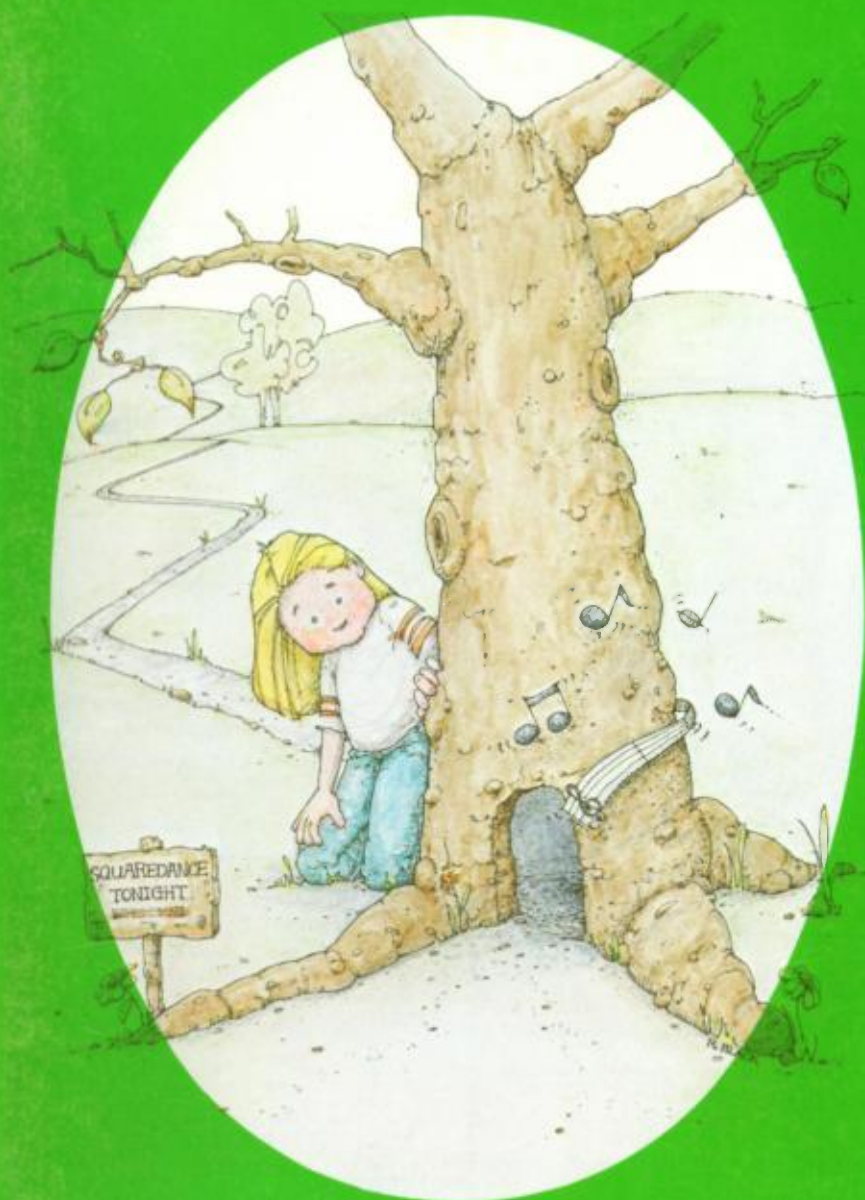


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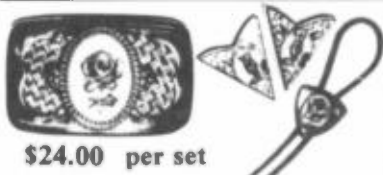
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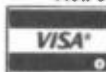
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ASD FEATURES FOR ALL

- 4 Co-editorial
- 5 By-Line
- 7 Meanderings
- 11 Power of P/N Thinking
- 13 Mike Seastrom
- 15 Dancing Memories
- 16 Holiday Cotillion
- 19 Graduation Ceremony
- 21 Facts and Tax
- 23 Etiquette— Then & Now
- 25 Best Club Trick
- 27 Comet Dance
- 31 Special Announcement
- 35 Party Line
- 37 Encore
- 39 Hem-Line
- 41 Family Affair
- 43 Dandy Idea
- 45 Plumb Line
- 47 S/D Anniversary
- 49 Dancing Tips
- 53 Sketchpad Commentary
- 68 People
- 73 Product Line
- 83 Puzzle Page
- 98 Care-Line
- 105 Book Nook
- 106 Finish Line
- 108 Laugh Line

OUR READERS SPEAK

- 6 Grand Zip
- 29 Straight Talk
- 81 Feedback

SQUARE DANCE SCENE

- 33 35th National Convention
- 56 AC Lines
- 57 Date-Line
- 70 International News
- 77 Callerlab Confab

ROUNDS

- 24 Heads Up! Eyes Level!
- 65 Cue Tips
- 75 Facing the L.O.D.
- 77 Flip Side/Round
- 86 R/D Pulse Poll

FOR CALLERS

- 33 Steal A Peek
- 51 Calling Tips
- 58 Easy Level Page
- 60 Creative Choreo
- 64 PS:MS/QS
- 78 Flip Side/Square
- 87 S/D Pulse Poll
- 88 Underlining the Note Services

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In a small town in midwestern America, two square dances were held during a four-day span.

The Friday evening dance was sponsored by a historical and cultural center, open to the public, well-publicized through the local media. Five sets romped through an evening of easy squares and mixers, including the perennial favorite, the *Virginia Reel*. A good time was had by all, and the museum committee ended the evening deciding to sponsor more such parties.

Four days later, a club square dance was held at a local church. A guest caller from 50 miles away was at the mike. The event was promoted by sending flyers to those who usually attend the club, and to some other prospects. Six couples attended, which means that the caller made slightly more than the cost of renting the hall, which the club is able to use at a minimum rate.

The moral of this comparison? Is there one? We wish we knew the answers.

We do know that in a large city near to this town, about twenty "fun" square dance groups now exist, where a few years ago, an occasional dancer would be hard pressed to find any square dancing group open to the public.

We think this may be a trend. We think the general public is sending a very clear message.

CO-EDITORIAL



The big question is whether those now active in club square dancing will heed the message? Can we turn around the move to longer lessons and more complex dancing? What will we offer those who want to dance occasionally, just for the fun of it? And on the next occasion, be it one month or six months later, are willing to do the same figures and dances again, without learning new material, just for the fun of it?

Or can the present square dance club activity co-exist with the new groups that are being formed? Can we count all of us as square dancers, and go on from there?

These questions and others are being pondered by many square dancers this year? What will our answers be?

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BY-LINE

We know it's the slogan for brides, but this March issue also contains "something old, something new, something borrowed, something blue." For the *old*, **Nini Harris** recounts her folk

dancing schooldays. **Chet Vetter** lists dancing courtesies of yesteryear, and **Deborah Kuhr** describes a special Columbus cotillion. **Deborah** and her husband, Michael, dance with the Party Line dancers. Her parents, Rosella and **Norm** (the photographer) **Shiff** are also members and participate on the Party Line demo team. For something *new*, **Evelyn Borden** describes a man with dual careers, and **Bill Barr** gives us a graduation ceremony we had not seen before. *Borrowed* from the Texas Federation material is **Marvin and Helen Matus'** article on incorporation and taxes, reprinted because of many requests for this kind of information. If taxes don't make you *blue*, then consider what is coming out of the *blue*, as you read **Mary Heisey's** poem about Halley's Comet. Filling out the issue are two more articles, advice on how we think by old friend **Al Eblen** and advice on posture and dancing by **Fred and Kay Haury**.

We hope enjoy these authors' offerings, we hope you gain new knowledge, we hope you reminisce about past dances and find new ideas for future ones. Happy March!

- | | | | |
|------------------------------------|----------------------------------|----------------------------------|--------------------------------|
| 1. ASDS, 102-103 | 24. CW Records, 35 | 47. Merrbach Record Serv., 66-67 | 70. Scope Records, 88 |
| 2. ASD Tours, 63, 40 | 25. Dixie Daisy, 28, 104 | 48. Micro Plastics, 69 | 71. Sewing Specialties, 96 |
| 3. Ashton Electronics, 52 | 26. ESP, 78 | 49. MilTech, Inc., 12 | 72. Shirley's S/D Shoppe, 95 |
| 4. Authentic Patterns, 59 | 27. Four Bar B Records, 44 | 50. Mountaintown Hoedown, 96 | 73. Gary Shoemaker, 42 |
| 5. B&S S/D Shop, 70 | 28. Four Squares Record Co., 33 | 51. Jack Murtha, Ent., 92 | 74. Meg Simkins, 27, 14 |
| 6. Bachelors 'n Bachelorettes, 68 | 29. Gold Star Video, 97 | 52. Mustang Recordings, 93 | 75. Nita Smith, 97 |
| 7. Badge Holders, 22 | 30. Grenn Records, 81 | 53. Myrtle Beach Ball, 48 | 76. Mari Sogolow, 77 |
| 8. Bermuda Convention, 100 | 31. Dial-A-Dance, 54-55 | 54. Nat. S/D Campers Assoc., 56 | 77. Sophia T's, 68 |
| 9. Betty's Original Petticoats, 72 | 32. Hi-Hat Records, 76 | 55. Nat. S/D Directory, 68 | 78. So. Cal. Callers, 69 |
| 10. Blackwood Travel, 18 | 33. Hillon Audio Products, 32 | 56. Ox Yoke Shop, 37 | 79. Square Specialties, 75 |
| 11. Bloomers & Things, 24 | 34. Holly Hills, 2 | 57. P-M-D-D Recordings, 74 | 80. Steppin Out, 36 |
| 12. Bonnie's Custom Boutique, 4 | 35. J&J Upholstery, 80 | 58. Pair Squares, 95 | 81. Striegel & Assoc., 107 |
| 13. Callers' Corner, 26 | 36. Jackpot Festival, 50 | 59. Palomino S/D Service, 89 | 82. Supreme Scand., 108 |
| 14. Catchall, 100 | 37. JoPat Records, 63 | 60. Bill Peters, 86, 91 | 83. Thunderbird Records, 91 |
| 15. C Bar C Records, 98 | 38. Kalox Records, 105 | 61. Pheasant Run, 99 | 84. TNT Records, 101 |
| 16. Chaparral Records, 20 | 39. Lee Kopman, 34 | 62. R&J Specialties, 43, 87 | 85. Triple R Western Wear, 107 |
| 17. Charmz- Reaction, 49 | 40. Kroening's Fashion Magic, 73 | 63. Ranch House Records, 80 | 86. Trout Printing & Pub., 98 |
| 18. Chinook Records, 71 | 41. J. R. Kush & Co., 72 | 64. Random Sound, 101 | 87. Unicorn Records, 90 |
| 19. Choreo Connection, 68 | 42. Lamon Records, 104 | 65. Rawhide Records, 92 | 88. Vee Gee Patterns, 90 |
| 20. Cimarron Record Co., 94 | 43. Jack Lasry, 69 | 66. Red Boot Boys, 47 | 89. Wagon Wheel Records, 11 |
| 21. Cloverleaf records, 94 | 44. Lou Mac Records, 79 | 67. Red Boot Productions, 46 | 90. Windsor Records, 69 |
| 22. Walt Cole, 51 | 45. Malco Modes, 38 | 68. Reeves Records, Inc., 57 | 91. Yak Slack, 29 |
| 23. Copecrest, 10 | 46. Maverick Enterprise, 93 | 69. Rulhad, 41 | |

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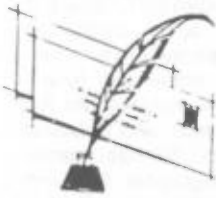
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| 91 | | | | | | | | | |

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Grand Zip

...I can't tell you how good the book royalty check made us feel. After all these years to know that our parents [Will and Merl Orlich] creative efforts are still being appreciated was very uplifting...

*Penny Klisseg
Atascadero, California*

I'm absolutely delighted with *American squaredance*! It was very nice of you to think to send me a copy. I'll look forward to future issues under my "extended" SIO subscription. I'm glad to be one of your new readers, and only regret that I didn't subscribe earlier!

*Bruce W. Franz
Xenia, Ohio*

Your book is know [sic] good for square dancing no party's or dates no towns to bad Sets in Order went out of printing it...

*E.M.Aston
Port Huron, Michigan*

We want to express our best wishes to you in acquiring the business from SIO. We think it couldn't happen to nicer people. Best of luck.

*Paul & Esther Fox
Akron, Ohio*

Thank you for featuring us in "Facing the L.O.D."...We teach rounds for the love of it but it's always nice to be recognized for your efforts. Thanks also for the advanced copy...We enjoy your magazine very much, keep up the good work. Have a happy and healthy 1986.

*Jim & Dottie McCord
Mobile, Alabama*

As first year students we're having a great time with you friendly people! Our callers and angels all do their best for us and it is so gratifying to become successful at dancing! We had a wonderful non-alcoholic New Years Eve dance that broke up at 2 A.M. Incidentally, due to a great push on driving/drinking awareness in our state, there was not one alcohol-related death last night in

Washington. This is a miraculous thing...

*Jansi & Gary Sauer
E. Wenatchee, Washington*

We are two orphaned readers you have adopted from *Square Dancing*. We love our new family, *American Square-dance*! It swings with even more energy than our old square. May you continue to serve all our abandoned square dancers out there.

*Marie-Theres F. Doyon
Lexington, Virginia*

...I have tried to lend a helping hand to the square dance activity. I think it is a great activity and I enjoyed reading your magazine. Your travelogues are very interesting; through them we learn what is happening in other regions and clubs. I am enclosing a check for my subscription. Hopefully, we will have a long and satisfying relationship...

*Art Larimer
Dunnellon, Florida*

...I will be taking a learner class next year for our Sulphur City S/D Club, but I really am only a learner caller and our club is not very big, but we do get visits from a few overseas visitors during the years because Rotorua is quite a tourist city. We look forward to dancing with visitors and visiting callers. Our last visitors were from the American mid-west and we had the pleasure of dancing to the calling of Jerry Haag. We danced about eight sets outside around the pool of the Hyatt Kingsgate Hotel.

*David Dephoff
Rotorua, New Zealand*

...By the way, in your November issue, which a friend gave me, since I just re-subscribed in December last, your "By-Line" listed Ralph Hay as editor of the Overseas Dancers Newsletter. Unless that changed recently, Ted and Sonya Anthony are the editors of the ODA newsletters...

*C.L. McGuire
Harlingen, Texas*

ED. NOTE: You're right. Our apologies to Ted and Sonya. Ralph Hay sends ODA news releases. (See News, this issue.)

...We have been having a great time showing our brand of dancing to audiences around the midwest. It's great fun performing with the country music stars from Nashville and also a great

Continued on Page 100



QUOTES 'N BON MOTS

The fervent hope of both individuals and organized groups within the square dance community today is that 1986 (the golden anniversary of western-style square dancing) will mark the beginning of a new surge of interest—an upturn in a sagging, diminishing activity.

Much has been written to date concerning the dilemma we have faced in recent years. It is an interesting paradox that greater sophistication, ultra-integrated patterns, such a sturdy framework, seem to have produced lesser numbers. Can there be a turnaround cause and effect here? Can a cure severely worsen the malady? Does well-meant channelization sometimes merely create a rut?

It reminds us of the old story of Joe meeting Moe on the street and asking, "What happened to all that money I gave you to put into your private bank, so I could make a lot more money?" Moe answers slowly, "It's all gone, Joe. Somehow the interest just up'd and ate all the capital!"

The encouraging aspect that's presently on a roll with concerned leaders—a Tylenol for the Times, perhaps—was outlined in last month's "Meanderings" column. Reconstruction plans are underway. The fourth LEGACY survey first stirred us up and sowed the seeds of action. Callerlab became concerned and formed an ad hoc committee to study the problem. When that committee makes its report the end of this month at the Callerlab convention in Baltimore, we hope more positive action will result. The Copecrest Summit (Crossfire committee, reported in our January and February issues) served to awaken some winking Winkles among us, and ignite some fires of action. This is March. Three down and nine to go. Please do your part of make 1986 the year of the BIG REVIVAL!

Many surveys have been underway in recent months. Feeling that the key to more participation by bigger numbers in our activity calls for an easier entry level, your editors did a survey, which like a

straw vote, has no very veritable validity concerning the composite list of basics generated, but the comments elicited from a cross-section of our leadership is extremely revealing, we feel. So again we change the format of this loosely colligated, colloquial column to bring you voices. Voices from high places. Voices from the deep. Quotes and bon mots.



(Voices from the deep sounds a little fishy, Stan. I thought you were going to be serious this month.—Co-ed.)

We asked about thirty recognized leaders (mostly callers) to list about 60 basics from the Mainstream list that could be taught in 25 to 30 weeks (sessions), in case a new CLASSIC program might be endorsed by Callerlab. Following is the list and the comments.

1. Circle (left & right)
2. Forward & back
3. Dosado
4. Swing
5. Promenade (couple, single file)
6. Allemande left
7. Right & left grand (& weave)
8. Star (left, right)
9. Star promenade
10. Pass thru
11. Split (outside, ring)
12. Half sashay (sashay, rollaway)
13. Turn back (U-turn, backtrack)
14. Separate (divide)
15. Courtesy turn
16. Chain (two ladies, four ladies)
17. Dopaso
18. Lead right
19. Right & left thru
20. Grand square
21. Star thru (slide thru)
22. Circle to a line
23. Bend the line
24. Square thru (1-5)
25. California twirl
26. Dive thru
27. Wheel around
28. Allemande thar
29. Shoot the star
30. Slip the clutch
31. Right hand wave
32. Swing thru
33. Run (boys, girls, ends, centers)
34. Trade (boys, girls, ends, centers)
35. Wheel & deal (lines of 4, 2 faced lines)
36. Double pass thru
37. Zoom
38. Flutterwheel
39. Sweep a quarter
40. Veer left
41. Touch ¼
42. Circulate (boys, girls, 8, ends, centers, couples)
43. Ferris wheel
44. Cloverleaf
45. Turn thru
46. Eight chain thru (1-8)
47. Spin the top
48. Centers in
49. Cast off ¼
50. Walk & dodge
51. Fold
52. Dixie Style to wave
53. Spin chain thru
54. Scoot back
55. Tag line
56. Recycle

From a veteran full time caller: "Classic square dance is a super idea—one that has been needed for a long time. Be prepared, however, to get static from *super callers* who claim they can get beginners all the way through the Plus list in one season. Without families it is hard to get the list down to sixty." (Some family groupings are included.)

A well-known dancer/leader suggests we restructure our programs this way: Basic (20 calls— a good entry level); Classic (50 additional calls for a total of 70), no QS, designed for 80% of all dancers; Advanced (75 additional calls for a total of about 150) combining A-1 & A-2, etc.; Challenge (100 additional calls, for a total of 250) combining C-1, C-2, etc.

Another well-known veteran caller who asked me not to quote him, but whose opinion I respect, and whom I'll merely paraphrase, says we have become so good, so perfectionistic, so regulated, so tailored that there is no room for mediocrity— no room for the casual dancer, no place for the caller who can't fit into the sophisticated, regulated *mold* we have created. He says we need to start all over again—reestablish 15-week classes, bring the FUN back to the activity, or die.

From a seasoned caller/author comes this endorsement: "Hot dog— let it happen! I would like to have considered the inclusion of several of the most popular calls from the Plus list [in this new classic list] but I'm not fanatic about it."

A veteran caller who is teaching three classes simultaneously right now predicts "there will be much discussion on new lists [by Callerlab and others] but it is [needed and] good." His own list contains only fifty basics (some as families) with which he can call an interesting dance for most dancers.

Another full-time caller strongly urges us to include in the Classic list these few Plus calls: *teacup chain*, *spin chain the gears*, *track two*, *load the boat* and *relay the deucey*, because 90% of club dancers everywhere can dance them. "Anyone should want to be a Classic dancer," he says.

A caller whose name is a household word for square dancers suggests dropping all MS calls after *veer left* (#45) plus

a few from #1 to #45, especially italicized ones, and making this the new Classic.

A caller/teacher with 20 years experience says: "I can see nothing wrong with our MS program as is, except these deletions, which could be moved to the Plus list: *allemande right*, *lead right*, *circle to a line*, *left square thru*, *cross trail thru*, *alamo style wave*, *alamo swing thru*, *veer right*, *turn thru*, *walk & dodge*, *dixie style wave*, *spin chain thru*, *peel off*, *curlique*, *fan the top*, and a few others. He emphasizes that often "It's not the program, it's the *teaching*. We need good caller-teaching [training] sessions each year.... and [this should be] a *must* to qualify for Callerlab...." (See *Sketchpad* in ASD, last month.)

A veteran caller/choreographer gives us this advice: "I think what we have to do [instead of making big changes in the lists] is to take a good look at our present programs and teach the callers to *teach*. I can't believe what I see at festivals and conventions. Everyone is in such a hurry to teach Plus, and then they only teach a select few of the figures. All of our figures extend from basics. If a dancer becomes proficient at basics the rest is elementary. Let's push for better training. New callers are turning out poor dancers. They can do many Plus calls but can't do *turn thru*, *fan the top* or *peel off*."

Another well-known caller tells us to keep the first part of the MS list as it is (up to #50) and then add a few more, such as: *eight chain thru*, *spin the top*, *centers in*, *cast off*, *walk & dodge*, *spin chain thru*, *tag the line*, and *scoot back*.

Still another, whom everyone knows, suggests we take the best of the two lists (MS and Plus), which would include these Plus figures: *extend*, *grand swing thru*, *single circle to a wave*, *dixie grand*, *track two*, *relay the deucey*, *anything and roll*, *triple scoot*, *coordinate*, *diamond circulate*, *flip the diamond*, *load the boat*, *ping pong circulate*, *linear cycle*, and *anything and spread*.



One of the best teachers (callers) in the business, in our opinion, has this to say; "I like the title *Classic Square Dance* but I'm not sure where it fits in. Don't eliminate the Basic and MS programs in favor of Classic. New square dancers are much better served when they can learn simple, general rules instead of detailed descriptions of related movements as separate calls. When you learn *right hand star* you need no instructions for *left hand star*." He suggests some minor changes, concerning families, but goes on to say "Don't eliminate a program for those of us who have year-round programs. Those who have short-year programs and those who have full year programs are provided for now (with Basic and MS)."

Another popular full-time caller comments: "Our biggest problem is lack of controls. Until we can control what the callers do at our dances, the square dance activity is at considerable risk. Since I know of no way to restrain callers, my only hope is to try to educate callers in the areas of caller responsibility and teaching techniques."

Thoughts for further consideration concerning the Classic list from various caller/leaders:

- Drop *wheel & deal* from two-faced lines altogether and replace it with *ferris wheel*.

- Establish a Classic "X" list (supplemental) in addition to Classic, which might contain these kinds of calls: *rip & snort*, *variations of grand right & left (grand sashay, daisy chain, etc.)*, *full sashay & resashay*, *grand square variations*, *teacup chain*, *relay the deucy*, *spin chain the gears*, *all 8 swing thru*, *anything and roll*, *trade the wave*, etc.

- Put *track two* back in the MS list. It's a fun call. I firmly believe that one reason we lose new dancers is that they are in class so long, and the only club members they meet are the officers and a few diehards who come to help at lessons. Biggest problems now are the lists, lack of *fun*, getting and keeping new dancers, the *caste* system levels have created, and we, the callers. Add these Plus basics to the Classic list: *teacup chain*, *track two*, *coordinate*, *relay the deucy*, *spin chain the gears*, *load the boat*, and *ping pong circulate*.

On a serious note, I want to thank all those who wrote with sympathy notes on the death of my mother (ASD, Jan., p. 9), some of whom recalled their own personal experiences in a similar way. Without quoting names, here are just three of many thoughts I received:

"I think the personal words written are most appropriate. We so seldom express our thoughts, yet when we do there are so many others who have similar thoughts. Your Dad and Mom could have been mine. How fortunate you were to have such old-fashioned and God-fearing parents with such high standards! They reinforce the [value of] so-called generation gaps between us and the *next bunch*, and hopefully some of it will rub off through us onto them."

Excerpts from another:

"It was heart-warming to read your tribute and I could tell that your family was a family of closeness and love for one another. Your mother was blessed by God to live for many years—a privilege that many people do not have. My mother passed away in September of '84 after reaching the age of 96 years and two months. At the age of 95 she still went with me to calling jobs...She loved square dancers and they loved her. So you see we were both blessed by having our mothers with us for many, many years."

Finally, this one:

"I just finished reading your beautiful tribute to your Mother. It touched my heart and brought tears to my eyes. I only wish I had your talent to express in such a simple way the true values of life. Having lost both my parents recently (and also within a short time of each other) I share your loss.

Personal? Yes. Appropriate to this magazine? We believe so. So be it! (Amen—Co-ed.)

We interrupt this pensive piece to bring you a bit of trivia. After all, we can't stay solidly serious for very long. Many of you know (from the radio show) about Lake Wobegon. Of course, that's a fictitious location. But did you know there is a real *wobbecong*? It's a creature that doesn't live in a lake but can be found in the ocean. Got it? It's a shark. Now you know.

WHAT IS THE "SPIRIT OF '86"?

The "Spirit of '86" is a vision of dancers getting along together in a spirit of cooperation. It's also a campaign to increase the number of people enjoying the fun and friendliness of Square dancing. It is about a dance on December 31, 1986, which is a symbol of this spirit of cooperation. It is a celebration of 50 years of the success of the modern

western square dance movement. It is also a time of reflection - a time for us to probe deeply into what made those 50 years successful and to be sure that we know where our direction is today.

It is easy to become involved in "The Spirit of '86"! Major events are planned throughout 1986 to get dancers, clubs and callers involved in the celebration:

Here's How:

1. June 14: Official kick-off date of the Celebration. Grand March, Balloon release, parties, plan your own special event **AND BE SURE TO INFORM THE MEDIA!**

2. Sept. 13: Nationwide Balloon Release with tags attached inviting the finder to investigate the joys of Square Dancing. During National Square Dance Month, let's get more dancers involved **AND KEEP THEM!**

3. December 31, 1986: **THE OFFICIAL DANCE OF COOPERATION** where dancers around the world participate in a dance in their own community, with everyone stopping at one precise moment (11:00 P.M. EST) to affirm their dedication to the Spirit of Square Dancing. Use your imagination, watch for more details, and plan a real celebration!

Other Projects:

Many other projects are offshoots of the "Spirit of '86" to encourage this spirit of cooperation.

HOEDOWN!, a made-for TV Movie, traces the history of Square Dancing. **SQUARE DANCER'S FAVORITE RECIPES** ATTRACTS THE ATTENTION OF DANCER AND NON-DANCER ALIKE. It tells the Square Dance Story, including anecdotes from around the square dance world, history and

heritage, and lots of recipes. A special song serenading the values of Square Dancing is in the works.

All projects of the "Spirit of '86" emphasize the spirit of cooperation and neighborliness that has long been a hallmark of the square dance activity. You are invited to become a part of the "Spirit of '86".

For more information, contact: The Spirit of '86, P.O. Box 129, Dillard, GA 30537.

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THE POWER OF { POSITIVE } THINKING { NEGATIVE }

by Al Eblen

Wichita Falls, Texas

When you were president of your square dance club, did you have people try to tell you what would not work? I did. So many people were so sure that nothing would work, that I was afraid to try anything. Consequently, I was not a very good president.

Later, when I was president of our callers' association, I again found many people saying it couldn't be done. I started listening to the few who said that it could be done, and became a much better president.

You have met the people who seem to be happiest when tearing something down. They say, "You can't do that," or "We tried that and it did not work." It also seems that some of these negative thinkers do the least work for the club.

This reminds me of a barber in my home town. A friend was getting his hair cut just prior to leaving for Italy on a long-awaited vacation. The barber said to him, "You sure picked the wrong airline. Their service is terrible, and their equipment is all worn out. Also, that Rome Hilton is the very worst choice you could have made in hotels. You will certainly be sorry if you stay there. And if you think you will get to see the Pope, you are crazy. Nobody gets to see the Pope. You had better thank about all this. If I were you, I wouldn't go."

When my friend returned from his trip, he went to the same barber on a day when the shop was full. He needed another haircut. The barber said, "Well, how did you like your trip? I bet you are sorry that you took that airline." My friend said, "No, to the contrary, the trip was wonderful, the equipment was new, and the food on the plane was great." The barber said, "Yeah, but I'll bet that Rome Hilton was a rat's nest. I guess you are sorry that you stayed there." My friend replied, "No, this was the most wonderful hotel we ever visited."

The barber said, "Harrump, well, I know that you did not get to see the Pope." My friend said, "yes, we did get to see the Pope, and he spoke to our group, and then came down the aisle speaking to people. He came right up to me. I did not know what to say to a Pope, so I bowed my head and kissed his ring, and then he spoke to me."

"Well, what did he say?" said the barber. "He said, 'You have the worst haircut I ever saw. Where did you get it?'"

Ignore the negative thinkers and do the best you can. It disturbs me that many square dance clubs cannot find workers. I urge you to roll up your sleeves and take a job in your club when you are asked. I believe you will find a true joy in serving your club. I know, because it worked for me!



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MIKE SEASTROM: FULL-TIME DENTIST, PART-TIME CALLER

by Evelyn P. Borden
Woodland Hills, California



Mike Seastrom celebrated his 20th anniversary as a square dance caller and his 32nd birthday in the same year (1983). That's right, at age 12, Mike was already square dancing in the Kids Club, for which his parents were advisors; and he called his first tip for his sixth grade class "because the records the teacher was using were so out-dated," he says.

Actually, it all began when Mike lost a bet with his mom over a Rose Bowl Game. They had agreed that if he lost, he would go to at least three square dance classes. You might say Mike lost but he won. Square dancing has been paying off ever since— not only in calling fees, but in fun and friendships and the satisfaction he gains from involvement in Callerlab and numerous other square dance organizations.

Mike called his first adult class in 1964 and continued to call through high school, college, and the University of Southern California School of Dentistry.

Though he was a very busy young man, he still found time to play football at Reseda High, where he was also Student Body president. That's where he met his wife Gail. They are now parents of two sons, Mark, 8, and Jimmy, 3.

In 1965, Mike, along with Marlin Hull, organized the Young Caller's Association because, he says, "Young callers weren't taken seriously in those days."

Mike Seastrom was serious about both his calling career and continuing his undergraduate education at New Mexico State and San Diego State colleges. While at San Diego, he did a lot of driving back and forth to call in Los Angeles for \$25 and \$35 a dance, which was barely enough to pay for his gas, but he had been booked two or three years in advance, and he honored those commitments.

"Calling didn't pay my way through dental school, either," Mike says. "Calling fees had been raised to \$50, maybe \$60, in those days, but Gail worked at USC, which gave me half off on tuition. The nicest thing about square dance calling was that it gave us a chance to get away from school on weekends." Other dental students did lab work for dentists, but the Seastroms found the diversion of square dancing much more enjoyable.

Many of his fans assumed Mike would probably give up calling once he became a dentist. Not so. He established his dental practice nine years ago and has become even more involved in the promotion of square dancing. He became a member of Callerlab in 1977, served as chairman of the Plus Committee since 1983, and was elected to the Board of Governors in 1984.

Mike and Gail have been on the staff of the American Square Dance Society's Asilomar Vacation Institute (near Monterey, California) since 1980, and they joined the McCloud Square Dance Country staff (also in Northern California) in 1985. They particularly enjoy these summer weeks because they can take their sons along.

"Square dance calling is a wonderful avocation," Mike says. "When people come to the dental office, they're not always happy to be there. At a square

dance, the mood is upbeat, and people are happy to see me."

Among his dental patients are a number of square dancers and callers, but many of his patients aren't aware that Dr. Seastrom is also a square dance caller. Because it is difficult for patients to converse while he is filling or repairing a tooth, a Brentwood matron who has never square danced, for example, would never think to ask, unless she had noticed the square dance magazines in his waiting room.

Michael C. Seastrom, D.D.S., belongs to the American, California and San Fernando Valley dental societies. He attends the meetings and seminars to keep up-to-date on the latest dental techniques, but he has not assumed any committee assignments. He tries to maintain a "balance with his dual profession, family, recreation, exercise, and social activities," he says.

For recreation, exercise, and social life, Mike and Gail Seastrom are just as likely to opt for square dancing when he has a night off. "I believe that callers need to get out and dance an entire

evening occasionally," he says. "It not only gives the caller a chance to dance with the people he calls for, but it allows him or her to enjoy an evening from the dancers' point of view. To truly enjoy calling, you have to enjoy dancing, and a night on the floor really rejuvenates my enthusiasm for square dancing as a great social activity."

Mike also firmly believes that a caller's partner can make a positive contribution to the success of a dance, and he is quick to laud his wife and helpmate, Gail. While he is busy, she meets new friends and greets acquaintances; occasionally, she joins Mike on stage for a duet on singing calls.

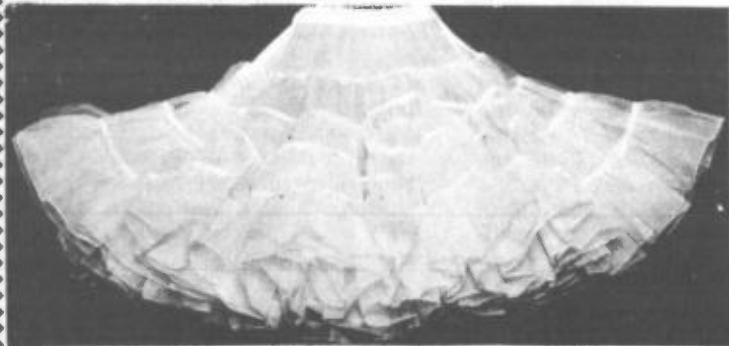
Seastrom has cut discs for Wild West, Happy Tracks, and Thunderbird recording companies. He is presently on the staff of Circle D Records (Houston, TX). His most recent release is *Blue Moon*.

The pinnacle, perhaps, of Seastrom's calling career came in May 1985 when Mike and Gail led a group of square dancers on a "Scandinavian Scootback" tour of Denmark, Sweden and Norway.

Continued on Page 92

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Dancing Memories

by NINI HARRIS
St. Louis, Missouri

At the grade school I attended square dancing was part of the physical education curriculum. During the winter months, following basketball season and before it was warm enough to hold activities outside, we would dance in the gym. All of us complained about it—loudly. We claimed that we didn't want to have to dance with boys, and they kept saying that it was yucky to dance with girls. My guess is that, secretly, my classmates enjoyed square dancing as much as I did.

I am sure that the dances were simplistic. I remember us circling, swinging, executing an *allemande left* and a *do-sa-do*. The most complicated thing we did was a *grand right and left*, and I recall us making a big to do about mastering it. But with only those steps, we could be entertained for hours.

At the end of square dancing season there was one school day when we were allowed to dance all afternoon. I looked forward to that afternoon for months.

We had an added treat at our school. One of my classmates, Tula, had emigrated from Greece when she was 12. One afternoon for geography class we read about Greece. Then the teacher played some Greek records and Tula taught us a couple of simple line dances. After that, when rainy weather trapped us inside during recess, the music went on and Tula led us in line dances. In one dance we simply moved to the right eight steps, crossing the left foot in front of the right each step, then kicked the left foot, before doing the reverse for four steps. Our line circled as we moved to the right, until we had wound ourselves into a tight knot in the center of the gym. Then we would disband. But in a few minutes we would be dancing again. Those dances' simple, rhythmic steps made rainy days

delightful.

On Halloween and Valentine's Day we were allowed to bring refreshments to school and have a party. Again we would dance—something akin to polkas. No one ever taught us to polka, but it was sort of the native dance of St. Louis. We had watched our parents, aunts and uncles polka at every picnic, festival, and anniversary party. We thought what made a marriage official wasn't the church ceremony or the legal documents, but the bride and groom's first polka at the reception. So at our school parties, we moved our desks to the side of the room, the teachers played *oom pah pah* music, and we did bouncing polkas.

Our grade school teachers encouraged us to dance. It had a soothing effect on us while lifting our spirits—especially on those dreary winter days. We were lucky. At our school, the world of folk dance was opened to us.

Unfortunately, that door was shut when I started high school. Dance was no longer part of the curriculum. And activities surrounding high school events wouldn't include anything as hokey as a polka. I was four years out of college when I read in the newspaper that the local YMCA was holding a square dance that was open to the public. I talked a few friends into going along. We were delighted to find out that square dancing was as much fun as we remembered. Through that dance we found a regular square dance group and folk dance and contra dance groups, too.

I doubt that I ever would have found and enjoyed dancing if I hadn't been introduced to it in grade school. I hope that school boards, rightfully concerned with teaching the three R's, don't forget about the beauty that dance brought into our classrooms.



Bob Howell at the mike.



Balance forward and back.

HOLIDAY

COTILLION

by Deborah Kuhr
Pickerington, Ohio

December 8, 1985 commemorated the tenth anniversary of the annual contra Holiday Cotillion. Each year, this time of dancing and fellowship is hosted by Colonel Ted and Lannie McQuaide of Columbus, Ohio. Both members of Callerslab, Ted has been a square dance caller for 25 years. Lannie is the founder of the Party Line Dancers contra club of Columbus, where she has been prompting for the past 18 years. She has written a beautiful contra dance, *Joy*, which Lannie says, "...expresses the way we feel

Left: Part of the Party Line demo team: Eleanor & Dan Von Schrlitz, Norm & Rosella Shiff, Marilyn & Chuck Shie, Lannie & Ted McQuaide, Sherm & Rose Krivit, Lily & Pete Franks. Missing: Augle & Miriam Simmons, Henry & Goldie Fisher, Harold & Bonnie Frantz.





Costumes and smiles are in evidence. The styling and grace shows even in still photos.

about dancing and the special comradery of contra dancers."

And joy is the best way to describe the special afternoon of dancing attended by numerous invited guests throughout Ohio. Prompted by nationally known Bob Howell from Euclid, Ohio (accompanied by his partner, Phyllis), the cotillion is a dance steeped in tradition. The festivities officially begin with a grand march, led by the McQuaides. The holiday spirit is apparent in the hall decorated with Christmas trimmings. Each year a tree boasts pretty and often unusual ornaments—favors for the guests. The lilting carols of a music box are the perfect accompaniment to the long lines of dancers beautifully arrayed in contra garb.

Contra, originating in England, was the social or ballroom dance of the 1700's. The appeal of contra today is the smooth, comfortable dancing done in the musical phrase. The emphasis on styling and grace is evident during the

dancing of the *Hills of Haversham*, a classic contra waltz, and a Holiday Cotillion tradition.

Between dances, friends old and new have the opportunity to congregate around an ample buffet table, complemented by Lannie's famous cranberry fruit punch. It is during this time of fellowship and good cheer that the very essence of the holiday season comes alive.

The beauty of traditions is that they are shared, and often personalized, before being passed on. To close the cotillion's festivities, the McQuaides use a feature borrowed from the Lloyd Shaw Foundation Fellowship Cotillion. The dancers form three concentric circles with hands held. An added touch is the extinguishing of the lights while all participants wield mini-flashlight candles. As everyone begins circling, they sing the round, *Oh, How Lovely Is the Evening*. And truly it is— one to remember!

Left: Grand March led by Ted and Lannie McQuaide. Right: Miriam and Augie Simmons present a gift to the McQuaides while Bob Howell looks on.

Photos by Norm Shiff



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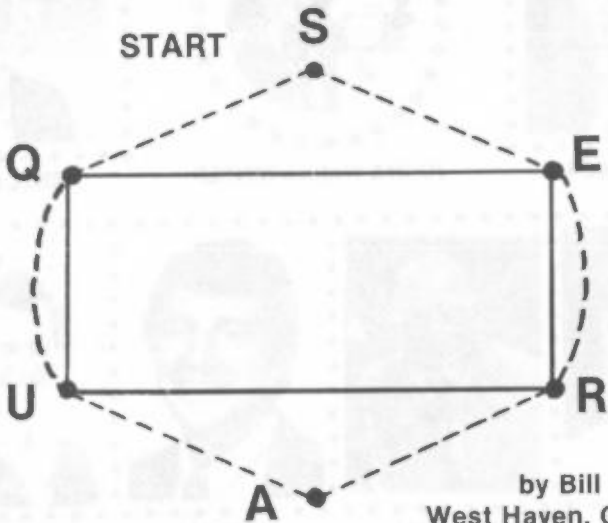
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Graduation Ceremony



by Bill Barr
West Haven, Connecticut

A simple, yet eloquent, ceremony for graduation can bring dedication and happiness to your newest club members, and at the same time impress on them the beautiful and important lessons they have learned. Six club officers or members station themselves as shown in the diagram, while a seventh, called the Marshal, guides them along a pathway between the various stations. The Marshal speaks when they arrive at the station called "S." "S stands for *study*, *satisfaction*, and *smiles*, and is represented by our caller, _____ (name), who, like you, has studied many months and even years, to bring you the *satisfaction* you receive by dancing, all the while *smiling* even when things go wrong." The caller may then present each person with a fitting memento, or make a short speech of welcome, or both.

The Marshal then guides the group to point "Q." The club president speaks, "Q stands for *quickly* obeying the instructions of officers, caller and cuer, to the best of our abilities; Q also stands for *quietly* doing this so that no one else is unable to hear the message; and Q also stands for *questions*, which are always welcome, provided they are asked without malice, nor in an attempt to embarrass another." Other material may be added by the president or the president's spouse as appropriate.

The Marshal now leads the group to the third spot on the floor, which the vice-president and spouse (or program chairperson) is staffing. This officer speaks: "You are now at the third point in your travels and the letter we show *you* is, appropriately, the letter *U*. This stands for *Unity*, in always remembering the best interests of the club, in which the letter *U* is third, as it also is in the word *you*; which also reminds us that there are three other couples in a square, in which the letter *U* also appears at the third position. *U* also refers to the first letter in the word *understanding*, for by *understanding* the instructions of callers and officers, and by *understanding* the problems of our fellow dancers, we may hope to create a better world."

The graduating class is now conducted to the fourth point, at which the secretary is stationed. The letter *A* is now shown and explained: "*A* is the first letter of the alphabet, and you are now graduating in the first program of club dancing, known as

Continued on Page 90



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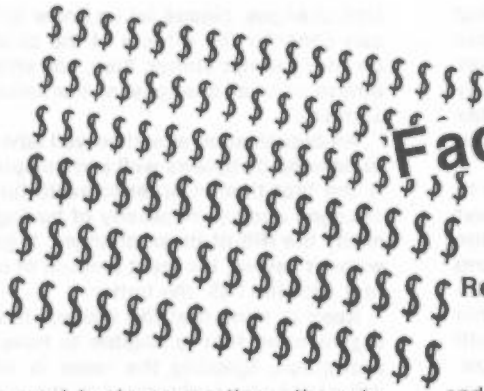
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Facts and Tax

by Marvin & Helen Matus
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Texas State Federation of
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In most business meetings, the subject of taxes will come up. Two of the most frequently questions asked are: Does our club need to obtain an employer identification number? Second, do we have to file a Form 1099 on our caller?

Generally, any organization will need an employer identification number (EIN) if it has any of the following: 1. a bank account, 2. a savings account, 3. a certificate of deposit, 4. pays an individual \$600 or more per year for services and is required to file a Form 1099 (caller and/or cuer).

To obtain an EIN from the Internal Revenue Service, the organization needs to file a Form SS-4 with the IRS Service Center. All questions on the Form SS-4 should be answered. If a question does not apply, write in the space, "N/A." To obtain a blank Form SS-4, call toll free 1-800-442-1040 and ask that one be mailed; if a local IRS office is near, one may be obtained from that office. Not all offices stock forms, therefore it may be time well spent to call the local office before making a trip there.

As to the second question about filing a Form 1099 on the caller, the answer is "Yes" if he/she is paid \$600 during a calendar year. Any organization that pays any one individual \$600 or more per year must file a Form 1099 for that person. Failure to file the required Form 1099 can result in a penalty presently in the amount of \$50. per document.

Another common topic of discussion is, "Do we need to incorporate?" There is no "Yes" or "No" answer to this question. It is a decision each organization must make depending upon the facts

and circumstances that surround its activities.

For example, an organization that owns real property very likely should incorporate if for no other reason than to hold title to the property. Additionally, the possibility of club liability falling upon one or more members of the club is another consideration for incorporating. A corporation offers protection to the members from liability suits. A club having some high risk activity, such as a club bus that could be involved in an accident creating a liability suit upon the club and its members, should consider being incorporated.

On the other hand, a club dancing in a public recreation center with no assets and, in fact, being a part of the rec center activities, would very likely not wish or need to incorporate. The answer is that each organization needs to consider the issue of its individual circumstance and make an informed decision.

Every corporation must file an annual Form 1120 with the IRS, unless the organization files an application for an exemption from income tax with the IRS. Upon approval of exempt status, the rules of filing shift from the normal corporation return to the exempt organization (Form 990) and the rules thereunder.

The best feature of exempt status is relief from filing a Form 990 where the exempt organization has gross receipts of less than \$25,000. This will be the case with most, if not all, square dance clubs and many area organizations. The organization must keep accurate records of receipts and disbursements even

though a Form 990 is not required. Keep in mind that if an organization has gross income of \$1,000 or more from activities unrelated to its exempt purpose, liability for a Form 990-T will be incurred and tax will have to be paid on the unrelated business income.

Should an organization decide it is to their advantage to incorporate, the next step is to file for exempt status with the IRS. It will be necessary to file Form 1024, Application for Recognition of Exemption under Sec. 501 (a). Under this form is a complex looking package with fifteen various type of exempt organizations. For square and round dance activities, we are interested only in the portion that applies to Section 501(c)(7), Social Clubs. It is very important that all questions and supporting documents be answered or submitted with the initial application. This will save time and effort in the long run. Several actions may be necessary to assure the organization is ready to file a Form 1024. Some of these are:

1. Bylaws of the organization need to be in proper order, including dissolution arrangements, and non-discriminatory clauses or provisions.
2. It may be wise to avoid specific dollar amounts in bylaws, thus eliminating the need for amendments at some later date if changes occur.
3. Generally, no salaries are paid other than the caller and cuer. This should be so stated.
4. Financial data will be needed for the current year along with the prior three years. If the club is less than three years old, financial data will be from the day the club or organization was formed to the current period.

Unless there are unusual circumstances, the form can be completed by some member of the club who has some knowledge of taxation. The important part of completing the form is to *read* it. Don't try to read something into it that is not there. Answer all questions and submit all supporting data, including a Form SS-4 application for an EIN if the organization does not have one.

An important point to keep in mind is that the exemption letter issued by the IRS has a paragraph that reads: "If your purposes, character, or method of opera-

tion changes, please let us know so we can consider the effects of the change on your exempt status. Also, you should inform us of all changes in your name or address."

An organization would be well advised to develop its bylaws well and completely the first time in order to avoid future changes and the necessity of having to notify the IRS of these changes. It goes without saying, the least amount of contact with the IRS, the better.

Keep in mind that the IRS wants any organization that is eligible to have an exemption. Ignoring the issue is what will cause you problems. Lay the cards out and ask IRS for help; they will help you. Don't put your contact on the defensive; that could hinder your progress. Someone in your club or association may be a CPA or an accountant who can be of great help in filing for your exemption.

The above is a brief summary of every organization's responsibility.

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ETIQUETTE THEN AND NOW

by Chet Vetter
from *Bow and Swing, Florida*

Chet Vetter lists etiquette instructions from *Clendenen's Quadrille Book and Guide to Etiquette*. Just for fun, we've included boxes at each point. Why not check off the ones that still apply today?

"There are some people who attend the fashionable balls of today who express contempt for the little requirements of behavior known under the title of etiquette. The conduct of parties attending a ball should be governed by such rules as shall insure the entire company an evening of pleasure."

- "Avoid slang phrases.
- "Never take part in a quadrille without knowing something of the figures.
- "Dancing is subject to much abuse by the thoughtless acquirements of bad habits.
- "Do not romp in dancing.
- "Do not change from one set to another, it may place you with friends for the time, but will not add to your character as partners.
- "Do not make a 'grand rush' for places, which we regret to say is so frequent in our ballrooms.
- "Do not forget to thank your partner after seating her, for the favor she has bestowed upon you.
- "Do not dance with your hat or bonnet on, leave them in the dressing room.
- "Should you receive a polite refusal from a lady and then see her dancing with another gentleman, do not exhibit any symptoms of dissatisfaction, should this happen, as it often does, the gentleman is justified in never afterward repeating the request.
- "Do not forget that perfect politeness conceals preference, and makes itself generally agreeable.
- "Do not sway the body with each step.
- "Do not hold the arms stiffly.
- "Do not hold the arms out straight in



imitation of a windmill fan.

- "Do not wait until the music is half over before selecting a partner.
- "It is the duty of a gentleman having a place in a quadrille to have his lady with him, otherwise he forfeits his place.
- "Always recognize the lady or gentleman director or master of ceremonies, with becoming politeness.
- "A lady should never promenade the ballroom alone, nor enter it unaccompanied.
- "In passing through a quadrille, let your disengaged arm hang easily at the side.
- "Sets should be formed with as little confusion as possible.
- "The ladies' dressing room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven.
- "It is very impolite and insulting to galop around or inside of other sets while dancing quadrilles.
- "If a gentleman wishes to dance with a lady with whom he is not acquainted, politely ask the master of ceremonies for an introduction.
- "The master of ceremonies is privileged to ask any lady or gentleman whether they wish to dance, make himself known and procure partners for all who desire to dance.
- "In asking a lady to dance, be sure that she accepts, and then allow her to rise before you offer your arm.
- "The ballroom was not designed for the purpose of making love.
- "At the close of a quadrille, the gentleman should salute his partner, present his right arm and lead her to a seat selected by her.
- "A gentleman should always dance first with his partner, and is also under obligations to her for the first dance after supper, as well as the last number on the programme."

Heads Up! Eyes Level!

by Fred & Kay Haury
Albuquerque, New Mexico

The first and foremost rule of good posture is to hold your head up high. Everything else about your posture may be correct, but if your head is bent, tilted, or bowed, the other efforts are nullified. Holding your head high helps you stand tall and erect. It is the most important thing we can do to perfect our style. Develop the habit of holding your head high so that it comes naturally and your appearance on the dance floor will be above average.

Actors and models practice walking with books balanced on their heads to develop erect posture and smooth movements. You can't keep a book balanced on your head if your head is tilted, or if you bounce and jerk as you move. All movements must be well timed

and changes of position and direction must flow smoothly.

The head may be moved or turned. It should not be held in a rigid fixed position. Hold it naturally high without a stiff neck. Moves and turns of the head should be smooth, and the head should not be lowered in the process.

Eyes should generally be kept level. Look down only as directed. Looking at your own feet will cause you to lower your head. It causes you to bend at the waist, which destroys erect posture and shifts your center of balance forward. To restore balance, you will protrude your fanny and bend your knees. This interferes with dancing and it doesn't look good. (It looks bad.) Watching your feet also confuses your thoughts. It's hard to think about what you are doing and what comes next while sight monitoring your feet. Your eyes won't tell your feet what or how, they just tell the brain what you saw. The main reason for not watching your feet is to help keep your head up and improve your posture. Develop a

Continued on Page 101

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TAPPAN SQUARES
Oberlin, Ohio

Located in the center of Oberlin, Ohio, lies a city block, lined with stately old shade trees, known as Tappan Square. This was the inspiration for the name of the club which now dances at the First Church across the street from Tappan Square.

Tappan Squares has been functioning since 1975. Jack Naylor was elected the official club caller in November of 1979. Jack not only calls for the regular club dances and teaches new classes each fall, but also calls for the many street dances and exhibitions the club sponsors during the year.

Tappan Squares members are an enthusiastic, friendly, fun-loving group of dancers. They participate in many exhibitions throughout the year to promote square dancing. During this past year, exhibition dances were held at a nursing home, a senior citizen's complex, the Avon Rose Festival, Senior Citizen Days at the local mall, Mill Hollow Pioneer Days, Amherst Jamboree, South Amherst Community Days, Grafton Fourth of July Celebration, in addition to the street dances for Oberlin's Community Days, Vermilion's Fish Festival, and two

nights at the Lorain County Fair. Several Tappan members were involved with the Cleveland Federation float in Dick Goddard's Woolly Bear Parade in Vermilion.

Members of the Tappan Squares were also participants in the Saturday night program at the 1985 State Convention. Five of the club women were "can-can dancers" and two couples were part of the square dance portion of the program. Two men from Tappan were responsible for the sound for the program. Seventeen couples from Tappan Squares attended this 1985 Buckeye Convention in Columbus.

Tappan Squares' mystery trips are fun-filled, exciting adventures. Last March, a bus load of area dancers enjoyed a Tappan-sponsored trip which included dinner at a restaurant in Smithville and dancing with the Gnat Boxers in Wooster, Ohio. Club members like to eat, as is obvious from their annual events: a pot luck supper before one of the dances, a family summer picnic, and the Harvest Moon Promenade that includes a catered dinner.

Lois Longbrake

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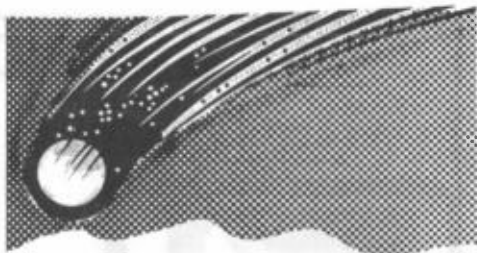
The sun by day, the moon by night,
The stars in courses set,
Grand march throughout the universe
With style and etiquette.

When Halley's Comet dances by,
Don't miss its special stay.
Go search the sky with patience
As it dimly bows our way.

It might be fun to look for it,
To take a late-night chance,
Especially after swinging through
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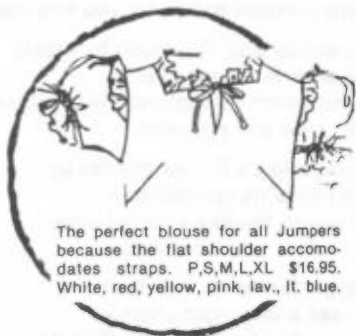
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STRAIGHT TALK

I stopped in to see my friend, Sullen Sam, last week to find out what his latest complaint about square dancing was. Sam is very critical, but usually writes down his opinionated observations to get them out of his system and then forgets them. When I came in he handed me the following mini-tirade, which I pass along to you with his permission. While his comments seem blunt and ill-natured, they may be well worth thinking about.

Apparently the effort to induce the Congress of the United States to designate western square dancing the National Folk Dance is being continued. This is a mistake for at least four reasons.

1. To have a folk dance, you must first have a folk. A folk, says the dictionary, "is a group of kindred people;" that is, a group relatively unchanged over an appreciable period, biologically homogeneous, having common traditions of long standing. The people who are engaged in western square dancing hardly fit into this category. In fact, the only thing they have in common, aside from their basic humanity, is that they all square dance. They are not a folk.

2. Even ignoring the fact that square dance leaders like to talk about the international character of the activity, there is a question of what proportion of a population must be engaged for the ac-

tivity to be considered "national." Knowing of no actual census of square dancers, I must guess on the basis of easily available information. The *Square Dance Directory* claims to list over 10,000 clubs. If we figure 100 members for each club (surely a high estimate) and then double it, we arrive at a total of two million dancers, certainly a fair maximum. An activity indulged in by less than 1% of the nation's population cannot be called "national."

3. Apparently no one has thought about the impression this endeavor can have on the members of Congress. The reaction of these legislators must range from "harmless kooks who may supply a few extra votes if I appear to take them seriously" to "a bunch of pestiferous nuisances who can't learn that we have more to do than listen to such non sense." It is hard to understand why anyone would be willing to create either of these images (or any in between) in the minds of important people. Moreover, it is particularly disturbing that these members of Congress may get the idea that the rank and file of square dancers, who have never been given the opportunity to express their opinions as to the merit of the project, can be described in the same unfavorable terms.

4. Except for the sense of accomplishment a few people might gain in achieving their object, the designation would afford no real benefit to western square dancing as a whole.

*Robert Buckbee
Wind Ridge, Pennsylvania*

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The 1986 scholarship will be awarded in the memory of Bill Danenhauer, a caller from Landenberg, Pennsylvania, and James Van of Akron, Pennsylvania, both of whom passed away in 1985.

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by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—MARCH 1961

Planning to travel? There's the '61 8th Annual Alabama Jubilee, the 10th Annual Illinois S/D Festival, the 3rd Annual Buckeye S/D Convention in Toledo, Ohio, and the Valley of the Sun S&R/D Festival in Arizona.

A Gorilla Ball was sponsored by Oklahoma dancers to raise money to buy two gorillas for the Oklahoma City Zoo.

Cover Talk: Honor St. Patrick's Day not only by the "wearin' o' the green," but by having a square dance. Try a couple of Irish folk dances like the couple on our cover by Stan Burdick, and you're sure to feel Irish even if you're not! If you enjoy the folk dancing, broaden your repertoire to include a few at each club dance.

Several other dance-related magazines are advertised in this issue, in-

cluding *Bow and Swing*, Kissimmee, Fl.; *The Midwest Dancer*, Des Plaines, Ill.; *Let's Square Dance*, London, England; *Round Dancer*, Tucson, Az.; *The Southern Dancer*, Memphis, Tn, (Bill Sawtelle, editor); and *Northern Junket*, Keene, N.H., whose editor was the late Ralph Page.

S/D Workshop features *wheel to a line* by Chip Hendrickson, Long Island, N.Y. This is normally done from a double pass thru position, after the *double pass thru* is completed. The lead couple wheels to the right (lady acting as pivot), while the second couple wheels to the left (gent acting as pivot), and these same two couples form a line facing in. When the basic is completed and the line is formed, the couple who was in the lead at the completion of the *double*

Continued on Page 94

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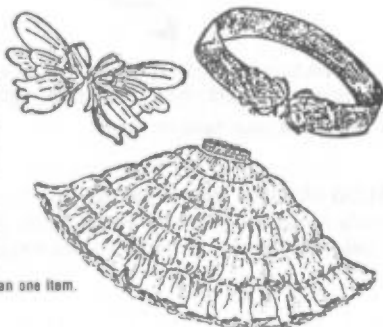
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HEM-LINE

by Bev Warner

Jackie Bates of Boyne City, Michigan, has danced for twenty years. Three of those years have been with the Harbor Lites of Harbor Springs, Michigan.

Jackie's daughter purchased the soft pastel Indian cloth used in the pictured dress for herself, but her mom talked her out of it. The cloth is pink, blue, lavender, turquoise and peach stripe. Jackie used her favorite three-quarter sleeve with cuff and buttons. The same buttons are used down the front. Jackie then put a drawstring neckline and flowered lace edging on the blouse to finish it off. Worn with the circle skirt, the ensemble is a pretty dress for a pretty woman.



You simply sew the side seam and finish the casing for a perfect fit!



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At one of the recent Callerlab conventions, half a table was made up of Parrishes, and collectively they made a heaping tableful of good food *perish* in a hurry. Seated from left to right are Vaughn and Jean from Berthoud, Colo-

rado; Dick and Betty from Hobbs, New Mexico; Bob and Doris from Ferndale, Washington. It should be noted that Vaughn and Jean are part of the *honorary family* of Parrishes; Bob and Dick are brothers. All three men are popular veteran callers.

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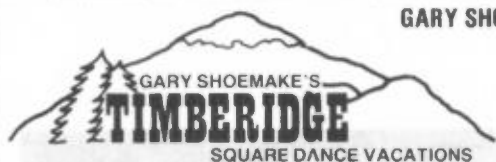
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JERRY STORY

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IDEA

ONE BEAUTIFUL BROCHURE

From time to time we've received unique and outstanding printed pieces from many sources worldwide, but this one tops 'em all. From the Allemande Hall in Chattanooga, Tennessee (See also ASD, Oct. 1980, p 42-43) comes a three-fold, full-color, glossy-stock folder listing all major events planned for 1986. The unique feature is that all color photos and much of the lettering and decorations appear in cross-stitch (photo of actual cross-stitch, not simulated by an artist)! This means someone spent hours of time coordinating and stitching that design before folders could be printed (credited to Lenora Barber, Phoebe Dawn, Wanda Farrar, Kitty Jones, Joyce Merritt, and the Needle Arts Shop). Brochures, while they last, may be requested from Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

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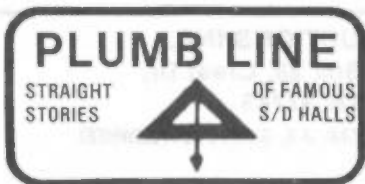
Mike Sikorsky



Don Beck



Larry Jackson



HOW THEY DID IT IN POCATELLO, IDAHO

Do you have problems finding a nice facility for square and round dance activities? So did the dancers in Pocatello, Idaho, so they built themselves a square dance hall. Here's how they did it:

Six couples formed the Pocatello Area S&R/D Assn., Inc. Corporate papers were filed and 1,000 shares of stock were authorized at \$100. each. This stock was sold to dancers and the money deposited in a building fund.

A search was made for a suitable building site. An old dilapidated barn, eligible for national historic register status, on 2½ acres of land was found. The consensus was that the barn could be rebuilt, so the property was purchased.

The stockholders elected a board of directors, a president and officers were appointed, bylaws were adopted, and construction began. The first spade of dirt was turned on April 14, 1984.

The entire building, with the exception of the center roof structure, was dismantled, salvaged and rebuilt to the original shape with heavier timbers and a new foundation. Beams, rafters, and other lumber were custom-sawed locally (by a square dancer).



During construction (Photo: Hilda Simmons)

The floor of the barn was removed, dirt

excavated and wooden floor supports placed. Salvaged hardwood flooring from railroad boxcars was laid, and salvaged boxcar insulation was placed throughout the building. Concrete was poured for a kitchen area and a bathroom area, and a stage/caller's stand was built. A second floor loft area was also constructed.

Carpenters, electricians, plumbers, welders, framers, were found in the ranks of the square dancers. Backhoes, tractors, and trucks were used and the owners paid with corporate stock. All labor was paid with corporate stock.

Hardworking, dedicated people worked thousands of hours almost every day for 18 months. Projects like this are not put together on Saturday afternoons; they are put together nail by nail, board by board, day by day.

The end result of all this time and effort is that the Pocatello area has a beautiful new square dance hall, owned and operated by the square dancers. The facility has a 3,600 sq. ft. hardwood main floor, 2,000 sq. ft. second floor loft, kitchen, restrooms, and stage. Emphasis has been placed on ventilation, acoustics and floor. A lava rock fireplace adds to the decor and provides a pleasant spot for fellowship.

Do you need a square dance hall? Do you want to build one? It's a lot of work but you can do it. The Pocatello dancers may be able to help you. For \$2.00, sent to the Pocatello Area S&R/D Assn., Box 534, Pocatello ID 83204, they will send you information on how the organization was put together and how the corporation was formed, a sketch of the building, and "how they did it."

Lloyd E. Lyan

Before Renovation (Photo: Adrian Allen)



Finally— Completed (Photo: Adrian Allen)





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Red Bates
RBS1280 Sing-
ing the Blues
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Sat. Night



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bash Cannonball



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RB282 Peg of My Heart



Cliff Brodeur
Red Boot Star



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RBS1278
Do Remember Me



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RB274 Why Don't
You Love Me



Mike Callahan
Red Boot Star



Chuck Marlow
RBS1290 Will the
Circle Be Unbroken



Hoyte Grose
RBS1289 Say I Do



Claude Ross
Red Boot Star



Mac McCall
RB297 Piano
Roll Blues



Dick Bayer
RB2996 If I
Give My Heart To You



Don Williamson
RB2999 Don't
Call Him A Cowboy

SQUARE DANCE ANNIVERSARY

by Bev Warner
Saginaw, Michigan

March 16 will mark the first wedding anniversary of Sally and Richard Wietfeldt, Merrill, Michigan.

Sally and Richard were married by a minister from the Lutheran church, but the ceremony was held in the high school with the Merrill Marmalader Square Dance group, family, neighbors, friends, and attendants Dale and Mary Durham.

Sally carried a bouquet of pussy willows; both were dressed in square dance clothes. A tiered wedding cake

Photo by Eldon Hall



was cut and flowers decorated the hall. The ceremony was short, but the celebrating was long that evening. After the ceremony, a slow dance (*Can I Have This Dance*) was played for the couple, and then the "rip and snorting" began. Meanwhile, the kids were at home decorating the Wietfeldt's house.

Sally is the 4-H program assistant for Midland County. Richard is a farmer and carpenter.

Their friends wish them many more anniversaries on the square dance floor.

THE RED BOOT BOYS



Mike
Hoose
RB3002



Johnny
Jones
RB2994



Don
Williamson
RB2999



Wayne
McDonald
RB3001

GEORGIA ON MY MIND

I'VE GOT MEXICO

DON'T CALL HIM A COWBOY

WALK RIGHT IN

RED BOOT BOYS RELEASES

RB273 Bobbie Sue
RB277 Where the Sun Don't Shine
RB278 Got Leavin' On Her Mind

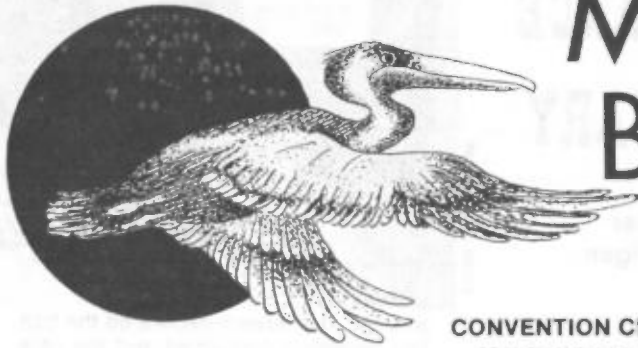
RB289 A Good Night's Love
RB296 Down Deep
RB2993 That Was Before I Met You
RB3003 50's Medley

RED BOOT BOYS DANCE/CONCERTS

March 14 Wilkesboro, N.C.	June 13 Richmond, Va.
March 27 Catonsville, Md.	June 14 Kingwood, W.V.
March 29 Caldwell, N.J.	June 15 Cleveland, Ohio
May 16-17 Natural Bridge, Va.	June 16 Toledo, Ohio
May 25 Hendersonville, N.C.	June 17 Lansing, Mich.
June 8 Knoxville, Tn.	June 19 Champaign, Ill.

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CONVENTION CENTER
Myrtle Beach, S. C.

April 10, 11 and 12, 1986



SQUARES:

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SCOTT SMITH
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JERRY STORY
Fairfield, Iowa
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TONY OXENDINE
Sumter, S. C.
(Thurs. Only)

ROUNDS:

HAROLD & JUDY HOOVER
Augusta, Ga.

JACK & GENIE WHETSELL
Charleston, S. C.

SCHEDULE

THURSDAY:
8:00 - 11:00 P.M. Relaxed, Fun Level Dance
Tony Oxendine, Jerry Haag, Jerry Story and the Hoovers and Whetsells

FRIDAY:
2:00 - 3:00 P.M. A-1 and A-2 Dance
3:00 - 4:00 P.M. C-1 Dance
7:00 - 8:00 P.M. All Singing Call Squares
Callerama Hosted by Jerry Story
7:00 - 8:00 P.M. Request Rounds
8:00 - 11:00 P.M. Dance
Ken Bower, Jerry Haag, Scott Smith, Jerry Story

SATURDAY:
10:00 A.M. - 12 Noon Round Dance Workshop
1:00 - 3:00 P.M. Square Dance Workshops
LEVELS: INTRODUCTION TO PLUS, INTRODUCTION TO ADVANCE & ADVANCE

6:45 - 7:45 P.M. Request Rounds
7:00 - 7:45 P.M. All Singing Call Squares
Ken, Jerry Haag and Scott
7:45 P.M. Opening Ceremony
8:00 - 11:00 P.M. GRAND BALL
Ken, Jerry Haag and Scott

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Dancing Tips

By Dean Libby

Excerpted from *The Roundup*

Clubs, when you hire a caller, *please* make sure the contract includes the program of the dance. When you send a reminder to the caller two weeks in advance of the dance as many clubs do, remind him/her again of the program you expect. When the caller shows up for the dance, tell him/her again.

When you advertise a dance, be sure you include the level (program). Please remember that there is no such program as QS. The QS moves are only picked as suggested workshop material for that quarter! Dances should not be advertised MSQS or QS anymore than a Plus club should be PQS.

Club officers should be aware of what moves are included in the program their club dances (more importantly, which moves are not included). If any caller (club, local, regional, state or national) steps over the bounds, tell him/her to knock it off! Maybe docking the caller's pay would solve the problem. Clubs are the employers, the caller is the employee, and no employer would or should be afraid to approach an employee and let him/her know what the employer wants.

Clubs, when you advertise your dance as an open dance you are expecting guests. Don't invite them in expecting one thing and then give them something else you know they can't handle. You are hardly winning fans for your club. It's like the "bait and switch" which is against the law when retail stores do it, and certainly against any good code of ethics when S/D clubs do it.


Clubs, when any caller breaks the rules, don't hire him/her back! When you do hire callers back, you are telling them you enjoyed what they did and you want the same kind of program again. You are

also telling guest dancers you didn't care if they were standing all night.

Dancers, when you choose a dance to attend, be sure that it is advertised at a level you can handle. Don't let your friends say, "We'll keep you in our square and pull you through." If you do attend a dance that is advertised at your program, and you find the dance being called at another program, *ask for your money back!* If you suffer in silence, the problem will continue. If you affect the club's pocketbook, and this in turn affects the caller's pocketbook, maybe this will stop! If you just leave the dance and decide to dance only at your own club, you are letting some other club and caller rob you of half the fun of square dancing—visiting, making new friends, and enjoying the good callers who do play by the rules.

Stand your ground! This is our activity, and anyone, caller or otherwise, who sets themselves up as someone who knows more than all the organizations (that have spent years developing standards and rules to make our activity what it is today) is not only fooling himself, but is doing a great disservice to the activity.

We are all part of the brotherhood of square dancing and it is all of our business to see that the activity stays healthy, and to realize that no matter what program a dancer ends up dancing, he/she comes to the activity as a Mainstream dancer. Let's all make sure that some dancers are not left with only the choice to drop out, because the rest of us are not doing our part to stop those who "say one thing and do another!"

	24K Gold-Plated Enamelled
	SQUARE DANCE JEWELRY
	P. Earrings or Pendant \$3.95
	Both for only \$6.95
	plus \$1.00 ship. & handling
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	Earring also available with clips.
	When ordering specify dress color: red, blue, or black.
	Send check or money order to:
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THE '86 SUPER STAFF

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Continuous dancing at four levels
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PLAN A
5 nights, 6 days
Tuesday through Saturday
August 5 - 9, 1986
\$178.50 per person
*Based on double occupancy
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Singles \$286.00*

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3 nights, 4 days
Thursday through Saturday
August 7 - 9, 1986
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- Deluxe rooms • Two breakfasts per person • Casino starters • Surprise gifts
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_____ person(s)

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_____ person(s)

Name(s) _____

Address _____

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Tele: () _____

My dance preference is _____

My local dance club is _____

Calling Tips

by Harold Bausch

For several years it has been the recommendation of Callerlab that all clubs label their programs. If they are going to dance only Mainstream figures, then they are to be labeled Mainstream clubs. If they are going to dance some or all of the Plus calls, they are to be labeled Plus clubs. If a caller wishes to use any call that is not on the publicized list, he/she is to workshop that call before using it.

We find now that many clubs just do not publicize their chosen program, although it is often commonly understood to be the Mainstream program. This really does leave the dancers guessing.

Clubs should publicize the program they choose, so that guests will know what to expect. Some clubs do not tell guest callers which program they choose, and some callers ignore it when they are told. If a caller is told which program he is to call, and he insists on calling moves from another more complex program, then he surely should be told most firmly that he is to return to the proper list of calls. If he still calls from other lists without workshops, he should never be hired back again.

Callers can use judgment (good judgment, we hope) and workshop calls that they feel would be enjoyed by the dancers. Many calls from days gone by are not on any program list and can be quickly workshoped and used so the dancers enjoy them. I often do this, and I tell the dancers that the call is "for tonight only," and if we want to use it again, it is to be workshoped again. They are not to go to their club callers and insist on their use. We are not intending to stretch the Mainstream or Plus lists.

As I said before, some clubs do not

choose to list a program, and no one has the authority to make them do so. However, if a club has different callers each week, the club officers should suggest to the caller where the program level is for their club. At this time, I add that callers should call to all the dancers present in such a way that the vast majority of them are dancing without breakdowns. Keep in mind that even the best dancers will have their squares break down at times. Not that they can't do the calls, but just a momentary shift of attention or a few words spoken in a square can make them miss a call. This is no great sin, and should be laughed at, not fretted over.

Many calls from higher programs fit in well with a quick walk-thru, if the caller sticks to the standard and common ways of doing them. In Plus clubs we have often shown calls like *acey deucey*, *chain reaction*, *explode and anything*, *all four couples* routines, and our dancers enjoy them and others, but we remind them they are not part of the Plus program and dancers are not expected to memorize them for the future, only to enjoy them at this dance. At Mainstream clubs, we do the same with some Plus calls. Again I stress, we must workshop the call first, and tell the dancers what we are doing.

Let's keep our dancers. Don't scare them away or make it so tense that they cease to enjoy the dancing. Note the word, *dancing*. The more relaxed we are, the more we hear the music, and the more we truly *dance*.

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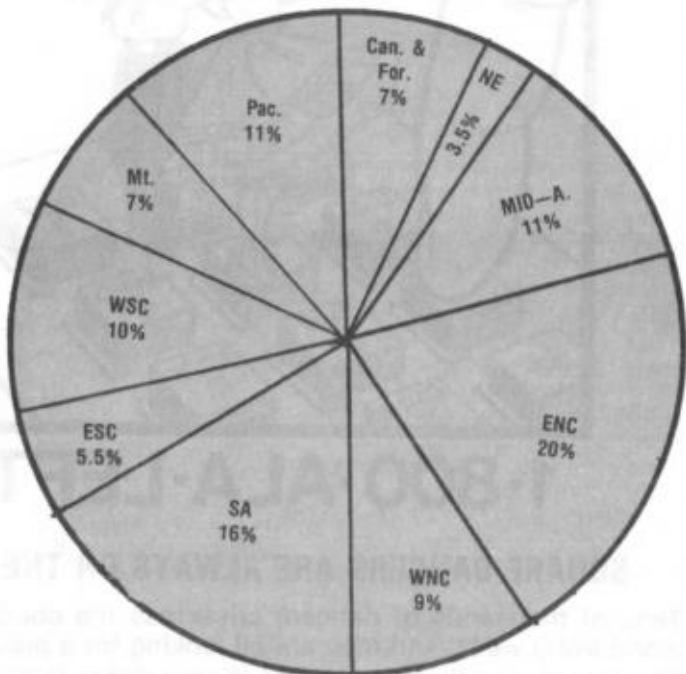
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SLICING THE ASD CIRCULATION PIE

As you read this, you are among an estimated 90,000 readers also reading it, since our big growth in circulation started with the January 1986 issue. But perhaps you've wondered *who else out there reads ASD*, or maybe you've thought *how does my area compare, dancer-wise, to other areas?* As an advertiser, you may have been curious as to the *geographic market split* this magazine affords. Well, here it is—our present circulation figures sliced up by areas. This may say something about dancer location trends, too. We'll perhaps update it at regular intervals for that purpose. *ASD Editors*

dial-a-dance



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Advanced Rounds—R3

If a dance is a workshop, it will be listed as such.

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DIAL-A-DANCE is a world-wide instant source for all square, round, and clogging information. It is the instant access of the computer tied to the easy availability of a toll-free 800 number (in the continental United States only). It is an instantly remembered number, 1-800-ALA-LEFT (in Florida call 1-800-282-5955). It will be the salvation of many clubs, and a country-wide way to let the non-dancing public find, and join in, square dancing.

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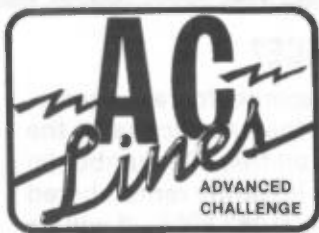
The whole square dance community, as well as uncounted hundreds of thousands of potential dancers who at present cannot find where to learn to dance. DIAL-A-DANCE, with its easily remembered toll-free number of 1-800-ALA-LEFT (in Florida 1-800-282-5955) can be used at no cost to any local, regional, or national ad program.

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For sign-up sheet, and full details on how to subscribe, call 1-800-ALA-LEFT (in Florida call 1-800-282-5955), or write to DIAL-A-DANCE, 1266 U.S. 41 Bypass South, Suite 122, Venice FL 33595

dial-a-dance



Russ & Nancy Nichols

Twenty years ago this June the National Square Dance Convention last circled the Circle City of Indianapolis, Indiana. Those twenty years have brought about many changes. The city itself has undergone many changes with the extension of interstate highways through the inner city, the new convention center, Market Square, new hotels downtown. It has seen the Pacers go from the ABA to the NBA and the Colts move in the middle of the night from Baltimore. That's about the way the National Challenge Convention started, twenty years ago in Indianapolis, in the middle of the night, with Deuce Williams organizing two after-parties and Ed Foote the third. A large number of callers participated and the dancing was open to all.

Now it's twenty years later and what changes the A/C Committee has in store for us. Bob and Madonna Gillan of Daleville, Indiana, are the chairman of this committee, and are being assisted by many, but particularly by Jim Curl and Don Long. They are planning continuous A1, A2, C1 and C2 in halls adjacent to each other. The C3 program is being scheduled from 7 to 11 each evening. Each day two introductions to the next higher program are being scheduled, as

well as one workshop in each hall. The Roger Griffin Dancers are planning a Trail-End Dance, with Roger, Swersie Norris and guests at Eaton Hall in Brownsburg, Indiana, on Wednesday, June 25.

We have also been informed of a special A/D Caller Confab, to take place before the convention, headed by Lee Kopman, Dave Hodson, John Sybalsky and others. Out of this gathering could come many ideas for continued growth of the A/C movement within the confines of our hobby. It seems only fitting that this confab originate in Indianapolis, twenty years from what we know today as Challenge's conception. We also have been told that this Confab will hold its own Trail End Dance, featuring some of the leading A/C callers in the country. However, at press time, we do not have the details.

Just a plug: Toledo area dancers are planning a Trail-In Dance featuring Dave Lightly on Tuesday, June 24. This should be ideal for dancers headed to Indianapolis from the east and northeast, as Indy is an easy 4½-5 hour drive from Toledo. Anyone wanting more information on this A2 dance may drop us a note at 1209 Holgate, Maumee Oh. 43537.

So far we have alluded to changes that have taken place within our hobby in the last twenty years. We thought we might highlight a few, knowing we will miss some.

First, note the growth in the National Challenge Convention from 1967 with 23 squares to 1985 with 132 squares. Only two callers, Lee Kopman and Ed Foote, have called at every one of these conventions.



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DATE-LINE

Texas—Houston's 34th Annual R/D Festival, Holiday Inn; March 14-16; Wayne & Barbara Blackford. Write Andy & Margaret Williamson, 203 Ipswich, Houston TX 77061.

North Carolina—7th Annual Spring Frolics, Fontana Village Resort, Fontana Dam; March 21-22. Write IDA, 5379 Harris Circle, Dunwoody GA 30038.

Maryland—6th Annual Live Music Dance, Arundel Jr. High School, Odenton; March 22. Write Thad Jackson, 787 Danza Rd., Severn MD 21144.

North Carolina—4th Annual Possum Holler Clogging Workshop, Fontana Village; March 27-29; Bill Nichols. Write Possum Holler, 3452 Summit Ridge Dr., Doraville GA 30034.

Canada—24th Spring Spree, Thomas A. Stewart School, Peterborough; March 29; M. Callahan, D. Fleming, G. Calvert, B. Jaffray, J. Lee, J. Jaffray. Write George & Lois Ayres, 780 New Romaine St., Peterborough Ont. Canada K9J 2E9.

Connecticut—Happy Travellers A-1 Weekend, Harley Hotel, Enfield; April 4-6; J. Purcell, C. McLean, J. Yakimowski. Write Happy Travellers, 340 Highland Ave., Randolph MA 02368.

Kentucky—26th Annual Derby City Festival, Kentucky Fair & Exposition Center, Louisville; April 11-13; E. Sheffield, Jr., N. Poisson, T. Oxendine, L. Letson, Bill & Carol Goss. Write Bob & Mona Vinton, 307 Lincoln St., Vine Grove Ky 40175.

Iowa—Swing and Mix in '86, Convention Center, Des Moines; April 11-12. Write Jim & Colleen Fish, 4220 69th St., Urbandale IA 50322.

The 1976 National S/D Convention in Anaheim had over 40,000 dancers under one roof. The doors were locked during periods of the day so that more people wouldn't enter an already over-taxed facility. The program directors tried to schedule A, B, C and D Levels—what a fiasco that was.

Callerlab was started and along came lists and teaching order and APD. First, there was a Challenge Basics list, then an Advanced Dancing list, C2, then the Advanced Basics were broken down into A1 and A2, and now the C3 list is broken down to C3A and C3B, with C3B being the entire list of C3 calls from every conceivable position.

LEGACY was formed, which has provided leadership for part of the educational program at the National Convention.

The Canadian Challenge Convention was started and the American A/C Convention formed.

Publications devoted to the A/C movement arose: *Zip Coder*, *Trailblazer*,
Continued on Page 100

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by Bob Howell

easy level

*What could be more Irish than a dance called **The Siege of Ennis**? Pat Butke, a student of mine at Akron University last summer taught this dance, and had her daughter Kirstin demonstrate part of it, dancing as an Irish step-dancer. They brought much joy to the class that morning.*

THE SIEGE OF ENNIS

FORMATION: Four persons facing four others (preferably two couples facing two other couples, however, there is no sex connotation, so simply four people face four others).

MUSIC: Rousing Irish music if you have it; otherwise the routine fits any standard 64-count tune.

ROUTINE: Four facing four, either up and down the hall or around a large circle.

1-8 All go forward and back four steps.

9-16 All go forward and back again.

17-24 The left-hand pair or couple side-steps or sashays across in front of the right-hand couple, which sashays to the left four steps at the same time. All do a step-touch (or side-step) to one side and then the other.

25-32 The new left-hand pair side-steps or sashays across in front as the right-hand couple side-steps behind them in four steps and then all side-touch twice. (Balance and balance.)

33-40 Everyone stamps in place with a 1-2-3 (L,R,L) and 1-2-3 (R,L,R).

41-48 The end persons on each line swing the ones they face, while the center four link arms behind each other (basket figure) and circle once around to the left. (Using American music, you could use a right-hand star once around.)

49-56 In lines go forward and back.

57-64 Arch to the head and dive to the foot. (Couples facing the caller make an arch and move toward the caller. Those facing away from the caller duck as they move down the hall. If used in a large circle formation, all pairs facing CCW make arches as they move forward; those facing CW duck under.)

*Tiny and Margie McBurney were familiar faces in the Niagara Falls area of Canada as well as in many other parts of the U. S. They attended many national conventions and were active in the movement. I have featured several dances that they sent me over the years. Here is the last dance he sent me. He sent no name but it resembles **Strip the Willow**. I have used it with Irish, Scottish and American quadrille music.*

MCBURNEY SPECIAL

MUSIC: Irish, Scottish, or American Quadrille, 64-count music (four times through).

FORMATION: Lines of four men on the right facing four women on the left.

FIGURE:

The top couple do a right arm turn

The lady turns the first gent in the line of three with a left arm turn

Back to partner with a right, next man with the left

Back to the partner with a right, then last man with a left

Turns her partner right until he is in position to turn bottom lady with a left

Then his partner right, next lady left

Partner right, last lady left, partner right

Both turn the center persons in the line of three left

Back to the center with a full right hand turn to end up as new bottoms

New top couple can start as soon as the former couple go to the center.

Bob Ruff of Whittier, Calif., continues to produce great records for easy-level dancing. I plan to feature some for the next few months. This one is called...

BAD BAD LEROY BROWN

MUSIC: Wagon Wheel 912

OPENER, MIDDLE BREAK, ENDING:

Join your hands, circle left around that ol' ring

All the way around until you're home and then

Reverse single file, the ladies lead awhile
 All the way until you're home and then
 With your partner do-sa-do, your corner allemande left
 Take your partner now and promenade the set
 He's badder than old King Kong, Meaner than a junk yard dog.
 FIGURE (Twice for head couples, twice for side couples)
 One and three a right-hand star, you travel once around
 Back out at home and face your own, you do-sa-do
 Two and four a right-hand star, you travel once around
 Back out at home and face your own, you do-sa-do
 Everybody join your hands, circle left around that ol' ring
 Go all the way around, take your partner, promenade
 He's badder than old King Kong, Meaner than a junk yard dog.



Heiner Fischle of Hannover, West Germany, has written a most interesting book, **A Guide to Contra Dancing, Volume One**. It is written in both German and English and features several traditional and modern contras. One that caught my eye and was quite seasonal was the **Mardi Gras Contra**. He wrote it to teach the **slow square thru**.

MARDI GRAS CONTRA

FORMATION: Alternate duple minor (1,3,5, etc. crossed over and active)

MUSIC: Any 64-count music.

- Intro: -- -- ; Face your corner, do-sa-do
- -- -- -- ; Face your partner, do-sa-do
- -- -- -- ; Face your corner, balance
- Right -- left -- ; right -- left and swing
- -- -- -- ; Four in lines go down
- -- California twirl ; -- -- Come up
- * -- Bend the line ; -- -- Slow square thru
- (Right and three, four ; Left and three, four
- Right and three, four ; Left and do-sa-do...)

*Cross at the head, every other sequence.

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by Ed Fraidenburg

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1/2			
1			
2			
3			
4			

PLUS QUARTERLY SELECTION CHOREO

Spin chain and exchange the gears, ping to a diamond, load the windmill, coordinate the gears:

Heads square thru four, centers in and Cast off $\frac{3}{4}$, load the windmill
Original heads walk & dodge, side men run
All partner trade, heads crosstrail thru
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, zoom
Centers pass thru, centers in, cast off $\frac{3}{4}$
Load the windmill, boys walk and dodge
Cloverleaf, girls trade and roll
Girls half square thru, slide thru
Ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Sides right and left thru

Heads pass the ocean, swing thru
Sides face, load the windmill
All boys run, you're home...

Heads half square thru, centers in
Cast off $\frac{3}{4}$, load the windmill
Original sides walk and dodge
Head men run, all partner trade and roll
Right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel & deal, centers pass thru
Centers in, cast off $\frac{3}{4}$, load the windmill
Girls walk & dodge, cloverleaf, boys trade
And roll, boys square thru four, star thru
Ferris wheel, square thru but on third hand
Dixie grand, left allemande...

Four ladies chain, heads lead right and

Circle to a line, right and left thru
Load the windmill, coordinate the gears
Half circulate, bend the line, you're home..

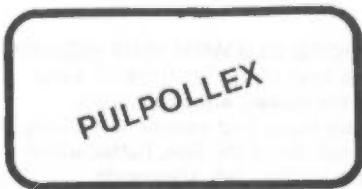
Heads pass the ocean, ping to a diamond
Flip the diamond, spin chain and
Exchange the gears, centers trade
Girls trade, load the windmill
Coordinate the gears, ferris wheel
Touch to a wave, recycle, Dixie grand
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Ping to a diamond, diamond circulate
Girls swing thru, flip the diamond
Boys run, wheel and deal, left allemande..
Heads lead right and circle to a line
Right & left thru, center four spin the top
Ends star thru, ping to a diamond
Diamond circulate, (wave) swing thru
Flip the diamond, centers trade
All circulate, right and left grand...

Heads pass thru go round one to a line
Load the windmill, coordinate the gears
Ferris wheel and spread, pass the ocean
Spin chain and exchange the gears
Girls trade, square thru four, trade by
Swing thru, girls trade, right & left grand..

Heads square thru four, spin chain and
Exchange the gears, centers run
Bend the line, load the windmill
Coordinate the gears, tag the line right
Crossfire, boys run, trade by, swing thru
Right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, zoom
Swing thru; ping to a diamond
Diamond circulate and girls roll
Extend the tag, boys run, spin the top
Same sex trade, right and left grand...



SCOOT AND RELOCATE
by Don Beck

DESCRIPTION: From quarter tag formation: *extend the tag and turn thru*; those coming back into the center reform the wave and *fan the top*; meanwhile, those

left facing out turn to face right (left if original wave was left-handed) and *promenade one-quarter around the square* and face in to end as a couple. Ends in another *quarter tag*.

CHOREOGRAPHIC EXAMPLE: From quarter tag, scoot and relocate = swing thru and centers trade.

SAMPLE CHOREO:

Heads pass the ocean, swing thru
Scoot and relocate, recycle, square thru
Three-quarters, left allemande...

Heads pass the ocean, ping pong circulate
Scoot and relocate, extend the tag
Centers trade, ladies trade,

Square thru four, trade by, left allemande..
Heads right & left thru, sides spin the top
Swing thru, *scoot and relocate*
Right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Scoot and relocate, extend the tag
Single hinge, boys trade, boys circulate
Boys run, ferris wheel, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, ocean wave
Ping pong circulate, *scoot and relocate*
Swing thru, extend the tag, recycle
Veer left, ladies trade, ferris wheel
Touch to a wave, *scoot and relocate*
Swing thru, extend the tag, swing thru
Right and left grand...

Heads spin the top *scoot and relocate*
Recycle, pass thru, left allemande...

Heads spin the top, sides rollaway
Scoot and relocate, extend the tag
Swing thru, boys run, left allemande...

Heads square thru four, split the outside
Go around one to a line, pass thru
Wheel & deal, swing thru, *scoot & relocate*
Extend the tag, right and left grand...

Heads pass the ocean, *scoot and relocate*
Ping pong circulate, *scoot and relocate*
Ping pong circulate, extend the tag
Boys trade, boys run, ferris wheel
Dixie grand, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Swing thru, *scoot and relocate*
Extend the tag, boys circulate girls trade
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads lead right and circle to a line

Touch $\frac{1}{4}$, circulate, triple scoot, girls run
 Pass to the center, swing thru
Scoot and relocate, extend the tag
 Single hinge, split circulate (double)
 Boys run, pass thru, bend the line
 Spin the top, right and left grand...



INVENT THE WHEEL

by Bill Worley

DESCRIPTION: From an eight chain thru formation: all pass thru, outfacing couples *partner hinge and trade*, infacing couples form a right-hand star and turn it $\frac{3}{4}$ (some adjustment is necessary to align the formation). Those with left arms joined now turn $\frac{3}{4}$ as the others move forward to become the ends of the final parallel waves.

NOTE: *Invent the wheel* is equivalent to *swing thru*.

SAMPLE CHOREO by Bill:

Heads square thru four, *invent the wheel*
 Boys run, *wheel and deal*, left allemande...

Heads square thru four, *swing thru*
 Recycle, *invent the wheel*, recycle
 Left allemande...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, *wheel and deal*
invent the wheel, trade the wave
invent the wheel, recycle, left allemande...

Heads lead right and circle to a line
 Pass thru, *wheel and deal*, centers
 Square thru $\frac{3}{4}$, *invent the wheel*
 Boys circulate, *invent the wheel*
 Recycle, left allemande...

Heads lead right and circle to a line
 Star thru, *invent the wheel*, boys run
 Girls trade, bend the line, left allemande..
 Heads pass thru go round one to a line
 Pass thru, *wheel & deal*, centers pass thru
invent the wheel, ends circulate
 Single hinge, same sexes trade
 Right and left grand...

Heads lead right and circle to a line
 Pass thru, *wheel & deal*, centers pass thru
invent the wheel, right and left grand...

Heads half square thru, *invent the wheel*
 Boys run, couples circulate, half tag
 Follow your neighbor, left allemande...

Heads square thru four, swing thru
Invent the wheel, boys circulate
Invent the wheel, girls circulate
invent the wheel, right and left thru
 Dive thru, square thru $\frac{3}{4}$, left allemande...

All rollaway, heads lead right and
invent the wheel, boys run, promenade...

Heads square thru four, *invent the wheel*
 Recycle, *invent the wheel*, recycle
 Left allemande...

Heads pass thru go round one to a line
 Pass thru, *wheel and deal*
 Centers square thru $\frac{3}{4}$, *invent the wheel*
 Swing thru, boys run, all pass thru
 Wheel & deal, dixie grand, left allemande..

All rollaway, heads lead right and
invent the wheel, scoot back
 Right and left grand...

Heads square thru four, ocean wave
 Girls trade, swing thru, *invent the wheel*
 Recycle, left allemande...

Sides rollaway, heads square thru four
invent the wheel, boys run, all pass thru
 Wheel and deal, zoom and square thru $\frac{3}{4}$
 Left allemande...

Heads lead right and *invent the wheel*
 Right and left grand...

Heads lead right and *invent the wheel*
 Relay the deucey, right and left grand...

FIGURES

CROSSFOLD WITH PLUS FIGURES

Heads lead right and circle to a line
 Pass the ocean, ends crossfold
 Centers trade and spread, left swing thru
 Girls run, bend the line, flutter wheel
 Crosstrail thru, left allemande...

Heads lead right and circle to a line
 Pass thru, boys crossfold, touch $\frac{1}{4}$
 Centers trade, ends circulate, boys run
 Girls trade, ferris wheel, dixie grand
 Left allemande...

Heads square thru four, swing thru
 Boys run, couples circulate

Ends crossfold, centers trade and spread
 New ends fold, star thru, pass thru
 Wheel and deal, square thru ¾
 Left allemande...

Heads lead right and circle to a line
 Spin the top, ends crossfold, star thru
 Wheel and deal, pass thru, circle four
 To a line, right and left thru, spin the top
 Ends crossfold, right and left grand...

Heads lead right and circle to a line
 Touch ¼, coordinate, centers crossfold
 All circulate 1½ (end in columns)
 Boys run, trade by, swing thru
 Girls circulate twice, right & left grand...

Heads curlique and spread, centers
 Pass thru, ends crossfold, girls touch ½
 Boys track two, all wheel and deal
 Swing thru, girls circulate, boys run
 Wheel and deal, left allemande...

Heads lead right and circle to a line
 Pass thru, ends crossfold, centers in
 Cast off ¾, ends crossfold, centers
 Swing thru, extend, recycle
 Pass to the centers, square thru ¾
 Left allemande...

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- JP1001 BIG SOMBRERO—Joe, Tom, Mark
- JP901 NEW SELFISH—Virg Troxell
- JP220 GIVE MY REGARDS TO BROAD-
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- JP219 OH LONESOME ME—Joe
- JP218 BONAPARTE'S RETREAT—Joe
- JP217 LOVE LETTERS in the SAND—Joe
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TIMING'S THE THING!

INTRO: - - - - : Heads — square thru
- - - - : - - - -
Right & left thru - - : — do-sa-do
- - - - : Girls trade — —
Then run — — : Tag the line — right
- - Wheel & deal : — Dive thru
Square thru $\frac{3}{4}$ — : Take corner & prom.
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

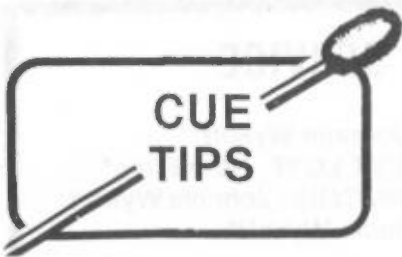
Zero box: spin the top, spin the top
Swing thru, boys run, wheel and deal
Pass to the center, square thru $\frac{3}{4}$
Left allemande...
Zero box: spin the top, swing thru
Right & left thru, slide thru, left allemande.
Zero square: head ladies chain
Heads star thru, double pass thru
First couple left, next right, star thru
Square thru $\frac{3}{4}$, left allemande...
Zero square: heads star thru, double
Pass thru, first couple left, next right
Pass thru, bend the line, ladies chain
Star thru, left allemande...
Zero square: heads star thru, double
Pass thru, leaders California twirl
Swing thru double, right and left thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande...
THE BASIC PROGRAM:
Zero square: heads square thru
With the sides, square thru, partner trade
Star thru, dive thru, pass thru
Right and left thru, star thru, square thru
Trade by, left allemande...
Zero square: heads square thru $\frac{3}{4}$
Separate around one to a line
Ends star thru, centers square thru
Split two, around one to a line, star thru
Trade by, square thru five, trade by
Left allemande...
Zero sq.: heads square thru $\frac{3}{4}$, separate
Around one to a line, forward and back
Pass thru, wheel and deal, girls left
Square thru $\frac{3}{4}$, touch $\frac{1}{4}$ with the boys
Boys trade, swing thru, girls run
Couples trade, wheel & deal, left sq. thru
Right and left grand...

Zero square: heads half square thru
Right & left thru, swing thru, girls circulate
Boys trade, boys run, bend the line
Square thru, trade by, star thru, pass thru
Wheel and deal, double pass thru, leaders
U-turn back, swing thru, boys run
Left allemande...

Zero square: Heads crosstrail thru
Around two to a line, forward and back
Pass thru, wheel and deal, girls swing thru
Center girls run, girls wheel & deal, zoom
Boys swing thru, center boys run
Boys wheel and deal, zoom, girls pass thru
Touch $\frac{1}{4}$ with boys, boys run, ferris wheel
Centers square thru $\frac{3}{4}$, left allemande...

MAINSTREAM PROGRAM. $\frac{1}{2}$ TAGS:

Zero sq.: heads square thru, swing thru
Boys run, half tag, trade and roll
Right and left thru, left allemande...
Zero square: four ladies chain $\frac{3}{4}$
Four ladies chain across, heads star thru
U-turn back, split two go around one
To a line, pass thru, half tag, swing
Promenade...
Zero square: heads $\frac{1}{2}$ square thru
Fan the top, extend, partner trade
Flutter wheel, sweep $\frac{1}{4}$, veer left, half tag
Trade, finish your tag right, girls trade
Ferris wheel, touch $\frac{1}{4}$, box circulate
Double, left allemande...
Zero square: heads touch $\frac{1}{4}$, boys run
Touch $\frac{1}{4}$, scoot back, boys run
Pass the ocean, swing thru, boys run
Half tag, scoot back, boys run
Reverse the flutter, sweep $\frac{1}{4}$
Left allemande...
Zero square: pass the ocean, extend
Right and left thru, veer left, couples
Circulate, $\frac{1}{2}$ tag, walk and dodge
Partner trade, right and left thru
Pass the ocean, recycle, left allemande...
Zero square: head ladies chain, lead left
Veer right, ferris wheel, centers pass thru
Pass the ocean, spin the top, boys run
Half tag, walk and dodge, wheel and deal
Zoom, touch $\frac{1}{4}$, left allemande...
SQUARE THRUS:
Zero square: heads $\frac{1}{2}$ square thru
Square thru $\frac{3}{4}$, trade by, right & left thru
Pass to center, left square thru $\frac{3}{4}$
Right & left thru, pass to center, star thru
Left square thru $\frac{1}{2}$, left allemande...
Zero line: square thru $\frac{3}{4}$, courtesy turn
And $\frac{1}{4}$ more, girls trade, girls cross run
Girls fold, star thru, zero line...



FIREMAN TWO-STEP

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FOOTWORK: Opposite throughout. Directions for M except where noted in parenthesis.

SEQUENCE: Intro-A-B-A-B-A-B-Ending

INTRODUCTION

1-4 OP FCG WAIT LEAD-IN NOTES & 2 MEAS;; APT,—,PT,—; TOG,—,TCH,—SCP;

1-2 In OP M fcg ptr & wall wait lead-in notes & 2 measures

3-4 Step apt L,—, pt twd ptr,—; tag R to SCP fcg LOD,—,tch L to R,—;

PART A

1-4 TWO FWD TWO-STEPS;; TWO RF TURNS OP LOD;;

1-2 In SCP fcg :PD two-step fwd L,R,L,—; R,L,R,— with slight maneuver on last step;

3-4 Do two RF two-step turns L,R,L,—; r,L,R,— ending OP fcg LOD;

5-8 HITCH 6;; STEP,—,SWING,—; FACE,—,CL,—BFLY;

5-6 Hitch fwd L, cl R, bk L,—; bk R, cl L, fwd R,—;

7-8 Step fwd L,—,swing R fwd,—; bk & sd R trng RF to bfly fcg ptr & wall,—; cl L,—;

9-12 KNEE SWIVEL 4; SIDE,—,CL,—; SLOW SOLO ROLL 4 TO FC;;

9-10 In bfly feet tog & knees bent swivel knees to L,R,L,R; step sd L to LOD,—,cl R,—;

11-12 Solo roll LF down LOD L,—,R,—; L,—,R,— ending CP wall;

13-16 ½ BOX FWD; SCISS THRU; SLOW ROCK THE BOAT FWD,—,CL,—; FWD,—,CL,—;

13-14 In CP M fcg wall step sd L, cl R, fwd L,—; sd R, cl L trng LF, thru RXIF (WXIF) to SCP LOD,—;

15-16 Keeping R leg rigid step fwd L with knee relaxed bending body fwd at waist & lowering lead hands,—, cl R relaxing R leg & straightening body to upright position while raising lead hands to normal level,—; repeat action of previous measure L,—,R,—;

PART B

1-4 TWO FWD TWO-STEPS TO FC;; SLOW OPEN VINE 4;;

1-2 In SCP fcg LOD two-step fwd L,R,L,—; R,L,R,—blending to CP wall;

3-4 Step sd L,—, RXIB(WXIB) to LOP fcg RLOD,—; sd L to LOD,—,RXIF(WXIF) to momentary bfly,—;

5-8 CIRCLE AWAY TWO TWO-STEPS;; STRUT TOGETHER 4 NO HANDS;;

5-6 Circle LF away from ptr L,R,L,—; R,L,R,—;

7-8 Strut tog L,—,R,—; L,—,R,— to no hands pos fcg ptr & wall;

9-12 FULL LF SOLO TURNING BOX;;;;

9-10 Sd L, cl R, fwd L trng ¼ LF to fc LOD in R shoulder to shoulder pos with ptr,—; sd R, cl L, bk R trng ¼ LF to COH bk to bk with ptr,— (W sd R, cl L, bk R trng ¼ LF,—; sd L, cl R, fwd L trng ¼ LF,—);

11-12 Sd L, cl R, fwd L trng ¼ LF to RLOD in L shoulder to shoulder pos with ptr,—; sd R, cl L, bk R trng ¼ LF,— (W sd R, cl L, bk R trng ¼ LF,—; sd L, cl R, fwd L trng ¼ LF,—) blending to bfly M fcg ptr & wall;

13-16 SD,—,TCH,—; SD,—,TCH,—; TWIRL VINE,—,2,—; WALK,—,2,— SCP;

13-14 In bfly step sd L,—, tch R to L,—; sd R,—,tch L to R,—;

15-16 Sd L,—,RXIB,— (W twirls RF under joined lead hands R,—,L,—); walk fwd L,—,R,— to SCP fcg LOD;

ENDING

1-4 TWO FWD TWO-STEPS;; HITCH 4; APT,—,PT,—;

1-2 In SCP fcg LOD two-step fwd L,R,L,—; R,L,R,—;

3-4 Hitch fwd L, cl R, bk L, cl R; step apt l,—, pt R toe twd ptr,—;

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- 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 STAR RELEASES:

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

PETTICOAT PATTERN RELEASES:

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

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People

IN THE NEWS



Members of the Meramec Sliders square dance troupe of Sullivan, Missouri are left to right, **Robert and Anita Kelly, Don and Mary Rodgers and Don and Peggy Montee**, along with Modern Garage GMC Sales Manager, **Danny Schmidt**. They posed for pictures while accepting the purchase of three identical Ger/Win vans. These vans will be used to transport the square dance team to statewide events.

Early in December, **Jerry Bradley** caller for the Gypsies underwent open heart surgery. The operation was a complete success and he is at home resting in Medford, Oregon.

Jerry is not only a local caller. He travels heavily in the summer months and is the owner of El Dorado Records with recording studios in Nashville.

The *Detroit Free Press* covered a Maverick club dance very well recently and especially featured caller **Bill Peterson**, along with dancers **Bill and Marsha Rollins, Ken Keefe, and Ray and Anne Happy**. The most interesting aspect of this dance was the emphasis on dancing for health (Some dancers wear pedometers to keep track of miles covered in a dance evening.) and **Bill** says: "This is an idea worth developing further (the health angle for square dancing), and we received over 35 phone calls just from that article."

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Loreca Flener of Horse Branch, Kentucky tells us that her daughter, **Arnold Freeman Flener**, age 12, has been studying dance for eight years and has been clogging for two of those. She is a model as well as a clogger and square dancer. She recently placed second in clogging at a statewide Kentucky Junior Historical Society Convention in Richmond, Kentucky.

ASD staffer **Mary** (and **Bill**) **Jenkins** have a similar work load of service to the elderly and nursing home patients, around the Brooksville, Florida area, where they similarly assist with wheelchair dancing. **Mary** is the author of *Wheeling and Dealing in Nursing Homes*, available from ASD.

One of America's most colorful pioneer callers, **Jimmy Clossin** of the Orlando, Florida area was feted by his many square dance friends on Feb. 2, his 86th birthday, with a Jimmy Clossin Appreciation dance and appropriate remembrances.

Some of the callers who have been calling regularly in the Phoenix, Apache Junction, Mesa, Tempe area this past winter, according to a recent published report, are **Dale Casseday**, **Wade Driver**, **Bob Fisk**, **Russ Hansen**, **Bill Haynes**, **Johnny LeClair**, **Beryl Main**, **Les Main**, **Birdie Mesick**, **Claude Ross**, **Allen Roth**, **Gaylon Shull**, **Harry Sutton**, and **Bob Wickers**.

Other callers and cuers from scattered areas *doing their thing*, as shot by

Continued on Page 93



HUNTER COUNTY MUSIC FESTIVAL

The addition of a separate, second star-packed weekend to the popular Hunter County Music Festival will be a premiere highlight of the summer 1986 festival season at Hunter Mt., N.Y. Part II will be the seventh event, a three-day festival, August 22-24, in a summer-long string of celebrations. Square dancing is a part of the first festival, July 31-Aug. 3.

Other festival dates are: July 4-6, Italian Festival; July 10-27, German Alps Festival and Goebelfest; August 7-10, Polka Festival with Bobby Vinton; August 15-17, International Celtic

Festival; August 30-Sept. 1, Mountain Eagle Indian Festival.

A free newspaper describing all festivals is available from Exposition Planners Ltd., 618 Bridge St., Hunter NY 12442.

SOUTHERN CALIFORNIA CALLERS

The Southern California Callers Association, Inc., elected its board of directors for 1986 at its November meeting in SouthGate Park, Southgate. The following members were elected: Art Harvey, president; Bob Kernahan, vice-president; Allen Greenwald, secretary; Hal Rice, treasurer. Executive Secretary Jack Drake states that he looks forward to the 1986 season with high hopes for improved dancing programs which will keep Square Dancing a growing and aggressive hobby which enriches the American scene.

Jack Drake

OVERSEAS DANCER ASSOCIATION

The 24th annual reunion of Overseas Dancers will be held at the Stardust Hotel and Country Club in San Diego, Calif., July 31-August 3.

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ber of the ODA. Membership requirements state that a person must have learned to dance overseas or have been a member of an overseas club. A Trail End Reception and Dance will be held on July 30 which is open to all square dancers and will be called by callers and cuers from various parts of the world. For further information, write to General Chairmen Ron and Ruth Livingstone, 100 Woodlawn Ave #3, Chula Vista CA 92010.

Ralph Hay
Aurora, Colorado

KANSAS CONVENTION

The Kansas S/RD State Convention will be held June 6-7 in Salina at the Bicentennial Center, with three large halls for dancing. The featured caller, Beryl Main, will be joined by Judy and G.B. Summitt, as cuers on Saturday, and will be assisted by Kansas callers and cuers Friday evening and on Saturday to promote fun and fellowship. Contra and clogging clinics as well as workshops in square and round dancing, a style show, sewing clinic and exhibitions will be included on the program. Contact: Larry and Pam Wacker, 2406 SW Pepperwood

Rd., Topeka KS 66614.

IN MEMORIAM

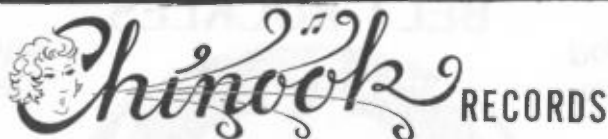
Fred Steidling of Cumberland, Maryland, died suddenly in late December while driving from Baltimore to his home on a business errand, reported Bob Boswell. (Fred was mentioned on Page 9, Jan. ASD). Sympathy is extended to his wife, Georgie, and family members.


In October, Norman Pewsey of Altadena, Calif. suffered serious injuries from a fall and died. Norm was a caller, round dance teacher and dancer extraordinaire. He was a member of IDTA Callers Assn. and one of the two remaining charter members of the R/D Teachers Assn. Deepest sympathy is extended to his wife, Louise.

Bill Dannenhauer, caller, of Landenberg, Pennsylvania, died on Christmas eve. Further details are not available.


Ida Stinchcomb of the Washington, D.C. area, wife of caller Chuck, has died after a long illness. She was deeply loved, respected and admired by her square dance friends. Sympathy is extended to Chuck.








Daryl Clendenin



Joe Salfelt



Bill Peters

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CK-067 DIXIE DREAMIN' by Dan

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CK-063 ABILENE by Gordon



Gordon Sutton

RECENT RELEASES ON CHINOOK:

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CK-061 SAN FRANCISCO BAY by Bill

C-060 HEART TO HEART by Daryl

C-059 LITTLE THINGS MEAN A LOT by Daryl

C-058 I CAN LOVE YOU by Jim

C-057 JUST BECAUSE by Daryl


HOEDOWNS:


CK-510 THINGAMAJIG/THUMBS UP

C-509 TAG ALONG by Jim


C-508 "D"'S RHYTHM by Daryl

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H-113 IF YOU CAN'T FIND LOVE by Bob

Johnny Walter, well-known caller from Okeechobee, Florida, suffered a massive coronary and passed away on January 10. His calling was mainly in the advanced and challenge field. He was a member of the Florida Callers Association, for whom he had conducted clinics, and a member of Callerlab. He served on the staff of Copecrest in Georgia. Our sympathy is extended to his wife, Louise.

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In our February "Product Line" we introduced you to Jack Lasry's video tape for callers, to learn more about his methods of sight calling. Video tapes certainly are not brand new technical phenomena to most average folks today, but for square dancers, learning via VCR is rapidly becoming a popular way to go. One can, in fact, learn to square dance from Basic through Plus with Gold Star Video Productions of California (See ad, ASD, January, p. 63) or be inspired by new projects, plans and overviews of the



activity with the Copecrest Y.E.S. tape from Dillard, Georgia (See ad, ASD, December, p. 16) and others to be announced soon. Turn on your VHS or Beta units, friends, the cassettes are coming!

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 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 Weese



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 Hag



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



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Gary Bible

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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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FACING THE L.O.D.

WAYNE AND MARGE LUNDBERG

Wayne square danced for a year before he started round dancing in 1972. Two years later, encouraged by Marty Martin and Ed Mack to become a leader, he started a basic class at the Clearwater YWCA in Florida. Marge learned ballroom dancing by paying 25 cents a lesson in high school and has danced ever since. When she heard that Wayne was looking for a partner with rhythm and no knowledge of round dancing, she called for a tryout. They met at the Brandon Squares where he was cueing in December 1976 and married one year later. Marge says that Wayne acquired his unusual patience while teaching her. They retired this year with plans to spend more time teaching and choreography. Wayne's hobbies are golf and carpentry, while Marge's are physical fitness and free lance writing. Marge has had several articles published in ASD.

The Lundbergs teach a basic class every year and have had two couples go on to be R/D leaders. Their group, The Meri-Go-Rounders, has performed at the Florida State S/D Convention, local malls, and for senior citizen groups. Wayne cues for several other groups.

The Lundbergs helped Karl and Barbara Curewitz form the Round Dance of the West Coast, a quarterly easy-level dance that has been successful for three years. A growing need for more easy/




low-intermediate dances prompted Wayne and Marge to team with Marty and Byrdie Martin and Al and Dottie Brauer for a fourth Sunday dance at Strawberry Square.

The Lundbergs are members of the Florida R/D Council, URDC, Roundalab, National S/D Campers Assn., and the Suncoast Callers Assn. They have attended institutes and clinics, five national conventions, and have served as R/D chairmen of the NSDCA Florida Convention for five years. They wrote the dance, *Silver Dollar*.

Marge and Wayne feel that, with good instruction, square and found dances fill a need for people who want to make friends and have fun while participating in this aerobic form of exercise.

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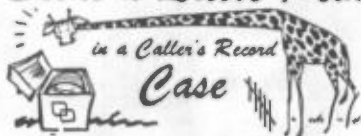
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A popular caller in the southeast, Roger Chapman has been calling 25 years and calls for five clubs. He teaches classes every year and workshops weekly. He and Mary Jane have served on the staff of the Florida Sunshine Festival, Copecrest, and the Crystal River Square-up. Roger has conducted caller clinics in various states. He records on the Blue Star label. Roger is a ceramic tile contractor. He and Mary Jane have three grown children and a grandson.

HOEDOWNS:

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Hand Picked—Chaparral
Sunshine—Jo-Pat



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Forgiving You Was Easy—Bogan
I'm Ready to Go—Chicago Country
Walking After Midnight—Flutter Wheel



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ELK2003 WHERE THE BUFFALO ROAM, Hi-Hat Pioneers

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ELK002 COOL WATER, Ernie Kinney

ELK003 AMARILLO BY MORNING, Ernie Kinney

ELK004 SHENANDOAH, Ernie Kinney

ELK005 THE EVERLASTING HILLS OF OKLAHOMA, Hi-Hat Pioneers

ELK006 SAN ANTONIO ROSE, Hi-Hat Pioneers

ELK007 HAPPY COWBOY, Hi-Hat Pioneers

ELK008 HELP ME MAKE IT THROUGH THE NIGHT, Ernie Kinney

ELK009 FOUR WALLS, Ernie Kinney

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

MARGIE—ESP 006

Choreography by Jim & Dottie McCord

Good piano and trumpet lead music for a flowing, easy two-step cued by Jim.

MODERN ONE-NIGHT STANDS— Grenn 15014

Bob Howell explains and cues two waltz mixers for one-night-stand dances.

LISBON ANTIGUA—Grenn 17079

Choreography by Charles & Dorothy DeMaine

Good music and a proven good, classic, high-intermediate two-step.

WALTZ BASICS— Grenn 15044

Basics include *box*; *twirl*; *thru*, *side*, *close*; explained and cued by Frank Lehnert.

WALTZ BASICS— Grenn 15045

Basics include *maneuver*, *right turn*, *twirl*, explained and cued by Frank Lehnert.

CALLERLAB CONFAB

NO PLUS & ADVANCED QS

Gene Trimmer, chairman of the Callerlab Plus QS Committee, announced that his committee voted to have no new movements for the period beginning February 1, 1986. John Marshall, chairman of the Callerlab Advanced QS Committee, announced that no new calls were selected for the March 1 quarter.

QS DROPS

A review of the QS calls that have been in service in excess of six months resulted in the following calls being dropped:

From Mainstream: *grand parade*;

From Plus: *ping to a diamond*, *load the windmill*.

The following are the current QS calls now in effect:

Mainstream: *chain down the line*, *spin the net*, *scoot cross and turn*;

Plus: *spin chain and exchange the gears*, *coordinate the gears*.

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FlipSide

SQUARE REVIEWS

Only a small number of records were received this month for review, and they are listed here in the order received. The review dancers commented that many of the releases had similar choreography, notably *weave the ring* in so many intros.

We're glad to see the Chicago-based releases of Jack Berg, both *Cross Country* and *Chicago Country*, "back on the charts" after some months' absence.

SHEIK OF ARABY—Cross Country 504 Caller: Lin Jarvis

The dancers liked the nice rambling fiddle lead coupled with the "boom-chuck" accent of a guitar that knows its place, with a run or two by a bass that belongs. Lin Jarvis puts new life into an old favorite with his standard basic figure. ★★★

KISS AN ANGEL GOOD MORNING—Cross Country

505; Caller: Jim (Model T) Ford

A more syncopated beat gives this one a heart-beat rhytm, and we like the way the band intersperses a little banjo, piano and Hawaiian guitar. The musical intro before the call is especially long. The figure includes good class material. ★★½

WHY LADY WHY—Chicago Country 12A

Caller: Jack Berg

Jack does this rockin', sockin' number with a little harmony added by Mike Wilkerson. The boogie treatment with a bountiful bunch of instruments sets this one in a class by itself. Jack is hard to understand at times, but his interesting figure really moves and flows well. ★★½

OH JOHNNY—Big Mac 069

Caller: John Eubanks

Here's a classic that's a perennial favorite, and John's clear calling does it justice. Some mighty good guitar picking takes the lead, while a fine plink-a-plinkin' banjo provides the rhythm. A short wait between intro and figure is present, but offset by John's good use of MS basics and the good bouncy tune. ★★½

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE—Chaparral 704; Caller: Marshall Flippo

It's hard to beat those innovative licks that jazz up this oldie, done by the Road Runners with CW star



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Paul Marcum
Nashville, Tenn.



Bob Newman
Paducah, Ky.



NEW RELEASES:

- ESP137 BOP by Elmer
- ESP136 HANG ON TO YOUR HEART by Elmer
- ESP135 THE FIREMAN by Elmer
- ESP134 THIS OLD HEART by Elmer
- ESP132 SMILE MEDLEY by Elmer & Tony O.
- ESP131 DON'T CALL HIM A COWBOY by Elmer
- ESP209 ALABAMY BOUND by Elmer, Paul & Darryl McMillan
- 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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ROUNDS

ESP006 MARGIE cued by Jim

ESP005 DAYDREAMING cued by Jim

fiddler Johnny Gimble at the helm. The harmonica really sets it off. Marshall gets a little harmony help on the called side (by whom, we don't know). Flip's interesting figure has a nice *circle half and veer left* pattern with two couples, and it timed well. ★★★

JUST IN CASE YOU CHANGE YOUR MIND—JoPat 221; Caller: Joe Porritt

Owner Joe Porritt shows superb singing style, nicely backed up by multiple guitars. Watch the key change as the last break rolls around, introduced by a bridge that callers can't miss. Joe's figure uses *half tag and scoot back* for an interesting twist that dances well. ★★★½

WHEN YOU'RE SMILING—JoPat 1201

Caller: Don Jochum

Another good old classic gets a nice rebirth with the baritone rendering by Don, who'll inspire dancers to sing along with him. We liked the jazzy piano that kicks this off. The figure uses *half tag, trade and roll* and a fast-timed sequence that is a little too busy, although interesting. The *box the gnat* might be dropped for more comfort. ★★★½

DEVIL IN A COWBOY HAT—JoPat 1101

Caller: Nick Hartley

Here's a rouser! A long intro sans figures (we stood a record 24 beats or so) and a perhaps nervous beginning by Nick builds to a high flyin' finale, with

a key change, proving that a go-go caller can really lift the floor. Nick is backed by good fiddling and guitar work in this release. ★★★½

WISH YOU WERE HERE—Kalox 1308

Caller: Francis Zeller

Francis' timing was excellent, his figure was smooth, his combination of basics the most interesting of the records danced (including *tag the line, face right, wheel and deal*), and his voice well-modulated (perhaps as it filters through the beard?) and clear. His style is laid-back and suits this pleasant number, which goes boom-chucking along with a frisky marimba sound, coupled with the usual good Kalox pickin' and grinnin'. ★★★★★

MEMORIES TO BURN—Blue Star 2300

Caller: Andy Petrere

Key: A

A Veteran caller Andy chooses a somewhat unusual tune. Synthesized and happy sounds back him up well. There is an 8-beat wait after the intro before the figure begins. Callers might like to take the instrumental side and adapt it to their styles. ★★★½

BACK HOME AGAIN IN INDIANA—Blue Star

Caller: Johnnie Wykoff

Key: F

It certainly is appropriate that Johnnie (originally from Indianapolis) kicks off a pre-Indy National Convention number like this, and that Dixieland bunch behind him makes it a top swinger. Every



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- LM151 YOU, YOU, YOU—Mac Letson
- LM150 FADED LOVE—Tom Miller
- LM149 WHICH SIDE OF LOVE—Mac Letson

MAR-LET RECORDS:

- MAR511 SING SING SING—Kevin Cozad
- MAR510 OLD MAN RIVER—Jack Murray
- MAR509 LEONA—David Burns
- MAR508 TRAVELING SHOES—Wayne Smith
- MAR507 BABY LIKES TO SQUARE DANCE—Robert Townsend
- MAR506 IT'LL BE ME—David Burns
- MAR505 THIS WORLD OF MINE—John Holmes
- MAR504 THINGS—Wayne Smith
- MAR503 WONDERFUL WORLD OF WOMEN—Harold Rowden

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LEE SWAIN



JOHN SWINDLE



DAVID BURNS

caller encouraging attendance at the convention should use this one. Johnnie's timing is perfect, his figures is a good combination of *double pass thru*, *leaders turn back*. This one is a winner! ★★★

YOU ARE THE ONE—Petticoat Patter

Caller: Mickey McFarland

Key: C

In January, Mickey was featured in ASD's "Steal A Peek," and here she proves that she well-deserved to be featured. Although this release is on the "just-us-gals" label, it is appropriate for any caller. The instrumental is set off by a traditional touch. Mickey's timing is good, and her figure is very different but easy: *Head gents take corners, go forward, star thru*, and on from there. ★★★ ½

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RH219 YOU'RE SOMETHING SPECIAL TO ME
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RH510 YOU CAN'T KEEP A GOOD MAN DOWN by
Tony

RH801 I'LL DANCE THE TWO STEP by Art

RH802 HEADING WEST by Art

RH901 EVERY DAY by Mark

**RH902 THERE AIN'T NO CURE FOR THE ROCK &
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FEEDBACK

Congratulations on your January Premium Issue and your greatly increased circulation. We know you will continue to serve the square dance world well, as you have for many years.

The article on the Spirit of '86 by Gwen Carpenter Roland, page 15, is a stimulating one. However, it does contain an incorrect statement which we would like to call to your attention. In paragraph 1 of the article she states, "...It was in the summer of 1936 that Lloyd Shaw's Cheyenne Mountain dancers burst upon American audiences from coast to coast starting an enthusiasm for 'cowboy dancing' that has spread across the world like sage brush covers the plains."

Prior to 1939 the Cheyenne Mountain dancers, of which we were a part, exhibited throughout the state of Colorado, with, perhaps, a brief visit or two across adjacent state borders. The first extended out-of-state trip was in the spring of 1939. The primary reason for that trip was to participate in the National Folk Festival in Washington, D.C., not as contestants but as an added attraction. However, the trip also included stops at a number of other places, primarily colleges, for exhibitions and teaching. We were on the road three weeks. In the fall of 1939 we went to the University of California and points west. So you see it was not until 1939 that the

Cheyenne Mountain dancers "burst upon American audiences from coast to coast."

We understand that the author of the article is working with the Copes to produce a film which will include this part of the history of square dancing, and we are sending a copy of this letter to Jerry and Becky. We are concerned lest incorrect information be given credence by publication in your magazine and, over a period of time, become "fact." We do not mean to suggest that the author did not do her homework in researching but that, perhaps, the research produced incomplete or incorrect information.

*Herb and Erna Egender
Aurora, Colorado*

Ed. Note: The Copes and Gwen Roland are basing their Golden Anniversary celebration on the fact that in 1936 Dr. Shaw brought a set of dancers to the famous play festival at Central City, Colorado. The dances, to quote Dr. Shaw, "caught like fire." We thank Herb and Erna for their information on the first major Cheyenne Mt. Dancers tour.



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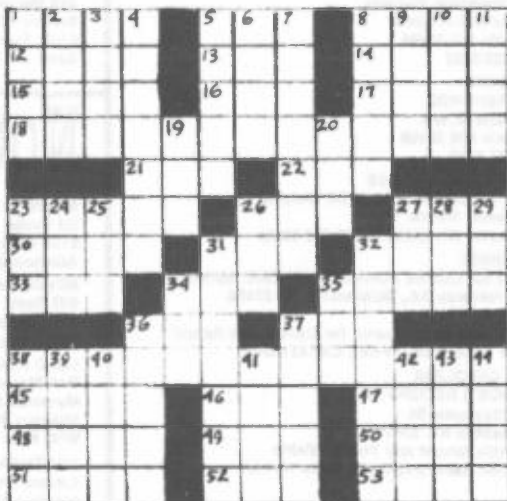
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Puzzle Page



ACROSS

1. --- thru
5. Lassie's partner
8. Govt. agent
12. Ireland
13. Anger
14. Network of nerves
15. *My Name Is* ---
16. Finest Chain Mfg. (Abbr.)
17. One item
18. Plus call (3 wds.)
21. How a boxer wins
22. Walk --- dodge
23. Men's partners
26. Actress --- Merkel
27. Resort
30. Summer drinks
31. Beast of burden
32. Something we coordinate or exchange
33. Boys --- (past tense)
34. Art (Latin)
35. Partner ----
36. Turning hold: fore--- grip
37. Rare feminine name
38. Variation built on *load the boat* (3 wds.)
45. Division word
46. *This --- House*
47. Necessity
48. --- *You*
49. Ophelia's brother: ---ites
50. 1986, for example
51. Feminine name
52. ---s fold
53. Vend

DOWN

1. Burn
2. Dance all night
3. Russian sea
4. What dancers do to a *thar*
5. Elevates
6. Centers ---, ends duck in
7. Abases
8. Lined up an angle (colloq.)
9. Array of edibles
10. One ending for *lun*---
11. Girl's name (var.)
19. Thither
20. Nucleic acid
23. Strife
24. Harem
25. Women's partners
26. Navy letters
27. *Over The ---*
28. Where rockets are launched
29. *You --- My Sunshine*
31. Part of a western shirt
32. Knots or afghan squares
34. Caller Springer, Florida
35. Three (prefix)
36. Worship'
37. Totaled
38. Bend the ---
39. People
40. yps esenapaj
41. Zest
42. Exclamation with an added e
43. Mend
44. YarD Right & Left (Abbr.)

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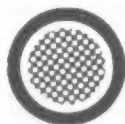
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Zing
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MAINSTREAM

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PLUS PROGRAM

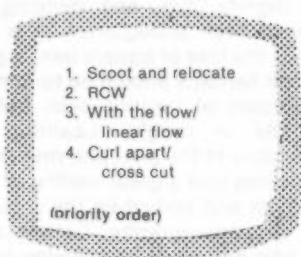
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Anything and spread
Chase right
Coordinate
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Diamond circulate
Dixie grand
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a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your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

Teacup chain

¾ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

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UNDERLINING

THE CALLER NOTE SERVICES

News 'n Notes by Ed Foote provides a significant commentary by Curley Custer: "In allowing choreography to prevail, things that are of much greater value that really need to be taught—such as ease of dancing with emphasis on body flow, styling, joy, dignity, fun, and dancing to music—have been disregarded. It is my opinion that the love of square dancing as an American heritage should be taught as a separate part of lessons even before choreography is taught. Learning to dance smoothly to the beat and rhythm of the music gives one a great feeling of accomplishment and should be the groundwork for all choreography. Callers and teachers who are adept at applying their calling techniques to the use of good music at a danceable tempo (utilizing square dancing instead of square running) are then ready to promote choreography at any level."

Notes For Callers by Jack Lasry gives us some honest opinions about our present QS selections: *chain down the line*, "acceptable and quite popular;" *spin the net*, "poor selection;" *scoot cross and turn*, "looks good and dancers learned it easily;" *spin chain and exchange the gears*, "remaining popular and liked by dancers;" *coordinate the gears*, "poor

selection. Let's drop it fast." He also says that "RCW is getting the action and is extremely well liked by the dancers."

Choreo Connection by Ed Fraidenburg gives us an interesting look at an experimental (not Callerlab endorsed) which may "fly." Who knows? *Cross and deal*: From columns, #1 and 3 column dancers *cross run* (others do not move over). This produces offset two-faced lines. Couples move slightly forward to form parallel two-faced lines and all *wheel and deal*. Ends in an eight chain thru formation. Sample: Heads lead right and circle to a line Touch ¼, cross & deal, double swing thru Right and left grand...

Lead Right Callers Notes by Malcom, Cole and Burdick covers everything from O-N-S through Plus with a bundle of good choreo throughout. This issue also gives us a little primer R/D course. It shows the different in *split/box circulate*. *Three and one* choreo is illustrated, and the experimental RCW is featured. There's much more, such as singing call adaptations, a choreo puzzle, other bits and pieces.

Mainstream Flow by Gene Trimmer mentions some comments he hears: "If you call *lead to the right*, chances are the dancers have already started circling to lines before you call anything else;" "If

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you call *swing thru*, chances are the boys have already begun a *run* before you call anything else;" "If you call *touch 1/4*, *walk and dodge*, chances are the dancers are doing a *partner trade* before you call anything else;" "If you call *boys run* to two-faced lines, chances are the dancers are doing a *bend the line* before you can call anything else." Gene blames the callers who taught these dancers and call regularly to them, rather than the dancers, when this "anticipation" occurs.

Minnesota Callers Notes by Berquam and Nevalainen puts *ASD* on the front page: "Stan and Cathie Burdick need all the support they can get from the square dance community, in their great undertaking of merging the two magazines." This set of notes carries 14 pages, more than most competitors each month and has a good balance of material. This month they've added a record review.

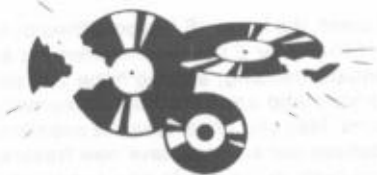
Callerlink from Australia gives a plug for the use of *touch 1/4*, saying it "is certainly becoming more popular than the *curlique*, in fact, I hope that one day it will totally replace *curlique*...for some ladies it is an uncomfortable move to execute par-

ticularly if there are back problems... secondly, there is no limitation on *touch 1/4* with same sexes, as *curlique* has. Although the definition does not mention using your left hand to *touch 1/4*. I cannot see any problems in adding a little variety and calling *left touch 1/4*.

Southern California Callers Notes has a wealth of material this month, including a timely article from *LEGACY*, followed by a R/D selection, *Fireman's Two-Step*, followed by a page on the *MSQS scoot cross and turn*. A full description of the traditional *Venus and Mars* comes next. A workshop on *fold* follows that. Finally, looking at the traditional scene again, a delightful dance called *New England Double Quadrille* is viewed. A good selection of *MS* and *Plus* figures also appears.

Northern California Callers Notes covers *Callerlab* announcements, a good page or two of *A-1* choreo, several pages of *MS* and *Plus* choreo and minutes of the callers' meeting. We note that new officers of the callers association in the area are Bob Elling, president; Vanya Leighton, vice-president; Pat Spain, treasurer; Ed Ferrario, secretary.

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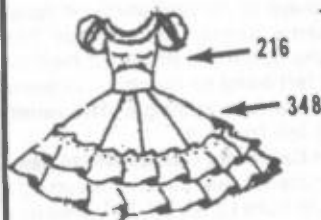
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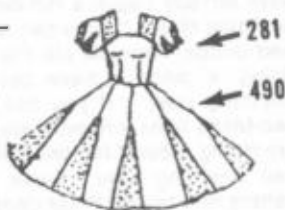
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Mainstream, in which the letter *A* appears not once but twice, as the second letter from the ends of the word, thus denoting symmetry, which is the basis of the art of square dancing. This will help you to remember that in normal choreography, whatever happens on one side of the square happens (as a mirror image) on the other. *A* also stands for *ability* and *awareness*, which you now presumably have, but which you must never allow to become other than an *awareness* of your skills, never looking down on others who may be less *agile* or knowledgeable, for it was the patient help of *Anaels* who brought you to this point, and for which the letter *A* also stands, and whose *awareness* and *ability* was never refused you while you were learning."

The Marshall now brings the candidates to the fifth point which is the station of the club treasurer. "*R* stands for *records*, and it is my (our) job to keep the financial *records* of the club, including dues, payments to callers and cuers, monies *received* from dancers, and other payments for hall *rentals*, picnics (other activities such as scholarships, conferences, expenses of travel to federation meetings, can be mentioned here) and the annual financial *report*, which is then given to the auditing committee for *review*. The *R* in *review* should also remind us that no matter how long any of us have been dancing, it is always a good idea to *review* even simple basics, and to never assume that we now 'know it all.'"

The class is now brought to the sixth and final point, the letter "*E*," exemplified by the person(s) in charge of lessons and membership. "The letter *E* refers to *excitement* and *excellence*; both attributes are appropriate to square dancing, and we hope you seek those among your family, friends and acquaintances who are interested in learning a new skill, so they will join us for next year's lessons. May you never lose the *excellence* and *excitement* in square dancing which characterizes our art. You have now traversed the six points of our ceremony and each letter has been explained to you; put together the letters spell the word, *square*. May all your dealings with your fellow dancers be *square* ones, and the same be true of their treatment of you."



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The bid for Mike to call in Stockholm came about because he had sent some of his instructional tapes and records to a friend in Saudi Arabia several years ago. A number of the people involved in planning Sweden's third annual National Square Dance Festival had learned to square dance to Mike's voice while they were working in the Middle East.

A chance to visit the country where his grandfather was born and to meet some of his international fans was too great an opportunity for Mike to pass up. The Seastroms organized the tour and took 24 couples along. "It was a fantastic opportunity for us, too," said Pearl and Bob Wendlandt of Canoga Park, California, "because we were also able to visit relatives in Denmark that we had never met."

Mike called for 1,200 dancers from Norway, Denmark, Holland, Germany, England, and, of course, Sweden and the United States at the three-day event. He also conducted a caller's seminar for the Swedish Caller's Association. Gail, who is currently chairman of the Partner's

Committee for Callerlab, shared ideas with the Swedish callers' partners.

Moving on to Norway, Mike called for a club dance in Oslo on the day of that country's annual Independence Day celebration. The Seastrom tour group had the unexpected pleasure of enjoying the parades and all of the holiday festivities; and it was also a special treat for the Norwegian dancers, who usually dance to records, to have Mike call for them. They didn't want to take any between-tip breaks. "They never let me off the stage," says Mike.

Mike Seastrom thoroughly enjoys his dual careers. Weekdays he is busy at his Tarzana (CA) dental office, so his calling for weekend dances is usually limited to West Coast cities. "When you book two to three years in advance, you really have to consider birthdays, anniversaries, vacations, and family time," Mike says. With careful planning, Mike and Gail are hoping to work a trip to Australia and New Zealand into their schedule for 1987. Seastrom fans, mark your calendars—yes, they will be taking a group of square dancers with them.



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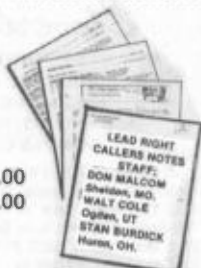
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PEOPLE, Continued

photographer **Harry Niesen** recently are shown here: (top photo) **Jim Davis** of Auburn, Washington; (lower left) **John Downing** (cuer) shown at Pioneer 8's of Redondo Beach, California, and (lower right) **Phil Farmer** shown at Boots & Bows of Gardena, California.

Charlie Baldwin, one of the founders of LEGACY, veteran caller, and retired editor of *The New England Caller* magazine, is recuperating from a near fatal illness at his home in Lake Placid, Florida. Co-editor **Stan** visited with **Charlie and Grace** on his swing through Florida, and found them in good spirits and planning a return visit next year.



CORRECTION: As this issue went to press, a letter was received from Ernie and Barbara Stone, general chairmen of the National Square Dance Convention in Indianapolis in June, 1986, stating that a decision had been made not to use the movie and S/D record prepared as part of the Spirit of '86 "on stage before an audience of 40,000," as stated in the article about the "Spirit" in January, 1986. (Page 15)



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ENCORE, Continued

pass thru will be at the left end of that line.

TEN YEARS AGO—March 1976

The National Challenge S/D Convention began as a series of after-parties at the 1967 National Convention in Philadelphia, because there was no challenge dancing scheduled at the convention, says Jim Kassell in "Challenge Chatter." It was so successful that in 1968 the Challenge Convention began its own three-day event. The 1976 weekend will be held in Pittsburgh and will have eight staff callers. Attendance is expected to be about fourteen sets from fourteen states and Canada.

Just Another Polka, Wooden Heart, Swinging Square, It's A Small World, Summer Sounds, and the Grand Colonel Spin are the records dancers request that Harold Bausch play most often. "It may surprise you that these most-requested tunes were not necessarily

picked as the best of the month when they came out; also, you may note they are not difficult with unusual figures. They are numbers that fit the music, that the dancers can 'get into,' and enjoy. Those records have stood the test."

Sketchpad Commentary: Rules of Thumb: Thumb good, some not so good... When the square goofs up, 1. Always blame your law. 2. Blame any couple you don't know in the set, 3. Blame the caller, 4. Or, lastly, consider it might have been YOU.

Gene Trimmer of Paragould, Ark., is the featured caller in "Steal A Peek." Gene is a retired Air Force sergeant, and has been calling since 1972. Two of his favorite singing calls are It Ain't Nothing but Love and Last Thing On My Mind.

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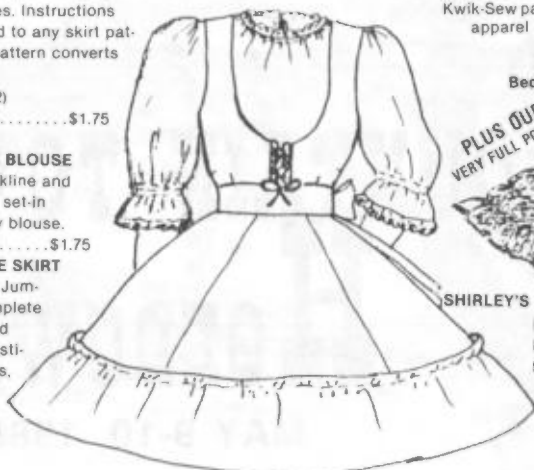
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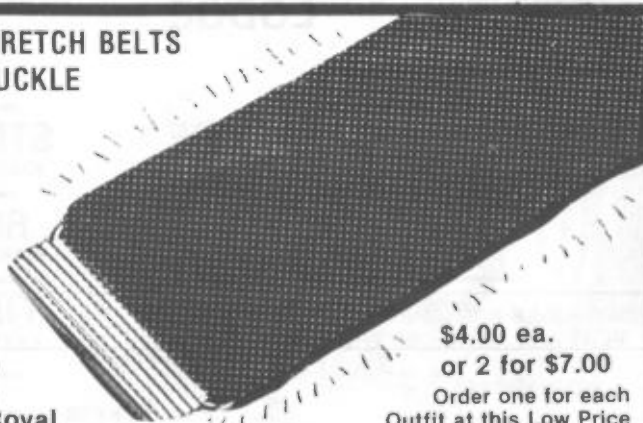
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CARE-LINE

Square dancing is a sharing of fun, friendship and good times. Unfortunately we also share a few germs and a virus or two. Square dancers are very dedicated people and go dancing even if they are feeling under the weather. Square dancers are also mostly very polite and use a hand to cover a sneeze or a cough instead of spraying the whole square. Now the hand will catch most of the germs and hold them until the next *right and left grand*, at which time the bugs have circled the square, too. During the course of the evening the bugs will have met probably every dancer on the floor and, of course, the caller. When refreshment break comes, the dancers and the bugs all head for the food. Guests go first, of course.

It is impractical for everyone to head for the washroom at the same time and those who do will find a longer line at the

refreshment table than at the washroom. Now there is really a very simple answer to this dilemma that everyone but the germs will like. If, as a small investment in the health of its members and as a courtesy to guests, each club would have readily available an open box or two of Wet Wipers and a receptacle for the used Wipers and dead germs, everyone would benefit.

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Please remember us in your prayers, as we plan this trip. It's going to take a lot of fund raising and help from our friends everywhere. But we always make it!

*Gene [and Alice] Maycroft
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A/C LINES, Continued

Crosstown Rag, Pacesetter and the Pals Newsletter.

Dancing by the numbers we were introduced to back in 1970 while attending a Deuce Williams dance; who know how long he had been using them before that.

This doesn't cover all the calls and concepts that have been introduced over the years, but the hardest to teach and to dance still remains *the rotates*. Written by a teen-aged Jimmy Davis and first used in a basement dance by Ralph Pavlik, it remains a call few have mastered.

What will the next twenty years bring? Will it be twenty years before the National S/D Convention is back in Indian-

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polis? What is going to happen to the lists, the calls, the concepts, Callerlab, LEGACY, the publications, and for that matter, the conventions themselves? Is there going to continue to be three major A/C conventions, or more? As for the national convention, itself, it has changed so much in the last twenty years, into the leading educational format we have in our hobby, it'll be interesting to watch it evolve in the future.



HEADS UP! Continued

habit of not watching your feet.

Watch where you are going. You can't do this if you are looking at your feet, your partner, or another couple. Usually your head and eyes will face the direction you are going. (The obvious exception is when your back is to the direction

of motion.) Watch where you are going, to avoid running into anyone. Some couple may be going the wrong way (you or the couple next to you). Avoid watching the feet of others for sight cues. It can confuse you if they make a mistake. You will dance better if you learn the dance. Sight cues cause you to turn your head in strange positions to watch your chosen example, and also result in off-beat dancing (behind the beat) due to the reaction time required to translate what you see into action. Head and eyes should be moved to avoid fixation. It's nice to glance at your partner occasionally, but don't establish a fixed stare.

Learning to dance with head held high and eyes level won't cure all your dancing problems. It will make you a better dancer. Some of the good may carry over into your walking and other movements. Some of the benefits of good dancing are better posture, balance, grace, smoothness, awareness, alertness and gentleness.



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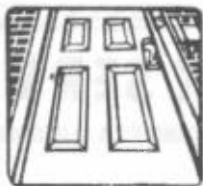
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Dances are listed on a subscription basis by the group, or individual, responsible for them. The cost is nominal and data is current and can be changed by the subscriber at any time, at no cost, by dialing 1-800-ALA-LEFT (in Florida 1-800-282-5955). Information is given at no cost to the person requesting dance information in a location on any date. All listed dances are passed on to the person requesting the information.

For sign-up sheet, and full details on how to subscribe, call 1-800-ALA-LEFT (in Florida call 1-800-282-5955), or write to DIAL-A-DANCE, 1266 U.S. 41 Bypass South, Suite 122, Venice FL 33595

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