU (Box 1-4):

Touch 1/4, scoot cross and turn
Flutter wheel, slide thru = zero.

Right and left thru, touch 1/4
Scoot cross and turn and 1/4 more
= swing thru and boys run.

Right and left thru, touch 1/4
Scoot cross and turn, flutterwheel
= star thru.

TYPICAL FIGURE:

Heads square thru, touch 1/4
Scoot cross and turn, courtesy turn
And 1/4 more, ladies trade, bend the line
Star thru, pass to the center
Square thru 3/4, left allemande...

REMINDER: *Ladies trade and bend the line* is choreographically the same as *chain down the line*.

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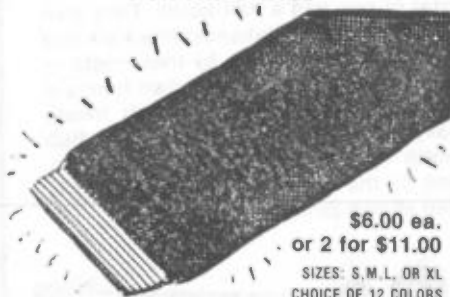


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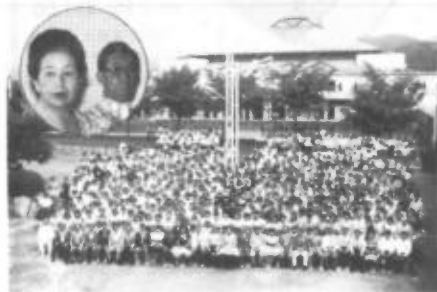
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People

IN THE NEWS



Ace Japanese photographer **Ichiro Fujima** from Tokyo sent more photos of two important Far East events. In early October a group of about 50 square dancers from several Connecticut clubs were invited to a Japanese government-sponsored tour and to participate in the Osaka Midosuzi parade, which was seen by about one million people. Dancers walked seven minutes, danced three minutes, then repeated that pattern for a total of one and a half hours. They also demonstrated at Nakanoshima Park and enjoyed a party set up by their hosts at the Osaka Grand Hotel. Shown here are callers **Michell Osawa** (top left inset), **Davy Nakamori** (top right), and **Bob Smith** (lower right) from Connecticut. One of the beauty pageant winners is also shown (bottom left).



The city of Kyoto hosted the all-Japanese 24th S/D Convention in September with about 800 dancers attend-

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ing and dancing in six halls at the National Kyoto Kokusai-Kaikan. Special guests were the emperor's younger brother **Prince Mikasa** and **Princess Mikasa** (inset), who presided at the events and danced to many of the more than fifty callers representing 200 clubs. Next year the 25th convention will be held in Hakone, September 21-23.

Some corrections and additions just arrived from **Al and Donna Horn** of Prairie Recordings. In addition to **Grace Wheatley's** promotion to the Desert label (Nov. ASD, p. 64), it should be noted that **Dave Towry** of Tulsa, Oklahoma, was promoted similarly at the same time. **Al** reports he just completed a two-month, 27-state, two-province tour with 52 dances and festivals. **Tom Trainor** of the Mountain label just returned from a Europe tour and is back at his resident post at Sun City West, Az. **Singin' Sam Mitchell** returned from a three-month tour of 28 states and is back at this Florida base covering a full schedule plus operating (with **Betty**) **Sam & Betty's S/D Store** in Hudson. **Vern Weese** of Houston (Mountain label) is going full time. Ditto for Desert label stars **Dave Towry** and **Grace Wheatley**. **Chuck Donahue** of Prairie recordings is planning a tour next year into western USA, Canada and Alaska. **Al** also says that his Hornet's Nest recording studio is installing new equipment and may expand into radio jingle and commercial programs.

Veteran callers **Jim and Pat Alguire** are mentioned in a photo article in *Dance Nova Scotia* in connection with a dance at the World Trade and Convention Center in Halifax, attended by 1,000 dancers and 30 callers in November.

ASD staffer and full-time caller **Harold Bausch** was recently hauled off to jail in Fremont, Nebraska, for "insisting that square dancers do it his way." Behind bars, he had to call friends to get pledges toward his bail, as a gimmick to benefit the Cancer Fund, according to **Lill Bausch**.

Bill Burselon (coordinator of the well-known *Encyclopedia of S/D Basics*) assures us that he is very much alive and well, despite rumors to the contrary. Like **Mark Twain's** earlier remark, rumors of **Bill's** death have been "greatly exaggerated." **Continued on Page 103**

Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

IT'S FOUR IN THE MORNING—Mercury 884-252-7
 Choreography by George & Johnnie Eddins
 Good Tom Jones vocal and a good, easy-intermediate waltz using mostly basic figures.

MEMORIES TO BURN—Epic 34-05633
 Choreography by George & Johnnie Eddins
 Catchy country music and a flowing, easy-intermediate two-step.

SING IN A SEASHELL—Mercury 884-017-7
 Choreography by Jack & Muriel Raye
 Good Tom T. Hall vocal, and a comfortable intermediate rumba-type two-step with a *tamara*, *hip twist* and *hockey stick*. Also done by George and Johnnie Eddins who wrote a nice, easy two-step to the same music.

EVENING STAR—Grenn 17081
 Choreography by Hoss & Kit Waldorf
 Pretty music and a nice, slightly different, easy-intermediate waltz, pleasantly cued by Kit.

GARDEN OF LOVE WALTZ—Sundown Ranch 1010
 Choreography by Wayne & Edna Saunders
 A slightly different easy waltz to country music.

cued by Kathy McGraw.

HI HEEL SNEAKERS—RCA 447-0663
 Choreography by John & Mary Macuci
 Swinging Elvis music and a comfortable, easy two-step.

BLUE MOON OF KENTUCKY—MCA 52684
 Choreography Hoss & Kit Waldorf
 Great Patsy Kline music and a nice, three-part, easy-intermediate foxtrot/two-step.

SWEET DREAMS OF YOU—MCA 52684
 Choreography by Hoss & Kit Waldorf
 Pretty Patsy Kline music and a flowing, intermediate "five step" routine.

LASSO THE MOON—Warner Bros. 7-29028
 Choreography by Eldon & Dixie Hager
 Good music and a different, easy-intermediate combination one-step and two-step.

BARROOM ROSES—Columbia 38-05438
 Choreography by Richard & JoAnne Lawson
 Good swinging country music and a flowing, easy three-part two-step.

EVERYBODY LOVES A QUICKSTEP—Columbia 13-33038; Choreography by George & Judy McFarlane
 Great Doris Day music and a good intermediate quickstep-type two-step.

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Flip Side

SQUARE REVIEWS

Records are listed in order received.

MOVING TRAIN—Eagle 1701

Caller: Cindy Whitaker

Harmonica, fiddle, and guitars combine to create a nice train feeling to back up callers who like train songs. Balance of music and voice on called side is heavy on music. A review dancer said, "Train's gotta move faster," upon long wait between opener and figure. ★

UNTIL THE MONEY'S GONE—Eagle 2007

Caller: Little Joe Goins

Heavy banjo and traditional style country western tune make this one acceptable to a good number of CW fans. Good combo of Mainstream figures. Voice on the called side could be clearer. ★★

The next three records use a minimum number of basics and are excellent for their special purpose.

Bob's voice is clear and crisp, and beginners will enjoy these.

BAD BAD LEROY BROWN—Wagon Wheel 912

Caller: Bob Ruff

The rhythm is easy, slow and syncopated, with a lovely jazzy piano lead. Callers may want to speed up the instrumental a tiny bit. ★★★

ENGINE 9—Wagon Wheel 913

Caller: Bob Ruff

Another oldie brought back, another train song, and a good one! Easy figures, using only Callerlab Basics 1-14. Our dancers thought *men turn back and allemande* from a single file promenade would be more descriptive for beginner dancers. ★★★

HOUSTON—Wagon Wheel 924

Caller: Bob Ruff

A "talk back" muted trumpet gives this slow classic tune a real life for new dancers (Basics 1-17). Note this is the original *Houston*, not the newer *Houston, One Step Closer to You*. ★★★

BOP—ESP 137

Called by Elmer Sheffield, Jr.

A syncopated beat, a nice sax, a forties' theme, and nothing harder than *eight chain four* combine to make this one different. Figure is interesting, well-timed, and called clearly by Elmer. ★★★



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HAT
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HH5082 BLUE DAYS, BLACK NIGHTS by Lee Schmidt

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HH5081 LITTLE GREEN VALLEY by Ernie Kinney

HH5080 YOU'LL BE MINE by Jerry Schatzer

HH079 I'M FOR LOVE by Ernie Kinney

HH5078 DOWN BY THE RIVERSIDE by Bronc Wise

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THIS AIN'T DALLAS—ESP 609

Caller: Larry Letson

The TV show figures into this rouser, including J.R., Sue Ellen, and the bunch. Figure is moving and different: *swing thru, girls fold, boys turn back, right and left thru, flutter wheel, veer left, fer-ri-s hang on, centers pass thru to corner.* ★★★½

HANG ON TO YOUR HEART—ESP 136

Caller: Elmer Sheffield Jr.

The familiar multiple star figure used here is followed by a pair of *scoot backs* for an easy figure set into a smooth and gentle love song. Dancers agreed there was not time to talk to your corner, the dance moves! ★★★

SMILE MEDLEY—ESP 133

Caller: Elmer Sheffield Jr., harmony by Tony O.

A happy little medley of seven different tunes (*Smiles* is only one of them.) is teamed with a combo of familiar basics delivered by Elmer with the help of Tony Oxendine. ★★

IN A NEW YORK MINUTE—Dance Ranch 686

Caller: Frank Lane

The slow and easy tempo with an inspired and very different figure (Plus basic: *track two*) gives this one a different feel than one might expect. The call is perfectly timed, as one would expect from a Lane creation. ★★★★

BLUE TRAIN—CW2005

Caller: Holger Willim

This first European record producer brings us another train all the way from Germany. Holger "has ways to make us dance" with his well-timed, smooth figure and clear calling. He nicely works in a *square thru, on the third hand eight chain six.* ★★★½

BEER BARREL POLKA—Blue Star 2298

Caller: Johnny Wykoff

Key: C

Well-timed different figure with a novel combo of basics: *¾ chain, three in lines on sides, slide thru, swing corner.* Note same title, same caller, different label, different figure in last month's review. ★★★★

I CAN'T GIVE YOU ANYTHING BUT LOVE—Blue Star 2297; Caller: Nate Bliss

Key: E flat

A might melodic xylophone is used in the peppy music of the instrumental. Figure feels rushed, and after *slip the clutch*, "pass by partner" is omitted. ★★

RED HEAD—Bee Sharp 126

Caller: Wayne Spraggins

Key: F

Figure is O.K. The caller lacked inspiration in his voice, but music enhanced by piano, guitar, fiddle and clarinet has good possibilities. The tune sounds much like *Teasin'*. ★★



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IT AIN'T NOTHIN' BUT LOVE—Lore 1223

Caller: Johnny Creel

Key: A

Veteran Louisiana caller Creel really keeps 'em moving with a good Plus figure (*peel the top*) that is close-timed. The instrumental, mostly featuring guitar picking, is a bit monotonous. ★★★

LOOK FOR THE SILVER LINING—Petticoat Patter

120: Caller: Toots Richardson

Key: C

Tricky but smooth figure is called by Toots in a clear, low tenor voice. After a *swing thru, girls turn back, ferris wheel* is innovative. The instrumental, featuring the Rhythmaires, has a fine Dixieland jazz treatment. ★★★

FORGIVING YOU IS EASY—Hi-Hat 5077

Caller: Tom Perry

In the opener, *men star 3/4* is refreshing and unusual. Tom's calling style is "laid back," his figure worked well and he is an accomplished vocalist. The good traditional western music features fiddle and piano, backed up a steadily thumping bass, for a nice effect. ★★★ 1/2

OUT ON THE TEXAS PLAINS—Blue Ribbon 239

Caller: Bobby Leopard

Good calling and good smooth music are features of this long-overdue remake of an old favorite. *Star thru, promenade* is a novel way of getting corners

without the sometimes-overdone *swing*. We liked the Hawaiian guitar underlying other instruments. ★★★ 1/2

DON'T BLAME IT ALL ON ME—Rawhide 123

Caller: Lee McCormack

The opener sports a good choreo touch: *right and left grand, on the third hand turn thru, left allemande*. Figure combines the usual basics. This too is a rollicking rebirth of another oldie. Instrumental features drumsticks, banjo and guitar. ★★★ 1/2

GIRLS NIGHT OUT—Buckskin 0210

Caller: Al Saunders

Rock-oriented caller/dancers will like the heavy beat, plus instrumental fadeouts where a caller may vocally improvise. Al calls the usual basics. ★

TAKES A WORRIED MAN—Sundown Ranch 105

Caller: Louis Sequin

Traditionalists will like this music; modernists may find it slightly monotonous. Instrumental features good banjo-pickin' and fiddle. The very basic figure would be good for class work. ★★

Special Record Reviewed
on Page 94



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DANDY IDEA

VISITATION CERTIFICATE

We're not sure, but we think this idea came from Georgia square dancers (possibly the statewide GSDA), but it is also being done in many states, we found.

The idea is to award a *visitation certificate* for dancers traveling from one club to another. A good way to promote fellowship and inter-club visitation. The

certificate awarded says:

(Club name) declare that (numbers of dancers from (visiting club) danced with them on (date) (signed).

So many visitations accomplished can result in other special recognition, we're told. Here's an idea to work out with the area association.

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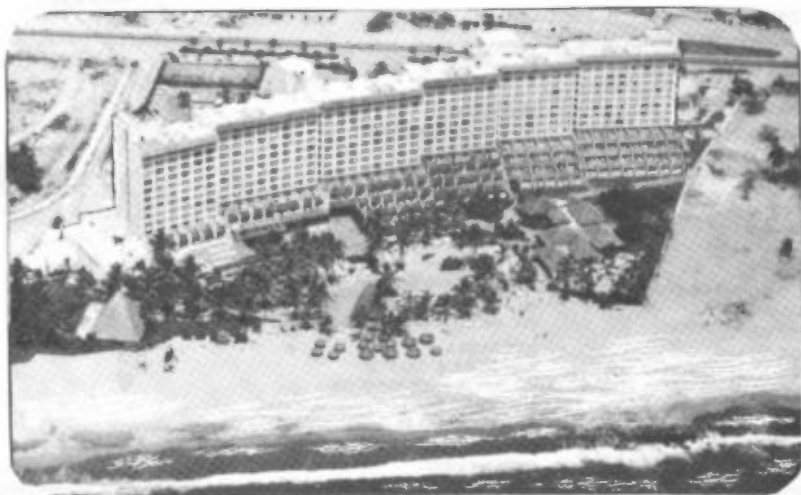
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The events in Puerto Vallarta were arranged by Tortuga Express Tours. The first was hosted by Lee Schmidt and Marilyn Hansen of California. That group left as an ASD group hosted by your editors arrived. Three days later a

group led by Daryl and Yvonne Clendenin and Bill and Gloria Stone arrived for more sightseeing, shopping and dancing.

The trip was advertised as an opportunity to do holiday shopping in Mexico. Everyone did! The area tour, the cruise to Yalapa with lunch (lobster for \$4.) on the beach, dinner at Felipe's, dancing in the hotel, and just lounging at poolside was thoroughly enjoyed as a break from the cold, nasty weather most had left behind. Ole!

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Can you name the 12 calls on the Callerlab Mainstream list that have *thru* in them? Do not count more than one call in a family.

MAN OR WOMAN?

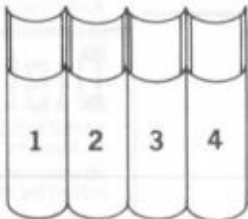
At a single dance you find 30 women and 24 men.

- A. How many women would have to dance as men to have all couples?
- B. How many couples could be formed?
- C. How many squares could you form?
- D. Would you need any of the women to dance as men in order to form the maximum number of squares?
- E. How many men are present if all the extra women are used to form couples?

HOW DO YOU ADD UP?

Uncover the following numbers one at a time from top to bottom and add them in your head as you uncover each one. Compare your answer with the answer given. Check by "adding up."

- 1000
- 30
- 1000
- 20
- 1000
- 40
- 1000
- 10



THE LIBRARY

These textbooks in the caller's library have covers that are 1/8-inch thick and texts that are 1-inch thick? How far is it from inside the front cover of book #1 to outside the back cover of book #4?

HOW OLD IS YOUR CALLER?

You can calculate a person's age by asking him/her to:

- 1. Write down present age.
- 2. Double it.
- 3. Add 5.
- 4. Multiply by 50.
- 5. Add 1725.
- 6. Subtract the year of birth.

The first two digits of the answer is the person's age, if you have calculated correctly.

Adapted from *Square Talk*, Nevada.

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They are serving as directors of workshops and showcases for the 35th National S/D Convention in Indianapolis in June.

Ed and Gloria cue rounds for several S/D clubs and teach basics each fall. Their intermediate R/D club in Fisher's, Indiana, begins at 7 p.m. with easy-intermediate rounds and proceeds during the evening through intermediate, high-intermediate and advanced rounds, ending at 10:30.

Ed is the plant manager for Bower's Envelope Co. in Indianapolis. Besides dancing, he plays golf, fishes, camps, and enjoys the good life of fellowship with friends. Gloria is a homemaker, has been active in Girl Scouting for 15 years and is serving as a Senior advisor. She enjoys flower gardening and planning parties, especially dance parties. Ed has two children, a son and daughter, and Gloria has two daughters, one of whom is planning a wedding next month.

The Kilners attend clinics and workshop to improve their teaching, and feel that it is important to give the best dance instruction possible to their dancers.



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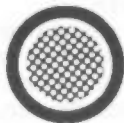
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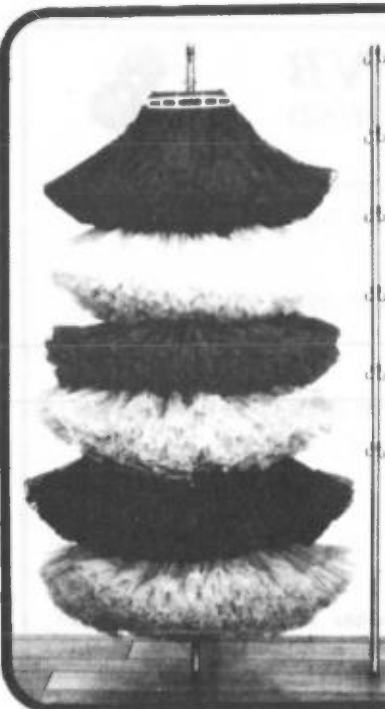
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- Spin the net
- Scout cross & turn

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- Spin chain and
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- Ping to a diamond
- Load the windmill
- Coordinate the gears

ADVANCED QS

- Mini-busy
- Linear action
- Change lanes
- Zing
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- Shuttle

MAINSTREAM

See list of Callerlab programs, p. 91, September '84

PLUS PROGRAM

- All eight spin the top
- Anything and roll
- Anything and spread
- Chase right
- Coordinate
- Crossfire
- Diamond circulate
- Dixie grand
- Explode family
 - a. waves
 - b. and anything
- Extend the tag
- Flip the diamond
- Follow your neighbor
- Grand swing thru
- Linear cycle
- Load the boat
- Peel the top
- Ping pong circulate
- Relay the deucey
- Remake the thar
- Single circle to a wave
- Spin chain the gears

- Teacup chain
- 3/4 tag the line
- Track two
- Trade the wave
- Triple scoot
- Triple trade
- Turn and left thru

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-
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 4. Cross cut/ curl apart
- (priority order)



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- RH704 DIAMOND IN THE DUST by Keith



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Speaking Of



Singles

The 1986 Dance-A-Rama of Single Square Dancers USA will be held in Milwaukee, Wisconsin, August 28-31, planned by Dick Henley and his committees. The 1987 event has been awarded to Salt Lake City, Utah, with Marlys Trask, general chairperson.

The National Convention in Indianapolis has promised solo dancers a full-time 24,000 sq. ft. hall.

Ralph Osborne, vice-president of SSDUSA, attended the Crossfire Committee meeting in Georgia in November, as 54 square dancers deliberated on possible solutions to problems facing square dancers today.

The 1985/86 edition of the popular pocket-sized *Yellowrock Directory* is available for \$3.50 from Keith Turner, 7315 Switch Bark Rd., Louisville KY 40228. This directory lists clubs in the U.S. and Canada which welcome singles, and is meant to encourage the travelling dancer to visit. Listed by state and city, the entries give the club's dance night, dance location, and generally two local contacts so that the visitor may confirm the club's status prior to a visit. Profits from the sale of this book subsidize SSDUSA's scholarship program for beginner callers.

The most recent scholarship recipient was Jim Ryan of the Albany, New York area.

UPCOMING DATES FOR SOLO DANCES

March 7-9: 1986 Texas Assn. of Single S/D 12th Annual Round-up at Ramada Hotel, Dallas. Write TASSD Roundup, 2819 Creekwood Ct. Grapevine TX 76051.
March 21-23: B-N-B Weekend, Pocono Manor, Pa. Write March '86 Weekend, PO Box 742, Bethlehem PA 18016.

April 11-13: 6th Annual Fiesta of NM Singles, Albuquerque, N.M. at Clarion Four Seasons Hotel. Write Min McKenna, 913 Indiana SE, Albuquerque NM 87108.

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UNDERLINING

THE CALLER NOTE SERVICES

A new note service came across our desk the other day: **For the Record**, published by the Texas State Callers Association. Hopefully we'll be on their regular mailing list. It is edited by Terry Kephart. Good stuff included has these pregnant titles: "Be A Needle Expert," "Fundamentals of Singing," "Cost of Living/Dancing," "Contras" furnished by ASD editors, "Holiday Mixers" (ditto), "Formations" (Callerlab), "Review of Callerlab," and a featured experimental named *anything and chain thru*. Good lineup for good reading.

Don Beck in **Choreo Breakdown** introduces us to the new Callerlab Advanced QS, *shuttle*, and features an experimental called *get on board*. Two separate series discussions appear—one by Bill Peters on "Choreo Difficulty," and the other by Don on "Mental Image." Several other experimental calls are listed. This issue completes Don's first year as editor.

From **Lead Right** by Malcom, Cole and Burdick, many *gems* can be extracted by thoughtful callers. Here are just three: Don brings up a few technical points including our ocean wave dilemma—palms up vs. the forearm styling. A recent survey indicated 34 states use the palms up ocean wave; 12 states use

forearms, and seven have mixed usage. Some areas seem to be sharply divided, causing much dancer confusion at large festivals and other club visitations. At the Callerlab Convention in Phoenix, 98% voted "palms up." In your one-night-stands, according to Walt, you should: include R/D mixers—they're great for moving with the music. Dig out your old *Patty Cake Polka*, *Jiffy Mixer*, *Tennessee Wig Walk*, and—everybody groans— but everybody (all ages) still get a bit of a foolish kick from the *Birdie Song*. In "Choreo Quiz," Stan proposes: "Start this way...*Heads star thru, zoom...* Now in one command, get in position for an *allemande left*."

Notes for Callers by Jack Lasry explores *pass the ocean* along with an experimental by Carl Hanks called *star and* (something). The latter call gets a lot of action out of our old familiar *right hand star*. Jack reports that the QS *spin the net* is not going over too well. *RCW* is hot, however.

Steve Turner in **Callerlink** from Australia, gives us many good ideas. "Ways to Improve Your Memory" is an example. ROM is *Walking in the Sunshine*. Other items include several singing call figures, *dixie style* review, *spin the net* examples, $\frac{3}{4}$ tag stuff, *load the*

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dinghy experimental, a contra and much more.

In addition to all the usual good choreo this month, Barry Wonson of **Figuring** from Australia gives us two pages of drills for styling and coordination, for more smoothness in both square and round dance classes. Example from a circle of dancers facing CCW: Start with left foot. Extend the toe forward and tap 1,2,3,4. Shift your weight to the ball of your left foot and tap the right foot, toe pointing out, 1,2,3,4. Starting on the right foot, then shift to the left foot and walk ahead the 8 counts, L,R,L, etc. Use short gliding steps leading with the toes.

The Choreo Connection by Ed Fraidenburg especially features the experimental *paper chase* this month, and explores a little novelty called *scoot back 1½ and ½*, which seems interesting. He also looks briefly at all of these passing experimentals: *anything sashay; anchor; arky magnetism; coordinate, rotary tag and exchange the gears; frame up; traction; hang it up; like a ripple; linear top;*

mini-parade; point blank; scoot and touch ¼, ½, ¾; scoot your neighbor; short trip.

Mainstream Flow by Gene Trimmer praises *spin the net* (keeping its ending in a normal quarter tag position) and pans *lead to a wave*. He discusses the use of non-symmetric choreo, and even gives us one to use with any singing call, as follows:

Couple 1 (3,2,4) face corner, box the gnat
Same sex couples promenade halfway
Square thru, do-sa-do, swing thru
Centers run, ferris wheel, square thru 3
Corner swing, promenade corner, tag...

Toronto and District Notes presents *Never Should Have Told You* as ROM, and reviews these items: *spin chain thru, split square thru, dixie grand, spin the net, and shuttle.*

In News 'n Notes, the commentary by Ed Foote raves about the dancers of Sweden he visited, and says the majority of dancers dance better than dancers in the U.S. at the same level. Why? Answer: 5 reasons. 1. Beginner classes last two years. 2. Beginners are taught Dance By



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The December **SCVCA** Notes included a session on "What Makes S/D Hard (or Easy)?" by John Sybalsky. He has some interesting thoughts. A large storehouse of other notes and choreo is included, and an experimental especially featured this month is *walk thru the diamond*.

Callers Assn. of Northern Calif. Notes has much good choreo and information. We especially like this adaptation by Mike Seastrom to the popular TNT record, *Real Madrid*, which he calls *Bullfight Quadrille*.

Intro, Break, Ending:

Sides face, grand square, 4 ladies chain
Four ladies chain back, roll promenade...

Figure: Heads square thru 4 hands
Spin chain thru and girls circulate twice
Turn thru, walk by corner, allemande next
R&L grand, promenade new partner.



ANSWERS TO THIS MONTH'S PUZZLES

THRU: *pass thru, right and left thru, square thru, dive thru, crosstrail thru, star thru, turn thru, eight chain thru, swing thru, double pass thru, slide thru, and spin chain thru.*

ADDITION: 5000 is wrong, try 4100. Who knows why most people come up with 5000?

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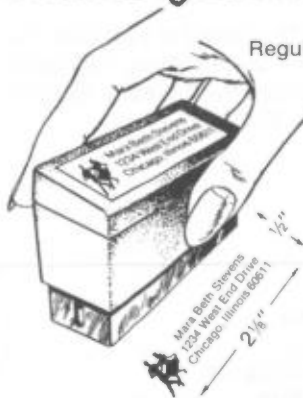
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GORDON GOSS, Continued

competing levels and special interests. We are losing the togetherness required for a social activity."

ASD: Are you saying that some of the fun that used to be a part of the activity has to be revived?

GG: Absolutely. Now that Callerlab has frozen the Mainstream list until 1988, we can expect the Modern Western Clubs will be able to breathe a sigh of relief and continue training new dancers, hopefully with the emphasis on fun more than on finesse. Meanwhile, with the expected increase in clogging and contra dancing activity setting the stage for the expected *square dance explosion* to come in the early 1990's, we might give some thought to simplifying our current program, or at least extending the time devoted to the learning process.

ASD: Then you're hopeful about the future?

GG: I certainly am, and in the meanwhile, I hope our directory may be of some small service to the movement.

ASD: It certainly has proven its value over the years to thousands of dancers and leaders, and I'm sure it will continue to do so in the future. Good luck, and thank you for taking this time to speak with us, Gordon, I enjoyed it very much.

GG: My pleasure, Bill, and thank you for your kind words.

*Since this interview was written up, of course, *ASD* has taken over fulfillment of *Square Dancing's* subscriptions, and the latter magazine has ceased publication.



FLIP SIDE/SQUARES, Continued

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NATIONAL CONVENTION, Continued

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A welcome feature of the round dancing schedule is that all dances will be under a single roof; dancers will not need to go outside to move from one hall to another.

A Trail End round dance will be held in the 500 Ballroom at 8 p.m. on Wednesday, June 25, the day before the convention officially opens. Round Dance after parties are scheduled in the 500 Ballroom and the Andretti Room.

by Fred & Wanda Cavinder
Vice Chairman, National Publicity



PS:MSQS, Continued

Zero square: Four ladies chain $\frac{3}{4}$
Heads pass thru, separate around one
Squeeze in to a line of four, star thru
Centers square thru $\frac{3}{4}$, outsides divide
All left allemande...

$\frac{1}{4}$ TAG FORMATIONS:

Zero square: Heads pass the ocean
Girls trade, recycle, double pass thru
Peel off, pass thru, wheel and deal
Boys only swing thru, then turn thru
Split the girls and separate around one
To line of four, pass thru, half tag the line
Walk and dodge, partner trade
Crosstrail thru, left allemande...

Zero square: Heads star thru, zoom
Centers swing thru, same 4 single hinge
Box circulate, walk and dodge, cloverleaf
Center four swing thru, spin the top
Single hinge, same 4 walk and dodge
Pass to the center, centers square thru $\frac{3}{4}$
Left allemande...

GET-OUT:

Zero line: Pass thru, partner trade
Reverse flutter wheel, touch $\frac{1}{4}$
In your own foursome walk and dodge
Left allemande...

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Stan Burdick

MEANDERING, Continued

date for Y-knots was in October of '69.

Erie, Pennsylvania— Finally, on another cold December eve I chugged eastward in my heavy Chevy to do the annual Christmas dinner/dance for Squaws & Paws at their new downtown Methodist church location. Thanks, Dick and Dot Smith. George and Shirley Wesniewski cued. I'll be back.



Time to wind down and wind'er up for the month. Referring back to our opening pages, we're personally in an upbeat mood for an '86 upswing S/D cycle. The dinosaurs are dying. Our magazine keeps growing fast. From cold Ohio we wish you warm '86 success and cheer. After all, to quote a line we saw on a travel folder, "It's always summer somewhere."

CALLING TIPS, Continued

or 18 couples available and they all want to dance.

d. Tandem squares: Like Siamese squares, these have two couples on each of the four sides of the set, but in this case the couples are one behind the other.

e. Kaleidoscope squares: Like Tandem squares, but four couples stand one behind the other on each of the four sides of the set.

Comments: (a) Sight-calling minisquares is easy, because all the caller has to remember is which of two ladies belongs with one gent. When used as a mixer as in (1e), he should intentionally change partners. (b) The caller can use his imagination in selecting calls for Siamese squares, but should stick with a few simple ones when first presenting the idea. Otherwise, he should use mostly position calls or else use mixed Siamese couples and require the dancers to remember that the normal cou-



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ples are M-couples and the sashayed couples are W-couples, or vice versa. The calls should be sight-timed, because they'll take more time to do than in normal squares. He should watch carefully to see which movements are most awkward for the Siamese couples, because they will probably indicate a jamming situation in normal sets. The Siamese sets should be broken apart for a singing call, unless the caller is willing to spend time and effort working out smooth and well-timed figures.

(c) The caller needs to be familiar with a list of calls that work with Hex sets and with the differences from the way they work in normal sets. He should also memorize or call from notes two or three interesting dance sequences that cannot be done with four-couple squares. It's not too difficult to work out good singing call figures. (d) Tandem squares require their own special choreography, to keep all eight couples involved as much as possible. (e) Similar

comments apply to Kaleidoscope squares, except these were developed by Gloria Roth. They take quite a bit of room on the floor, and should be used when very few dancers are left over from 4, 8, 12 or 16 normal squares, so dancers do not have to sit out.

References that will be helpful are: *Choreography Gimmicks*, by Will Orlich; *Callers Guidebook to Complete Choreography* by Orlo Hoadley; *Progressive Workshop*, various writers; all available from *American Squaredance Magazine*. Reference articles appeared in "Creative Choreo," Ed Fraidenburg, ASD Febraury 1983, p 54, and April 1980, p. 46.



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Soon I began to **maneuver**,
How I could **mix** and **star** with her.
My **pickup** with this pretty witch
Went **right forward** without a **hitch**.
One night as her **hand** I did **hold**,
Was when my Daisy dear was told
I wanted to **face life together**
And **partner** with her forever.
When she thought my idea just **grand**
I put my ring on her **left hand**.
Soon wedding bells were heard to **peel**
As our wedding vows we did seal.



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Sketchpad Commentary



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MIKE MASTER RECOGNITION AWARD

At the Crossfire Summit sessions in Dillard, Georgia in November one of the buzz groups came up with this idea, which then seemed to be heartily endorsed by the whole body, and surfaced as a positive recommendation to be passed on to Callerlab and other square/round organizations.

A MIKE MASTER badge, such as the one sketched here, plus a certificate of recognition, would be awarded for certain accomplishments achieved by callers/cuers over an extended period of time. The award would carry a high honor for recipients— it would take years of study and work to be eligible for one. A caller/cuer would wear the badge proudly; those in charge of booking, especially for big events, might want to consider only *mike master* recipients.

The criteria would be based on three main points: tenure, performance, and service, which might be subdivided this way:

1. Tenure— number of years of involvement in the activity (suggest at least ten).
2. Performance— number of clubs, classes, workshops, specials, festivals, conventions credited to him/her, plus training events attended.
3. Service— leadership roles performed, service rendered not strictly for pay.

The whole idea is to upgrade the caller/cuer's ability through extra work and study and in so doing to achieve an upgrading of square/round dancing generally.

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NEWS, Continued

most of them free, are scheduled to coincide with the blooming of millions of dogwood trees in the hills and valleys of east Tennessee, as the festival highlights the statewide celebration of heritage, "Tennessee Homecoming '86." This event has been described as part reunion, part history lesson, and part old-fashioned hoedown.

For details on special events, including square dancing, write the Dogwood Arts Festival, 203 Fort Hill Building, Knoxville TN 37915.

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- Russ & Carol
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- Ray & Kitty
Harrison

After reading "Grand Zip," noticed that clubs receive sample copies. Sure wish we could have some for our new class that will graduate in May. We have approximately 80 members. We are planning on making up kits for our members (an idea which came from ASD) and would love to include a sample copy. We received ours after graduating and going to a subscription dance, liked it so well, we bought our own subscription this year.

Rich & Marjorie Omta

Colorado Springs, Colorado

...Congratulations on the way your print-count is developing...Just received your January issue. Congratulations!


Bob & Becky Osgood

Los Angeles, California

PEOPLE, Continued

ASD staffer **Orphie Easson** was recently married to **Mack Marcellus** of Toronto and they will operate the square dance shop formerly owned by **Alan Munro**.

Another ASD staff writer from Saginaw, Michigan, **Bev Warner** reports that since taking over a modeling

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school, one of her proteges has been selected to participate in the Miss Michigan pageant.

Another square dance hall with memories for many has closed its doors—the French Quarter in Aurora, Kansas, operated by **Jim and Shirley Hayes**.

Caller **Tom and Ella Manning** are featured in a colorful photo page from the Burlington, Iowa *Hawk Eye* newspaper. Others mentioned are Tom's mother **Lucy, Jeff and Darla Ross, Forrest Hoambrecker, Jane Parrot and Larry Osborn**.

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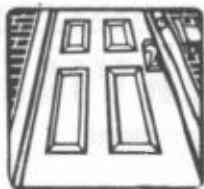
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Book Nook



by Mary Jenkins

SQUARE & ROUND DANCE RECORDS IN PRINT 1984-85

Compiled and Edited by Allan Wardle

Callers, this catalog should be very useful to you, as well as to the many dancers who often buy records.

Titles are listed alphabetically as they are spelled on the record. If the title is misspelled on the record, it will be misspelled in the catalog! If there's more than one version of a particular tune, each record label will spell the title differently so please check all spellings. Many times the same tune is given different titles by each record company that records it, so you should check alternate titles.

Records that are suitable for seasonal or special occasion use are marked with a shaded area in front of the title. Records suitable for either one night stands or the first few weeks of class are marked with a shaded area at the right

edge of the page. At a glance you can choose records as you wish.

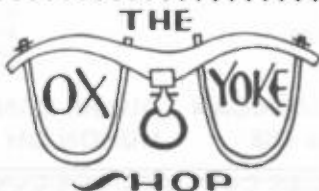
The catalog is divided into sections that list: 1. Singing Calls, 2. Hoedowns, 3. Round Dances, 4. Clogging, 5. Contra, 6. Quadrille, 7. Special Events, 8. After Parties, and 9. Albums and Tapes.

I was very surprised and disappointed to find so few contra records listed, and to find that none of the Lloyd Shaw Foundation recordings were included.

The editor would appreciate your letting him know if you discover any errors and/or omissions, so they may be corrected in future editions of the catalog.

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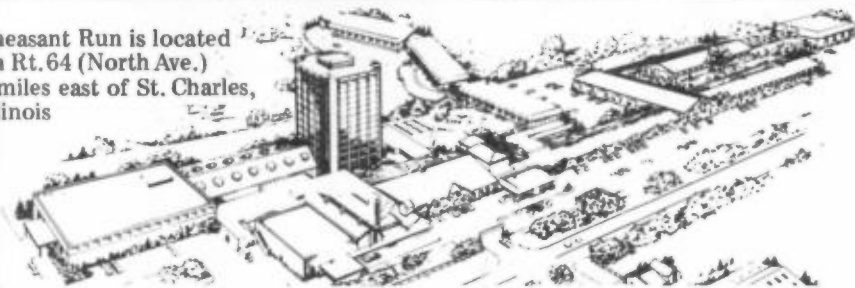
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