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CO-EDITORIAL



In this world, we have all shapes, sizes, sexes, states of personality. The microcosm of square dancing reflects all of these, and at times we become aware of our differences as we are of our shared similarity, the love of square dancing.

In our square dance activity, we have dreamers, like the folks who originated the "Spirit of '86" promotion, the fiftieth anniversary celebration, and the balloon release, and the ones who visualize and work to translate these projects to their local scenes.

In our square dance world, we also have historians, who wish to preserve exact details and precise definitions. Several have written both to ASD and other publications concerning the fact that the timing for the 50th Anniversary celebration is imprecise. Each letter has had a valid point. Historians are as necessary as dreamers, in our ever-changing world.

However, the celebrators of the Fiftieth Anniversary also have a point, taken directly from Dr. Lloyd Shaw's writing. Granted, the 1936 date is not the *only* one that might have been pin-pointed, but it is *one* valid event that we may commemorate.

What concerns your editors is that in entering into great discussion over exact dates in the Shaw era when western dancing might have "begun," we may lose the momentum and the spirit of the 1986 celebration which was designed to bring

square dancers together, with a common focus culminating in a massive celebration on New Year's Eve. Such celebrations and public events will enhance our square dancing, as well as draw the attention of the public eye.

We've just had a call to participate in Hands Across America this month, before you read this. We're excited about joining in this kind of action, to stand joining hands in a common cause to help people. Our hand-joining on Dec. 31 should have the same impact on every square dancer who participates.

Square dancing is a great activity! Let's celebrate our happiness in it!



Bob Bennett



Rhett Glover



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BY-LINE

Two new writers appear this month—new to ASD, that is: **Martin Burwell**, with a collection of four prose poems about square dancing, and **Judith Perez**, a college teacher who reports the success of college S/D classes. **Orlo Hoadley** appears wearing a new hat, as a puzzle poser; he is better known as a choreographer and author. Other familiar names include **Gwen Roland**, publicist for the Spirit of '86, and **Marge Lundberg**, Florida correspondent and R/D cuer. **Jo Jan Nunley** and **Bev Warner**, both frequent contributors to ASD, furnish some thought-provoking ideas to consider as we plan our 1986-87 club dances.

Periodically, we like to recognize and thank our regular contributors: **Frank and Phyl Lehnert**, **Harold and Lill Bausch**, **Mary Jenkins**, **Russ and Nancy Nichols**, **Frank and Iris Gilbert** (Carousel Rounds lists). Thanks are due, too, to our hard-working and loyal staff, who have extended extra effort during the recent months of rapid expansion of circulation: **Mona Bird**, **Mary Jane Connerth**, **Mary Fabik**, **Bob Mellen** and **Sandy Stinson**.

Your editors and **Mary Fabik** will be in Indianapolis for the National Convention. Please stop in at the ASD booth, #532, and buy or just say "Hi!"

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Just a note to say how much we have enjoyed our first issue (April). Enclosed please find check and start a year's subscription for our dear friends...

Lois Bonenberger
Pinellas Park, Florida

I read everything in the *American Squaredance* magazine as soon after I get my copy as possible. I'm still trying to learn all I can about square dancing, and ASD is the best source I've found.

I usually just scan the "AC Lines" by Russ and Nancy Nichols because I don't have a partner who has enough time to learn Advanced, but one paragraph in the April column caught my eye and caused me to muse a bit... "We have said many times that one advantage to being A/C dancers is that you participate in the square dance activity much longer..."

I can't quite understand that, because I have heard several people say, "Well, I'm not even going to attempt A/C." But I have also heard many complaints about the number of calls and positions the Plus dancer must learn, and everyone seems to want to advance at least to the Plus program. I'm not sure I understand the A/C program, but it seems to me that it is just learning longer, more complicated calls, but once you learn them you do the whole sequence, without wor-

rying about a caller deciding the crowd is "anticipating" him and suddenly throwing in a *right and left grand* without preceding it with an *allemande left*. If this is so, it might be easier for older dancers to dance A/C, since it is sometimes difficult for them to switch "in the middle of the stream" as it were, but they do have the time and the patience to learn the more complicated sequences, and will stay with it once they have learned it.

Anyway, we're still dancing whatever and whenever we can here in Galesburg, Ill., although we have to go to Peroria if we want to learn A/C. Fridays from 7:30-10:30 p.m. the Grand Squares dance in the Eagles Ballroom, first and third Saturdays Franklin Squares dance from 8-11 in the Midwest Credit Union Bldg., and Wednesdays the senior citizens dance from 7-9 at the Community Center.

Louise Muehe
Galesburg, Illinois

We, Tokyo Guys and Dolls, held our 20th Jamboree in February that was a great success. More than 150 enthusiastic dancers got together in freezing-cold Kiyosato Heights from all over Japan. Five degrees in the open air, but sweat a great deal in a hall. Can you imagine who was the guest? Bronc Wise! His calling was great. Square sets were ready for the next tip immediately after a tip had finished, and he came up to our expectation. At last, he made himself hoarse on the second night. The dancers thoroughly enjoyed dancing to his calls.

Thank you, Bronc. Toshihiko Horie
Setagaya-ku, Tokyo, Japan

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Write for Catalog

NOMAD—NO-MAN

He was a very frugal man
 He never romped or played.
 He never square or round danced
 He never kissed a maid.
 But when one day he passed away
 His insurance was denied,
 They claimed because he never lived
 He really never died.

Emcee Norm Cross recited this poem as he opened the awards banquet program at the March Callerlab Convention in Baltimore and we thought it would be a good way to start our own pensive piece for June. The title is ours; we're not sure what he called it. Elsewhere in ASD this month you'll read the complete report of the convention, so we'll only flip you a few flavorful flashbacks here, such as:

- Executive Committee planners are ever-so-careful not to offend your Board members. On Monday night's banquet Cathie and I were placed at the *high level* head table. At Tuesday night's banquet we were positioned on the *low level* head table; all other BOG members were switched similarly.

- Overheard in a Hyatt hallway: "If you can't spit out the commands to dancers quickly with some of these new multiple-word commands (*scoot, cross & turn; chase, cross and turn*), just be like Wade Driver and use initials—*RCW*. (Incidentally you'll notice that *RCW* was just chosen as the new *Plus Quarterly*.)

- Our friend Cal Golden has stepped down to take a back seat, for health reasons, as he did once before. This time he says it's a solid curtailment—no away dances, no Callerlab Board work, very little square dance involvement. We'll miss ol' Cal, a hard worker for the activity for many long years.

Now we must hit the travel trail tales from mid-March to mid-April, at least.

Jackson, Ohio— A few hours' drive south took me to Jackson, home of the Wagon Wheelers, the little club with the big hall (*ASD*, June '79, pp 50-51). Met Jim Vitioe (Unicorn records). Choice Plus crowd came out. Lovely place. Lavish and luscious eats. Tom Mitchell cued. I helped judge their hilarious hat dance. Here's a good WW idea: if folks don't do many rounds in your area, insert easy line dances, mixers, *Cotton-Eyed-Joe* in tandem, etc.

Morganton, North Carolina— Again within a month or so I drove south on a repeat route to call in about the same area. This time it was Morganton (instead of Lincolnton) in east-central NC for the Yellow Rockers, where I called a year ago and will call next year. Fine line of dining delicacies dished up at the Rec Center, topped off by a Shoney's after-party. Cued was Shirley Buff. It was a long round trip (1,000 miles) but I never 'druther ask for better weather whatever. (Whether the weather were hot or cold, I'd bet a bottom buck you'd wander!—Co-ed.)

Dillard, Georgia— This is where I *would have been* following my hop to Morganton (just a short drive over into north-east Georgia) but not quite enough callers signed up for Copecrest Caller College this spring (for staffers Copes, Trimmer and Burdick), so we regretfully cancelled. Love to catch ya there this fall.



Huron, Ohio— I seldom mention my token home program, but it is exciting to see (for the third date in a series) seven sets— (count 'em, SEVEN)— crowd into that little Cultural Center (museum) for a night of easy heritage square/contra dancing. By the time you read this we will have generated more smiles and shaken the old tongue 'n groove timbers again.

Cuyahoga Falls (Akron), Ohio— On the way to the Baltimore Callerlab Convention we stopped overnight at the Falls for an ASDance for the Flutter Wheels. Choice group. Fun people. They meet in a Methodist church. That's the denomination that helped make square dancing respectable again, back in the '20's (through family musical mixers, publications) and for the most part they're unheralded. Club caller: Paul (and Esther) Fox; setter-upper: Paul and Ellen Rhoades. We *motelled* in Youngstown.

Baltimore, Maryland— Up early, hi-tail-it to the Hyatt and enter into four solid days of colorful, collective collaboration with Callerlab cohorts.

North Olmsted (Cleveland), Ohio— Suddenly April pitter-pattered into view and I celebrated at Square Pairs in that *little old log cabin in the woods*. (Actually it's a senior center/community house in the park.) This time the participants packed to the walls. (Gosh, the crowd really comes out when Bud and Delores Miller cue rounds, don't they?— Co-ed.) We were treated 'twixt tips with coffee and *Dunkins*. (What are *Dunkins*? Any relation to *Danskins*?— Co-ed.)

Perrysburg (Toledo), Ohio— It was a change-of-pace night for me and quite a *contra*-diction from the norm. I drove to Toledo to do an *all-contra* prompting promotional for Watts & Dotts, arranged by modern dance master Randy

Stephenson. ASD staffer Russ Nichols dropped in. It was a short way to go for lingering longways low key levity coupled with little lessons from our legacy. I had a ball, and I hope the twinkle in the dancers eyes outnumbered the wrinkles in their brows. (Thanks to the late great Herbie Gaudreau, who made me personally *contra-receptive* way back 33 years ago!) (Thanks, Jerry Helt, for that cute couplet.)

Jefferson (Ashtabula), Ohio— Another short drive in the other direction took me to oft-enjoyed Jefferson □'s at their Vo-Ag school cafeteria just off the 'pike and a little rural-ish but royal-ish. Regular caller (one of my CC grads) Ken Johnson called a tip. Thanks to Ron and Barb DiDonato and an eager (never meager) bunch of action folks. I like their playing card hop-around elimination contest, and I'd never fault their fresh refreshments. (Whenever you open your mouth to downgrade any club's snack, that could constitute *fault's advertising!*— Co-ed.)

Bedford, Pennsylvania— Only about 20 miles from my old family home area (New Enterprise/Salemville) lies Bedford. In the very heart of the village of Bedford itself lies an almost underground restaurant, where I had a super Sunday buffet at the Coach Room, in preparation for a fun afternoon with the Bedford County □'s at the fairgrounds on the west end of town. What-d'ya-know, I was their first real live out-of-area visiting caller. (Hmm. They'll lean to a more local focal point now.— Co-ed.) Fantastic, deliciously-dripping decorations featuring an April showers theme, pooling the talents of Donna Miller and Justina Hall. Fred Strang and Pete Bray (another CC grad) co-called a tip with me. When evening came I drove the five hour trek to home with plenty of pleasant remnant reminiscences to retain.

Sidney, Nebraska— After landing in Denver, Avis rented me a red Dodge Colt for a 370-mile round-trip ride northeast to Sidney (on an unbelievable \$8.25-worth of gas), where the Prairie Schooners and others assembled in that slick little Gurley hall for an ASDance. My hosts were Mal (caller) and Shirley Minshall. There's a guy who's logged a lot of miles over the years, but calls

closer to home now. I like those rolling roller coaster hills out west, laying before the car's red nose like a wind-whipped ribbon winding all the way to the endless horizon.

Alamogordo, New Mexico— Back to Denver I bolted the Colt and flew on to Albuquerque. This time I rented a National maroon Chevy Celebrity just like mine at home. It was perfect weather for a late afternoon drive south to Alamogordo, spacious space country. Wow. Powder-puff clouds against a turquoise-to-baby-blue sky; its hue diminishing down to crunchy amber molasses bluffs. The terrain includes old lava fields and a winding hill road so lonely one expects to see an Arapaho native peer menacingly out of a linden grove.

The dance, one more time, was held in the 4-H building north of town, supported by Atha Hill gang, Dancin' Bears, Basin □'s, Space City □'s, and Hollomanders. Cuer was Bob Klose. Neat eats. Sorry I won't be back soon.

Aberdeen, South Dakota— It's a long, 280-mile drive straight west from the twin cities, where I landed, to Aberdeen. But my little white Honda Civic was persistent, and I made it in five hours straight. The Bells & Beaus always make one feel welcome in that school-turned community center. Fill-in cuer that night was regular caller Dennis Van Asch. Other callers there were S.D. caller college grads John Vlcek and Alice Fröidel (along with Leo in his jump-suit). After about 400 total miles driven that day (in N.M., Minn. and S.D.), it was good to hit that old Super Eight pillow. Next day I arose early and beat a spring snowstorm back to Minneapolis.

Toledo, Ohio— The long weekend jaunt wasn't quite finished. There was still the evening of the annual Toledo Promenade Jamboree for me at the University of Toledo complex, with dozens of other callers and cuers. But alas, trouble began to bubble and brew. The long drive from Aberdeen to Minneapolis had gone well, the flight from there to Chicago had no hitches, but suddenly United flight #146 was cancelled after we had boarded, and a hundred of us waited three hours for the next flight (radio problems, they said), but by the time I finally landed and bar-

reled off to the Jamboree, there was only a chance to call the very last tip for the hundreds who attended. Thanks to Randy S. for filling my spots. Thanks to Emett Iliff for the honor of calling the final tip. I drove home late, tired and sad.

Vestal (Binghamton), New York— Mid-April. Time for a slightly triangular trajectory by heavy Chevy to western New York via the lower tier highway, then south to the Altoona area, west to the Cincinnati area, and home. Weather: ideal. Roads: devilishly pot-holy. Dances: succinctly, successful. First date: Vestal Shirts 'n Skirts. Methodist church; host hall. Regular caller: Jim Adams. Regular cuer: Don Williams. Cuer at my dance: Paul (Ruthannis) Rogers. My hosts: club chairmen Harold and Carolyn Wintersteen. Food at dance closing: superb. Eager Plus crowd, mostly. Couple of my CC grads came. Good show. (Not heap many verbs in preceding paragraph gives *brave brief* look to paleface adventure.— Co-ed.)

Hollidaysburg (Altoona), Pennsylvania— Shorter drive south today. We had a new school site for the Chim-rock Squares ASDance. Choice crowd. Good spirit, good eats. Caller Emil Corle came. Substitute cuer Amy Lingenfelter, daughter of regular cuer Evelyn, cued with cute *help* from her own young daughter. Thanks to Judy Stitt, Julia McIntire, Campbells, Troxells, others. Short night that Saturday; off I went on the long stretch towards Cincy.

Covington (Cincinnati area), Kentucky— The Greater Cincinnati callers/cuers had set up an afternoon clinic plus an evening ASDance, all at that spacious Promenade Palace (ASD, Feb. '84, p. 89), just over the OH-KY border. Our subjects: *Promotion* and *Leadership* (good little to-do and my favorites to do). My hosts were *Square Notes* editors Dick and Midge Freking. Alternating cuers: Midge, Darrell Miller, Marvin Martin. Good to get back to another *Burdick roots* area again. (Hamilton was home for a few years.)

Permit me, in closing, just one jab at the world situation. Two wrongs don't make a right. Two wrongs make a *riot*. Keep dancing, folks. More miles of smiles are universally needed.

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YOUR CLUB THROUGH VISITORS' EYES

by Jo Jan Nunley
Canyon, Texas



How a visiting square dancing couple remembers your club is really up to your club's members. But, once that initial perception about your club's friendliness or lack of it is formed, changing dancers opinions is not all that easy.

The knack of making visiting dancers feel welcome and wanted at your club can spell the difference between a vital, growing club and a stale, doomed club. The members make that decision for the club each and every time a visitor comes through their door.

Making visitors feel welcome at a club is not so very different from making visitors feel welcome at your home. Are you glad to see them or had you just rather dance with the status quo?

However you feel about it, the visiting dancers will know instinctively. Walking into a new club as a visitor and just standing in the door can be a very lonely feeling, or it can be a warm feeling. The visitor can be friendly himself and that helps but it really takes a welcoming club to make the visit a successful one.

How did your members act the last time it had visiting dancers? Remember back. Did members go over to the door and welcome the new dancers or did they hang back and visit among themselves and size the new people up?

Did the club president go over and introduce himself and welcome the dancers on behalf of the club? Usually a club president will do this, and it is a great

help. But, did he go a step further? Did he, later in the evening, remember to go back and chat with the new people or ask to change partners with them?

If he didn't, an ingredient is missing. Of course, club members shouldn't leave all of the greeting duties to the club president. But, he is representative of how a club feels about visitors simply because the club elected him to that office. If he didn't mirror pretty closely their feelings, he wouldn't be in that office.

It's often not easy to go up to total strangers and make small talk and then ask to dance with them. But, it gets easier with practice, just like some of the more intricate dance steps get easier with diligent practice.

It can be a little easier if a club member will remember back to some of their own experiences visiting other clubs. It's a little discouraging to visitors to visit a large club and have maybe one couple come up the entire evening and ask to trade dances. The one couple was friendly, but where was that spirit for the rest of the club?

Refreshment time is a great time to make visitors feel welcome. Usually clubs will ask visitors to go through the "chow line" first after introducing them to the club. But, how often do club members really listen to the visitors' names so they can make good conversation

during the break time?

Many of us cheat by looking at the name tags and that's okay. At least, the visitors know we are making an effort.

The worst thing a club can do to a visitor is make him feel isolated. If the members circle around each other and talk and laugh and then dance among themselves and leave the visitors to fend for themselves, that club will soon develop a label—unfriendly. Clubs can't afford that label because it sticks like glue in the minds of the ones that actually visited the club and then in the minds of people that hear about it secondhand.

Isolation can be a lot more than merely not making small talk with the visitors. One thing that sometimes happens at dances that should never be allowed to happen is when a new couple walks up into a square, either the others already there walk off and form another square or it has even been my experience to be "bumped."

By being bumped, I mean that three couples were holding a place for the fourth couple, unknown to my partner

and me, and when the fourth couple stepped up, they walked up in our place and looked meaningfully in our direction. Naturally we got the hint and backed away. To say it left a sour taste in our mouths is an understatement. That kind of behavior has no place in square dancing.

While a couple of the other dancers made a point to dance in the same square with us later, I can't say that we were all that comfortable dancing with them then. The sting of isolation was still keenly felt. There should be no reservations on a square dancing floor.

But, there should be reservations for visitors at your club anytime. If word gets out that you have the friendliest club in town, the only problem your club is likely to have is will there be enough room to get all the squares on the floor? That's the kind of problem square dance clubs need.

Has your club developed that problem yet? If not, maybe it's time to take a look at how the club members treat their visitors.

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STUCK IN A RUT?

by Bev Warner
Saginaw, Michigan



Some people think they are in a rut, but they are not. Other people go through their lives day after day, week after week, in a rut and they are not even aware of it.

What exactly is a rut? It's an unpleasant, unfulfilling, frustrating and energy-sapping pattern of thought or action. If you feel like you are spinning your wheels and going nowhere fast, you're describing a rut. If you feel trapped with no way out, you're also talking rut. If you feel hopelessly unable to effect change, or depressed and numb, watch out. You've become its victim.

Most of us are in a rut some of the time; for a few of us, it's most of the time. Being in a rut may pervade every area of life or just one specific— career, personal relationship, leisure-time activity. It might last a week or forever.

Some ruts seem to be influenced by circumstances beyond our immediate control, but they are really of our own making, says a human behavior expert. There are ways out of all ruts even though we may not initially see them. It won't happen overnight, it takes work and lots of it.

Unfortunately, not everyone is willing to give up a rut. Self-doubts of ability can get in the way. So can a fear of change and/or a fear of dealing with the unknown. Then there are those who can't handle the discomfort that comes with breaking a routine— even a destructive one.

What about those people who are accused of being stuck in a rut because they stick to a regimen? Call that a "routine." Their lives may be filled with sameness, but it is both consciously chosen and reaping satisfactions. It need not be a destructive pattern of behavior.

Would you believe square dancers get in a rut with dancing? Believe it or not, there are some who realize the fact that they need other things in their lives besides square dancing. Many people in the square dance world do not like to hear this but it is true.

Many years ago, dancers were faced with so many choices of places to dance. There were no campouts, cruises, tours, benefit and student dances. Square dancing then was used as a vehicle to prevent boredom and have fun.

So what do you do when you get into a square dance rut?

#1 Make a decision whether to dance once a week, twice a month or four times a year.

#2 Select one major activity, whether it is a campout or a cruise, something that you really want to attend.

#3 Take care of other obligations to bowling groups, civic clubs, theater groups, without feeling guilty about letting the club down.

#4 Decide if you need to walk away from the dancing for awhile.

Club ruts can be handled also: Ask the caller and cuer to change the format of the program around. (Callers and cuers get in ruts, too.) Throw in some crazies once in awhile. Remember when dancers squared up in front of the caller eating dill pickles or sucking on lemons? Do the food layout differently. Some folks do not like change and develop sentimental attachments to certain banners, badges and club outfits, but maybe they need updating. Put some spark back into them.

A square dance rut is really no different than any other rut. We make out our own ruts, so we need to get ourselves out of them.



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Trail-In Dance - Local Callers/Cuers 7:30 - 10:30 p.m.	\$4.00	\$3.00	Ask for special Riviera Hotel room rate: \$44.00 + \$3.08 tax (\$47.08) per day, Single or Double Occupancy
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..... 7:30 p.m. - 10:30 p.m.	\$5.00	\$4.00	Jackie Williams (702) 565-8223, or write:
ALL DAY SATURDAY PACKAGE	\$8.00	\$7.00	Las Vegas Square Dance Jubilee c/o Jackie Williams P. O. Box 842 • Henderson, NV 89105
Sunday, July 20:			
Trail-End Dance 10:00 a.m. - 12:00 Noon	\$2.50	\$2.00	
(Squares and Rounds — Cloggers in separate hall)			
PRE-REGISTRATION 3-Day PACKAGE (Before June 15th)	\$13.50	\$12.50	
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* DETACH HERE AND MAIL FOR PRE-REGISTRATION PRIOR TO JUNE 15, 1986 *

LAS VEGAS SQUARE DANCE JUBILEE — JULY 18, 19, 20, 1986

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HOWARD CHAMBERS

Born June 2, 1918 in Lewisburg, Preble County, Ohio, Howard Chambers attended school in a four-room school which housed all 12 grades, three to a room. He graduated from this school on May 21, 1912, and went to work in a pharmacy the next day. He attended Ohio State University to study pharmacy, while working. He wrote the state bar exam and received his certificate as a pharmacist in 1917. He then worked for the same company until retirement.

In March, 1918, he married Melba Haynes, and then entered the army in June. Transferred to the Medical Department, he was aboard the supply train to depart for overseas duty when word came that the war was over. After discharge, it was back to work in the pharmacy two days after returning



home.

Howard moved to Florida in January, 1953, and bought a small farm near Dover where he truck gardened for ten years. He started square dancing at the age of 70. Melba passed away in January, 1975. Howard has had several dancing partners since then, and says he has spent many happy years square dancing. He is still dancing as his square dance friends wish him a happy 92nd birthday!

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- 2301 GINNY'S TWO STEP, Cuer: Clark McDowell*
- 2300 MEMORIES TO BURN, Caller: Andy Petrere*
- 2299 BACK HOME AGAIN IN INDIANA, Johnnie Wykoff*
- 2298 BEER BARREL POLKA, Caller: Johnnie Wykoff*

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- 1362 LOVE ME HONEY DO, Caller: Bob Borgmier*
- 1361 TWO-TIMIN' BLUES, Caller: John Aden*
- 1360 I GET THE BLUES WHEN IT RAINS, Caller: Ron Nelson*

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- 1224 ALL AT ONCE IT'S FOREVER, Caller: Murry Beasley*
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- 1222 GONE, GONE, GONE, Caller: Johnny Creel*

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- 126 RED HEAD, Caller: Wayne Spraggins*

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- 124 BILLY BAYOU, Caller: Toots Richardson*
- 123 AM I LOSING YOU, Caller: Toots Richardson*
- 122 TIMBER I'M FALLING, Caller: Toots Richardson*
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The final lap of the race to the 35th National Square Dance Convention is in progress in Indianapolis, Indiana. The spectators are standing and cheering. Dancers are racing at top speed as they enter the fourth and final turn of the race. Spirits are at a peak as the finish line and the checkered flag near.

On Wednesday, June 25, dancers will start participating in the festivities by attending Trail End dances in Indy. The racing capital of the world will be host to dances sponsored by various nationally known recording companies and S/D organizations from across the U.S. *American Squaredance Magazine* is one of these sponsors; look for the ASD Trail End dance in the arena of the Hoosier Dome. Other square dance, round dance and clogging Trail End dances will be in the Convention Center, Indiana State Fairgrounds, and at several off-site hotels.

On Thursday, the 35th National Convention will open its doors for all the dancing anyone could desire. Each evening at 11 there will be after-parties for even more dancing pleasure.

Attending the 35th National Convention will be one of the most exciting and memorable events in the life of any dancer. The committee members hope dancers will enjoy it as much as they enjoyed planning it.



Thirty-Fifth

*National Square Dance Convention**

P.O. Box 44183
Indianapolis, Indiana 46204

June 26, 27, 28, 1986

REGISTRATION UPDATE:

20,010 dancers had registered by March 18, with cancellations removed from the total.

HOUSING:

The committee does not foresee any housing problems on the horizon. As original hotel/motels have been filled, other nearby quality facilities have been contracted. Dancers should comply with the hotel/motels' requests for deposits to hold rooms as soon as possible.

CAMPING:

Registration fee for a camping site at the Indiana State Fairgrounds includes two free shuttle bus passes for unlimited rides. All campers should have

electric and water hookups at this facility. Afterparties will be held in the Farmers Bldg. Prior to the convention, the fee for camping on Monday and Tuesday will be \$5.00 per day.

SHUTTLE BUSES:

Tickets may be purchased at the Convention Center and all Indianapolis Holiday Inns. The buses will be scheduled so dancers may attend the downtown after-parties. The ticket, good for all three days of the convention, costs \$9. per person.

FIRST AID:

Two first aid stations will be attended from opening time until the last bus leaves after the after-parties. These will be staffed by licensed EMT's. An ambulance will be on the premises the entire time.

LOST AND FOUND:

The Lost and Found Station will be open each day from 9 a.m. to 11 p.m., and on Sunday from 9-noon.

PARKING:

All-day parking in the downtown area will run from \$2-5 per day. There are more than 19,000 parking garage spaces



Indy Dancers at 1985 Convention

in downtown Indianapolis; however, remember these are on a "first come, first served" basis.

CLINICS AND PANELS:

Check the program book for various times and locations of panels and clinics each day on square dancing, round dancing, clogging and contra. Take time out to rest your feet and learn more about your favorite pastime.

EXHIBITION GROUPS:

Thirty exhibition groups are scheduled to provide demonstrations, four from Indiana, the rest well-known to convention goers and from all across the nation.

FOR SALE:

The following equipment will be sold at a 10% discount: 12 Hilton 300-AC amplifiers, 3 Hilton 75B amplifiers, 75 Yak Stacks, 75 Yak Stands, 21 TOA 120 watt power amps, plus some wireless mikes, long speaker cords and other miscellaneous items. Contact Darrell Holder, 7439 S. Franklin Rd., Indianapolis IN 46259.

Demo groups are always a convention highlight.



Square Tapper tots steal the show and the hearts of the audience.

TRAIL DANCES

June 21:

Nashville, IN—Brown Cty. St. Park, 8-10:30; Dave Fivecoat; MS; no charge. 812-342-3062.

Rushville, IN—Community Bldg., 8-11; Mark Patterson, Jan Kile; charge. 317-932-3473.

Louisville, KY—Beargrass Christian Ch., 4100 Shelleyville Rd., 8-10:30; Jack Bybee, Jerry Barrett, Sandy & Ron Coke; charge. 502-239-4301.

Plattsmouth, NE—High School, 1724 8th Ave., 8-11; Jim Hayes, W. & I. Wade. 402-296-4241.

Auburn, IN—Details: Don Taylor, 219-483-1081 or 219-925-3818.

June 24:

Scottsburg, IN—S/D Barn, 8-10:30; Terry Jones; charge. 812-752-4062.

Brownsburg, IN—Eaton Hall, Rte 267, 7:30; Swersie Norris, Roger Griffin; charge. 317-291-2878.

Louisville, KY—St. Barnabas, 3054 Hiles Ln., 8-11; Phil Robinson, Chris Mitchell, Dorothy Sanders, charge. 502-969-8869.

Toledo, OH—Pilgrim Ch. 1375 W. Sylvania Av.; 8-10:30; Dave Lightly, charge. A-2. 419-822-5261.

Chatham, IL—Community Ctr., 7:30-10:30; Shelby Evers, Don McConnel, charge. 217-483-4027.

Scottsburg, IN—S/D Barn, 8 p.m.; Red Orndorff & others. Plus.

Continued on Page 104





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- C-804 OKLAHOMA BORDERLINE—Scott Smith
- C-704 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE—Marshall Flippo
- C-317 SENTIMENTAL JOURNEY—Gary
- C-318 DIXIE TRAIN—Gary
- C-211 I LOVE YOU BECAUSE—Jerry
- C-516 MOUNTAIN PASS—Ken
- C-3513 HELLO MARY LOU—Ken & Gary
- C-112 CHINESE BREAKDOWN/FANCY STICKS (Hoedowns)

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CANADIAN COMMUNIQUE



CONVENTION UPDATE

The 5th Canadian National Square and Round Dance Convention is fast approaching—July 24-26 in Calgary, Alberta. The committee advertises something for everyone, so send quickly for a brochure and find all that is planned.

The Convention Update bulletin tells us that while baby-sitting services were cancelled because of insurance problems, the committee will furnish names of sitters and day care centres. Write to Marion and Reg Taylor, 591 Acadia Dr SE., Calgary AB T2J 0B7.

Two tours are available prior to the convention: Badlands/Jasper/Banff and Vancouver/Victoria, BC. Write David Thompson Tours, Box 96, Red Deer AB T4N 5E7.

For convention information, write Al and Caroline O'Dell, 536 Mariposa Dr. NE, Calgary AB T2E 5V8.

If you are planning a vacation trip around the convention, plan to attend the Calgary Stampede, which features a number of square dances, from June 4 to 13; the Penticton Jamboree, Aug. 4-9; and the World Expo in Vancouver, B.C., May 2-Oct. 13.

CALGARY NOTES

On June 4, Calgary and District's annual Subscription Dance will be held at Henry Wisewood School, 8 p.m.

Summer dances are held weekly on Wednesday nights from 8-10 at the Kerby Center, 1133 7th Ave. SW.

Holiday Ranch in Innisfail, Alberta, has seven summer weekends of dancing, including three in August, following

the convention. Write to Marie Jensen, RR 1, Innisfail AB T0M 1A0.

The Wandering Squares will camp four long weekends, including one at Holiday Ranch. The weekends include an evening dance, a pot-luck meal and usually a church service.

For information on Wandering Squares, or general dance information in the area, contact Ted and Shirley Bergeron, 2002 27th St. SW, Calgary AB T3E 2E7 (242-7398).

PENTICTON JAMBOREE:

Aug. 4-9 is a good time to attend the 33rd Annual Jamboree in Penticton, B.C., while going or coming from the World Expo in Vancouver.

The Jamboree committee is made up of 18 couples from both local S/D clubs. Presidents of this year's committee are Gerry and Elsie Rudiger. This year's honored patrons are Jack and Happy Leicht of Seattle, Wa., who have attended the jamboree for 31 years and called each year.

The evening MS dances are held on 37,000 sq. ft. of outdoor plywood floor, laid especially for the jamboree. Other activities include street dancing, a fun parade, dancing at the two beautiful lakes that border both ends of the city, a pancake breakfast and dancing at the Peach Tree Mall.

For information on the Penticton Jamboree write P.O. Box 66, Penticton BC V2A 6J9.

TIMING AND MUSIC SCHOOLS FOR CALLERS

August 11-15
Port Angeles, Washington
Labor Day Weekend
Ogden, Utah

*The basis of calling is TIMING...
The basis of timing is MUSIC...*

WRITE: WALT COLE
94 Chatelain Rd., Ogden UT 84403

HERE'S HOW YOU CAN PARTICIPATE IN A NATION-WIDE RADIO CAMPAIGN!

You like showing off Square Dancing to your friends and relatives, don't you? They're always watching when you take off on another Square Dance Trip, or when you get dressed up and go off to a Festival. Here's an opportunity to tell the whole world about your favorite hobby!

On or before June 14, 1986, walk into your local radio station. Explain that Western Square Dancing is celebrating a 50th Birthday this year, and that your

club invites the radio to help them celebrate. At 2:00 P.M., radio stations all across the country will play this lively song that draws attention to Square Dancers!

"Square Dancing's Calling Me"

Special Edition, Official "Song of Spirit of '86"



Imagine the excitement as people everywhere hear this song! This kicks off a whole year's worth of fun and festivities—and you are included from the very beginning!

All you have to do is order *Square Dancing's Calling Me*, in its special Golden Anniversary Jacket, for only \$4.50, in time to get it and a publicity release to your radio

**"We're square dancers,
united and proud,
This is our song,
sing it clear and loud.**

**We're square dancers,
it's down home fun,
The music's great,
and the night is young..."**

station before June 14. This record, the official theme song for the "Spirit of '86" will be used throughout the year to promote Square Dancing in a big way.

How easy it is for you to get involved in Square Dancing's Big Party! Order a copy for your radio station and a copy for your keepsake collection today!

Order from Mr. Bojingles: 1-800-446-8811 (In Colorado: 303-473-6152) for same day shipment. Or write to the "Spirit of '86," P.O. Box 129, Dillard GA 30537.

THE SPIRIT OF SQUARE DANCING

I choose to be a part of the SPIRIT OF SQUARE DANCING, and I do hereby consent to the harmonizing of all facets of the Square Dance Activity...

I agree to be a part of the world-wide group that will dance on December 31, 1986. At 11:00 p.m. EST, I agree to join hands in a circle with all members of my club, knowing that I am committing myself to a vital dance spirit that begins with me. Wherever I am, I know that I am dancing in spirit with every other dancer in the world at the same time, in a moment of cooperation felt round the world!

Date _____ signature _____

City _____

State _____

Country _____



The Golden Anniversary, to be celebrated all year and climaxing with the joining of hands on New Year's Eve, is an event in which many square dancers will participate. Let all the square dance world know of your participation and commitment. Sign the statement below and send to: Spirit of '86, PO Box 129, Dillard GA 30437.

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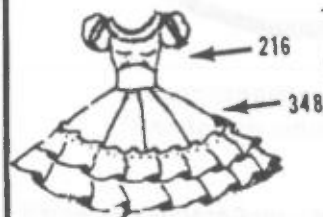
The Ohio Valley Pioneer Dance Troupe is well known in the tri-state area around Cincinnati for their authentic presenta-

tions of old-time square dancing, complete with period costumes and props. Now the rest of the country will enjoy their talents on the made-for-TV movie, *Hoedown!*, to be released this summer.

"I read about the movie in *American Squaredance* and sent the producers an audition tape of our dancers," explains Steve Bing, caller and spokesman for the group. "After viewing the tape, they felt our group really expressed the spirit of the old-time dances."

The dances donned costumes suited for a Kentucky housewarming in 1820, a Colorado gold mining camp in 1859, and a frontier wagon train circle 1870 for three scenes shot on location in Bethel, Ohio. The crew filmed the world-famous Berea Country Dancers as a Morris team and English peasants in 1600, a ballroom full of American colonists and British soldiers, and a group of young sophisticates of the Gay 90's.

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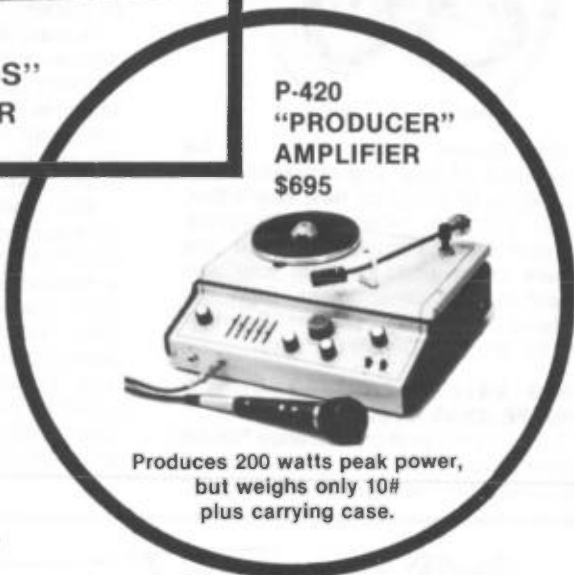
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Say you saw it in ASD (Credit Burdick)

COLLEGE SQUARE DANCING

by Judith A. Perez
Brooklyn, New York

Square dancing is alive and well in Brooklyn! In fact, it's downright healthy. For the first time in the twenty-five year history of Kingsborough Community College where I teach, square dancing is available to students in a physical education course yielding college credit.

For many years, some square dance was included in a folk dance course. Over time, the course evolved into almost total folk dancing. Many instructors did not have expertise in both areas and, as a result, square dance almost disappeared. I convinced my department chairperson that a course focusing entirely on square dancing would be very well received by the students. This semester I offered one section of square dance and was able to fill it immediately.

Response to the first offering was very enthusiastic. Students registered in the course vary in age from early twenties to seventy-plus. Most are short on square dancing experience but long on enthusiasm. Some have square dancing memories dating back to summer camps. All in all, they're a cheerful, energetic group, learning Mainstream basics in a course

that meets for two hours once a week. An interesting aside is that we wound up with all women and one man in the course. All "gents" therefore must wear a bandana for easy identification in this beginner's group. This led to some amusing moments in the early sessions.

The music wafting from the dance gymnasium acts as a magnet. As anticipated, spectators look down through a glass-walled room with smiling faces and clapping hands. The sets are applauded roundly by the onlookers. I fully expect a variety of students registering for this course in the future. Kingsborough is a community college with many career programs. Square dancing would be an appropriate activity for students in our recreation program, early childhood program, teachers on sabbatical, and para-professionals. The course has already shown tremendous appeal for the My Turn program designed for senior citizens. For those concerned with their fitness levels, here is another activity that has demonstrable appeal. It has been shown that continuous square dancing is a calorie burner and contributes to cardiovascular endurance. It also enhances and promotes muscular strength, endurance and flexibility.

All in all I am both encouraged and pleased by the turnout this semester and look forward to a building of the square dance program in the future.

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NOTHING EVER STOPS A DANCER!

Have you ever had an event all scheduled, everything in readiness down to the last detail, only to learn that your key person—caller/cuer/instructor—was unable to come due to circumstances no one could control? Chris Lawrence relates in Manitoba's bulletin, *Mani-square*, the mishaps of a recent round dance weekend clinic which was to have featured Peter and Beryl Barton of Toronto.

"Everything was ready—the hall was booked, people were in from Edmonton, Fargo and Thunder Bay. On Friday afternoon, Peter Barton called to say that Toronto airport was closed due to fog! So were the airports from Windsor to Montreal. On Saturday he called again to say that that night was the earliest they might get out. All the makings of a disaster!"

The leaders decided to do the weekend themselves. Everyone was disappointed that the Bartons weren't there, especially those who had traveled so far, but Chris reports that, all things considered, the weekend was a success. She and Peter kicked off the Saturday session teaching *Yellow Bird Rumba*, Ron and Donna Baba followed, teaching the samba *Carmen* in the afternoon, and Joe and Shirley Johansson taught *Everybody Loves a Quickstep* that evening. Next day Joe and Shirley started with *Mack the Knife*, a two-step swing; the Ron and Donna taught *Waltz of Dreams*, and finally the Lawrences taught the foxtrot, *Nighty Nite*. In between there were workshops and programmed rounds.

Chris shared the story so that readers might appreciate how people can work together in a crisis and "come up trumps." "It was touching how understanding people were as they joined in the weekend with good spirit."

Undaunted, the group is planning another Barton Clinic for next fall!

Two stories of how dancers did not let unfortunate circumstances dampen their enthusiasm, their enjoyment and their fun. Events like these are the ones that live on in fond memories...



It was Friday and we were in a pickup, pulling our trailer down 1-75. The NSDCA 018 March camporee was scheduled at Pleasant Lake Campground in Bradenton, Florida. Rain and tornado warnings were predicted for the next three days, which would affect attendance. The sun was shining as we pulled into the site that faced a large bass lake. Some were fishing and others were riding bikes around, greeting new arrivals. Everybody was out. This was going to be a great weekend.

The dance started and so did the rain. Some dancers said the cuer was better than ever because he cued their favorite dances. And some said the caller was extra good this time, really mixed it up. Maybe the caller thought he would have some fun with a small group, and he did. For one thing, he definitely had the attention of all eight squares.

Square dancers came knowing they were going to enjoy the outing, regardless of the weather, and their attitudes reflected it. They walked around puddles and anything else that got in their way. Nothing bothered them. What could have been a miserable weekend turned out to be an unforgettable experience for everyone.

Marge Lundberg
Tampa, Florida



Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1961

Dr. Roger Knapp comments about styling in "Round 'n Round:" "Each dancer develops his own 'style' in time and necessarily will pattern his mannerisms after his teacher or some other dancer he admires...I, personally, try to dance with the same feeling of exuberance Fred Astaire displays. I can't dance like him but I can learn 'controlled' freedom of movement from him. He dances with *all* of his body— heads, arms, feet and personality, and this I try to do myself. He gives the appearance of enjoying dancing...And *put a smile on your face*. If you really enjoy dancing (and even if you don't much), look like you do. You'll be surprised to find a happy face will make you feel happier inside."

From an ad: For a Knothead badge, travel 100 miles each way (one square or more) to attend a club or open dance.

"...I do feel that too much new stuff is coming out at too fast a pace. It is not possible to use all of it and still dance at what we feel a comfortable pace. Still, if I don't teach it all at once, my dancers go away to a dance and get stopped cold. We really don't have much choice,

do we?" —Excerpt from a letter to the editor.

10 YEARS AGO—June 1976

The 1976 New England Convention started as the town crier entered, his bell ringing in cadence, reported Cathie Burdick. Dancing Master was Charlie Baldwin; Guest of Honor, top-hatted, tuxedoed Ralph Page; prompters for the contras and quadrilles were Joe Casey, Roger Whynot and Dick Leger. Charlie (editor, *New England Caller*) and Bertha Baldwin received the Silver Spur award from Bob Osgood in recognition for the service given to square dancing. The hit record of the convention was *America*. "For us, the 17th N.E. Convention was an experience never to be forgotten and a real "Happy Birthday, America" celebration."

The clubs that stay together and grow are clubs that do things together. They may not have a great hall, the caller may even leave a little to be desired. But the dancers are happy with what they do have and they show it. When you visit their club, the members are everywhere making everyone feel wanted. They have

Continued on Page 106



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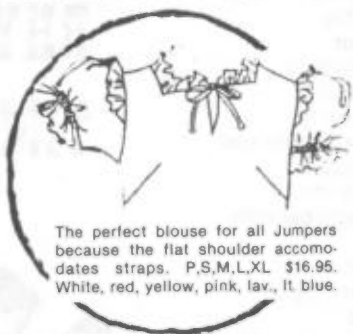
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STRAIGHT TALK

I have read numerous articles in local and national publications in the past few years pertaining to recruiting and retaining new dancers, new and old dancer dropouts, and what is causing our dancer population to continue to decline. To this date I have not seen the real issues addressed by anyone. Sure we talk about it, but nobody has as of yet pointed out the real problems or possible solutions available.

My square dancing experience started a number of years ago, as a single, in an area of the country where singles were tolerated but not really a part of the club. Without partners they weren't going to stay in dancing any length of time anyway.

The angels who helped with lessons were the same three or four couples each week. Finally graduation came and we were turned out to dance. At the first club dance, I was astonished to find out the club had over twenty member couples, whom I had never met, and they were as friendly as a bobcat with its tail on fire.

How long has it been since you were an angel for a set of lessons? Do you make new dancers feel welcome and encourage them to square up with you? Or do you shy away because you know they can't dance as well as you do?

Hello Mr. Caller, I haven't forgotten about you. As a caller you should consider the following:

1. Do you really prepare for a lesson like you should? Or have you been calling enough years you don't need a lesson plan, you're good enough with just your memory?

2. Are you teaching the full program or just the parts *you* think are important? Are you teaching your students that the moves can be done from more than one position or is one all they need to know?

3. Do you arrange your lessons so that your students can attend at least two dances with a number of callers on the program so that they have the experience of dancing to other callers and still have the opportunity to come back to you for help and encouragement *before* graduation?

4. Mr. Caller, are you graduating your students at the Mainstream level, when all the dances in your area are Plus level? Shame, shame!

Remember if you lose a new couple because they are graduated before they are ready, you not only lose them but also their friends as future students.


5. When you set up your lessons, do you set a number, complete that number and graduate your students regardless of whether they are ready or not? We all do learn different things at different paces.

As for the number of moves in our dance program at different levels, we have plenty of material, if a little homework is done by our callers to keep it interesting.

Callerlab Quarterly Selection is a joke. Most dancers dance one or two times a month, at that rate most dancers never

Continued on Page 101

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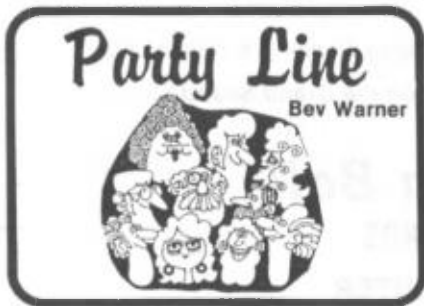
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CHARLIE BROWN NIGHT

Charlie Brown Night does not just mean "borrow a record from a caller, then get up and call it." Some Charlie Browners put time, sweat, and creativity into the preparation for their big night on the mike.



Fran Brewster, Paws and Taws Square Dance Club, Saginaw, MI had a unique gimmick. While going through her sheet music for the piano, she found an oldie, *Seven Little Girls Sitting In The Backseat*. Fran thought, Aha, this would make a perfect number to call if I could choreograph and time it right. Fran called upon another caller, Clyde Cullings, and explained what she wanted to do, swearing him to secrecy so he would

Amateur Nights or Greenhorn Specials, as the K Bar C Club of Garland Texas calls them, are special events when budding callers take their turns at the mike. Work up your own plans and try this idea for a fun party night at your club.



not let the cat out of the bag to her club caller, Fred Minster.

In the meantime Fran taped the tune while playing it on the piano, took it to Clyde and in 55 minutes they had the song ready to call. After practicing and practicing she was ready. Luckily at the dance that night Fred squared up down front. The video camera started rolling and Fran began. On the chorus everyone joined in, "Seven little girls sitting in the backseat, hugging and a-kissing with Fred." Good-natured Fred blushed and grinned ear to ear— enjoying the efforts of Fran and probably the thought of the "back seat antics." After the song was finished, seven little girls came rushing to hug and kiss Fred.

Now tell me if that isn't a "grabber?" The time, sweat and creativity was worth every minute of it.





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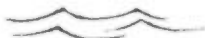
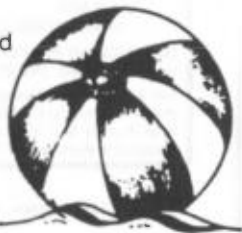
JOHN INABINET MEMORIAL GOLF TOURNAMENT

September 19 OR 20, 1986

**BROCHURES and SPECIAL RATES FOR LODGING,
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BARBARA HARRELSON

**#12 Pebble Lake Townhouses, Route 5, Roberts Road
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FEEDBACK

I would like to address the issue of "star" or "plus" or "hot hash" tips raised by Mr. Milt Bennett in the February '86 issue of *American Squaredance*. It has been 21 months since our graduation, and my memories of what it was like are still fresh.

I decided to learn to square dance after watching two dances at a campground where I was vacationing. The dancers were laughing and joking, weaving beautiful patterns in their bright western costumes and obviously having a grand time. By the second evening I was itching to join them, but I didn't know how. In the eyes of this non-dancer, all the tips were "plus" level! The following September found me going to lessons to learn how.

At lessons, one club tip was called each week during one of the breaks. Watching the experienced dancers experimenting with new quarterly calls and finishing up with a singing call, having a grand time and laughing at their own mistakes, was at least as educational as learning the basics. From the very beginning, we were exposed to one "star" tip each week.

By February I was itching to join them, and the Blast Offs were polishing us up for the graduation ceremony. And that ceremony really was significant. You can't just pay your dues and call yourself a dancer. It took more than six

months of our time, and perseverance and concentration to learn. I do not look back and see an interminable series of lessons; I see a considerable accomplishment.

So, we were off! Still taking "advanced" lessons, which we needed in order to learn the latest quarterlies, we had a grand time and met more congenial people than I thought existed in the whole state. At many clubs we encountered the "hot hash" or "plus" tip, called after refreshments. Some folks chat leisurely over coffee, and others head for the dance floor. Once again, I didn't know how. Despite the strange sounding calls and weird positions, the dancers on the floor were obviously having fun, and I itched to join them.

Have I made my point? Square dancing is a state of mind, and Mr. Bennett's problem is largely one of psychology. Rather than tell new dancers that they must sit out because they aren't good enough, tell them to watch the fun because they might want to try it. Better yet, get them out on the floor with three experienced couples and encourage them! Sure, mistakes will be made, but that's how we learn, and the people are much more important than the mistakes. Encourage them to attend workshops, and strive to maintain a relaxed atmosphere at those workshops. If I had never seen a hot hash tip, I would never have experienced the wacky fun and camaraderie of an all-position workshop.

We are all "less than the best" except for a few individuals who dance at

Continued on Page 104

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UNITED SQUARE DANCERS OF AMERICA

PROGRESS—GROWTH—DEVELOPMENT

These words typify the United Square Dancers of America, Inc. in 1986 under the leadership of presidents Howard and Loraine Backus of Pine Bluff, Arkansas. The USDA held its largest and most successful mid-year meeting in Amarillo, Texas last January, hosted by USDA affiliate Top of Texas S&R/D Association.

Progress was evidenced in the programs undertaken by this largest of all S/D organizations. Special interest has been expressed in the USDA Handicapped Dancer Program under the direction of Mac and Chieko Mackenzie, Frank and Nancy Cherry, co-chairmen. This committee works to further the interaction of handicapped dancer groups throughout the nation and to achieve recognition for the handicapped dancer as an integral part of the S/D activity.

The economical dancer and club insurance program continued to attract interest from dancer organizations. This program is operated under the direction of Charles Naddeo, chairman.

A continuing program of dancer education has been initiated by Jim and Peggy Segraves, education committee chairmen. Leadership materials were developed for utilization in the presentation of club leadership seminars.

Growth was demonstrated by the interest in membership expressed by state and area organizations. The South

Carolina S&R/D Assn., Associated S/D of So. Nevada, Old Pueblo S/D Assn. of Arizona, the Worcester Area Coordinators Assn.(Mass.), and Kansas S/D Assn. have all become affiliates.

Development of a proposal was initiated for the revival of the entry level square dance club to appeal to the interests of the MS dancer, as proposed by the Crossfire discussion group. A resolution was adopted proposing that Callerlab restructure the entry program to not exceed 30 weeks and 60 calls. USDA pledges to assist Callerlab in effecting this change through encouraging all its member organizations to support this program.

Plans are moving ahead for the development of regional festivals in each of the four USDA regions, under the chairmanship of Jim Maczko.

Operational funding is a continuing concern. Several sales programs are ongoing. USDA member badges are available from Badge committee chairmen, Ed and Mary Barbee.

Interested dancers are invited to attend the annual meeting of the USDA board of directors from 1-5 p.m., Friday, June 27, in the LaPetit Room of the Atkinson Hotel, Indianapolis.

For additional information, contact Jim Maczko, 3625 Earnscliff Place #16, San Diego CA 92111.

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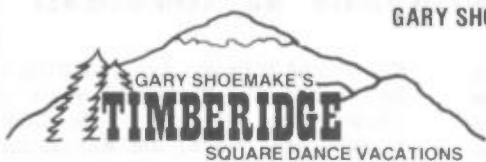
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AUGUST 24-29
JERRY HAAG

Pharr, TX

Rounds by:

Ray & Bea Dowdy
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AUGUST 31-SEPT. 5
BOBBY NEWMAN

Harlingen, TX

Rounds by:

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SEPTEMBER 7-12
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SEPTEMBER 14-19
JOHN MARSHALL

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A-2 W/C 1 Star Tips



SEPTEMBER 21-26
JERRY STORY

Mission, TX

Rounds by:

Jack & Lee Ervin
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SEPTEMBER 28-OCT. 3
LARRY LETSON

Carmel, IN

Rounds by:

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The Exhibition Squares have performed extensively throughout the Gulf Coast area, at national conventions in Louisville and Birmingham, at the Florida State Convention in Lakeland. In 1982 and 1985, they travelled to Washington, D.C. at the invitation of the President's Committee on Employment of the Handicapped. During the early trip, they joined square dancers on the west terrace of the Capitol and at a Congressional reception on behalf of the bill to designate Square Dancing as the National Folk Dance. Their 1985 trip was to dance at "Inspire '85," a festival to honor disabled persons in the fields of sports, arts and leisure, with Nancy Reagan as chairperson. They were the only disabled group from Florida, and the only group to represent the S/D community.

In 1984, they performed in the rotunda of the Florida State Capitol and were joined by Governor Bob Graham in one of the special dances. That year, they also danced at the World's Fair in New Orleans and for the annual convention of the ARC-US in Nashville.

M.R. (Mac) Mackenzie

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- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
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- 4B-6068 MARIA by John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
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- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill O.

RECENT RELEASES:

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- 4B-6061 GLENDALE TRAIN— Bill V.
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- Q-840 FIRE IN THE SKY by Bob H.
- Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.
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- Q-826 SHE'S A HEARTACHE— Stan



Romney Tannehill



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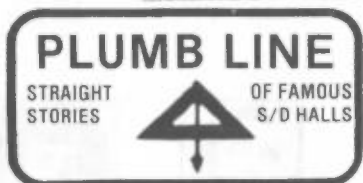


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Down in the northeast corner of Alabama, about 120 miles north of Birmingham, sits Valley Head, where just this year a new hall has been built, the result of a dream of these founders: Donald and Helen Smith, Brad and Jo Ann Hawkins, Charles (caller) and Jannece Blansit, Joyce and John Blankenship, Ovie and Barbara Blalock, John and Sharron Kyle, Leigh Blansit, Tammy Hawkins, Tracey Blankenship, Barbie Blalock, Tony Edgeworth, and Dereck Smith. Groundbreaking took place in July '85; construction started in September '85; grand opening was held March 8, 1986. Sponsoring club is the Valley Promenaders.

Promenade Hall is constructed inside and out of poplar timber donated to the club. The trees had to be cut down, dried, and cut to size at a lumber mill before work could get underway. All the labor was volunteer, and much of the materials were donated or purchased at cost from area merchants. The building is a 50' x 70' facility located on a four city lot plot. The wood floor is tongue and groove, hand-laid, and is supported by steel bar joists. It's a *floating dance floor*. The club emblem is in the center of the floor, and was hand-cut and laid, and a spotlight shines directly on it. The building consists of a large dance area,

stage, a fully equipped kitchen, and restrooms.

A number of special effects provided by some of our artistic club members gives this building a style all its own, such as hand-carved and wood-painted square dancers adorning walls and restroom doors, real wagon wheels converted into ceiling light fixtures, roping draped along the walls, and handmade curtains in the club colors: navy blue and green.

The building has multiple uses including clogging groups, senior citizens programs daytimes, Valley Promenaders programs, special events, and others. The grand opening started with an afternoon barbecue and finished with an evening packed-house dance, called by Charles Blansit, Ken Bresendine, Jim Hydrick, Bob Christian, Art Bowen, Larry Hopper, Ernest White, George Lavender, Jim Congleton (with C-bar-C records), Michael Langley, Chuck Curtis, Bill Sands, Bob Colvert, Albert Howell, and Jim Melton. \$3,200. was raised that day for the building fund. Jim Segraves, president of the Alabama S/R Dance Association presented a special achievement award, since this club is the first specific club in the state to build its own building.

With determination and hard work, any club can realize an *impossible dream*, and make it a reality!

—Jannece Blansit



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Speaking Of



Singles

FLORIDA SINGLE-RAMA

The eighth Single-Rama of Florida Assn. of Single Square and Round Dancers (FASSRD) is set for November 7-8 at the Colonnades Beach Hotel on Singer Island, near West Palm Beach. Headliner caller for Saturday will be Jack Lasry; on Friday Pete Sansom will be featured. Rounds will be cued by Dick and Darlene Nordine. The program will include rounds, line dances, MS, Plus, workshops with A-1 tips, and more. Contact Ellen Bailus, 1055 Iroquois Ave., Fort Lauderdale FL 33312.

SPOKANE SINGLES SUMMERAMA

The Hits 'n Misses of Spokane, Wash. will have as featured callers at their sixth event, July 25-27, Don Cochrane and Randy Dougherty. The dances will

be held at the Western Dance Center in Spokane. For information write PO Box 14363, Spokane WA 99214.

YELLOWROCK DIRECTORY

The Yellowrock Directory is intended to provide the travelling single with a complete listing of clubs throughout the U.S. and Canada which welcome singles. The editor is Charlie Davis, PO Box 497, Pewaukee WI 53072-0497. Copies of the directory may be purchased from any Single Square Dancers USA officer or by mail (\$3.50) from Keith Turner, 7315 Switch Bark Rd., Louisville KY 40228.

YELLOWROCK CALLER SCHOLARSHIP

Single Square Dancers USA will select the winner of the ninth Yellowrock Scholarship during the 16th Dance-A-Rama in Milwaukee, Wisconsin, on Labor Day Weekend, 1986. The winner need not be single, a member of SSUSDA, or present to win. The caller must be at least 18 and have not more than five years regular calling experience. He/she must submit an application, a letter of recommendation

Continued on Page 104

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Dancing Tips

by Harold & Lill Bausch

Many credit Dr. Lloyd Shaw as the one person most instrumental in reviving our American heritage of square dancing. Many also forget just what it was he brought back—the “cowboy dances.” Note that he did not bring back the sedate or stately dances, but rather the boisterous, happy and vigorous dances of the cowboys. The reference to cowboys was more to a time when we had many cowboys, than to just the cowboys themselves.

When Dr. Shaw took his college students by bus across this vast country of ours, to show the dance, just what did they dance? Peppy dances, boisterous dances, with music that lifted the spirits. They did things like *hug 'em up tight* and *swing like thunder*, where the boys swung the girls off their feet. They whooped and hollered and let the world know they were having fun.

We tend to forget what made square dancing the big hit it really is. We must remember that most men came into square dancing because this was something they could do—they didn't have to be another Fred Astaire. Most men were caught up with the spontaneous fun, the chance to kick up their heels and enjoy themselves. As time went by, they enjoyed being able to follow more complex calls. Not necessarily more complex in difficulty, but calls put together differently than usual. They enjoyed a bit of “puzzle solving,” as long as they were successful in completing the calls.

Oh yes, the clothing! Western style was in, to fit the cowboy image. Most common for the men was a necktie loosely tied around the neck, not knotted as we were accustomed, and at the side instead of the front. The women wore long dresses, but in a few years, went to the knee length that afforded more free-

dom of movement and, I suspect, less ironing. I believe the change was common sense, but I wonder about us men. Sometimes we have a tendency to look like fancy Dans or tin-horn gamblers. (Perhaps we could return to just a bit more of the casual wear?)

But I stray from my intent...We must carry on the spontaneous enjoyment of the dance. For years now, we have said, “You must not whoop and holler.” I say, “Do whoop and holler. Let the world know you are having fun!” We say, “Don't lift the foot off the floor.” I ask, “What harm if a man or woman wants to do a little jig while dancing? What harm if someone bounces a bit?” I don't want anyone kicking high, they could easily injure another dancer. I don't want extra twirls and hip bumps, unless the whole square decides to do this. We should not impose rough or rowdy dancing on others who do not wish it. I personally prefer smooth dancing to the beat of the music, and I enjoy squares that dance this way, but do I have the right to tell others that everyone must dance that way?

When we started square dancing the mark of a really good dancer was if he or she could swing smoothly and fast. It was the buzz step swing that we did, and if partners got together who could really swing, you might just find the lady swept off the floor an inch or so. Rough? Not at all. This was without bouncing, and it was smooth. At that time, a swing was to be enjoyed, not hurried through.

Not everyone could master the buzz step swing, and gradually we started teaching the walk-around swing, which is the norm today.

Talking about our earlier days, I do not want to leave the impression that it was rough. Most all calls were the type that lent themselves to grace and smoothness. We even danced a square dance called the Waltz Quadrille. I really did not know how to waltz, but I made a valiant effort.

We should remind ourselves that when we teach square dancing today we usually are teaching the dance to adults who come for relaxation and enjoyment. They do not come to learn to be “lords” and “ladies.” We do not teach them to posture and bow; we teach them to

laugh and to learn to know one another. Probably the greatest value to our hobby is the bringing together of people from all walks of life, teaching them to enjoy and respect one another. If the whole world could square dance, surely this would be a better place to live. Of course, we might have an occasional "war" between the Basic and the Challenge dancers, but all in all, I believe there would be more harmony.

What brings joy to our dancers as a

rule? Music that is uplifting and peppy, the lilt of the caller's voice, the cooperation that brings success— these bring joy. Where is the grace of dancing? It is in the swing, the *do-sa-do*, the *weave the ring*, not in geometrical figures.

Dancing should be first joyous, then friendly, and last but certainly not least, it should be smooth and graceful, so that all may enjoy. We do not have to dance like Fred Astaire, but we must dance so that all in our square will enjoy.

Everette Wolfe of Ramona, California, sent directions for the swing "as taught by Pappy Shaw circa 1936 to his exhibition dancers at Cheyenne Mt. High School." These directions are for the buzz-step swing mentioned by Harold

Bausch in the previous article. For extra exhilaration and extra enjoyment in whirling to music, give this style of swing a try:

Dance position: Right hips adjacent, gents' left hands joined with ladies' right, gents' right hands on small of back, ladies' left hands resting on back shoulder, right feet close together, left feet free.

Start a motion using the left feet to propel or paddle, while at the same time bob up and down with right feet to release the weight to be synchronized. As speed is picked up, couples will arch their backs to allow for a smooth motion.

(If explanation is not clear, try this one: Put right feet together, little toe to little toe. Use these feet as pivots, push with the left feet as you would a "scooter." Lean back and enjoy!)



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Calling Tips

by Bob Boswell

DBD (OR APD)— WHY?

Dance By Definition or All Position Dancing— there have been reams of paper written on this subject, primarily directed at the Advanced and Challenge programs. Emphasis is placed on the fact that dancers participating in these programs must (or should) have a good knowledge of DBD. When I read or hear this, one question always comes to mind— why? Why can't standard positions be maintained in these programs and still be fun, and at the same time, be a little challenging to dance?

Let's apply the DBD theory to Mainstream and analyze just what it is we are asking of our dancers. The Mainstream program consists of 68 groups or families of calls. When you breakdown the families into individual calls, you have over 100, but just for this discussion, let's say the number is 100. Since a dancer, male or female, can be in one of two possible positions on most any giving call, we have automatically doubled his/her responsibility to know 200 positions, or, in essence, the equivalent of 200 calls. When DBD is applied, we have again doubled their responsibility to 400 possible positions.

Add to this the approximately 30 calls on the Plus program, and apply DBD, and Mr. or Ms. Dancer must know an additional 120 calls (positions) for a total of 520. Now, also for discussion purposes, let's say there are 25 calls in each of the A-1 and A-2 programs. In applying DBD to all programs through and including A-2, we have now asked our dancers to be thoroughly accomplished in approximately 600 possible positions. Are we asking too much?

I don't mean to sell DBD short as I truly believe there is a definite need and place for it in square dancing. I just don't

think it is necessary to insist that dancers participating in a particular program know each and every position in that, and each preceding program, in order to confidently dance without fear of breaking down a square.

A good substitute for DBD is better caller education. I strongly suspect that the idea of DBD being a pre-requisite for Advanced and Challenge dancing was given birth long ago by a caller (or callers) who did not have a good working knowledge of calling these programs, and as a result, had no idea of how to get the dancers out of some of the non-standard positions resulting from using calls on these programs. Without DBD a poorly educated caller cannot resolve the square.

Another thought that comes to mind is it may have become necessary to invent certain Advanced and Challenge calls to compensate for this lack of knowledge. One call that would fall into this category is *halfbreed thru*, used to standardize facing lines where one couple in each line is in standard position (lady on the right of the man) and the other couple is half sashayed. In such a formation with ladies as ends and men as centers, using only calls from the Mainstream program— *pass thru*, *tag the line right*, *couples circulate*, *bend the line*, and *right and left thru*, will put the dancers in the exact same position as will *halfbreed thru*. True, it will take five calls to achieve the result of one call but, so what? The worst that will happen is the floor will get more time to dance. Isn't that what the people came for?

A little over a year ago one of the four Plus clubs for which I am club caller, moved from an area where the locals did not support the club into an area where most of the membership live. To avoid conflict with a Plus club, for which I also call, already located in the new area, the membership elected to raise the level of dancing to the A-1 program with the intent of possibly going to A-2 sometime in the future. Over the past year, dancing twice a month, we have covered most of the calls on the A-1 list and a few selected calls from the A-2 program, all of which have been taught from stan-

Continued on Page 103

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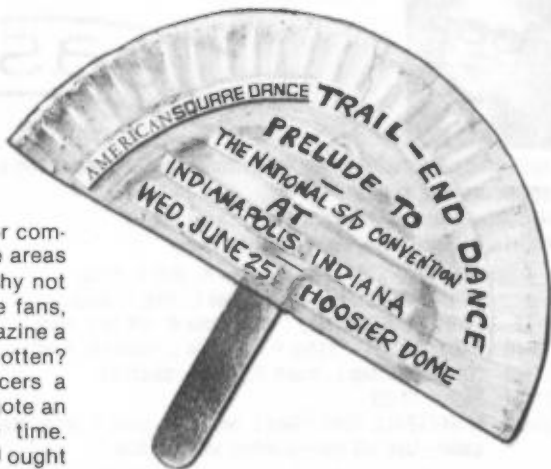
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DANDY IDEA

PAPER PLATE FAN

It's June. Hot weather is here or coming shortly for most square dance areas (Australia notwithstanding). So why not create some of those paper plate fans, which were described in this magazine a long time ago, but not forgotten? Twofold purpose: give your dancers a fan to use between tips and promote an upcoming event at the same time. (Notice our subtle notice that YOU ought to attend the ASD Trail-End Dance in Indianapolis before the National Convention.) You don't have to be *crafty* to construct these items. Cut a normal size paper plate in half and staple a tongue depressor in the position shown. Add your message and watch your crowd smile as they *fan their tops!*



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by Bob Howell

easy level

Helen and Hal Petschke of Hartford, Connecticut, choreographed a smooth little line dance which they call...

BOUNCING THE BLUES

RECORD: *Columbus Stockade Blues*, Decca 25649

POSITION: Solo, facing caller. Wait 16 beats.

- 1-4 LEFT TWO-STEP (Step L, close R, step L, hold)
- 5-8 RIGHT TWO-STEP (Step R, close L, step R, hold)
- 9-12 FWD TWO-STEP (Step L fwd, close R, left fwd, hold)
- 13-16 BACK TWO-STEP (Step R bk, close L, right bk, hold)
- 17-20 TOUCHES (Step L, touch R, step R, touch L)
- 21-24 Repeat 17-20
- 25-32 BASKETBALL TURN (Step L fwd, hold, pivot 1/2 on R, step L fwd, hold, pivot 1/2 on R, end facing caller—Use left arm—pointing with left foot.

Another in the One-Night-Stand series that Hugh Macey is producing comes with a bonus. The instrumental side is great for clogging. In fact, cloggers requested that the record be re-released. On the flip side, yours truly calls a very basic square dance, one I usually use in the first square dance tip of a one-night-stand.

ORANGE BLOSSOM SQUARE

INTRO AND TAG (ENDING)

- 1-16 All join hands and circle left completely around to home.
- 17-32 Circle right the other way back.
- 33-40 Face partner and do-sa-do
- 41-48 Same girl swing.
- 49-64 Promenade partner all the way around the ring ending at home.

FIGURE

- 1-16 All four girls lead out to the right and promenade around the outside ring (outside set or square).
- 17-24 Same four girls go into the center of the square, put right hands together to make star, turn it once.
- 25-32 All turn partners left hand around.
- 33-40 All do-sa-do corners.
- 41-48 Go back to partners and swing.
- 49-64 All promenade partners all the way around the set to home pos.

SECOND TIME THROUGH: Men follow the same routine.

FIGURE THIRD TIME THROUGH

- 1-8 Head couples dance into center of set and back out as couples.
- 9-24 Same two couples promenade all the way around the outside of square.
- 25-32 Same heads star right once around in center of the set.
- 33-40 All turn partners left hand around.
- 41-48 All do-sa-do partners
- 49-64 All promenade partners all the way around the set.

FIGURE FOURTH TIME THROUGH

Side couples repeat the action done by the heads.

Jerry Helt of Cincinnati, Ohio, jotted the following contra down on a 3x5 card at breakfast the morning before Callerlab began in Baltimore. I have used it several times since then and it is a real nice dance. He called it...

BALTO CONTRA

FORMATION: Alternate duple, 2,4,6,etc. crossed over and active. Note: even-numbered couples cross over.

MUSIC: Any 64-count jig or reel.

ROUTINE:

- | | | | |
|-------|-------------------------------------|-------|--------------------------------|
| 1-8 | Circle four with the couple across. | 33-40 | Gents do a do-sa-do. |
| 9-16 | Circle right to place. | 41-48 | Gents right-hand star to place |
| 17-24 | Ladies do a do-sa-do | 49-56 | Right and left thru |
| 25-32 | Ladies right-hand star to place. | 57-64 | All pass thru and U-turn back. |

Years ago Panch Baird of Santa Fe, New Mexico called a dance to the music of **Lady of Spain**. Mac McCullar of San Luis Obispo, California, has just released the same tune on a most delightful record. Try this old routine to Mac's new music.

LADY OF SPAIN

MUSIC: Big Mac BM-073

Docey your corner Chiquita

Swing with your own seniorita

Allemande left with Chiquita

Grand right and left around that ring

Docey your own when you meet her

Allemande left with Chiquita

Promenade your own seniorita

Promenade your Lady of Spain.

NOTE: Do not wait to get home to start figure.

Start while promenading.

FIGURE:

Now those four gents star left across the rancho

Those ladies star back like old Pancho

Join hands and circle the rancho

Bow to your corner, swing your partner

The those four ladies chain across the rancho

Those four gents chain back like old Pancho

Left to your partner, give your corner gal a swing

Promenade your corner round that ring...

Here is the Traditional Dance of the Quarter, selected by the Callerlab Traditional Dance Committee:

LADY ROUND THE LADY AND GENT SOLO

INTRO: Use any intro: honor partners, allemande left, right and left grand...

First couple out to the couple on the right (Couple 1 leads right to couple 2 with #1 lady in the lead.)

Lady round the lady and the gent solo (Lady in lead, couple 1 goes between couple 2, around #2 lady, back into center with #1 man stopping in front of #2 lady)

Lady round the gent and the gent don't go (#1 lady again goes between couple #2, walks around #2 gent until she is face to face with him)

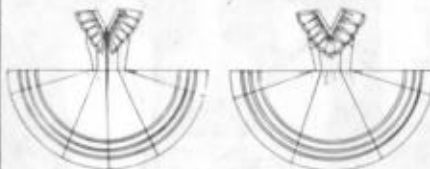
Form your ring and around me go (Couples 1 and 2 circle CCW once round)

Swing your partner and on to the next (Each dancer swings partner. Couple 1 then moves to couples 3 and 4 and repeats the figure with them respectively. The last dancing of the figure is completed by having all four couples swing partners and promenade to place.)

Repeat dance with couples 2,3,and 4 leading to the right.

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CALLERLAB CONVENTION

In the initial report of the Callerlab Convention in Baltimore (May, p. 31), most of the key resolutions and important items were covered, but some further news, notes and program results are well worth listing.

The new 25-week teaching program with its list to be ready in about two months and tried on a trial basis this fall is already being carefully devised with input from most Callerlab members. That's the big news. The Community Square Dancing list is similarly being readied for trial. The method for broken sets to get back into action is fully described on page 91 of this issue.

Although the candid photos on the opposite page (taken by none other than John K.) are not captioned, readers will recognize key people and events, such as the awarding of the Milestones, song styling by "Elmer and Friends," table groups, Quarter Century award recipients, Small World awards to non-North American members present, the Chairman's Award to Walt Cole, Awards of Excellence to retiring board members, passing the gavel, the new executive committee and others.

One new award presented this year to Al Brundage was a Half-Century of Calling Award. Al is well known in Florida, Connecticut, and world-wide for his many accomplishments over the years.

Extra attention this year was given to two particular areas: callers' partners and indoctrination of new members. Under the banner of "Programming for Pleasure," a few of the noteworthy interest sessions were: *Fun in Dancing/Fun in Calling* (Taylor, Helt, Walton); *Debate: Dancers Want Less Complicated Choreography* (Mayo, Clendenin, Peters, Marshall, Van Antwerp); *Entertaining the Dancer* (Jones, McMillan, Driver); *Retention—Drop Outs* (Van Antwerp, Mallard, Poyner); *Recruiting* (McMillan, Matthew, Fish); *Teaching for Pleasure* (Murtha, Egenger, Marshall); *Choreo-Challenge* (Jacobs, Foote); *Choreo-MS* (McClary, O'Leary).

The board of governors elected Norm Cross to serve as chairman to succeed

Cal Golden, who resigned upon advice of his doctors. Assisting Norm will be Bob Osgood as vice-chairman. Other executive committee members are Wade Driver, Kip Garvey, and Elmer Sheffield. Herb Egenger, assistant executive secretary, and John Kaltenthaler, executive secretary, serve on the executive committee in non-voting capacities.

The executive committee selects the themes and reviews overall desires of the Callerlab membership in planning conventions. Readers who wish to suggest key topics should contact the Callerlab office, Box 679, Pocono Pines, PA 18350.

Retiring board members included Harold Bausch, Orphie Easson Marcellus, Frank Lane, Jack Lasry, Bill Peters and Cal Golden.

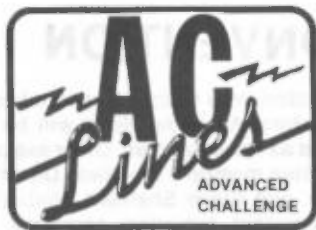
Milestone Awards were presented to Melton Luttrell (by Marshall Flipppo), Bill Peters (by Bob Van Antwerp), and Dave Taylor (by Al Brundage).

Quarter Century awards were awarded to Phil Adams, Bill Bland, Bud Garrett, Rick Goff, Jocko Manning, Eddie Mayall, Glen Maynard, Mickey McFarland, Danny Miller, Al Monty, Jack O'Leary, Rip Risky, Art Springer, Irv Tousignant, Ted Vaile, Keith Watters, Bob Whiteman.

Small World Awards were presented to Heiner Fischle and Holger Willm of West Germany, Chris Froggatt of Australia, and Ted Ivin of England. Attending for the second time were Verne and Jean Anderson of New Zealand, Yona and Al Chock of The Netherlands.

Actual dancing took place after the sessions at night, especially for those interested in contra. Most of the Callerlab committees met once or more. After-parties in rooms at the Hyatt went on and on. Discussions in the halls were spirited. A caller-coach curriculum guideline is all but completed. Over 500 callers and partners agonized for a day ("Uh...I know you..."), due to a snafu that prevented badges from arriving. Exhibitor booth sales were only fair due to their being somewhat isolated from the main action.

Everything considered, 1986 Callerlab was a productive and memorable convention.



Russ & Nancy Nichols

June is the most exciting month of the year for square dancers and this is the easiest column of the year to write, because it's National Conventions month.

The gala National Advanced and Challenge Convention starts on June 18 in beautiful Virginia Beach, Va., with a Trail End dance at 8 p.m. The staff callers from the 20th NACC will call: Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, Norm Poisson and Anne Uebelacker. On Thursday morning, a non-staff caller session is planned, so that many accomplished callers in the A/C movement may have some national exposure. The convention opens at 2 p.m. Thursday and runs through Saturday night, with four halls programmed with continuous dancing (A2, C1, C2 and C3). Staff callers will share the mike with six associate callers: Clark Baker, Jeff Barth, Vic Ceder, John Marshall, Ben Rubright and John Sybalsky.

The NACC is "different" in several ways. First, dancers in attendance vote to select the staff and associate staff for the next year's convention. The convention is governed by a group of advisors, representing major areas in the country where A/C dancing has its strongest appeal. One of the major decisions that face the advisors when they arrive in Virginia Beach is

where the 1987 convention should be held, Hofstra U., N.Y. or Altoona H.S. in Pa. We will report the results as soon as they become available.

An error in the March column reported 132 squares at last year's convention; the correct number should have been 140. We apologize. As of March 20, 1986, 115 squares were registered for the 1986 convention, with three months to go, which should make this year's the largest in history. The convention will be available on tape from RHC Enterprises, 9054 Eden Oaks Ave., Orangevale CA 95662.

Exactly one week later, approximately 30,000 dancers will converge on Indianapolis for the 35th National S/D Convention. The facilities being prepared for the A/C portion are *par excellence*. The committee has screened the callers before selecting the time spots to present the best talent available. The convention opens at 9 a.m. Thursday and runs through Saturday night. The convention offers so much more than just dancing that it is hard to budget your time. A continuous array of educational and informative panels is offered. Introductions to the next programs, including Lee Kopman's famous and popular Introduction to C1, are available. We must not forget the sewing clinics and the fabulous style show, the bid session, and the booths to help you spend your money.

This will be our 11th convention, the first one in a long time for which we haven't had some responsibility, and we are looking forward to meeting, dancing, and just getting to know many of our readers. If you miss us on the dance floor, we will be spending some time at the ASD booth. Please look us up.

Continued on Page 107

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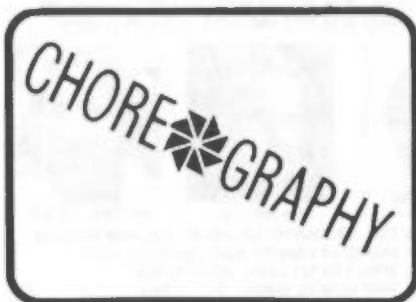
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Creative Choreography

by Ed Fraidenburg



An easy-to-teach extension of the Basic calls *half sashay* and *rollaway* with a *half sashay*, suitable for use at almost any level from Basic on through Challenge, is *sashay four (three, two)* or *ladies rollaway four (three, two)*.

SASHAY 4 (3,2)/LADIES ROLLAWAY 4 (3,2) by Orlo Hoadley, Rochester, N.Y.

Sashay 4: From a normal circle of eight, the designated persons (women or men) do a half sashay (crossing in front of the persons on their left), slide behind the next persons, and then repeat. Also, sashay 3 and sashay 2.

Rollaway 4: Done by the ladies only, substituting a *rollaway* for a plain *sashay* when passing in front of the gents on their left.

The following examples start from a circle of eight, except that the ones beginning with *ladies chain* may begin from a standing set. Three dots mean that the dancers continue to circle left until the next call is given:

Zeros:

Ladies sashay 4...

Ladies rollaway 4...

Men sashay 4...

Men go in and girls sashay...

Ladies sashay (rollaway) 3...

Ladies go in and men sashay...

Men sashay 3...

Men go in and girls sashay...

Ladies rollaway 3, right & left grand
(Or do paso)

Ladies sashay (rollaway) 3

Men run right, do paso...

Ladies sashay (rollaway) 3, men sashay 3

Men sashay 3, ladies rollaway (sashay) 3

Four ladies chain across, join hands

Circle left...ladies sashay (rollaway) 2...

Ladies go in and men sashay...

Ladies sashay (rollaway) 4, ladies run left
Right and left grand.

Four ladies chain $\frac{3}{4}$, join hands

Circle left... men sashay 4

Men run right, do-paso

Four ladies chain across, join hands

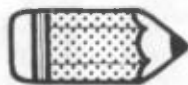
Circle left...men sashay 2

Walk all around your corner.

Equivalent: Ladies rollaway 3

Ladies sashay 2 and rollaway.

REVIEW



CHASE with DIVIDE

SAMPLE CHOREO:

Heads pass thru, chase right

Sides divide and touch $\frac{1}{4}$, coordinate

Couples circulate, crossfire

Circulate, boys run, pass thru

Trade by, left allemande...

Four ladies chain, heads pass thru
Chase right, sides divide and touch $\frac{1}{4}$
Coordinate, bend the line, left allemande.

Head ladies chain, heads lead right
Circle to a line, pass thru, wheel & deal
Centers pass thru, same four chase right
Heads divide and star thru, centers trade
Left allemande...

Heads square thru $\frac{3}{4}$, chase right
Sides divide and touch $\frac{1}{4}$, coordinate
Half tag, girls trade, crosstrail thru
Left allemande...

Sides rollaway, heads pass thru
Chase right, sides divide and touch $\frac{1}{4}$
All eight circulate, trade and roll
Pass thru, wheel and deal, swing thru
Ping pong circulate, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, centers walk & dodge
Same four chase right, others divide and
Touch $\frac{1}{4}$, all boys run, sides lead right
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$
Same four chase right, heads divide
And box the gnat, boys trade
Centers trade, centers walk and dodge
All single hinge, ends crossfold
Centers turn thru, slide thru
Wheel and deal, zoom and
Square thru $\frac{3}{4}$, left allemande...

Side ladies chain, heads square thru
Square thru $\frac{3}{4}$, centers pass thru
Same four chase right, sides divide
And pass thru, centers circulate
Ends trade and star thru, centers trade
And roll, all trade by, left allemande...

Heads lead right and circle to a line
Star thru, centers chase right
Those who can star thru, others face in
All pass thru, girls chase right
Boys turn back and touch $\frac{1}{4}$
Girls walk and dodge, cloverleaf
Boys circulate, trade and roll, girls face
All grand square (boys go 4, girls go 6)
All pass thru, girls fold, touch $\frac{1}{4}$
All eight circulate, scoot back
Right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, centers walk
And dodge, girls pass thru, center four
Walk and dodge, same four chase right
Others divide and touch $\frac{1}{4}$, all boys run

Cloverleaf, double pass thru, track two
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande...



COMPRESS TO A COLUMN by Don Beck, Stow, Mass.

DESCRIPTION: From parallel two-faced lines, centers facing in extend to meet each other in the very center and trade; centers facing out step ahead and fold toward the other center; ends slide together and trade. Now all extend to form a column.

NOTE: Advise the centers facing out to step far enough ahead to make room for the ends. Half-sashayed couples did not have any problems after a quick additional walk-thru. Going from left-hand two-faced lines to left-hand columns requires more patience.

CHOREOGRAPHIC EXAMPLES:

From zero box: swing thru, men trade
Men run, *compress to a column*
Men run, zero box...

From zero line: touch $\frac{1}{4}$, coordinate
Compress to a column, men run, zero box

From zero box: right and left thru
Veer left, *compress to a column*
Triple scoot, coordinate, half tag
Single hinge, grand right and left...

SAMPLE CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, *compress to a Column*, boys run, left allemande...

Heads square thru four, swing thru
Boys run, *compress to a column*
Coordinate, girls circulate, tag the line
Right, ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and circle to a line
Swing thru, spin the top, girls run
Compress to a column, girls run
Right and left grand...

Heads square thru four, slide thru
Spin the top, boys run, *compress to a*

Column, circulate, girls run, star thru
Partner trade, pass thru, bend the line
Spin the top, square thru but
On the third hand, right and left grand...

Heads square thru four, swing thru
Boys run, *compress to a column*,
Circulate, trade and roll, pass thru
Tag the line, all partner trade & spread
Spin the top, same sexes trade
Right and left grand...

Head ladies chain, heads square thru
Swing thru, boys run, crossfire
Coordinate, *compress to a column*
Boys run, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, girls pass thru
Veer left, *compress to a column*
Boys run, zoom and pass thru
Left allemande...

Heads square thru four, ocean wave
Girls hinge, flip the diamond
Compress to a column, circulate
Trade and roll, square thru four
Heads cloverleaf, sides star thru
Double pass thru, track two, swing thru
Right and left grand...

Heads lead right and circle to a line
Spin the top, swing thru, centers run
Compress to a column, circulate
Boys run, square thru $\frac{3}{4}$, trade by
Left allemande...

Pass thru, *curl apart*, cast off $\frac{3}{4}$
Girls crossfold, touch $\frac{1}{4}$, split circulate
Single hinge, right and left thru...

Heads square thru four, ocean wave
Curl apart, tag the line in, touch $\frac{1}{4}$
Circulate, girls run, centers pass thru
Swing thru double, same sexes trade
Right and left grand...

Heads square thru four, swing thru
Boys run, couples circulate, *curl apart*
Left swing thru, trade the wave, boys run
Half tag, single hinge, boys run
Ferris wheel, Dixie grand, left allemande.

Heads curlique and spread, centers
Pass thru, *curl apart*, boys trade
Tag the line in, pass thru, wheel & deal
Centers pass thru, left allemande...

Heads square thru four, swing thru
Girls run, *curl apart*, boys run
Ferris wheel, zoom and pass thru
Left allemande...

Heads flutter wheel, star thru, pass thru
Slide thru, Dixie style to a wave
Boys trade, left swing thru, *curl apart*
Promenade home...

Heads square thru four, right & left thru
Swing thru, girls run, *curl apart*
Boys run, wheel & deal, left allemande...

Heads pass thru, U-turn back
Sides rollaway, sides lead right and
Veer left, couples circulate, tag the line
Left, *curl apart*, right and left grand...

PULPOLLEX

CURL APART by Lee Kopman

DESCRIPTION: From general lines, centers trade and then flip away from each other; ends crossfold and step head.

Lines, facing or back-to-back, convert to inverted lines. Two-faced lines convert to waves. Waves convert to two-faced lines. 3x1 lines remain 3x1 lines.

EXAMPLES:

Heads lead right and circle to a line

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P.S.: MS/QS
by Walt Cole

TIMING'S THE THING:

INTRO:

-----	:	— Heads square thru
-----	:	-----
Do-sa-do ---	:	— Swing thru
--- Girls fold	:	: Peel off ---
-----	:	: Square thru $\frac{3}{4}$ —
--- Swing corner	:	--- Promenade
-----	:	-----
-----	:	-----

FOR THE MODULAR CALLER:

Zero box: Star thru, girls turn thru
With the boys star thru, wheel and deal
Ladies chain...zero box

Zero box: Pass to the center, turn thru
Left swing thru, boys run left, turn thru
Wheel and deal, centers right and left thru
Pass thru...zero box

Zero line: Turn thru, wheel and deal
Centers pass thru, swing thru
Right and left thru, slide thru...zero line

Zero line: Star thru, dive thru, pass thru
Split two around one to a line, centers
Box the gnat, square thru three-quarters
Ends turn thru, courtesy turn...zero line

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

Zero box: Spin the top, men trade
Turn thru, left allemande...

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

Zero line: Pass thru, wheel and deal
Swing thru, turn thru, left allemande...

THE BASIC PROGRAM:

Static square: Allemande left to

Alamo style, right to your own, balance
Swing thru to allemande thar, boys back
In a right-hand thar, shoot the thar
Full around, four boys star straight across
To opposite lady for a left allemande...

Zero lines: Right & left thru, $\frac{1}{2}$ square thru
Partner trade, right and left thru
Half square thru, partner trade
Crosstrail thru, left allemande...

Static square: Heads square thru $\frac{3}{4}$
Separate, go around one to a line
Center four square thru three-quarters
Split the outsides go around one
Into the middle and square thru $\frac{3}{4}$
Separate go around one into the middle
Square thru $\frac{3}{4}$, left allemande...

Static square: Heads square thru five
Separate go around one, into the middle
Square thru five hands, split outside two
Around one, into the middle, crosstrail
Thru, left allemande...

MS PROGRAM, Drills for graduates:

Static square: Heads slide thru, swing thru
Step thru, pass to the center, swing thru
Step thru, pass to center, swing thru
Step thru, pass to center, swing thru
Step thru, pass to the center, square thru
Three-quarters, left allemande...

Zero box: Right and left thru
Pass to the center, pass thru
Right and left thru, pass to the center
Star thru, right and left thru, rollaway
Half sashay, star thru, pass to center
Square thru $\frac{3}{4}$, left allemande...

Static square: Head ladies chain,
Rollaway half sashay, star thru
Pass to the center, double pass thru
Leads partner trade, pass to the center
Double pass thru, first couple go right
Next go left, crosstrail thru
Left allemande...

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| RR-184 | I DON'T WANT TO CRY | by Bob |

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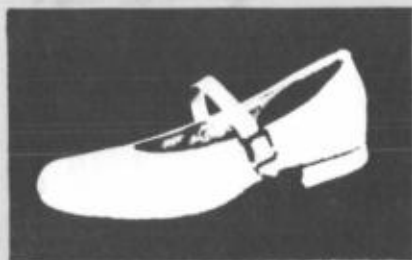
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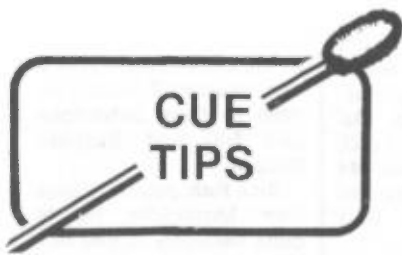
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INTRO

1-4 (CP LOD) WAIT; WAIT; SD, TCH, SD, TCH; DIP,—,REC,—;
 In CP fcg LOD wait 2 meas;; Sd L, tch R to L, sd R, tch L to R; Dip bk L,—,Rec R,—;

PART A

1-5 **THREE-STEP; MANUV,—,SD,CLS; OPEN IMPETUS; NATURAL HOVER CROSS;;**
 1 Fwd L in CP,—, fwd R heel toe slight rt side lead, fwd L (W bk R,—,L,R);
 2 Fwd R DW trn RFIF of W,—, Sd L, Cls R end CP RLOD (W bk L,—,trn RF R, cls L);
 3 Bk L twd LOD trng RF,—, cls R to L heels tog continue RF trn on L heel transfer wt to R, sd & fwd
 LOD on L to SCP (W fwd R btwn M's ft,—, fwd L trng RF in frnt of M brush R to L, fwd R to SCP);
 4 Fwd R,—, fwd L trng RF, fwd R to contra SCAR DLW (W fwd L,—, cls R cont trn on ball of ft, bk
 L to contra SCAR); 5 XLIFR outsd ptr, rec R, sd L, XRIFL outsd ptr end bjo DLC(W XRIBL, rec L,
 sd R, XLIBR end bjo);
 6-11 **STEP,—,CK,—; FISHTAIL; WALK,—,FACE,—; (FOXTROT) BOX;; VINE,—,2,3;**
 6 Fwd L in bjo,—, fwd R check,—; 7 XLIBR (WXRIFL), sd R, fwd L, lck RIBL (WXLIFR);
 8 Fwd L,—, fwd R trng ¼ RF to fac ptr & wall in CP,—; 9 Fwd L twd wall,—, sd R, cls L;
 10 Bk R twd COH,—,sd L, cls R; 11 Sd L LOD,—, XRIBL, sd L (WXIB also);
 12-16 **THRU,—,SD,CLS; HOVER; THRU,—,SD,CLS; TWIRL/VINE,—,2,3; PICKUP,—,SD, CLS;**
 12 Step thru twd LOD R,—,sd L, cls R to L CP wall; 13 Fwd L twd wall,—, sd R rising to toe, rec L
 SCP fac LOD; 14 Repeat meas 12 (A); 15 Repeat meas 11 (A) (W trn RF under jnd ld hnds
 R,—,L,R); 16 Thru R trng ¼ LF to LOD pickup W to CP,—,sd L, cls R (W stp L in frnt of M to fac
 RLOD,—, sd R, cls L);

PART B

1-8 **FOUR DIAMOND TURNS;;; THREE-STEP; MANUV,—,SD,CLS; SPIN TURN; BACK,—,SD,CLS;**
 1 CP LOD twd L trng ¼ LF,—, sd & bk R, bk L blend bjo; 2 Bk R trng ¼ LF,—,sd & fwd L,fwd R;
 3 Repeat meas 1(B) stay in bjo; 4 Repeat meas 2(B) in bjo; 5 Repeat meas 1(A); 6 Repeat meas
 2(A); 7 Bk L pvtng ½ RF,—, fwd R rising to toe cont RF trn DLW, sd & bk L to CP (W fwd R btwn
 M's ft pvtng RF,—, bk L rising to toe, rec fwd R to CP); 8 Bk R trng LF fac LOD,—,sd L,cls R;
 9-16 **PROG BOX;; 2 LFT TURNS;; WHISK; FWD HOVER (BJO); BK HOVER (SCP); PICKUP,—,SD,CLS;**
 9 CP LOD fwd L,—,sd R, cls L to R; 10 Fwd R,—,sd L, cls R to L progressing LOD; 11 Fwd L trng
 ¼ LF,—,sd R, cls L to R; 12 Bk R twd COH cont RF trn ½,—,sd L, cls R end CP fac wall; 13 Fwd
 twd wall on L,—,sd R twd RLOD rising to toe, XLIBR still rising trn to SCP; 14 Fwd R LOD,—, fwd
 L rising, Rec R lowering (W fwd L twd LOD,—, fwd R rising and trng LF to face RLOD in bjo, rec
 fwd L); 15 Bk L twd RLOD,—, bk R rising, rec fwd L lowering (W fwd R twd RLOD,—, fwd L rising
 & trng RF to SCP, fwd R twd LOD); 16 *Repeat meas 16(A);

*Note: Last time thru Part B omit meas 16, add Thru,—,sd, cls to fac ptr & wall;

ENDING

1-2 (CP WALL) SD, TCH, SD, TCH; APART,—, POINT,—;
 1 Except for fac pos repeat action of meas 3 of intro; 2 Bk L,—, point R twd ptr,—;

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IN THE NEWS



Believe it or not, this girl's name is actually USA. Her given name is USA and her family name is Nakazawa. How did it all happen? Her parents stayed in the USA three years and then returned to Tokyo where she was born eight years ago. They loved America and acquired good friends and memories. Little Miss USA says she's learning to square dance and loves it. Her dream is to come to America some day and let USA meet USA. Thanks to Ichiro Fujima for the photo and account.

Vera Chestnut (wife of the late Don Chestnut), former Milwaukee National Convention co-chairman in 1979, will soon be Mrs. Al Schreiner. Similarly, Leah Irvine, who with the late Jim Irvine was co-chairman of the Salt Lake City event in 1973, is now Mrs. George Willis.

Frank Grunden, long-

time cartoonist for *Square Dancing (SIO)* magazine, died recently. Bob Os-good, former editor of *SIO*, said that Frank drew 444 cartoons in the 37 years of the existence of that magazine.

Paul Hartman of Wheaton, Md. recently celebrated 40 years of calling square dances, according to the *Washington Post*. The article claims "Hartman is the only man in existence who ever got 200 members of Congress all going in the same direction (at a presidential party)." The occasion was marked by a personal letter signed by Ronald Reagan.

Kevin Bacon, president of Houston Callers Assn., called for 340 square dancers, and Linda Carol Forrest led 128 cloggers in performing for 50,000 spectators at a Texas Sesquicentennial Special at the Astrodome recently.

Jane Marquart of Topeka says that Croco Hall, which was burnt to the ground (by vandals, presumably) is being rebuilt and is about ready to reopen, bigger and better than ever. Watch for a story on this hall. She further reports that the Strato-Jets club has a very fine cookbook published and sales are brisk.

A case of notes came to us recently from up Canada way, specifically Ontario. Well-known caller Bob Jaffray, of Peterborough, suffered a heart attack; Jim Lee of Stoney Creek is recuperating from a broken ankle. Other callers have been honored: the executive committee

of the Ontario S/D Federation awarded Trilliums for 1986 to Dave Johnstone and Bill and Barbara Cooper.

Dick Han, popular caller from Monticello, IN, is quite seriously ill and has been hospitalized with chronic emphysema.

Russ and Ginny Perfors, formerly of Cleveland and featured on these pages in December '83 (p.64), have retired permanently in the Brooksville area of Florida, where Russ claims he will do "very little or no" calling. One of Russ' clubs, Buckeye Squares of Lake County, Ohio, is still going strong after 20 years. Russ called dances for 26 years.

Speaking of longevity and Cleveland area callers, ASD staffer Bob Howell recently added up the total years of continuous dancing some of his clubs have enjoyed with him and got a total of 127. It goes like this: Reel Old Reelers—50 years; Hilltop Hoppers—31 years (club started by Bob); Orange Squeezers (formerly Chagrin Valley Squares)—35 years; Kings and Queens Contra Club (started in 1975 by co-editor Stan)—11 years. Congratulations, Bob!

Finally, speaking of co-editor Stan, a feature on him written by Marcella Brandeberry appeared recently in the *Square Dance Bulletin*, edited/published by Danny Robinson in the Orlando, Florida area. We blush at the words, but appreciate the reference to a "caring, enthusiastic, talented" leader.



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IN MEMORIAM

Jesse James Lee, president of Country Cuzzins and member of the Kentuckiana Callers Assn., passed away in February. He was a retired electrician, Navy veteran and a Kentucky colonel.

Word was received at Callerlab of the death of Gordon Sutton, caller on the Chinook label and Callerlab member. Sympathy is extended to his wife, Koko.

Keith Marlow, the wheelchair-bound caller featured in ASD in 1984 suffered from chronic emphysema and passed away in February. He leaves a wife, Janet, and two sons, Kelvin and Christopher.

In late January, Bill Gregory of the Kansas State Callers Assn. suffered a fatal heart attack. He and his wife, Mildred, had been dancing since 1957, and he had called since 1963. The Gregory had been married 45 years and Bill is survived by two of their three children.

TENNESSEE STATE CONVENTION

The 13th Tennessee Convention will be held in Memphis at the Peabody Hotel on August 1 and 2. In addition to fine dancing, fashion show, exhibitions and a grand march, the committee promises fun with the famous Peabody ducks. For brochure write: Jessie and Jeanine Eskew, 3853 Philsdale, Memphis TN 38111.

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NEWS FROM NEW ZEALAND

Cathedral Squares of Christchurch held its fifth annual international convention last October, featuring Jerry Haag. The Continental Squares of America combined their convention with it and brought over about 80 squares, headed by the Haags, Nita Page and John Barbour.

The sixth International Convention held in October 1986 will feature Jack Lasry of Florida and the clubs looks forward to welcoming many visitors and friends.

In March, the club celebrated its twentieth birthday and twenty years of continuous calling and cueing in New Zealand by Art and Blanche Shepherd. The events included a dinner/show at a Chinese restaurant on Friday, a catered supper on Sunday, and dancing on both Saturday and Sunday evenings.

Visitors to Christchurch may contact Mary Stanley, 7 Odie Place, Christchurch 6, New Zealand, and will be assured a warm welcome.

FOUR CITIES BIDDING FOR 1990

Delegations from Chicago, Cincinnati, Memphis and Milwaukee will present bids to host the 1990 National Square Dance Convention during the 35th National Convention in Indianapolis. The bid session will start promptly at 9AM on Friday in the Hoosierdome and is open to all square dancers.

ANSWERS TO PUZZLES:

- Line, wine, wane, wava.
- Thar, tear, sear, star.
- Walk, wale, wile, file.
- Half, hull, hull, full.
- Four, soar, soar, star.
- Slip, silt, spit, spin.
- Turn, burn, barn, bark, back.
- Left, lent, lend, land, hand.
- Roll, boll, ball, balk, back.
- Peel, fool, feed, fend, bent, lent, lint, line.
- Veer, beer, beet, bent, lent, left.
- Dive, dine, pine, pane, pans, passd.
- Fold, mold, meld, mead, meal, deal.
- Lady, lade, lane, land, lend, lent, gent.
- Swat, seat, feat, foot, feed, fled, flea.
- Cast, cost, coat, boat, boar, soar, star.
- Turn, tern, teen, been, bean, dean, deal.

CALLERLAB QS

Gene Trimmer, chairman of the Plus QS committee, announced the selection of *relay, cycle and wheel (RCW)* by Wade Driver as the Plus quarterly selection for the quarter beginning May 1.

RELAY CYCLE AND WHEEL (RCW)

STARTING FORMATION: Parallel right-handed ocean waves.

DEFINITION: All swing half by the right, centers cast off (left) $\frac{3}{4}$, ends circulate $\frac{1}{2}$. Wave of six does a *grand swing thru*, new end of wave circulates while lonesome circulator moves forward to become the end of the wave of six. New wave of six all cast off (right) $\frac{3}{4}$ to form a momentary column of six. Leader (out-facer) in column does a *U-turn back* while the momentary two-faced line which has formed with the lonesome circulators and the two very center dancers in the column of six do a *wheel and deal*. Ends in double pass thru formation.

TIMING: 20-22 counts.

COMMENTS: The author specified, in his original correspondence, that the starting formation for this call was from parallel right-handed ocean waves. The original definition was changed somewhat to clarify some of the action taking place during the flow of the call. Left-hand action is possible but not advisable unless dancers are well versed in all positions possible within the makeup of a square. In giving directional cues during the dancing action of the call, the sequence of cues, *half right, cast left $\frac{3}{4}$, half right, half left, cast right $\frac{3}{4}$, centers wheel and deal while outfacers U-turn back*, has proved to be helpful.

EXAMPLES:

Zero box to zero line conversions:

1. RCW, centers pass thru
Right and left thru, slide thru...
2. RCW, zoom, centers pass thru
Slide thru...


Zero line to zero box conversions:

1. Pass the ocean, RCW
Centers pass thru...
2. Spin the top, swing thru, RCW
Centers pass thru...

Singing call routine:

Heads promenade $\frac{1}{2}$, sides square thru RCW (filler), centers pass thru
Left allemande, swing new partner
Promenade home (tag)...

Continued on Page 101



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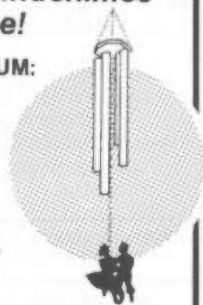
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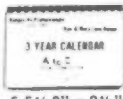
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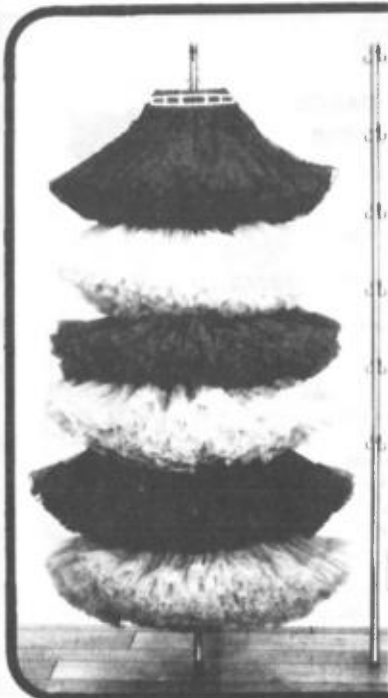
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ROLAND AND BETTY HILL

Roland and Betty Hill hail from New Whiteland, Indiana, and have been active in the square and round dance world since 1967. They have now been teaching rounds for 14 years, and cue at two R/D clubs and 5 S/D clubs. The Hills are charter members of Roundalab, served as chairmen and program chairmen of the Indiana R/D Council, belong to the Dixie R/D Council, Indiana S/D Callers Assn., Indiana Dancers Assn., and at present are serving as directors of programmed rounds for the 35th National Convention in their home area. They feel that square and round dancing belong together, and that they are most fortunate to be involved in an activity that brings so much pleasure to so many people.



Roland and Betty have choreographed 12 dances, which include *Lilly's Back Again* and *Sentimental Me*.

Roland retired in 1982 after 34 years with GM. He now enjoys fishing, gardening, and refinishing furniture. Betty designs and sews all her dance dresses. They also combine camping and dancing.

The Hills have three sons, all grown, and a granddaughter, age 5.

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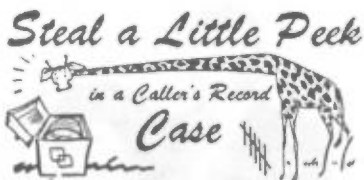


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JIM LEE

Jim began his S/D activities in 1963 and has been a full-time caller since 1971. He calls currently for five home clubs which contain levels from basics to advanced. Jim and his wife, Shelley, teach and cue rounds at club and weekends. Jim also works in the college and high schools in the Hamilton, Ontario area, teaching students during their physical education classes.

Jim has called in eight provinces and 23 states, participating on the staffs of conventions, festivals and weekends. The Lees have hosted numerous S/D tours into the U.S., and most recently, Europe.

Jim has been a Callerlab member since 1975. He recorded on the original Lightning S records, the 1978 SIO premium record, and is currently on Square Tunes.

Jim and Shelley reside in Flesherton, Ontario. Jim says he has no specialty—



"I just call my very best to make people happy and enjoy square dancing."

HOEDOWNS

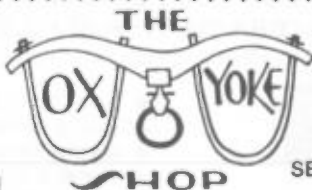
- Ho-down—ESP
- Lonesome Road Blues— Red Boot
- Rock Island Ride-Square Tunes
- Smooth and Easy—Chaparral
- Walter—Square Tunes

SINGING CALLS

- Piano Roll Blues—Red Boot
- Don't Your Memory Ever Sleep at Night—Square Tunes
- Wait Till the Sun Shines Nellie—ESP
- Small World—Wild West
- Repeat After Me—Square Tunes

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

BORN TO LOSE—MGR015

Choreography by Donald & Edith Donath

Good music (HH875) for an easy-going easy two-step with unusual combinations. Cued by Pete Metzger.

TOUCH A HAND—MCA 52646

Choreography by Perry & Jerry LeFeaver

Good Oak Ridge Boys music; a three-part, three-time-through, easy-intermediate-to-intermediate combination two-step and jive.

HOLDING THE FAMILY TOGETHER—MTM B-72056

Choreography by Wayne & Marge Lundberg

Good country music and a comfortable, easy-intermediate three-part two-step and jive.

WORN OUT SHOW—Capitol B-5544

Choreography by Jack & Muriel Raye

Good country music by Mel McDaniel; easy-going, easy two-step with a nice flavor.

SHOESTRING—Capitol B-5544

Choreography by Bill & Martha Buck

Good music with catchy lyrics; a two-part easy-intermediate two-step with transitions in Part B.

DREAM LOVER—Atlantic 0513057

Choreography by Larry & Joyce Stephenson

Good Bobby Darin vocal and a flowing, easy, three-part two-step.

ALLEGHENY WALTZ—Grenn 17086

Choreography by Roy & Phyllis Stier

Pretty music and a good intermediate waltz with a shadow sequence. Cued by Lou Lucius.

SEENYUH WALTZ—Telemark 931

Choreography by Frank & Phyl Lehnert

Pretty music. *When Your Hair Has Turned to Silver*, and a good high-intermediate waltz (We're prejudiced!). Part A has standard figures but Part B is a bit catchy.

SWEET IDA—SDN 3937

Choreography by Eddie & Audrey Palmquist

Pretty music and a good, high-intermediate foxtrot using basic ballroom figures (about like *Maria Elena*).

BYE BYE BLUES FOXTROT—SDN 3937

Choreography by Eddie & Audrey Palmquist

Pretty music and an already popular high-intermediate to challenging foxtrot.

DON VALERO—S.T. 611

Choreography by Tom & Loveday Newby

Great music and a real fun-type easy two-step.

LOVE IS A DREAM—Grenn 17087

Choreography by Jack & Nell Jenkins

Pretty music and a nice intermediate waltz with a *fishtail 4*; cued by Jack.

TEARS IN MY HEART—Blue Star 2302

Choreography by Dan & Kay O'Connell

Nice music and a comfortable, easy, cue-thru-type two-step cued by Kay.

MY MOTHER'S BIRTHDAY—Homespun 095

Choreography by John Marsh

Pretty music and an interesting high-intermediate-to-challenging waltz.

FIRE OF LOVE—Atlantic 7-89528

Choreography by Bob & Peggy Frey

Interestingly different, pretty music and an easy two-step to fit it makes this unusual.

I DON'T KNOW WHY—Columbia 38-04809

Choreography by Jeff Grossman & Joyce Hooper

An easy two-step to a Roseanne Cash vocal.

LASTING LOVE—WB 728963

Choreography by Bob & Peggy Frey

A flowing, easy-intermediate foxtrot to a Crystal Gayle vocal.

Continued on Page 96



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Mike Trombly

TNT230 LOVE FOUND YOU AND ME by Ron Fotch
TNT231 ARIZONA WALTZ by Virginia Colling
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TNT234 SAVE THE LAST DANCE FOR ME by Erwin West
TNT235 SHOW ME, Round by Fran Krofp
TNT236 DOWN AT PAPA JOE'S, Round by Phil Guentner
TNT237 LISTEN TO THE MOCKINGBIRD by Jim Mayo
TNT238 YOUR SWEET LOVE by Glen Cooksey
TNT239 TRAIL OF THE LONESOME PINE by Al Brundage
TNT240 DREAMS COME TRUE, Round by Glen Cooksey
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Flip Side

SQUARE REVIEWS

Many new releases are on tap this month; some new labels, some new callers, and some terrific music to whet your appetite.

BUCKETS— Mountain 49

Caller: Mark Clausing

The dancers really enjoyed this release. The music, tempo and harmony blended very well. Some work on the part of the caller will be necessary to master this record, but it's worth the effort. The second figure calls for a *turn thru to a ladies' promenade*, and we inserted a *box the gnat* which timed better.

★★★★

GIVE THE WORLD A SMILE—Red Boot 3006

Callers: The Red Boot Boys

Red Boot has released some excellent music this month. This one features the Red Boot Boys in harmony—nice dance and a good MS figure. ★★★★★

NEW LADY OF SPAIN—Big Mac 073

Caller: Mac McCullar

Nice, upbeat arrangement of an old favorite. Mac has inserted some fun fill-in words and we think you might like this one for your program. ★★★★★

I'D DO IT ALL OVER AGAIN—Red Boot Star 1293

Caller: Mike Callahan

This was one of this month's favorites. The figure features *eight chain six*. Music is well done and Mike does a good job on the flip side. ★★★★★½

TIME FOR LOVE—Nickel 5

Caller: Greg Edison

Excellent piece of music with a real upbeat. Greg did a fine job on the flip side. We feel this record will get a lot of play. ★★★★★½

WHO'S IN THE STRAWBERRY PATCH WITH SALLY

—Chinook 069; Caller: Bob Stutevoss

A good lively piece of music on an old favorite. Bob made a little choreo mistake on the flip, but all in all he did a good job with the music. ★★★★★

I FEEL THE COUNTRY CALLING ME—Mountain 55

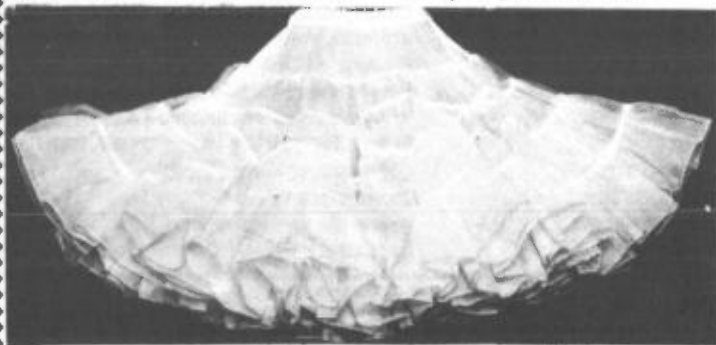
Caller: Kim Hohnholt

Mountain has also released some fine music this month. This one has a nice melody with some pleasing fill-in words. Figure is closely timed but danced well. ★★★★★

KISS ME ONCE, KISS ME TWICE—Rawhide 126

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Caller: Dick Waibel

Rawhide has done some real keepers, and it looks as though this one might catch on. The dancers enjoyed the release and we caught some of them stealing a kiss. ★★★

SQUARE DANCE SATURDAY NITE—Red Boot Star 1289; Caller: Red Bates

You may have to listen to this several times but it will grow on you. Red does his usual good job and his timing has always been excellent. ★★★

LONG LONESOME HIGHWAY—Wagon Wheel 918

GLENDAL TRAIN—Wagon Wheel 916

ROBINSON CRUSOE—Wagon Wheel 917

Caller: Bob Ruff

All three of these records are re-releases of excellent Wagon Wheel music. Bob has used basic choreography for class level. If you don't have any of these releases, give them a try. ★★½

BLUEBERRY HILL—Red Boot 2998

Caller: Ralph Trout

You have to listen to this one to appreciate the music. Nicely done, and if you like nostalgia, you'll like this one. ★★½

AIN'T MISBEHAVIN'—Red Boot 3005

Caller: Don Williamson

Don put a nice MS figure in this old favorite. The

dancers enjoyed the dance, and the music is excellent. ★★★½

BABY'S BACK AGAIN—Jo-Pat 603

Caller: Mark Patterson

Mark did a nice job on the flip side. MS figure and lively music. ★★

BAD MOON RISING—Red Boot Star 1284

Caller: Gary Kincaid

Dance features *tea cup chain* and *relay the deucey*. The dancers did not care for the fill-in words. ★

GRANDPA—Prairie 1009

Caller: Al Horn

We think Al was just having fun with this. ★

GREEN RIVER—Chinook 068

Caller: Bill Peters

Good instrumental of one that was done some years ago. Bill does his usual professional job on the flip side. ★★

HONEYCOMB—Prairie 1084

Caller: Chuck Donahue

Nice piece of music and the figure is MS. ★★

I CAN'T STOP LOVING YOU—Mountain 50

Caller: Tom Trainor

Country-western melody, MS figure. ★

LAUGHING ON THE OUTSIDE—Red Boot Star 1287

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Caller: Drew Scearce

Familiar melody and the dancers seemed to enjoy the music. MS figure. ★★

MANSION ON THE HILL—Sundown Ranch 106

Caller: Hank Lutcher

You may wish to speed this up a bit. Lots of music with MS figure. ★

SEVEN SPANISH ANGELS—Sundown Ranch 107

Caller: Uncle Otis

These two releases from Sundown this month are both country-western. This sounds a little like blue grass. ★

THAT'S WHAT I LIKE—Red Boot Star 1288

Caller: Ben Rubright

Catchy melody. Ben did a nice job on the flip side. We enjoyed the dance, and the figure was just a little different. ★★½

THE DEVIL'S ON THE LOOSE—Mountain 53

Caller: Kim Hohnholt

This is one of two records we reviewed for Kim this month and both are well done. ★★½

TWENTY-FIVE ROSES—Buckskin 1212

Caller: Larry Cole

The dancers liked the dance and the music was well done. ★★

RING OF FIRE—Prairie 1087

Caller: Chuck Donahue

This familiar tune has been done several times before and this one is equally as good as any of them. Good strong melody. MS figure. ★★

LIVING FOR SATURDAY NIGHT—Mountain 51

Caller: Vernon Weese

The breaks use *grand parade* with a footnote where you can insert *grand square*. The fill-in words did not seem to rhyme.

MY WORLD HAS ENDED—Buckskin 1211

Caller: Stan Cole

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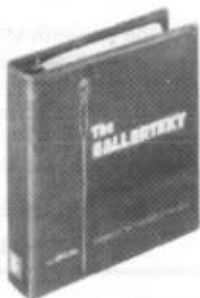
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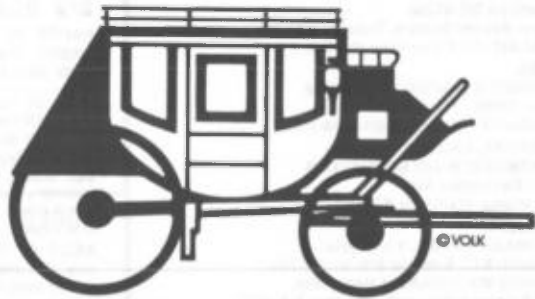
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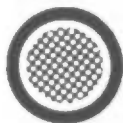
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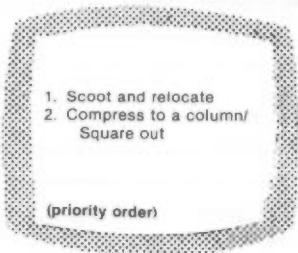
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JP105 I DON'T KNOW WHY

JP101 BLUE MOON OF KENTUCKY

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JP106 HEARTBREAK MOUNTAIN

JP206 I FEEL BETTER ALL OVER

Bill Peterson
Livonia MI

Sketchpad Commentary



A method of returning to dancing once a square has broken down was adopted at the 1986 Callerlab Convention for a one-year trial for class programs through all approved Callerlab dance programs.

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California— McCloud "Dance Country" S&R/D; June 15-19; B. Newman. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

Florida— City of Five Flags Festival, Pensacola; June 20-21; Springer, Proitt, Lawsons. Write Bill Kelch, Rt. 2 Box 125, Gulf Breeze FL 32561.

Washington— 35th Annual WA State SD Festival, Vancouver; June 20-21; J. Haag, B. Main, Jim/Bonnie Bahr, Val/Roger Mackey, R. Brendzy, B. Mawdsley, Glen/Flo Nickerson. Call Ann/Les Heikkinen (206)695-2739.

Missouri— 4th Annual Clogging Extravaganza, Echo Hollow Amphitheater, Silver Dollar City; June 20-22. Write Silver Dollar City/Marvel Cave Park MO 65616, Attn: Rex Burdette.

California— 6th Annual Summer Solstice Dulcimer & Traditional Music & Dance Festival, CA State University, Northridge; June 20-22. Contact Lauren W. Deutsch (213)395-1877.

New York— Mostly Rounds Weekend, Pottersville; June 20-22. Contact Chris Wrzenski, RD 1 Box 122, Cropsyville NY 12052.

Ohio— Trail Dance to the National in Indianapolis, Cedar Point Amusement Park, Sandusky; June 20-22. Contact Roger LaVigne, 2 Harkness St., Norwalk OH 44857.

Pennsylvania— 7th Annual White Rose S/D Festival, York College of PA; June 20-22; G. Brown, B. Harrison, D. Lightly, G. Zemo, G. Crumling, R. Bissey, Pete/Mary McGee, Carman/Mildred Smarrelli. Write Terry/Betty Kuntz, 1296 W. Poplar St., York PA 17404.

New Zealand— Cathedral Squares "Freshman's Frolic", Xavier College Hall, Christchurch; June 21. Contact Blanche Shepherd, Box 15045, Christchurch 6 New Zealand.

California— Mainstream Program, Kaiser Rec Hall, Fontana; June 21; D. Parnell.

West Virginia— 35th National S/D Convention Trail-In Dance, Oglebay Pine Room, Wheeling; June 22; Mason Dixon Line Quartet. Contact Paul Teufel (304)242-8118.

Colorado— Newer Callers College, Frank Lane's Dance Ranch, Estes Park; June 22-26. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

California— McCloud Dance Country S&R/D; June 22-26; Marty Firstenberg. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

Kentucky— 5th Anniversary Celebration at KSDS, Berea College; June 22-28.

Indiana— Trails End Dance, Scottsburg; June 25. Write "Red"/Joyce Orndorff, RR 1, Lexington IN 47138.

California— 34th Annual Lompoc Flower Festival; June 25-29. Write John/Bee McGraw, 424 No. D. St., Lompoc CA 93436.

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July 26, Gary Shoemaker, TN	Betty Quinton
Aug. 2, Darrell Lipscomb, TX	Arlin Sample
Aug. 9* Dan Nordbye, MN	Jack Baker
Aug. 16* Art Tangen, IA	Glen Nokes
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Colorado— Rocky Mountain Dance Roundup, Granby; June 30-July 5. Contact Diane Burton, 20 NE 47th, Kansas City MO 64116.

Canada— Royal City 86's "Rally at the River", New Westminster, B.C.; June 30-July 5. Write Royal City 86 S/R Dance Committee, 204 6th St., New Westminster BC Canada V3L 3A1.

Ohio— Dance, Jackson; July 1; Singin' Sam Mitchell. Write Earl Levine, 120 N. Ohio Ave., Wellston OH 45692.

Alaska— 20th Annual Alaska State S/R Dance, Valdez; July 3-6. Contact Bob Hughes (907)835-2994.

Pennsylvania— 30th Annual Jamboree, Thiel College, Greenville; July 4-6; R. Libby, G. Brown, T. Scholl, Ted-Janice Reeder. Write Kon Yacht Kickers, PO Box 121, Meadville PA 16335.

Indiana— Dance-A-Cade, Purdue University; July 4-6; Smarrelli, Brad, Roberts.

Kentucky— American & Clog Dance, 15th Ann. Nat. Cloggers Convention, Miss Country America Pageant, Springs Inn, Lexington; July 4-6. Write Festival of Champions, Box 284, Colledge Park MD 20740.

California— McCloud Dance Country S&R/D; July 6-10; Johnny Preston, Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

Colorado— Procter Dance Improvement Week; July 6-11. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Canada— DANS S&R/D Leadership Course, Acadia University, N.S.; July 7-12. Call DANS 422-1749.

Virginia— 11th Annual Red Carpet Roundup S&R/D Weekend, Ingleside Red Carpet Inn, Staunton; July 11-12; G. Shoemaker, Ray/Bea Dowdy. Write Red Carpet Roundup, 104 Summitt Dr., Beckley WV 25801.

North Dakota— Sagebush Jamboree, Medora; July 11-12; Kim Honholt. Write Sig Schaper, Halliday ND.

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UNDERLINING

THE CALLER NOTE SERVICES

Notes for Callers by Jack Lasry presents a good full page of choreo showing how to get more out of **dixie style to an ocean wave**, including these examples:

Zero line, right & left thru, two ladies chain
Send them back Dixie style to a wave
Boys trade, left swing thru to a do paso
Partner left, allemande thar, slip the clutch
Left allemande...

Zero line, square thru $\frac{3}{4}$, courtesy turn
Dixie style to a wave, boys trade
Boys cross run, girls trade, scoot back
Grand right and left...

Zero line, right and left thru, Dixie style
To a wave, balance, boys only scoot back
Boys cross run, swing thru, turn thru
Left allemande...

Lead Right Callers Notes by Malcom, Cole and Burdick has a wide variety of ideas and material, and we'll just excerpt one quote on teaching by Walt Cole: "With all the aids and help available to callers today, I am always amazed at callers who still try to reinvent the wheel, or stated in a more brusque way—brand the new dancers as their own through their teaching and training methods. This probably occurs more often in one of two types of situations. One such is the new caller not knowing of existing standards and aids; the other situation has no ex-

cuse, i.e., experienced callers feeling the effects of competition for dancers, and thus creating their own styling and/or manner of execution of the movements. This tends to appeal to the egos of new dancers and more pathetically puts them into unbecoming situations when they finally go out into the world of square dance and find something is wrong."

Toronto and District Notes, as usual, has all this variety: *First Time Waltz* (Sanders), ROM; workshops on *square out*, *scoot cross and turn*, *shuttle*, *step and slide*; *zoom the windmill* as a new move; review of *grand swing thru* and *RCW*; and news from Callerlab.

Mainstream Flow by Gene Trimmer tells us more about the way to use non-symmetric choreo, for instance: "This routine will end in corner lady lines after *bend the line*. If you wish to end in zero lines, then you must *four ladies chain* $\frac{3}{4}$, *four ladies chain* first, then your get-out will quite naturally be different." Couples 1 & 2 face corner, box the gnat Square sets there, heads square thru Do-sa-do (waves), swing thru, centers run Couples circulate, wheel and deal Pass thru, trade by, star thru Bend the line, slide thru, left allemande..



NEW RELEASES ON R&R:

R&R 101 *LITTLE GIRL*, Ron Ross, Caller

R&R 102 *YOU DON'T CARE*, Ron Ross, Caller

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News 'n Notes from Ed Foote furnishes all these goodies: commentary, *tag the line*, MS get-outs, *peel the top* (from columns and thar); new experimental, (*anything*) *my way*; very difficult DBD Plus material, new call analysis, "pick of the disks," including three from Jo-Pat, two from Blue Star and TNT, one from Dance Ranch, Hi-Hat, Red Boot Star and Chaparral.

FLIP SIDE/ROUNDS, Continued

GREEN EYES— MCA 60020

Choreography by Jay & Boots Herrman
Good Jimmy Dorsey music; an interesting, mixed timing, high-intermediate routine.

A BEAUTIFUL TIME— Epic 34-05782

Good Merle Haggard music and a catchy five-step

(cha cha) type routine, easy level.

26 MILES— Starline X-6030

Choreography by Jim & Carol Elder
Good vocal (Four Preps) and a nice, easy, cue-through-type two-step.

WINCHESTER CATHEDRAL—Roper 219

Choreography by Bob & Barb Ather
Good music and an interesting high-intermediate-to-challenging cha cha routine.


ASD CALLER COLLEGES

Sign up now for June and July Caller Colleges: June 16-20 in Auburn, Indiana; July 3-6 in Huron, Ohio; July 24-27 in Ticonderoga, New York. Space is still available.









ASD CALLER SCHOOL SCHOLARSHIPS

Next month we'll announce the recipients (ASD, March, p. 31). The scholarships have multiplied due to the interest of others who have donated funds in memory of callers they wish to honor. Ask us about this option.

SIGN UP FOR AN ASD SIGN-UP DANCE!



BUCKSKIN RECORDS

 <p>DICK WAIBEL</p>  <p>LEE MCCORMACK</p>  <p>JIM DAVIS</p>  <p>STAN COLE</p>	<p>RWH-128 CROSS THE BRAZOS by Jim Brown RWH-127 UP A LAZY RIVER by Lee McCormack RWH-126 KISS ME ONCE, KISS ME TWICE by Dick Waibel RWH-125 WALK TALL by Jim Brown RWH-511 HACKSAW HOEDOWN by Jerry Hamilton RWH-715 KISS ME TWO-STEP by the Hamiltons RWH-714 SUNBEAM TWO-STEP by the Langes</p> <p>BUCKSKIN RECORDS</p> <p>BUC-1215 I DON'T CARE by Stan Cole BUC-1214 AIN'T MISBEHAVIN' by Larry Cole BUC-1213 SILVER THREADS by Stan Cole BUC-1212 TWENTY-FIVE ROSES by Larry Cole BUC-1211 MY WORLD HAS ENDED by Stan Cole BUC-1511 BIG BUCK HOEDOWN by Stan Cole BUC-1510 BUCKSHOT HOEDOWN by Al Saunders</p> <p>● STOP BY & VISIT OUR RECORD BOOTH (#420) AT THE NATIONAL CONVENTION IN INDIANAPOLIS ● ● DICK WAIBEL ENTERPRISES ● 675 E. ALLUVIAL, FRESNO CA 93710 ● (209)439-3478 ●</p>	 <p>JERRY HAMILTON</p>  <p>JIM BROWN</p>  <p>AL SAUNDERS</p>  <p>LARRY COLE</p>
--	---	--

THE PAST

LEGACY

THE FUTURE

INTERNATIONAL ASSEMBLY OF "TRUSTEES" OF THE SQUARE DANCE ACTIVITY

LEGACY will participate in the educational program of the 35th National Square Dance Convention, as a number of interesting subjects important to the activity, will be discussed during the three days.

On Thursday, from 1-2 p.m., Chet Vetter will moderate a discussion on "Dancer First Aid Kit" by Bill and Donna Anderson. From 2-3 p.m., the Andersons, Bill and Colleen Wilton, John and Freddie Kaltenthaler will discuss "Caller-Dancer Relationship," with Chet moderating. This should provide ideas for improving the spirit of working together by callers and dancers, particularly officers.

"Square Dance Preservation" will be the subject on Friday from 1-3 p.m. Dan and Mary Martin, Cathie Burdick, the Wiltons, and Jerry and Becky Cope, will

provide a variety of ideas for keeping our favorite form of recreation hale and hearty. Gordon Goss will moderate.

Saturday's presentation from 1-3 p.m. should be a rousing one with the idea taken from the surveys in which dancers tell us we need to put fun back in square dancing. Walt Cole will keep the peace as the Kaltenthalers, Stan and Cathie Burdick, and the Andersons tackle the challenging question: Fun—if it is gone, where did it go, and how can we get it back?

LEGACY planners invite callers, cuers, dance leaders, and dancers to join in these timely discussions. Your idea or suggestion may be the very one the S/D world is waiting for!

HOT LINE

A "hot line" for square dance trouble spots has been and continues to be maintained. An individual or group spotting a potential problem (inappropriate advertising, as an example, or unethical conduct on a major scale) simply contacts one of these volunteer listening posts. The one contacted in turn contacts the others and,

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- C-104 I HAD A BEAUTIFUL TIME
- C-105 TICKEY TICKEY TACK
- C-106 HONEYMOON FEELING
- C-302 TRUCK DRIVING MAN
- C-501 I SAW THE LIGHT

depending on the situation, the square dancers across the nation can be alerted within a very few hours. The following people are just a phone call away:

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- Vera Chestnut 608-845-6622
- Bob and Becky Osgood Home, 213-275-4725
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- Stan and Cathie Burdick 419-433-2188
419-433-5043

KNOXVILLE MINI-LEGACY

A Mini-LEGACY that combines leadership training, a dance and a contra workshop led by Jerry Helt will be held August 23-24 in Knoxville, Tenn. For information, contact Ed and Lib Strain, presidents of the Council of East Tenn. S&R/D Clubs, 615-376-5287.

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- The 15th Annual National Cloggers Convention®
- Miss Country America Pageant
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EVENT #2: August 9, 1986

- The Ralph Case Dancers—Live Music
- Miss Country America Pageant
Hyattsville, Maryland—Prince George's Center

EVENT #3: October 17-19, 1986

- World Clog Dance Championships®
- 15th Annual National Cloggers Convention—Fall Session
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EVENT #4: Date TBA

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Dentonville, AR — June 20 — Caller: Vern Weese

Gering, NE — June 21 — IOOF Hall — Caller: Tom Trainor

Iowa City, IA — June 23 — Robert Lee Recreation Center — Caller: Al Horn

Alexandria, IN — June 24 — OK Corral — Callers: Tom Trainor & Dave Towry

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STRAIGHT TALK, Continued

really become comfortable with the moves before they are changed even with workshops. This only adds to the confusion of the dancers and helps contribute to our dropout rate. A possible answer to this problem might be to select three calls per level per year. Remember most clubs stop dancing during the summer months.

Why do callers do a 15 to 30-minute workshop in the middle of the dance? Don't they know that people worked all week and they came to the dance to have fun and dance, not work? Oh by the way what about the couples who didn't square up for your workshop tip, because of working on committees, etc, what do they learn?

Well, Mr. & Mrs. Square Dancer, if you want to continue to enjoy your pastime maybe we should all work together by trying our best to do the following:

1. Each couple bring one new couple to lessons next fall. We could double our population!

2. Be an angel this year for lessons. It may even be fun and you might even learn something.

3. Offer encouragement to new students and dancers.

4. When you meet someone new at a dance, offer a handshake and a smile.

5. Invite new graduates along to dances you are going to attend.

6. Last but not least, let's all put the fun and fellowship back into Western square dancing.

Jerry Reigle
Ohio City, OH 45874

P.S. The best thank you that you can give your club caller is to bring a new couple in for lessons.

ADVANCED QUARTERLY SELECTIONS

John Marshall announces no new calls to add to the Advanced QS list for the quarter beginning June 1. *Shuttle* has been removed by vote of the committee. *Linear action* and *zing* were added to the C-1 program, and therefore have been dropped from the AQS list. See list, p. 89.

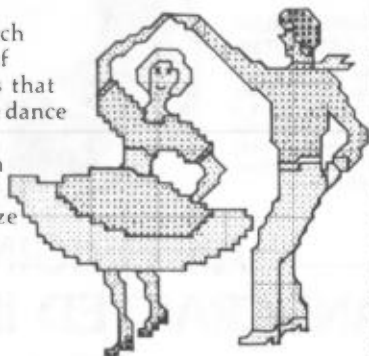
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CALLING TIPS, Continued

dard positions only. A little DBD has been used on one or two calls, but very little, and only after I feel the dancers have a better-than-average understanding of the call. I have the good fortune of having never gone home from any of the club's dances feeling that the dancers didn't get what they came for. I feel that adding DBD would take the fun and enjoyment out of the dances and many, including myself, would go home extremely frustrated. As it is now, we all leave the hall after the dance with a feeling of accomplishment and with our sides hurting from laughing. So I know for a fact that Advanced standard position dancing can be fun.

I am a firm believer that for any club or dance to be successful the dancers must succeed. Success breeds fulfillment, which breeds enjoyment, which breeds fun, which breeds continued participation. DBD, while enjoyable for many, lessens the chance of success for just as many, or more. Standard position dancing, at any level or program, can and will be fun if the caller does his

homework and allows the dancers to be successful.

It is my opinion that less emphasis should be placed on DBD at the Advanced and Challenge programs and that calls be taught from standard positions until the dancers become comfortable dancing the calls, with the possibility (and only a possibility) of introducing DBD later. We might find that more dancers will be willing to participate in Advanced and Challenge dancing. There is no way of telling how many dancers we have scared away just by the fact that we say they must know DBD in order to dance Advanced and above. In addition, by standardizing the positions from which calls are executed, we just might put back some of the fun in square dancing that many dancers and callers alike say is missing. Standardization of the calls that make up the various programs has worked extremely well so why not standardize the positions from which the calls will be executed?

Something else to think about—maybe dances should include SP and DBD in their advertised programs.

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NATIONAL CONVENTION, Continued

LOCAL ROUND DANCES BEFORE CONVENTION

June 15, 7:30, Lions Club, 116th St.; Party Dance, Easy & Int.; Betty & Clancy Mueller.

June 17, 7:30, St Timothy's, 2601 Thompson Rd. Party Dance, Easy & Low-Int.; E. & M. Hankins.

June 17, 8 pm, Hartland Hall, 5142 Madison Ct.; Party Dance, Easy & Int.; Roland & Betty Hill.

June 22, 7:30, Lions Club, 116th St., Party Dance, All levels; Ed & Gloria Kilner.

June 24, 7:30, Decatur Cen. Jr. H.S., So. H.S. Rd.; All levels; Indiana R/D Party for Roundalab.

LOCAL SQUARE DANCES BEFORE CONVENTION

June 17, 7:30, 45th & Evanston; Craig Rowe, Muellers.

June 19, 7:30, 45th & Evanston; Johnny Wykoff, Muellers; Ticket only.

June 21, 8 p.m.; Indiana St. Fairgrounds; Red Boot Boys, Muellers; Ticket only.

FREE TRAIL END DANCES (List not complete)

June 25, 8 p.m., 500 Ballroom, Convention Center, Indiana Trail End Round Dance.

June 25, 8 p.m., Hoosierdome Arena, American Sqauredance Magazine, staff callers et al. Special feature: Mason-Dixon quartet.

June 25, 8 p.m., Hyatt Regency Ballroom (2nd

level), Red Boot Records staff callers.

June 25, 8 p.m., Adam-Mark Hotel Ballroom (Airport Complex), Prairie-M-D-O staff callers.

FEEDBACK, Continued

unbelievable challenge levels. At each stage of my involvement with square dancing I have been positively influenced by the fact that others were having a lot of fun with it.

Is your glass half-full, or half empty?

Ken Freedman

Westbrook, Connecticut

SPEAKING OF SINGLES, Continued

from an officer of the local callers assn. and a cassette tape of two singing calls and two minutes of patter calling. For application, write Bruce Simpers, 224 F. Woodhill Dr., Glen Burnie MD 21061.

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LR10083 It'll Be Me, Aaron Lowder

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Williamson

LR10091 Light In The Window, Grady Humphries

LR10093 Cornbread, Beans, Sweet Potato Pie
David Moody

LR10094 Sentimental Die You, Bill Wentz

LR10095 Easter Parade, Bruce Williamson

LR10101 We Go Together, Bruce Williamson

LR10106 Master Jack, Sam Rader

LR10109 Monster Mash, Bruce Williamson

LR10110 Up On The Housetop, Bruce Williamson

LR10113 If You're Gonna Play in Texas, Bill Wentz

LR10118 Miss. Squirrel Revival, Bruce Williamson

LR10119 In the Middle of an Island, Bruce Williamson

LR10126 If It Ain't Love, Bruce Williamson

LR10127 Frosty the Snowman, Bruce Williamson

LR10128 I'm For Love, Phil Kozlowski

LR10129 Christmas in Dixie, Bill Wentz

LR10130 Tiger By The Tail, Bill Wentz

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LR10077 Cotton Eyed Joe (Texas Style) B/W Long Journey Home
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LR10097 Golden Slippers B/W Tennessee Wagner (Clog)

LR10120 Fire on the Mountain B/W Soldier Joy

LINE DANCE:

LR10096 Reggae Cowboy/Brown Eyed Girl, Moody Bros.

LR10099 Take A Letter Maria/I Love You, David Moody

LR10098 Look What We've Done To Each Other, Ray Roberts

LR10100 Red Neck Girl, C. Moody & Moody Bros.

LR10104 Amos Moses, Oscar Burr

LR10117 Line Dancing, C. Moody & Moody Bros.

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PH102 Nadine, Gary Stewart

PH103 School Days, Gary Stewart

PH104 Sweet Country Music, Jim Snyder

PH105 Small World, Jimmy Stowe

PH106 Rub It In, Gary Stewart

PH107 Love Me Tonight, Jimmy Stowe

PH108 High Horse Woman, Jim Snyder

GRAND ZIP, Continued

A big thank you to all dancers, callers, cuers, associations, clubs, exhibitors, volunteers, supporters and media for "the best weekend in '86", April 25-26—the 28th New England S&R/D Convention.

*Ed & June Gray
Providence, Rhode Island*

Wanted to say a big thank you for the free copies you sent to give to our lesson takers. Hopefully, they'll be new members of our club and new subscribers for you.

*Kathy Liles
Lamar, Colorado*

I've been a subscriber to your magazine for many years and I enjoy it tremendously. Our square dancing class graduates on June 7, and we plan to put together a package to present to each member consisting of various items pertaining to square dancing. We want to introduce the class members to your wonderful magazine. Could you possibly send us 20 copies? We also plan to present a gift subscription to a lucky class graduate...

*Arlene Nowak
Kenmore, New York*

I have just received my first copy of your magazine to which I am now subscribing in place of *Square Dancing*. I find it to be as equally interesting and informative and look forward to further issues. One feature...was of great value in keeping a catalogue updated...monthly listing of all records released since the previous issue. Would you consider publishing a similar listing each month?

*Alan Bedford
London, England*

I enjoy *American Squaredance* magazine. It has great articles and good reading material.

*John Amaral
Hanford, California*

I am sure your magazine must be of help to many people, but I have been used to the Square Dance Magazine published by the Osgoods, so it does not seem to have much relevance to me here in North Jersey. I miss the monthly article they used to print on some particular call, especially a new quarterly of MS or Plus, they were quite a help. I hope you will do the same for the balance of this year.

*Daisy Orlove
Ridgewood, New Jersey*

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ENCORE, Continued

potlucks, campouts, many things together. Enthusiasm is a built-in thing with most people, so don't do anything to take it away. (This was part of a speech at the 1975 Washington State Seminar, given by Cecil Wiltse.)

Harold Bausch remembers when dancers were *reminded* to thank one another at the conclusion of a tip. As it

came to be generally accepted custom, new ideas came along, such as joining hands in the center, lowering them and then raising them high with a loud chorus of "Thank you." "I have one small objection to this. Sometimes this gets to be such a project that I feel neither the dancers nor the caller has really been thanked; it is just another performance. Of course, that is just one man's opinion. What do you think?"



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CHALLENGE CHATTER, Continued

The Toledo area is planning an A-2 Trail-In Dance on June 24 at the Pilgrim Church, 1375 Sylvania Ave., Toledo, OH, with Dave Lightly, at 8 p.m. On June 25, Tape Spinners of Indy are sponsoring a Trail End Dance with Lee Kopman at K of C Hall, 511 E. Thompson Rd., Indianapolis, just south of I-465 at US 31 south (C1 session, 2-5 p.m.; A2, 8-11 p.m.)

Many of you receive *Zip Coder*. For those who don't, the staff is providing complimentary copies of the June issue at both conventions. Pick up one of these and look it over. It may be something that you'll want to include in your mailbox five times in the coming year.

This month's mail, a stack, came from all over the country, Colorado, New York, Illinois, Texas, Michigan, New Jersey, Georgia, California, Nevada and Alabama. A person could get a big head, reading all those nice comments about this column and this magazine. We really appreciate the mail and hope the lists help you enjoy your hobby to the fullest.

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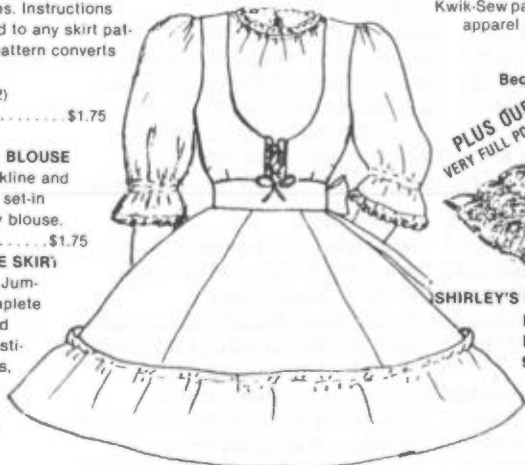
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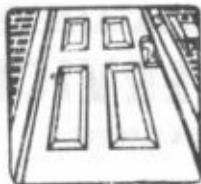
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CORRECTION: The contact address for ordering the cookbook reviewed in May, 1986, is no longer correct. Order from Ernie & Barbara Stone, 3529 Lantern Lane, Columbus IN 47203.

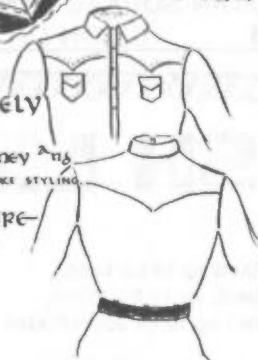


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CALLERLAB CONVENTION

In the initial report of the Callerlab Convention in Baltimore (May, p. 31), most of the key resolutions and important items were covered, but some further news, notes and program results are well worth listing.

The new 25-week teaching program with its list to be ready in about two months and tried on a trial basis this fall is already being carefully devised with input from most Callerlab members. That's the big news. The Community Square Dancing list is similarly being readied for trial. The method for broken sets to get back into action is fully described on page 91 of this issue.

Although the candid photos on the opposite page (taken by none other than John K.) are not captioned, readers will recognize key people and events, such as the awarding of the Milestones, song styling by "Elmer and Friends," table groups, Quarter Century award recipients, Small World awards to non-North American members present, the Chairman's Award to Walt Cole, Awards of Excellence to retiring board members, passing the gavel, the new executive committee and others.

One new award presented this year to Al Brundage was a Half-Century of Calling Award. Al is well known in Florida, Connecticut, and world-wide for his many accomplishments over the years.

Extra attention this year was given to two particular areas: callers' partners and indoctrination of new members. Under the banner of "Programming for Pleasure," a few of the noteworthy interest sessions were: *Fun in Dancing/Fun in Calling* (Taylor, Helt, Walton); *Debate: Dancers Want Less Complicated Choreography* (Mayo, Clendenin, Peters, Marshall, Van Antwerp); *Entertaining the Dancer* (Jones, McMillan, Driver); *Retention—Drop Outs* (Van Antwerp, Mallard, Poyner); *Recruiting* (McMillan, Matthew, Fish); *Teaching for Pleasure* (Murtha, Egender, Marshall); *Choreo-Challenge* (Jacobs, Foote); *Choreo-MS* (McClary, O'Leary).

The board of governors elected Norm Cross to serve as chairman to succeed

Cal Golden, who resigned upon advice of his doctors. Assisting Norm will be Bob Osgood as vice-chairman. Other executive committee members are Wade Driver, Kip Garvey, and Elmer Sheffield. Herb Egender, assistant executive secretary, and John Kaltenthaler, executive secretary, serve on the executive committee in non-voting capacities.

The executive committee selects the themes and reviews overall desires of the Callerlab membership in planning conventions. Readers who wish to suggest key topics should contact the Callerlab office, Box 679, Pocono Pines, PA 18350.

Retiring board members included Harold Bausch, Orphie Easson Marcellus, Frank Lane, Jack Lasry, Bill Peters and Cal Golden.

Milestone Awards were presented to Melton Luttrell (by Marshall Flippo), Bill Peters (by Bob Van Antwerp), and Dave Taylor (by Al Brundage).

Quarter Century awards were awarded to Phil Adams, Bill Bland, Bud Garrett, Rick Goff, Jocko Manning, Eddie Mayall, Glen Maynard, Mickey McFarland, Danny Miller, Al Monty, Jack O'Leary, Rip Risky, Art Springer, Irv Tousignant, Ted Vaile, Keith Watters, Bob Whiteman.

Small World Awards were presented to Heiner Fischle and Holger Willm of West Germany, Chris Froggatt of Australia, and Ted Ivin of England. Attending for the second time were Verne and Jean Anderson of New Zealand, Yona and Al Chock of The Netherlands.

Actual dancing took place after the sessions at night, especially for those interested in contra. Most of the Callerlab committees met once or more. After-parties in rooms at the Hyatt went on and on. Discussions in the halls were spirited. A caller-coach curriculum guideline is all but completed. Over 500 callers and partners agonized for a day ("Uh...I know you..."), due to a snafu that prevented badges from arriving. Exhibitor booth sales were only fair due to their being somewhat isolated from the main action.

Everything considered, 1986 Callerlab was a productive and memorable convention.