

AMERICAN SQUARE DANCE

AUGUST 1986



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ARE YOU READY TO CELEBRATE SQUARE DANCE MONTH, 1986?

Next month is the designated time for promotion of square dancing in communities throughout the northern hemisphere. Clubs and organizations will stage demonstrations and special dances to show non-dancers the beauty and fun of square dancing.

For many years, several weeks were known as Square Dance Week, depending on where one lived. LEGACY was influential in pulling groups together to celebrate one week, and then, considering the various good reasons for spreading out the promotions, in 1983 voted to name the whole month of September as Square Dance Month. For several years, LEGACY has made available a promotion kit that contains a myriad of ideas to put square dancing in the public eye.

During this biennium, your editors are serving as LEGACY chairmen for Square Dance Month promotion, and the promo kit is available from this magazine at P.O. Box 488, Huron OH 44839 (\$1 will defray the cost of postage and handling.).

Included in the kit is information on the Balloon Release, scheduled for September 14, and news about the Spirit of '86 promotion, with a cookbook release in the fall and the hand-joining dances on December 31.

Dances at shopping centers, special media ads, signs and banners, open dances for the public—some of the popular ways of promotion—do not just happen. Teams of imaginative dancers create eye-catching and appealing ways to

CO-EDITORIAL



tell others about the joys of square dancing. Plan now— get your group together and decide what means of promotion are available to you. Where will the most people see a display? How many dancers can you marshal for a special event? Do you have promotional material to tell prospects where square dancing is available in your community?

Let's sell square dancing in September!

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BY-LINE

August is an "interim" month when many dancers are still on vacation, dancing is "on hold" in some areas, but those with organizational responsibilities are looking ahead and planning for the new season. With this in mind, our features

this month focus on teaching and planning programs. **Virginia Callaghan**, a California caller who contributed a past article on working with live music, advises class instructors to "teach for tomorrow." **"Railroad" Bill Barr** continues his list of theme dances from the May 1985 issue with 25 additional suggestions.

Looking for new leadership for your club or association? Read **Jo Jan Nunley's** "Have You Seen This Person?" Perhaps you'll look at your club members in a new light.

With a comparative approach to a familiar topic, **Randy West**, a caller from Quebec who also is a ham radio operator, finds much similarity in the assimilation of newcomers to both hobbies.

Finally, for your summer reading enjoyment, **M. Salem** has written a delightful short story just for fun. And speaking of fun, we hope your summer has seen plenty, and that the fall dancing season will begin and continue with an extra measure of that quality. That's what our hobby is all about...

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This form invalid after September 15, 1986.



We are happy to report that square dancing is alive and enthusiastically growing in Utah. Our beginner classes were bigger this year. We just completed our state Spring S/D Festival. We had two halls; one for Mainstream, one for Plus. We want to let the world know that the MS hall was full and overflowed into the hall. Such enthusiasm!

*Lois & Glenn Baldwin
Salt Lake City, Utah*

The state of Wisconsin has five areas that make up the Wisconsin S/D leaders and Callers Council. The caller roster consists of 118 men and seven women. The Milwaukee Area Callers Council has four of the seven female callers in its membership...for the first time in the 36-year history of WSDLCC, an all-female board of officers exists in one of its area councils. Since more and more women seem to be coming into the calling field, we were wondering about the status of other state councils. Is an all-female board as rare for them as it has been for us?

Our new MACC consists of Pat Kelm, president; Marie Joan, vice-president; Lolly Gaver, treasurer; Judi Wilson, secretary. The support women callers receive from the men in our state is very good. The vote in our council was unanimous, just one of the many reasons we are proud of our state councils.

*Judi Wilson
Racine, Wisconsin*

...My husband and I were subscribers of *Sets In Order* magazine, and have been very pleased with your magazine since the "big switchover." I read it from cover to cover each month and enjoy every article...

*Gloria Locke
Lakeside, Arizona*

Keep up the good work. Publication gets better each month...

*George Cheatham
Lexington, Kentucky*

Getting our *American Squaredance* issues, some early, some real late—April came before March! Never did receive February, but for mail over here in Holland, I guess we're lucky. Love receiving it—late or early!

Jerry LaRue

I can tell you why I almost lost one club. I wonder if this is why square dancers leave. I have had the club about 16 years. They came to me one night and told me if I was going to have workshop every dance night for these silly new QS, the club was going to break up. They said their work puts them under pressure without coming to dance and being under more pressure. Thought they came to relax, not work new figures all the time. Told them they could not visit other clubs if they didn't know the new figures. Said they would rather dance once a week and enjoy themselves than go through all of that. Said let's make square dancing relaxing.

I enjoy *American Squaredance* very much and use a lot of it in my clubs...I also feel we should make square dancing more fun. I am a dancer of 36 years.

*Harvey D. Moore
San Diego, California*

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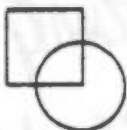
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for
Club Listings

Information Deadline for the 1987 Edition is September 15, 1986.

Club Name: _____

City (under which to be listed): _____ State: _____

Same Listing as in 1986 Edition Revision New Listing Deletion (Club is no longer dancing)

Type of Club: Square Round Square & Round Contra Clogging
 Singles Teen Camping Handi-capable Other _____

Program of Dancing: Basic Mainstream Plus Advanced Challenge Other _____

Place where you dance: _____

Days you dance: Mon Tues Wed Thurs Fri Sat Sun

Weeks you dance: Every 1st 2nd 3rd 4th 5th Other: _____

Does the Club dance in the summer months? Yes No

Person to contact concerning your Club: Dancer/Officer Caller/Leader
(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

Name: _____ Address: _____

City: _____ State: _____ Zip: _____

Phone: (_____) _____

IF YOU SEE A CLUB LISTED WHICH IS NO LONGER DANCING, PLEASE LET US KNOW.



Meandering with Stan

THE GREAT ALASKA SASHAY OFF TO A WHALE OF A SAIL

Exploring America's *last frontier* aboard a 22,000-ton luxury liner like the M/V Regent Sea is a far cry from the way the pioneers conquered it a hundred years ago. We were eye-fully hypnotized by that land of panoramic beauty in perfect comfort; they were awefully hypnotized by the cold, the hardships, the overwhelming vastness of it. Even today Alaskans tend to be a hardy lot, learning to live with cold, dark winters and blinkingly bright horizons brimming with daylight for three short summer months. They either adore the challenge of living in that enormous state (twice the size of Texas) or they soon leave. The state bird, they tell us, is the mosquito. Short of four couples to fill the set, they must sometimes fill the square with a spare bear! No kidding, we found the dancers in both Juneau and Anchorage to be the same fine, friendly folks you find anywhere square dancing flourishes. And more so.

Now, before going one step further into the Alaska account, I must confess that space won't allow descriptions of earlier visits to Charleston, Columbus, Knoxville, and Blountville (two trips in late May), but I promise to confess all details of those next month. Sorry this piece won't be perfectly chronological. (It ain't so perfect and it ain't so logical, but please try to keep the *settings in order*, Stan!—Co-ed.)

It was a short night in Knoxville where I had called one and very *Econ-o-logical* on the first day of June. A seven o'clock morning flight took me to Chicago where I dovetailed with Cathie and we flew together towards Vancouver, B.C. (I'm not sure if I like that *dovetail* expression.—Co-ed.) In stages we met all 44 sign-ons for our cruise—some on our flight, many

on other flights. Some went early to be exposed to a little EXPO. Great group—from Ohio, Indiana, Illinois, Michigan, Texas, Florida, New Mexico; even North Carolina and New Jersey were tokenly spoken for. (Pembroken-ly and Hoboken-ly?—Co-ed.)

From the airport in Vancouver we all got bussed to the dock, underwent boarding formalities, found our cabins (a small walrus could hardly give birth in our berth.) and we sailed at about 6 p.m.

Vancouver to Ketchikan—A distance of 562 nautical miles, I'm told. To save time and space, I'll write this in present tense. Like a ship's log. Brief. Terse. (Really?—Co-ed.) Ready. Set. Go. Lovely dinner in the fancy Caravelle dining room. Start to get *sea legs*. Wonder if all our 44 will be congenial, happy. (No problem) Waiters are formal. Continental. Rather non-conversant, almost non-lingual, save for jabbering and guttural muttering among themselves. Good guys, though. Two orchestras on board. Plus a piano lounge entertainer. We watch a video of upcoming sights. Our group has a special rendezvous for glad-handing, yellow-rocking, and briefing. Off to bed early the first night. Always tough to adjust to jet lag.

Second day afloat—a real fun one. Life boat drill. Compulsory for all passengers. Everyone looks uniformly bulky in basic orange. Mae Westy vesty. (Pardon the *Par-ton* put on?—Co-ed.) Every kind of activity on this ship—walk seven laps on the Sun Deck to log a mile; play bingo, ping pong, shuffleboard, card games; aerobics, library, video, movies, hands-on computer tutoring, casino betting, fashion show, dance class, daily tea party, big shows; not to mention dining, eating, lunching, brunching, munching, crunching, snacking and yacking! Our group square danced today for an hour in the lounge. New basics discovered. *Veer aft*, *veer forward*, *veer starboard*, *veer to port*. Lots of

onlookers. Plenty of fun. (One other ship-board dance, two port dances coming up.)

Evening showtime after a gala Captain's Dinner. "Broadway Fever." Talented young singers/dancers aboard. I watch a bit of the late movie in the auditorium. Fall asleep about midnight. Stillness broken by low diesel rumble, a drone for the prone, plus a sway as you lay in your funky bunk, a mere merry *mer* blink in the inky drink!



Third day. We board the tenders as the ship anchors in the harbor at Ketchikan, our first port. Five minute ferry to shore. Short shopping tour in downtown streets. Thousands of tourists. Noon. Visit the Rotary club at Eagles hall to catch a makeup. Cathie goes, too. Speaker on a kid's camp just outside town. Men easy to talk to. Dominate conversation: fishing for king salmon and length of catch. (Are there no queen salmon?—Co-ed.) Ketchikan famous for totem poles, fishing vessels, lumbering, a salmon hatchery, rain forest. A most unusual sunny, warm day. Interesting visit to Dolly's stilted house along Creek Street, a famous landmark. Dolly had a questionable reputation, as did other girls on Creek Street in the early days.

Back on board. Dinner, dancing, shows, and the fabulous midnight buffet. Our cruise director often sang with the other entertainers. A young magician from Toledo, Ohio and a super comic/ventriloquist gave us some great shows, not to mention the song and dance people, also superb. Hospitable, stylish staff throughout. (A little snafu initially on table arrangements, but quickly corrected.)

Ketchikan to Juneau. 301 miles. Fourth day. We arrive in Juneau, the capital city. This time, no tender. We dock at mid-day and take a walking tour of downtown shops. Red Lantern saloon was just one landmark. Evening. Club members of the Big Dippers pick us up at dockside and take us to a club dance at VFW hall. Thanks to Ollie and Ethel Bacus for arrangements. I called this dance along with

associate tour host Dan (Mary) Martin and Don (Marguerite) Wiley, fellow tourists. Club's local caller couldn't attend. Little blue *Big Dipper* guest badges handed to each of us. What a pleasure to mix and dance with our counterparts 3,000 miles from home!

Still the evening was not over. We were invited to perform at a special Western Night back on board at 10:30 p.m. 550 (plus or minus) passengers watched us for a tip. Then we encouraged six-sets-worth to join us for a *hands-on* teach/touch treat. Great fun. Good compliments. One couple (maybe more) decided to take lessons this fall. End came at 11:30. Group photo taken. On to the midnight buffet. We earned it!

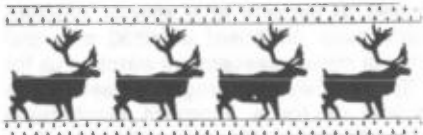
Juneau to Skagway. 100 miles. Fifth day. We land in historic Skagway early today. Skagway is the *place where you go to go somewhere else*. It was where the money was—the boomtown that harbored \$300 million-worth of gold dug up in the Klondike in the Yukon from 1897 to 1900. Most gorgeous shirtsleeve weather greets us—unusual for this region. City tour features dramatic reenactment of the Soapy Smith-Frank Reid gun battle, plus the painted dance hall maids displaying their flashy can-can outfits and red-gartered thighs on high. (Didn't take you long to spy the thighs, Stan or to *Ketchikan-kan* kick in your sly, wide eye!—Co-ed.) Chilly Chilkoot Pass is



where 20,00 "stampedeers" climbed the hazardous hills, hand-over-hand, on the first leg to reach the gold fields. Many men failed, many men died.

Back on the ship, same night. Ship-board song/dance team gave us a "French Touch," followed by a one-man show by the ventriloquist. Best ever. Watch for his

name—Todd Stockman. "Name that Tune" was a leisurely piano game earlier. Finally, retirement to our most welcome 10' x 15' cabin *home* for the night. Again the undulating swells made a *swell* way to be rocked to sleep; while afterwards in the aft, a lash of a whale tail in the path of our frothy wake stirred us awake.



Skagway to Whittier. 655 miles. Sixth day. Totally at sea. We cruise by the massive Hubbard glacier. The biggest. An *ice* sight. Good photo shots. (Alaska has 10,000 glaciers, a million icebergs.) Couple of whales spotted. (I never heard of spotted whales—Co-ed.) Earlier we watched a sea otter. Others in our group saw moose, bear, eagles, seals, porpoise, as part of add-on land tours. I entered the ping pong tourney this afternoon. Tough games. (Beating that 75-year old woman took real skill, I hear—right, Stan?—Co-ed.) I was a semi-finalist, anyway. Evening. "A Night at the Races." Our group had purchased one of the six wooden *steeds* for the race and decorated it in square dance clothing. We named it *Do-cido, the Swinging Square Dancer*. In spite of wild cheering, frantic betting, and neck-and-neck excitement with each toss of the dice and resulting creep forward, our nag failed to win the big \$400.-plus purse.

Seventh day. Final day at sea. We walk seven times around the top deck. Gray day. Great viewing of College Fjord with its close-ups of half a dozen glaciers (Smith, Bryn Mawr, Yale, Harvard, etc.) all metriculating *cum loudly* into the sea. (Lots of little *schools* of fish about with good *herring*?—Co-ed.) Dinner was special. Ten courses. Steak, lobster, everything. Waiters parade at the conclusion with delicious flaming *baked Alaska*. A fitting finale. Then the big evening show: "Hooray for Hollywood." Lights. Action. Color. Music. A post-finale passenger talent show. Mediocre.



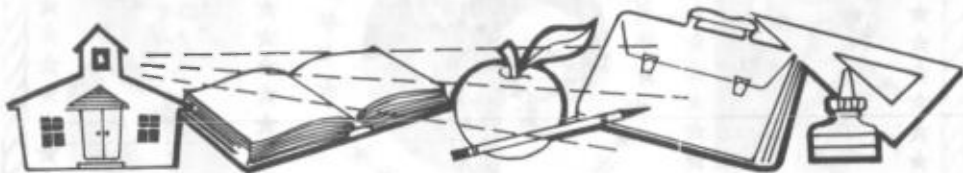
Eighth day. We land at Whittier, the old naval base, ready to disembark for the bus/train ride overland from there to Anchorage. Note: we have sailed a total of 1618 nautical miles at 17 knots (average). We have consumed 4800 lbs of beef, 46,000 eggs, 21,000 lbs of fruit, 19,200 bottles of soft drink, and much more. (Clarification: that refers to all 600+ passengers and crew, not your editors only.—Co-ed.) From the ship we board busses immediately. Each bus then drives on a railroad flatcar for the few mile chug through the tunnels (the only access) to Portage. Then busses roll off for the one-hour drive to Anchorage. Rain hit us on this short trip—the only rain we saw. One lone eagle flew my way.



Anchorage. Same day. Rain stops. Almost planned just for us. Check in at Hilton, downtown at noon. Time to shop, eat, rest, browse before dance time. 7 o'clock. A bus takes us to the spacious S/R Dance hall on Government Hill for a special dance set up for us by caller Rick and Shirley Conner and the Northern Lights club. Spirited crowd of 15 sets represents a half dozen Anchorage clubs and guests. Caller/cuers besides Rick and me were Bob (Del) Bailey, Carolyn (Larry) Small, Mike (Debbie) Preskitt, Frank (Phyl) Laymon, Bill States; plus our own Dan Martin and Don Wiley. Decorations: courtesy of Stardusters. One of the dancers was Andy Lawson, a Tsinshian Indian. (*Native people* include Eskimos, Aleuts, and Indians.) Around the edges we *chew the old whale blubber* with folks formerly from about 20 states. But the best is yet to come. Following the dance, half of our group and many others attend an after-party at the Kallan home, where sumptuous food awaits. Main attraction: a hot tub in which many *duck and dive* to qualify for the unique *running bear* award. (Details can be found in "Best Club Trick," this issue.) A splashing good time. Bob Bailey called. Party lasts until midnight. Still daylight (strange sensation) riding back to the hotel. (See Page 87)

TEACH FOR TOMORROW

by Virginia Callaghan
Sacramento, California



Knowing how to teach new dancers is only part of the caller's requirements. For better or worse, the instructor creates the setting in which the new dancers learn to dance. This setting shapes and molds them as square dancers and is quite apart from the dancing skills they expect to master.

People try square dancing for various reasons that need not be listed here. It is enough to understand that when they arrive, you must treat them, and they must treat you, in a very particular way.

New dancers are reluctant and hang back, so begin the class promptly and start dancing.

Be alert to any humorous thing that will make them laugh. A relaxed dancer learns more rapidly.

Use the D.W.D. method: Demonstrate, Walk thru, and Dance. Keep explanations brief, the directions simple.

Keep the tempo of the music up to normal speed. Do not slow the music to accommodate the new dancers. This is "talking down" to them. It is also easier to dance at a normal tempo and the transition into the club is smoother.

Use all kinds of mixers. They will start and finish with the partner they brought to the dance, but in between, they will meet and dance with other people. In this way, they concentrate better, learn quickly, and do not argue.

Keep the dancers fresh and alert. Do not keep them standing or dancing for long periods, for this is tiring. Occasionally someone intent on teaching forgets and will keep a patter call going for over 25 minutes or will make an explanation nearly as long.

Dancers make mistakes. To point them out is embarrassing to everyone. The other dancers will withdraw into themselves and wonder if they are next for criticism. Doing this hurts everyone and the harm is doubly compounded by amplification.

Make up the roster at once. It is the visible symbol of group solidarity and is the starting point for future organization.

Serve refreshments at every meeting. Those who break bread together become acquainted and friends. Use the roster to pass this chore around. It starts them on those housekeeping duties and responsibilities that are part of square dance life.

Stress the importance of the square dance dress code. Pay attention to those who are slow to respond, for square dance attire is usually a barometer of interest in dancing.

Build their confidence. If you see them dancing well, tell them so. Acclaim each advance they make.

To say all this another way; we must like the dancers, must be considerate of them, must socialize with them, must be permissive within limits, and we must treat them as adults with full rights to their own personalities. The dancers for their part, enjoy themselves, make friends, accept responsibility, develop group loyalty, accept your leadership, learn to dance, and stay around a long time as outgoing happy dancers.

And above all we must realize that it is these things and not dancing skill alone that makes square dancing what it is and what it should be.



KEN BOWER



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- C-517 MERCY—Ken Bower
- C-805 YOU BEEN GONE SO LONG—Scott Smith
- C-319 RED ROSES—Gary Shoemaker
- C-609 WHOOP DE DO (Polka)—Round Dance—John & Wanda Winter
- C-804 OKLAHOMA BORDERLINE—Scott Smith
- C-704 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE—Marshall Flippo
- C-112 CHINESE BREAKDOWN/FANCY STICKS
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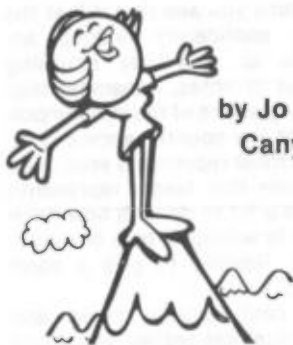
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Have You Seen This Person?



by Jo Jan Nunley
Canyon, Texas

This person can be tall. Or short. Or medium. It really doesn't matter much about the height or lack of it.

This person might be thin— could use a few pounds. But, then again, the individual might just as well be plump with rosy cheeks.

This person might be the very best looking individual on your dance floor. But, this dancer is just as likely to look like you or me— just plain old Joe or Jane.

This high stepper might have the fanciest shirt or dress of all in the United States. But, it's more likely that his shirt will be just clean— nice enough looking, and clean. Her dress probably is just one she stitched up herself nights after the kids went to bed.

This person could have the most expensive patent leather shoe attire that is made. You could see your face in them if you looked. But, they're just as likely to be scuffed up ones that have seen better days.

This person could be one of the oldest members of your square dance club. Could be. But, doesn't have to be. Probably isn't. This dancer could just as well be the youngest. He might be the one that's nearest the average age of the whole club.

I guess if you were going to put an All Points Bulletin out for this individual, it might be a slippery thing to accomplish.

Who in the world is this elusive person? This individual is the one who stands up at the microphone in front of all the dancers each and every week and

welcomes you to the dance. She welcomes newcomers. He makes announcements— popular ones and unpopular ones alike (dues have gone up— those kind).

This individual probably doesn't miss the dances much at all because the dances go more smoothly with a leader's hand. Things do go much better when that leader puts in an appearance.

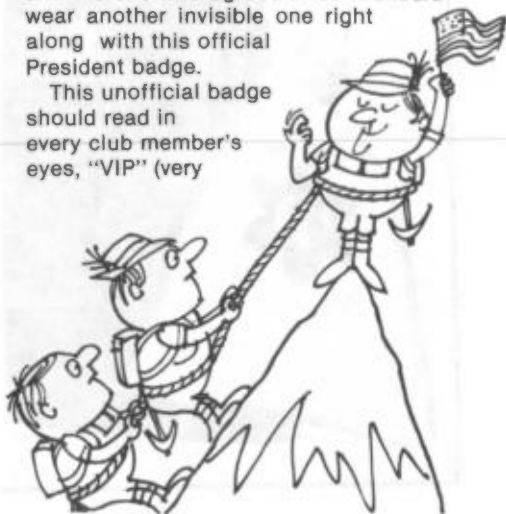
The leader is a master at guiding a group of people through all of the little tangles that occur when people gather and making things all come out all right in the end. An expert at soothing troubled waters, a leader teaches the art of compromise to people who might not have done much of it in their lives.

This capable person can do that and make everyone feel that some things came out in his favor after all. It's not an easy job.

A leader often calls all of the club members to let them know if changes in the schedule, which sounds so routine and ordinary until you are the one trying to get in touch with a multitude of different telephone numbers— most of which are busy, and the others don't answer.

This person's badge says, "President." Not everyone wants to wear this badge. But, somebody has to do it and the one who agrees to do it should wear another invisible one right along with this official President badge.

This unofficial badge should read in every club member's eyes, "VIP" (very



important person). For the club president is just that, a VIP.

This VIP has a great deal of work to do to coordinate a square dance club in the best way for all its members, students, and the other clubs that interact with the club. This leader needs to be able to delegate some of the duties.

The next time your president wants to delegate some of the multitude of duties to you, what will you say? Will you think up some excuse in the fastest way you can? (And that's pretty fast for most of us.) Or will you graciously accept doing whatever you can to make your president's job a little easier?

It's up to you, of course. You don't have to pitch in to make the club a better place to dance. And, you don't have to offer your talents and services to an overworked president. After all, the club elected the *president* to do the job and like it or not, it's that club officer's responsibility, right?

Well, technically that may be right. But, a club with an unwilling attitude to pitch in and help in a pinch may find it

awfully difficult to find willing hands next election to fill the office of president.

The next time you see that VIP at the microphone, confidently making announcements or nervously shuffling through a list of notes, remember that you are looking at one of the most important people of any square dance club.

This club officer represents your club. How effectively this leader represents your club has a lot to do with how each club member is willing to help or hinder with the job. Resolve to give a hand when you can.

When the next election comes and goes and the dust has settled, you might just look down to see the badge, "President," pinned on your chest.

Knowing that you will have capable hands to help in your tasks for the club can make the difference between a feeling of panic and a feeling of pride that people have put their faith in you to do a great job.

Representing your square dance club is a *great* job.



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25 GREAT IDEAS for THEME DANCES

by "Railroad Bill" Barr West Haven, Connecticut

One need never run out of new ideas for a Badge Night or "theme" dance, just look over this list and see if any of them can be adapted to your current program, or used cutright if you need some new thoughts to spice up your program: *Whale Night*, with everything over-sized or nautical; *Big Wheel Dance*; *Backwards Dance* (even one tip?), with everyone facing wrong way; a *Sadie Hawkins Night*; *Sex change dance*— everyone half sashayed for one tip; *Maypole or International Labor Day* (also May 1) *Dance*; *Falling Leaf Night*; *Recipe Swap Night* with reduced admission for those bringing three or more; *Mystery Night*— could be a mystery caller, or a puzzle game to solve at break; *March into March* with Grand March; *Swing into Spring* with gym-type swing set-up on floor; *Movie or TV show*; *Old*

Time night using clocks or watches and prize for "timeliest" outfit; *Pattern Exchange* night; *Singing in the Rain* Night; and *Healthy Food* night.

Or how about a *Gong Show* to bring out hidden talent? a *No Hands Dance Contest*— anyone touching is eliminated or if square breaks down, all drop out? The opposite would be a *Must Use Hands* tip and anyone not doing so is eliminated. Try a *Sunshine Dance*; *Inside out* dance with break at beginning, singing calls first; *Glove Night* at an inappropriate time of year; *Indian Dance*— perhaps the local Scout troop has a demonstration team that does Indian Dances if you can't find real Indians. The list could go on and on.

The best idea, of course, is #26, which relates to your own club's situation, and will be accepted by those who thought of it in the first place because it is within your members' abilities and interests. The idea doesn't have to be original, brilliant or even make sense, necessarily; you could have a "dance with a shovel night" and give out badges depicting a shovel to those who participated, and people would remember it for the rest of their lives.

So put on your "creativity cap" and let's put the fun back into square and round dancing!

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CALLER PROFILE: DICK BAYER by Bev Warner

What motivates callers to "hang in there" for 20 years? Is it the people? The ego? Talent? Successes, travel, money? Maybe a little or much of all of these things is what turns Dick Bayer on. He certainly has had it all.

Dick calls for four square dance and one round dance group. One claims to be the oldest club in Michigan (40 years), the Capital C Squares. The other clubs are Silver Spurs, Whirlaways and Michigan B-Sharps, and Mardi-Rounds which wife Marlene cues for. (The name *Mardi* is a combination of both Marlene's and Dick's names). The Bayers have choreographed two rounds, *Rhythm in the Rain* and *Harmony*.

There is nowhere you can dance without hearing *track two*, which was created by Dick. Remember *make me a column*? That is Dick's, also. He has probably written half a dozen calls on the C list.

Years of fun nights, club calling, beginner classes, festivals, clinics, callers colleges and recording have all given him the expertise of a pro.

Dick and Marlene own their own dance hall in Hartland, Michigan, The Holiday of Hartland, which is utilized for every aspect of the square and round dance world. Every summer Earl Johnston and Al



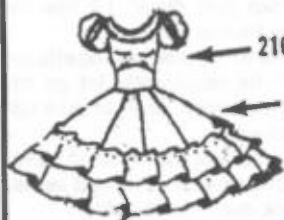
Brundage participate with Dick in conducting a callers college, helping new and old callers perfect their calling.

A past-president of Michigan Square Dance Leaders Association, Callerlab member, on staff of the Washington, D.C. festival, Arizona State festival, Aloha State Convention, Dick has called at festivals in 26 states and was in charge of panels at Detroit's National Convention. He calls all levels through C-1, has retired from recording on the Red Boot label after six years.

Dick is the most recent addition to the ASD writing staff. His responsibility is the record reviews. Groups of his dancers at Holiday of Hartland will test-dance the releases.

The Bayers have two daughters, Barbara and Martha, and two grandchildren. Their son-in-law Dave Walker (married to Barbara), of whom all of the Bayers are proud, is a popular caller in his own right.

In the Holiday of Hartland Hall hangs this banner: "Let's Dance with Dick and Marlene, The Dancing Bayers." Many people have and many more will. We welcome Dick to these pages.



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The Pearl in the Oyster Shell

by M.C. Salemme
Livermore, California

Life in a quiet California valley held all the roots of the past and the promises of the future for Dirk Hansen. It was not that Dirk had never known any other way of life. Pearl Harbor had seen to that, and, during those years, flying had occupied his mind and his heart to the exclusion of all else.

One cool November afternoon, so welcome after the heat of Indian Summer, Dirk stepped out of the house, glanced around the ranch, and walked briskly out to the walnut grove. As he walked, he looked out over the sleepy valley and the sloping hills and felt a surge of happiness within him. He had always loved this valley, the valley where he had been born.

As he walked along the grove, every so often, he glanced up into the branches as if looking for something. As he approached one ahead of him, he slowed up, grinned and, stopped directly under the tree and looked up.

"Need any help?" he offered graciously.

Branches rustled overhead. A walnut husk dropped directly on his head.

"Dang!" he muttered as he rubbed his head, turned and looked back up into the tree.

"Hi!" came a feminine voice from above. "Where's your lid?"

The expression caught Dirk by surprise.

"My what?" he answered, a little confused.

"You know, your ten gallon hat. Isn't that what you call it?" She was climbing down into view, now.

"I don't know. Never paid much attention to what other people call it. Round here, we just call it a cowboy hat. As the pretty, young brunette descended, he reached up to give her a helping hand.

Whomp! A loaded gunny sack hit the

ground, almost at Dirk's feet.

"Hey, watch where you toss things. You trying to clobber me?" he complained.

She grasped Dirk's outstretched hands and jumped, her soft brown hair brushing against his cheek. His heart leaped with excitement. Everything about her is soft and gentle, he thought as he steadied her.

"Oh, stop complaining. It wasn't anywhere near hitting you. Besides, it was getting heavy."

"Not near me! What do you call that?" he answered in pretentious anger as he pointed to the sack a few inches from his foot.

"Oh, all right, I'm sorry." She looked up at him with her soft blue eyes, and he melted like butter on a hotcake.

He averted her eyes and tried to make conversation.

"Katie, what are you doing here? I thought you'd be at school." He still held on to her hands.

"Stealing your walnuts, of course," she answered flippantly.

"Fine conduct for a teacher! I'm afraid I'll have to report you to the Board of Education," he mocked.

"I'm afraid it won't do you any good. It was the Board's idea to have a Walnut Festival in the schools, and your dad spoke up offering the Hansen grove for the walnuts. Now, what do you have to say?" Her blue eyes sparkled with a challenge. She tried to pull her hands away gently, but Dirk held on.

"Did you leave any for the squirrels?" Dirk couldn't help admiring this frisky little filly.

"A few," she laughed. "Dirk....if you'll come down from that cloud, I'll like to have use of my hands now."

"...Oh...." Dirk answered apologetically, "....sorry...." he reluctantly let go of her hands and then bent down to pick up the sack of walnuts.

"Why didn't you ask me? I could have saved you all this trouble," he said as he flipped the sack over his shoulder.

"Oh, I needed the exercise. Do you know I haven't climbed a tree in a good many years. It was great!" she answered exuberantly.

"Anything that pleases you," he

smiled, and he meant it.

She startled him with her next statement as they were walking toward the house.

"Did you know your eyes change color?" she asked.

"Oh, come on!" he cajoled, "You're putting me on!"

"No, really, they become a very light blue," she explained.

"That's not unusual. My eyes are blue," he said baiting her.

"No, they're not. They're green," she insisted.

"That's only the reflection of the grass and the trees," he teased as he set down the sack on porch steps of the house.

"Oh, honestly, can't you ever be serious?" A little exasperation began to show on her face.

Dirk looked down on her pouting face. Serious? he thought, you don't know how serious I really am about you.

"How about a cup of coffee?" he offered hopefully.

Katie looked at her wristwatch, then shook her head thoughtfully.

"No, not this time. I'm running out of time. I have hours of work ahead of me. I'll take a raincheck, though," she answered cheerfully.

Dirk was relieved to see that she no longer seemed to be annoyed.

"You bet!" he smiled. He picked up the sack. "I'll take this over to your car."

They walked slowly together toward the barn where Katie had parked her little white Mustang. Katie chattered about school and Dirk listened, more absorbed with her beauty than with her conversation. He opened the car door for her, and she slipped into the driver's seat. His mind wandered....her lips looked so soft and tempting....

The sound of the engine starting up brought Dirk back to reality, and he waved as she drove off.

"Bye, Tiger!" she shouted impishly as she waved back.

Dang little filly! Always runnin' off, thought Dirk.

Fall passed into winter and Dirk felt that he had made considerable headway courting Katie, but he had the feeling that her family had reservations about

the relationship.

It was Saturday night, party time in the village, and Dirk looked forward to dancing with Katie at the hoedown.

He looked at the callouses on his hands. Rounding up and branding cattle sure don't make for soft white hands, he thought. Not much like a pearl, he mused. She had told him once that he was like the pearl in an oyster shell waiting to be discovered. No wonder he loved her! He looked sadly at the roughness of his hands. Now, if he were flying planes....but he had decided a long time ago never to look back on what might have been.

His reality was here and now.

Katie's parents would be at the hoedown, and he wanted to make a good impression because they would one day be his in-laws, if he could only get Katie to name the day.

Maybe a trip to the mountain house would do it. It was his favorite retreat, his escape from the world when things needed straightening out in his mind. Katie would surely love it.

Dirk faced his closet and chose the navy blue western slacks and red, white, and blue plaid western shirt, Katie's favorite colors. Not bad, he thought as he surveyed his reflection in the mirror, not bad for a country boy. Now, if only he could win over her parents!

The music of the fiddlers sang out to the dancers....time for a rest.

"....Swing your corners, swing your own.

Promenade your partners all, promenade around the hall...."

Dirk smiled at Katie as they promenaded off the floor.

"You look mighty pretty in all that finery, Katie," he said swinging her to a stop and drawing her close to him.

"You look mighty handsome yourself, sir," she teased, "and my favorite colors, too." She made no effort to pull away from his embrace.

His eyes spoke to her with longing, while he tried to make casual conversation.

"I know. I figured you'd be wearing red, white, and blue in some combination, and I was right," he answered, reluctantly releasing her and walking her

slowly to the refreshment table.

"Do you like the red and blue roses in my skirt? They're all hand embroidered. She fingered the roses gently. "Mom brought me this outfit from Spain."

"Mighty fine work. I like that blouse, too, especially that neckline."

Katie's hands flew protectively to the scoop of her white lace blouse.

"Is it too low?" she asked, her fingers anxiously pulling up the fabric.

Dirk laughed with a merry twinkle in his eye.

"No. No. I meant that lacy looping. What do you call it?"

Kate was noticeably relieved.

"Oh, you mean the scalloping. I thought you were hinting that the scoop was too low."

"Stop worrying. Nothing is wrong. You look great! Now, how about some punch?"

She nodded, and he picked up the ladle, poured her a cup, and handed it to her. He didn't pour a second cup.

"What about you? Aren't you going to have any?" she asked.

"Not right now," he answered. He had noticed Mrs. Adams heading their way with a guest he didn't recognize.

In a matter of minutes, Mrs. Adams, accompanied by a very official-looking older gentleman, descended upon them.

"There you are!" she smiled at them both. Katie greeted the judge, obviously an old family friend. He bowed to her graciously. Mrs. Adams turned toward Dick.

"Judge Stone, meet Dirk Hansen, Katie's young man," she said.

At that moment, Katie was pulled away by one of her friends.

"Be right back," she smiled.

As the judge looked Dirk over, he fondled a drink he was carrying in his left hand which Dirk knew was not fruit punch. Dirk sensed a feeling of disdain emanating from the judge.

For Katie's sake, he extended his hand courteously to the judge.

"Howdy, judge," he said with a smile, but his mind told him he was up against a real high brow.

The judge gripped his hand hard and looked him straight in the eye.

"So, you're the one," he said as he

lifted his glass to his mouth to finish off the inebriating nectar. It had, obviously, not been his first drink that evening. "Young man," he continued pompously, "you come up to *her* level. Don't drag her down to yours." He let go of Dirk's hand and turned to smile at Mrs. Adams as if seeking her approval for expressing something they had evidently discussed previously.

The words exploded in Dirk's face like a bomb. He clenched his fists in an effort to control himself. Mrs. Adams looked sheepish, guilty, and embarrassed. She moved the judge away quickly to talk to others in the room. Dirk turned on his heels and walked out.

Dirk left without a word to Katie as he fought to control the fury overwhelming him. He could see no future for him and Katie, now. He had made a terrible mistake. It would never work. He had to cut her out of his heart. He would not see her again, ever.

Dirk refused to return her phone calls and decided to get away to the mountain house to avoid being accessible to anyone in the Adams family. Now that he knew their true feelings, they could never fool him again.

The drive to the mountain house gave him a chance to think about the situation more calmly. Had he been fair to Katie? The Katie he knew could never have thought that way. So her parents were impressed with themselves and their wealth, but not Katie. She had never acted superior in any way, and he would be marrying Katie, not her parents. He grimaced. He had heard others say that before, but he wasn't really convinced.

The sky darkened.

Raindrops pelted the windshield. Dirk turned on the wipers. The rhythm reached into his subconscious. "Do you love her, do you love her, do you love her?" they seemed to question, and Dirk knew he had never stopped loving her.

It was then that he made a decision.

"We'll work it out," he said as he, carefully, made a U-turn on the mountain road. "I'll save the mountain house for the honeymoon," he added.

Yessss, yesssss, yesssss," hummed the wipers.

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<p>Aug. 14-17 Squares - (Plus) Bud Whitten (GA) Rounds Frank Cutter (GA)</p> <p>W/S - QS</p>	<p>Aug. 17-23 Squares - (Plus) Phil Kozlowski (IN) Jan-tin (OH)</p> <p>W/S - QS</p>	<p>Aug. 24-30 Squares - (Plus) R. J. Hogan (FL)</p> <p>W/S - QS - A1</p>	<p>August 31 - Sept. 6 Squares (A-1) Bob Barnes (FL) Rounds Bob Barnes (FL)</p> <p>W/S - QS - A2</p>	<p>Sept. 7-13 Squares - (Plus) Larry Cole (IN) Rounds Shirley Heiny</p> <p>W/S - QS - A1</p>
<p>Sept. 14-20 Squares - (Plus) Bob Barnes (FL) Rounds Bob Barnes (FL)</p> <p>W/S - QS</p>	<p>Sept. 21-27 Jerry Barrett (FL) Sept. 26-28 Dick Looe (OH) Jack Pladdys (OH) Singles Weekend W/S - QS</p>	<p>Sept. 28 - Oct. 4 Squares - (Plus) Lee McCormack (AR) Sam Sanders (MS)</p> <p>W/S - QS</p>	<p>Oct. 5-11 Squares - (Plus) Bill Ford (FL) Rounds Jack and Nell Jenkins (FL)</p> <p>W/S - QS</p>	<p>Oct. 12-18 Squares (Advance) Doc Gray (FL)</p> <p>W/S - QS - A2</p>
<p>Oct. 24-26 Squares - (Plus) Aron Lowder (NC) Bill Wentz (NC) Oct. 19-25 Wayne Smith (MS) W/S - QS</p>				<p>Oct. 26 - Nov. 1 Squares - (Plus) Chuck Donahue (KY)</p> <p>W/S - QS - Intro to Advance</p>

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HEM-LINE

by Bev Warner

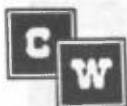
Leona Stillwell of the Grand Squares club in Levering, Michigan learned an art from her grandmother which is not used that much anymore. Some say tatting is a dying art. Tatting is a fine lace made by looping and knotting thread with a hand-held shuttle. Leona used twin rows of this dainty lace around the bottom of her skirt, giving it a homespun but attractive decoration. Once you learn to tat I guess you never forget; it's like dancing.

Leona and husband Norman have only been dancing a couple of years but are incorporating their talents and ideas into the dance activity. More will follow on these two with some cute table decorations. Let's hope Leona teaches her grandchildren to tat so this is not completely lost.



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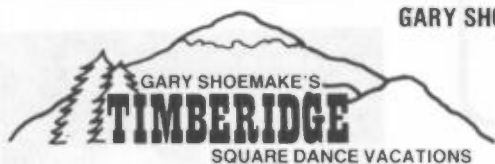
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

AUGUST 1961—25 YEARS AGO

The *Detroit Free Press* issued several special Square Dance Editions during the 10th National Convention. A full front page of photos each night of the convention served to stimulate interest among non-dancers in the Detroit area. Big city newspapers are interested in square dancing. Let them know what you and your club are doing. *Square Dancing is news!*

Lee Waddell of La Mesa, Ca. tells us: "Square dancing gives three things that are essential to our happiness. First, there is *mental alertness*. Second, there is *physical exercise*. Third, there is *social contact*. All of these are great but the greatest of these is *social contact*..."

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lipstick. Mary and Bill Linn picked up this clever idea at the convention from round dance instructors from Canada.

New "basics" add variety and interest to square dancing. Some become a permanent part of our activity, some die a fast death. Each month a current proposed "basic" will be workshopped for your consideration. This month *shoot the moon* by Clarence Watson, Blue Springs, Mo. is featured.

AUGUST 1976—10 YEAR AGO

Carl Brandt of Ft. Wayne, In., did a study of 29 classes with 29 callers a while ago and found that we may only expect a 64% retention of dancers carrying on after class to feed into clubs a year after they begin lessons. Let's not worry about the reasons for the dropout, which may be entirely normal, but let's simply work harder and longer to produce good dancers graduating from class, and we'll automatically improve the retention level.

From Lee and Mickey Schwartz: "When your square breaks down, square your set immediately and don't hang around talking about what went wrong. The heads

Continued on Page 84



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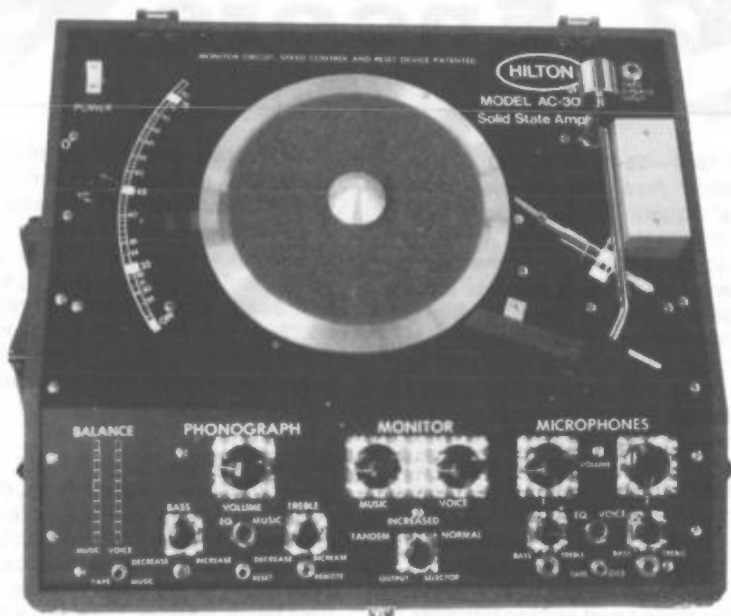
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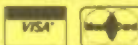
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LORE RELEASES:

- 1227 IWONDER COULD I LIVE THERE ANYMORE, Dean Rogers*
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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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STRAIGHT TALK

THE PROBLEM OF SQUARE DANCING by Al Eblen

What is square dancing's biggest problem? Many people have ideas. Some think that we have too many programs or levels. Others think we teach too many lessons. A few clubs find it difficult to find a place to dance. Some think it is difficult for a small club to get a good caller. Problems are caused by some folks expecting others to "do it their way."

Some folks think helping new dancers is like raising children and just too much work. However, to me now that my children are grown, I am proud to be their father. In the same manner, I am happy and pleased to have helped new dancers into the activity. I am glad to have become their friend. This is being a square dance angel.

Someone said, "When God made babies, he just took his best angels, and picked out all of their feathers and made babies out of them." To me this is the way square dance angels are made. I certainly appreciate the good angels that put up with me until I learned to dance. People miss a lot of fun and fellowship by not helping new dancers.

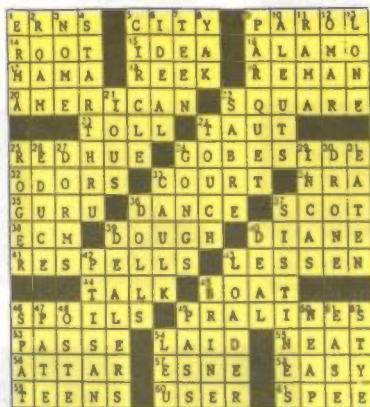
In my early days of square dancing, we only used a few calls or movements. Our callers weren't very talented. In fact, in many clubs almost everyone learned a couple of calls and took turns calling a

tip. We had very few paid callers. Our sound equipment was not good. Our halls weren't fancy; air-conditioning was unheard of. No one complained about serving refreshments, because it was an honor to take turns. Dancing surely was fun.

However, looking back, it seems everything in square dancing is better now. We have great halls, talented callers, excellent sound, exciting new calls, better music, organized conventions and festivals. A wonderful fellowship is there if you look for it. I think square dancing is wonderful. As we say in Texas, "If it ain't broke, don't fix it." The only problem in square dancing is, "Some of you folks just haven't been dancing long enough to appreciate it."

Old Al said it.

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At the quarterly meeting and dance of the North Carolina Folk, Round and Square Dance Federation held May 17, 1986 in Wilmington, N.C., square and round dancers were invited to dance on the afterdeck of the USS North Carolina on Saturday morning. Over 100 dancers, callers and callers attended. Later that night, the Federation dance was held. This occasion is believed to be a "first."


The USS North Carolina permanently berthed in the Elizabeth River in Wilmington, N.C., is a national floating monument bought by the citizens of North Carolina.

A special Trail In dance was held Friday night, May 16, also in Wilmington by the Federation and netted \$410.00 in donations for Hospice, an organization




for persons and families dealing with terminal illness. A spokesman for Hospice stated "For the first time since our organizing, we had to borrow money to meet our payroll this past month and the money donated by you wonderful dancers will help tremendously!" Federation President Ralph Kornegay made the presentation.

Jim Collins



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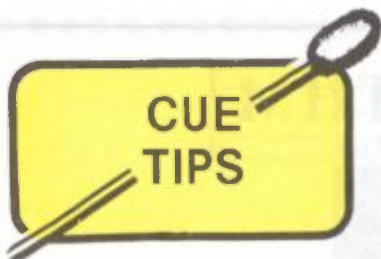


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FOOTWORK: Opposite, directions for M
SEQUENCE: A-B-A-B-A-B-Ending

INTRO

1-4 **WAIT; WAIT; APART,—,POINT,—; TOG SCP,—,TCH,—;**

1-2 In OP fcg pos wait 2 measures

3-4 Step apt L,—,point R twd ptr,—; Step tog scp R,—,tch L,—;

PART A

1-4 **TWO FWD TWO STEPS;; OPEN VINE 4;;**

1-2 In SCP do 2 fwd two steps LOD L,R,L,—; R,L,R,—;

3-4 M fcg wall M's L & W's R hands joined step sd L LOD,—,XRIF of L to LOP,—; sd L LOD,—,XRIF of L to CP wall,—;

5-8 **TWO RF TURNING TWO STEPS;; TWIRL,—,2,—; SCP WALK,—,2,—;**

5-6 CP M fcg wall do 2 RF trng two steps L,R,L,—; R,L,R, to scp lod,—;

7 M fwd lod L,—,R(W twirl RF under M's and W's lead hands),—;

8 In SCP fwd lod L,—,R,—;

9-16 **REPEAT MEASURES 1-8 OF PART A ENDING IN BFLY WALL**

PART B

1-4 **FC TO FC; BK TO BK; FC TO FC; BK TO BK;**

1-2 In bfly wall step sd L, close R to L, sd L turning LF (W RF) to a bk to bk pos,—; Sd R lod, close L to R, side R turning RF (W LF) to bfly pos m fcg wall,—;

3-4 Repeat meas 1-2 of Part B

5-8 **CIRCLE AWAY TWO STEP; CIRCLE AWAY TWO STEP; TOG STRUT,—,2,—; 3,—,4,—;**

5 Circle away LF (W RF) 1 two step L,R,L,—;

Cont. circle away 1 two step R,L,R,—;

7-8 Cont. bk tog long steps Strut,—,2,—; 3,—,4,— bfly;

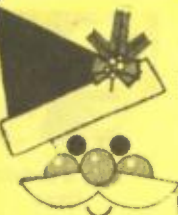
9-16 **REPEAT MEASURES 1-8 OF PART B ENDING IN SCP FCG LOD**

ENDING

1-3 **TWO FWD TWO STEPS;; ROCK FWD, RECOVER, BK, POINT THRU;**

1-2 In SCP do 2 fwd two steps L,R,L,—; R,L,R,—;

3 In SCP rock fwd lod on L, rec R, bk L, point R thru LOD;



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**THOUGHTS ON THE DROP-OUT:
AN AVOCATIONAL SYNDROME**
by Randy West
Pointe Claire, Quebec

*LET'S DANCE! SQUARE YOUR SETS!
CQ, CQ, CQ DE VE2LAD!* These are familiar terms used in two very delightful pastimes. I began square dancing in 1974 and shortly afterwards, began to call. To the present, I have founded four square dance clubs. One has since folded; I resigned from another after seven years; I turned the third club over to a beginning caller; the fourth I retain. I have also taught classes for three other clubs and have held two round dance classes. VE2ALD (VICTOR ECHO TWO ALPHA LIMA DELTA) is my amateur radio call sign. I have been a ham operator since 1972. These have been the introductory bars, but let's get on with the patter.

At first glance, it may seem difficult to relate square dancing to amateur radio. Yet in many ways, they are similar. Both require considerable training, practice and determination. Both involve contact with people of various backgrounds and abilities. Almost anyone can become a square dancer or an amateur radio operator or both; this includes the total range from primary school to senior citizen. And, as in square dancing, radio communication at the amateur level is plagued with the drop-out. Once, in the hobby of amateur radio, most hams built their own receivers and transmitters. Alas, tubes were replaced by solid state devices and the old bread board or box by the P.C. board. Only the very skilled can construct a home-brew which can be used on the air without rousing the ire of authority. As with new dancers, the ham must study and work for a license by learning the International Morse Code and electronic theory before getting on the air. For the square dancer, class and graduation is the route to follow. The first similarity becomes evident. Once graduated or licensed, dancer and ham drop out of the activity.

In turn we have blamed callers, Callerlab and its dance programs, other dancers, the club, cliques in the club, packed squares. The reasons are many

and varied. I once graduated a class of six squares and was shocked when only half of them joined the club. This was a rural area where Adult Education was well established. When I investigated I discovered that all had thoroughly enjoyed the class and square dancing, but this coming year was designated as the year to attend classes in ceramics or cake decorating or woodworking. In addition, one very significant and common denominator in the couples who were giving up square dancing was that they felt that there was no need to go on to learn Plus, Quarterlies, and Experimentals. What happens with the amateur operator? He/she finds that the first "ticket" greatly restricts what can be done on the air and more study and practice are needed to go on to higher levels. Doesn't this sound familiar?

Another similarity arises as the tyro in both dancing and radio faces rejection from the more experienced. Just as many novice operators find that the experienced hams can't be bothered with them, many a new dancer, particularly at festivals, is frozen out by packed squares and by those rude individuals who make a point of telling new dancers that they ruin the dance for everyone by joining the square. For both dancer and radio operator, the levels of difficulty lying ahead and the time required of them to make progress is completely discouraging. Nothing causes more upset than for a dancer to be rejected in his/her own club or for the ham to find that no one will answer his call because they can recognize the beginner as such.

**MANY SIMILARITIES BETWEEN SQUARE DANCERS
AND HAM RADIO OPERATORS ARE EVIDENT.**

In class, the callers, for the most part, give the dancers time to dance one step to each beat of the music. Perhaps one of the best things to come out of Callerlab has been the work of the Timing Committee which has given each square dance move from basic to advanced the required number of beats of music to properly dance the move. What happens next? We join the club, go to a special or festival and instead of dancing to the music, we are forced to run as caller after caller clips time. In many instances, callers who are



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consistent in clipping time are shocked when their dancers finish a grand square in a singing call in twenty-four beats instead of the thirty-two assigned. People join to dance; they leave when they have to run. Unfortunately, also, many callers play with the music volume control so that the music and its beat merely fill in the gaps between the high speed patter coming from the caller. It is not dancing. Why continue on with the charade? Dancing in class was a real pleasure. Club dancing often is not either dancing or fun. For the ham, no communication means no radio.

The drop-out is not a phenomenon unique to square dancing. Many of our hobbies, sports and pastimes suffer from enthusiastic starts changing into disinterest for reasons which are surprisingly paralleled in the various and divergent activities. In most instances, the novice is rejected by those he sought to join in what is supposed to be a friendly activity. Frequently, the process of up-grading Mainstream to Plus, novice operator to general—requires more time and effort than the dancer or ham has to give. We all know that those who progress through the various dancing programs are those who devote two and three nights or more a week to square dancing. A ham operator must get on the

air every day in order to improve. Many just cannot spare the time. There is no room for the person who merely wants to relax and enjoy the activity. Perhaps this explains the continued popularity of dances that are held very irregularly and seldom more than once a month. Once you know how to do the *Texas star*, you can dance it for the rest of your life.

We all do rounds and squares. We do not round dance nor square dance. Our leaders in any activity are frequently the most talented, the most hyper-active and the most demanding. These are the people who have converted what was once a relaxed, fun-time activity into a monster which because of its complexity frightens away those of us who are content to do little more than enjoy the occasional cookout in the backyard, a day at the beach or an evening watching T.V. Sad to say, many of our influential club leaders and the callers really do not believe that square dancing is fun or is friendship set to music. Just as ham radio needs to put communication between people back into practice, so we in square dancing need to put dancing for the fun of it with our friends back into an activity which seemingly has lost its appeal. We had better do it before it is too late.

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by Russ and Nancy Nichols

A beautiful facility, a beautiful program. Showcase of Ideas was as pretty and as big as we had ever seen. Exhibitor booths were centrally located and did land-office business. The style show was well presented (we would have preferred a Hoosier host) and went off without a hitch. Space was devoted to practically every phase of modern square dancing, yet someone forgot to allocate enough room for the Challenge segment at this Indianapolis National Convention. Either the A/C population was underestimated or the number that would be attending. We searched to find where the buck stopped, and we are convinced that the A/C chairmen Bob and Madonna Gillum, and assistants Jim and Era Curl and Don and Marge Long did their level best to get the masonite off the carpet and obtain a larger area to dance. We are not sure if the building facilities committee was responsible for the lack of cooperation but it was almost like we were not part of the same hobby! One nationally-known caller said, "This is why we have to have places like Virginia Beach and Toledo." Other than not having enough room for three Challenge programs and not being able to hear in the A1 hall, the Indy convention was all it was billed to be.

While in Indy, we were introduced to Al and Jean Jesse, who will serve as chairmen of A/C Dancing at next year's convention in Houston. It was our suggestion to the Jesses that they go back to their Top Seven and tell them to expect that by next year the Advanced program will be the largest group of dancers attending the convention. Think about it—it's going to happen, maybe not next year, but in the very near future.

Bubbling excitement out of Virginia Beach and the National A/C Convention! 1336 dancers attended, filling 167 squares and beating last year by 27 squares. 36% were different people than had attended last year. All that says is that there are many A/C dancers in this country and the number is growing year after year. Ben Rubright and John Marshall were added to the staff by dancer vote. Staff callers number ten, as there are vacancies left by the resignations of Howell and Poisson. Added to the associate staff for the 1987 convention were Todd Felleggy, Sandra McElroy and Roy Leber. The 1987 convention will be held in Altoona, Pa. Since this was the twentieth convention, plaques were given to John and Gladys Clark, who have attended every convention; Stan and Doris Day, who keep the statistics and records; and to Lee Kopman, who has called at every convention since its beginning.

As you read this, you are packing to head to Toledo for the fifth American A/C Convention. This is the first year that advance registration is required, because of limited space in certain programs. The Advanced dancers will be upstairs in the Tee

Continued on Page 83



Gerald McWhirter

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Bill Bumgarner

SOMETHING TO CHUCKLE ABOUT

This is a true story about grandson, Steve; daughter, Carol; grandmother, Mary; and (grandfather) Pappy, Wade.

Steve and Pappy were using chain saws to cut wood for Carol. Grandma was loading all the wood they cut into the truck for transporting. After a good, long day's work, Steve took the wood home to Carol.

When Steve arrives, Carol says, "I'll help unload the wood just as soon as I get my old coat, Steve." Looking up from the sofa Steve replies, "Let's rest awhile, Mom. I'm really tired." He sat for awhile and said to his mother as she headed outside, "You know Mom, I must have the youngest grandparents in the world. We've just spent the whole day cutting wood and I'm so tired I can hardly move. But do you know what grandma and pappy are going to do tonight? They are going square dancing!"

Wade and Mary Louthain write, "Maybe we are over the hill but we love square dancing. We made the display for the Northwest Area Indiana Dancers and took it to Birmingham. We also took it to Indianapolis for the 35th National Convention. We are directors for the Northwest Area IDA and really pushed our national.



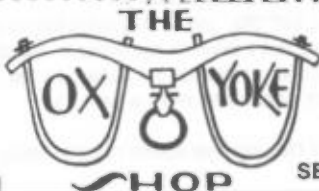
"We started dancing about 1964 and attended the 1966 national in Indianapolis. We then got very busy working and weren't able to dance for some time. We started back strong when we were forced to retire because our plant moved out. We are so busy dancing these days we wouldn't have time to work anyway."

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by Bob Howell

easy level

Coy Cowan of Tampa, Florida, shared a variation which simplifies the **Teton Mt. Stomp**. He credits the dance to Tommy Thomas of Signal Mt., Tennessee.

TETON MT. STOMP (VARIATION)

FORMATION: Single circle, lady on gent's right. Face partner and join both hands to begin the dance.

MUSIC: *Teton Mt. Stomp*, available from Worldtone Music, New York, N.Y. Also FK1482 or WIN 4615 available from World Wide Games in Delaware, Ohio.

ROUTINE:

- 1-4 Side, close, side, stomp. (With hands held, couples move toward center of hall.)
- 5-8 Side, close, side, stomp. (Reverse the above moving toward the wall.)
- 9-10 Side, stomp. (Towards COH again.)
- 11-12 Side, stomp. (Toward wall again.)
- 13-20 Do-sa-do the one you face (partner)
- 21-24 Walk past your partner and walk by the next person.
- 25-32 Swing the next. Then finish facing each other to begin again.

John Cook of Allendale, Michigan, gave me this simple routine at Callerlab and I have been using it quite successfully.

FORMATION: Square

MUSIC: Either a patter record or singing call as the routine counts out to a perfect 64.

ROUTINE: Intro, Middle break, Tag;

All join hands and circle left all the way around

All do-sa-do partners, men star left once around

Do-sa-do partners, promenade...

FIGURE: Heads go forward and back, pass thru

Do a U-turn back, sides go forward and back

Pass thru and do a U-turn back

All join hands and circle left...

(John likes to use *Mama Don't Allow*, ESP 602, and as they circle left he brings the volume up to highlight the different instruments, i.e. "Mama don't allow no banjo-pickin' round here.)

Face new partner (lady) on the right and promenade her home. (on the chorus, John again turns up the music and sings along, "I don't care what Mama don't allow...")

Bob Ruff of Whittier, California, keeps the easy level square dances coming along. This month we highlight:

GLENDALE TRAIN

MUSIC: Wagon Wheel 918

OPENER, MIDDLE BREAK, ENDING:

Circle left: Somebody robbed the Glendale Train, this morning about half past nine

Circle right: Somebody robbed the Glendale Train, I swear I ain't alyin'

Allemande left with your corner girl, your partner swing

Swing your partner round and promenade

Somebody robbed the Glendale Train and they made off with the gold.

FIGURE (Twice for head couples, twice for side couples)

One and three right and left thru, turn the girl and then

Head two ladies chain across the ring

Two and four right and left thru, turn the girl and then

Side two ladies chain across, my friend.

All join hands and circle left, go round the ring

Swing your corner lady (twice) and promenade

Somebody robbed the Glendale Train, and they made off with the gold.

Elie Bortz of Roswell, Georgia, wrote this lively contra. I've enjoyed it and hope that it will get your group jumping. You can polka the entire dance if you like.

DEVILISH POLKA CONTRA

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

MUSIC: *Up Jumped the Devil*, Folk Dancer MH45-1518A.

ROUTINE: INTRO (Note; This arrangement begins with a glissando, down and then up, followed by a chord. Elie thinks it is apropos to have everyone clap on the chord. It gets their hands into action so they can take partners' hands to begin the dance.

- , With partner heel and toe down set, heel and toe up.
- , Heel and toe down, heel and toe up.
- , Join hands and circle left (Cpls. 1 & 2, 3 & 4, 5 & 6, etc.)
- , -- Circle right
- , Face corner, do-sa-do
- , With corner, polka swing
- , With corner, polka promenade across
- , -- promenade back.

Cross at head and foot every second, fourth, sixth and eighth time. Record goes through nine times.

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- JP220 GIVE MY REGARDS TO BROADWAY—Joe & Bill

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- JP802 HEY GOOD LOOKIN'—Tom
- JP801 YELLOW ROSE OF TEXAS—Tom
- JP219 OH LONESOME ME—Joe
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- JP110 ONCE IN MY LIFE—B. Vinyard
- JP108 MATADOR—B. Vinyard
- JP209 COUNTRY WASN'T COOL—Joe
- JP208 FRIDAY NIGHT BLUES—Joe
- JP205 I DON'T DRINK FROM THE RIVER—Joe

HOEDOWNS:

- JP506 MAMA ROSE
- JP501 JOPAT/JOLEE SPECIAL
- JP502 COUNTRY CAT/CITY SLICKER
- JP503 SUNSHINE/MOONSHINE
- JP504 UPTOWN/DOWNTOWN
- JP505 MUDDY RIVER/FEELIN' GOOD

GOLDEN OLDIES

- JP109 SEE YOU in MY DREAMS
- JP105 I DON'T KNOW WHY
- JP101 BLUE MOON OF KENTUCKY
- JP111 NEVERTHELESS
- JP106 HEARTBREAK MOUNTAIN
- JP206 I FEEL BETTER ALL OVER



Don Jochum
Pensacola FL



Tom Roper
Omaha IL



Bill Peterson
Livonia MI

Dancing Tips

by Harold & Lill Bausch

Some years ago, in an effort to keep dancers from getting frustrated by many new calls each time they went dancing, Callerlab came up with the idea to limit new calls. They did this by starting a Quarterly Selection program. This became popular and soon we had three such programs, Mainstream, Plus and Advanced. They also started classifying our programs into Mainstream, Plus and Advanced. How have these programs worked?

Well, first of all, the different programs started dancers trying to "climb the ladder" so as not to be just average. Second, the quarterly selections that were good—or at least very popular—were often moved out of the Mainstream program into the Plus program. The result is that often so-called Mainstream clubs are still doing the former Quarterlies even though they are now in the Plus program. This is fine for dancers who were dancing at the time they were still quarterlies, but new dancers just out of lessons get frustrated when they run up against them. Either this or callers must hurriedly teach them either in the clubs or during lessons.

It is very difficult for Callerlab or anyone else to know just how to handle

these calls and it usually falls on the callers to use their own judgment. Still, this causes some real problems.

Clubs often list themselves as Mainstream and dance those popular calls like *track two*, *load the boat*, *ping pong circulate* and *extend*, or maybe even the *diamond circulate* and *flip the diamond*. A few clubs have also kept *coordinate*, and a few the *red hot*. Also, many clubs dance the *tea cup chain* as a more or less traditional call, for it has been with us for many years.

Now any club that uses these calls that are not on the Mainstream list should be listing themselves Plus, not Mainstream. Some clubs do just that, they dance only those very popular calls from Plus, but they call themselves Plus, even though they do not dance the whole Plus program. So here we are once more right back where we started, where dancers really don't know what to expect. They dance in a club that is called a Plus club and only dance about a third of the Plus program. They think they are Plus dancers, but when they go to another Plus club that dances all of the Plus calls they are lost again.

So today we still have Mainstream dancers being frustrated by calls that once were Mainstream, but no more, and Plus dancers frustrated as they go out into the world and find there is much more to the Plus program than their club caller calls. At the same time dancers who are accustomed to the full Plus program go to a club that uses only a few Plus calls and feel they were misled.

It seems the time never will come

Continued on Page 86

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RUNNING BARE WITH DUDES & DAMES

On tour in Alaska recently (see *Meanderings*), your editors were privileged to witness a fun badge ceremony conducted by a most unusual club in Anchorage, the Dudes & Dames. Here is the account by Larry and Anna Lee Kalland, host couple for the interesting ceremony:

"We know that there are several badges for square dancing in water of one type or another and that is where the Running Bare badge is earned. However, we have several twists to the standard *water* type fun badges.

"We do ours in a hot tub! The rules spell out that the water has to be at least 3½ feet deep so it can be completed in a swimming pool; however, we prefer the hot tub. The movements are set to the song *Running Bear* which we changed to *Running Bare*. Of course, we wouldn't consider being bare; we only want people to wonder. Our logo is a polar bear, native to Alaska but to very few states in the lower 48.

"The fun begins once one realizes that there is a whole new meaning to things like *dive thru* and *load the boat*. Bob Bailey, student caller for the Dudes and Dames Club, is one of those who have the right voice, the timing, the knowledge and the enthusiasm to pull this tip together in-

to what we think is the *funest* fun badge to come along. He has spent hours working out details for this Running Bare badge.

"Along with a badge with the polar bear logo, we issue an official certificate that is numbered and printed with the name of the dancer. We hope to maintain a register of all who earn this special fun badge from Alaska.

"The first time that we offered the opportunity to earn it, we had 73 people watch and participate. Sometimes the real fun is **not** watching beforehand so we let dancers hear what is going on only!

"We are working on another very special badge. With the help of Bob Bailey, we get a square together and put on demo-type dances. We go to retirement homes, nursing homes and other places. The people may be blind, elderly, mentally or physically disadvantaged. We appreciate our mental and physical ability to square dance; therefore, we feel that we can best show our appreciation by sharing with those who do not have that ability. We invite these people to join with us while Bob calls some easy moves and we do our best to show them a good time.

"Our club has always been known as the sharing and caring club and now we have taken it on the road. We are trying to tie in with the *Spirit of 86.*"



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Calling Tips

by Allen Finkenaur

HAVE YOU DANCED TO YOUR OWN CALLING?

Many callers brag that they never have a chance to square dance, and many dancers think that if the caller was also a dancer, more comfortable choreography might be the result.

What is comfortable choreography? It is choreography that flows from one movement into the next, involves alternate hands, and recognizes the body flow of both the man's and lady's activity and position. It is choreography that is timed to the cadence of the music and the music cadence is set at a comfortable speed for the dancers on the floor. It is choreography that is called in harmony to the phrase of the music. This is a big prescription but to be a *good* caller one must be able to do it all. The following are comments which describe some of the problems that are examples of uncomfortable choreography.

One combination of choreography that is currently being used by many callers that does not flow is: *A right and left thru* followed by a *veer to the left*. The man in this action is turning, with his arm around the lady and must dodge to the left as he moves his right hand to a new position. The average male caller who is not a dancer can also be totally ignorant of female dance positions. How many times do we *star thru to a left allemande*? (Two left hands in a row for the lady.) Why not use *slide thru*? Another "beauty" is *curlique* followed by *cast off three-quarters* followed by *recycle*. This action screws the lady into the dance floor.

Bad timing causes dancers to run or to dance with stops at intervals during the choreography. As an example, when couples in a two-faced line are told to *circulate* and then *wheel and deal* to face each other, the man on the outside usually has to run because the caller doesn't give him time to execute the call. Callers

also complain that dancers rush doing the *grand square* and complete it in less than the full number of required beats. This can be corrected by good teaching and by the caller who breaks the *grand square* from time to time at the eighth, sixteenth or twenty-fourth beat. Once you let the dancers know you may not use a full *grand square* every time, they will be more likely to count their steps and stick more carefully to the phrasing. Most callers call *swing thru*, *spin the top* and a *right and left thru* as if this were one piece of choreography. To be in command of your floor and to get them listening to you, use one of the dozen other things you can do to break up this automatic combination.

What is cadence? It is number of beats in the music per minute. For each beat of the music we expect the dancers to pick up one foot and to put the other one down. If the cadence is too fast the dancers will run; if it is too slow they will have a feeling that the music is dragging. Cadence has certain tolerable slow and fast extremes. Callers, for the most part, use from 120 to 150 beats per minute for their patter calling records. For me both extremes are uncomfortable. My limits are 125 to 135 with 130 beats per minute being about right for reasonably good club dancers.

Within these parameters, different dancers have various levels of comfort. As an example, older dancers usually like to move a little more slowly than younger dancers. Students in class who are working hard to recall the choreography find that music which is a little slower makes it a little easier for them to be successful dancers because the calls come at them a little more slowly. It is always better to err by using a little slower cadence.

Cadence should also be consistent. The record companies cut their records using some type of metronome and this causes the beat of the music to remain at a constant speed throughout the record. The cadence used varies from record company to record company and sometimes from record to record within the same company. Dancers are mentally conditioned during the patter section of the tip to a specific level of cadence and if the singing call cadence is faster or slower than that used on the patter record, the dancer must unconsciously adjust to it and this

Continued on Page 84

HOOSIER HOS

Square dancers had been promised a full measure of Hoosier hospitality, and approximately 28,000 of them arrived in Indianapolis during the week of June 23 to enjoy it. Actual National Convention dates were June 26-28, and vacationing dancers arrived early and stayed late.

Delightful tourist attractions in Indianapolis were the Union Station and the City Market. The Hyatt Hotel, headquarters hotel for the convention, is crowned by the revolving Eagles Nest, a superb way to combine a total city view at sunset with a feast fit for a king.

Ernie and Barbara Stone, general chairmen, and their many committees staged a well-run, smooth-operating showcase for square dancing. Pre-convention TV shows drew public interest and were well presented. The opening event, the traditional press breakfast, was held in the Hyatt ballroom and featured entertainment that appealed to both dancers and media representatives—a fiddle and guitar-playing duo (Anderson sheriffs John and Jeff) with wry country humor and salty down-home observations on life that contained more truth than poetry. Square dance publications were recognized with certificates for their contributions to convention success.



On Wednesday evening, the staff of *American Squaredance* magazine hosted a Trail End dance in the Hoosier Dome. While all of the kinks had not been worked out of the sound arrangement in that vast arena, a crowd ranging up to 101 squares danced all evening to staff callers (Walt Cole, Dick Bayer, Stan Burdick, with Frank and Phyl Lehnert on rounds) and guests who dropped in.

One disappointment was that the Mason-Dixon Line quartet was unable to perform, due to union rules that forbade more than one person and one mike on the stage at a time. We apologize to dancers who read of their appearance in the July magazine and came prepared to enjoy their harmonizing. We understand that others who hoped to perform in groups were similarly frustrated, but this was a convention center problem and not the fault of the square dance committees.

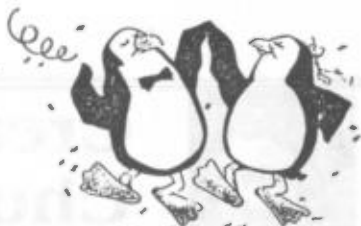
The exhibitor area was large, well air-conditioned, and well-visited by shoppers. Business was as heavy at the ASD booth as at any convention we've attended. We had a delightful time visiting with the many readers who stopped by to say "Hello." For us, that is always the fun part of any convention.

Again, the one negative about booth operation was not the fault of our committees but of a convention center ruling. Because no "outside" food could be brought into the center, and because of the high cost of quantities of food and coffee at the center, no hospitality room was available for the exhibitors this year. Hours were shortened slightly (ending at 10 PM instead of 11) but the chance to slip away to a quiet area for coffee and a chair to put feet up on adds considerably to the comfort of busy exhibitors. Doing without such a spot this year made us appreciate more what we have enjoyed at other conventions.



Panel discussions are always part of our convention going, and this year was no exception. Stan served on the Callerlab

HOSPITALITY



seminar staff all three days, also moderating a panel on publications and on for LEGACY on "If the fun has gone out of dancing, how do we put it back in." Cathie filled a slot on the caller's spouse panel, spoke at the LEGACY panel on "Preservation of Square Dancing" and joined Stan at the one on "fun." The latter, with Walt and Louise Cole (moderators), John and Freddie Kaltenthaler, and Bill and Donna Anderson, was entirely free-wheeling, with ideas and jokes flying constantly. We hope the audience enjoyed it as much as the panel did. If laughter is therapeutic, this was the most healing two hours of the convention!

These panels were all well-attended, some with overflow crowds. The education committee is to be congratulated for their subject matter and their promotion. Thanks to them, too, for the clipboard/notebooks received by each panelist and moderator.

The Parade of States was inspiring and throat-catching to watch. The arena was close enough to the booths this year for us to view the delegations marching behind their signs and banners, colorful in state costumes, waving and grinning at the cheers from the crowds. Four friends from Hawaii attended the convention, so we knew the Hawaii group. (They visited the booth carrying leis and pineapple.) Alaska was represented in the parade by a small group, as were Great Britain, Japan, Saudi Arabia and Australia. Many in the Canadian group wore the outfits of the Canadian National Convention to be held in Hamilton, Ontario next summer.



Square dance attire was in evidence everywhere in the convention hall, due no doubt to the many signs stating that it and convention badges were required. However, no material division existed bet-

ween the booth area and the dance halls, so that sometimes folks were stopped entering dance halls from main entrances but not from the exhibitor area openings.

Memphis, Tennessee won the bid for 1990 over bids from Chicago, Milwaukee and Cincinnati. For Memphis, this will be a return engagement, exactly ten years after their first convention in 1980.

Next year square dancers will travel to Houston, Texas; in 1988, Anaheim, California; and in 1989, Oklahoma City.

Amusing stories are always heard around the edges of a convention. This year's concerns the priest of the church across from the convention center, who scheduled a special Mass for square dancers at 4 PM on Saturday. Francis Zeller reported that when the closing ("Peace of God be with you." "And with you") was given, the priest said, "Now give the sign of peace to those around you...or yellow rock." When Francis spoke to him about it on the way out, he said, "That one's easy to learn!"

If we may be forgiven a personal note, we'll mention that we enjoyed a lunch date with Charlie Baldwin, who summers in Indianapolis. Charlie was for many years the editor of the *New England Caller*, and was our mentor back in our early days at his square dance camp in Massachusetts. Charlie, Bob Osgood and Stan were the founders of LEGACY, so they enjoyed a breakfast of reminiscences, too. Charlie has been ill, but has made a good recovery, and made the trip to the convention center to visit old friends. The sparkle and devilment in his grin, the constant flow of ideas and conversation, have not changed, and we had a wonderful visit.

The friendly hospitality of residents, hotel staff, and convention committee personnel made the Indianapolis National Convention of 1986 one that will be remembered as a huge success. This was Indy's second; we'll look forward to coming "back home to Indiana" again in the future for another Indy 500 special!



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

UNUSUAL COUPLE CIRCULATES AND FERRIS WHEELS:

Heads lead right and circle to a line
Pass thru, heads only bend the line
All couples circulate, ferris wheel
Heads crosstrail thru, left allemande...

Heads pass thru go round one to a line
Pass thru, bend the line, boys go twice
All couples circulate, bend the line
Girls go twice, star thru, partner trade
Pass thru, left allemande...

Heads pass thru go round one to a line
Pass thru, girls only bend the line
Couples circulate, boys bend the line
Couples circulate, centers trade
Ferris wheel, zoom and crosstrail thru
Left allemande...

Heads lead right and circle to a line
Heads only bend the line, couples
Circulate, ferris wheel, left allemande...

Heads lead right and circle to a line
Pass thru, sides only bend the line
All couples circulate, all bend the line
Sides go twice, left allemande...

Head ladies chain, heads pass thru
Go round one to a line, girls only
Bend the line, all couples circulate
Boys bend the line, ferris wheel, zoom and
Pass thru, touch $\frac{1}{4}$, right and left grand...
Heads pass thru go round one to a line

Pass thru, boys only bend the line
Couples circulate, girls bend the line
Centers trade, tag the line in, star thru
Trade by, swing thru, girls circulate
Right and left grand...

Heads square thru four, swing thru
Boys run, couples circulate, heads only
Bend the line, couples circulate
Sides bend the line, all ferris wheel
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass thru, sides only bend the line
All ferris wheel, bow to your partner
You've stirred the bucket...

Sides right and left thru, heads lead right
Circle to a line, swing thru, boys run
Couples hinge, sides only bend the line
All ferris wheel, bow to partner
You're home...

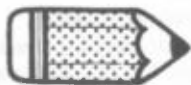
Heads lead right and circle to a line
Spin the top, boys run, sides only
Bend the line, couples circulate
All girls turn back, heads only single hinge
All recycle, pass thru, left allemande...

Heads square thru four, circle half to a
Two-faced line, sides only bend the line
Couples circulate, ferris wheel, heads
Sweep $\frac{1}{4}$, pass thru, left allemande...

Heads square thru four, ocean wave
Boys circulate, girls trade, recycle
Veer left, heads only bend the line
Couples circulate, ferris wheel
Heads star thru, pass thru, star thru
Reverse flutter wheel, square thru four
Trade by, left allemande...

Sides right and left thru, heads lead right
Circle to a line, heads rollaway
All swing thru, boys run, in your foursome
Wheel and deal, couples circulate
Heads bend the line, all ferris wheel
You're home...

REVIEW



FOLD FAMILY

A. Boys

B. Girls

C. Ends

D. Centers

E. Cross

SAMPLE CHOREO:

Heads square thru four, sides rollaway

Swing thru, centers run, bend the line

Pass thru, girls fold, touch $\frac{1}{4}$, recycle

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

Left allemande...

Heads pass thru go round one to a line

Pass the ocean, centers trade, girls fold

Double pass thru, boys turn back, star thru

Ferris wheel, zoom and pass thru

Left allemande...

Heads square thru four, sides rollaway

Touch $\frac{1}{4}$, centers trade, centers run

Bend the line, pass thru, boys fold

Swing thru double, girls trade

Partner trade, crosstrail thru

Left allemande...

Sides rollaway, heads square thru four

Split those two go round one to a line

Four boys rollaway, four girls rollaway

All pass thru, centers cross fold

Box the gnat, change hands

Left allemande...

Heads pass thru go round one to a line

Pass the ocean, swing thru, boys fold

Peel off, pass thru, girls fold, star thru

Ferris wheel, zoom and pass thru

Left allemande...

Heads square thru four, swing thru

Centers fold, column circulate

Boys run, swing thru, same sexes trade

Right and left grand...

Heads square thru four, swing thru

Boys run, girls walk & dodge, centers fold

Those who can, star thru, others face in

Spin the top, right and left grand...

Heads lead right and circle to a line

Pass thru, ends fold, square thru $\frac{3}{4}$

Trade by, swing thru, recycle, pass thru

Trade by, swing thru, girls cross fold

Right and left grand...

Head pass thru go round one to a line

Pass thru, ends fold, swing thru

Boys trade, pass thru, ends fold

Ocean wave, ladies trade, recycle

Left allemande...

Quarterly Selection

RELAY, CYCLE AND WHEEL (RCW)

by Wade Driver

DESCRIPTION: From parallel waves, all start as in *relay the deucey* ($\frac{1}{2}$ right, $\frac{3}{4}$ left and ends $\frac{1}{2}$ circulate; in the six-hand wave, $\frac{1}{2}$ right, $\frac{1}{2}$ left as ends step off and new ends step on); at this point, instead of $\frac{1}{2}$ right, the three pairs turn $\frac{3}{4}$ right, the lonesome ends join the very centers in a two-faced line and these four *wheel and deal* as the outfacing dancers in the other pairs do a U-turn back to end the movement in a double pass thru formation.

From left-hand waves, turn $\frac{1}{2}$ left, $\frac{3}{4}$ right, etc.

NOTE: We, personally, prefer the name rather than the initials.

SAMPLE CHOREO:

Heads square thru four, *relay, cycle*

And wheel, double pass thru, track two

Recycle, swing thru, same sexes trade

Right and left grand...

Heads lead right and circle to a line

Pass the ocean, *relay, cycle and wheel*

Pass thru, touch $\frac{1}{4}$, scoot, cross & turn

Pass thru, wheel and deal, zoom

Pass thru, left allemande...

Heads square thru four, swing thru

Relay, cycle and wheel, swing thru

Ping pong circulate, swing thru, recycle

Pass thru, left allemande...

Heads lead right, *relay, cycle and wheel*

Double pass thru, track two, recycle

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

Left allemande...

Heads lead right and circle to a line

Spin the top, *relay, cycle and wheel*

Pass thru, swing thru, recycle, star thru

Pass thru, wheel and deal, centers

Pass thru, left allemande

Four ladies chain $\frac{3}{4}$, sides right & left thru

Sides rollaway, heads lead right, circle 4

Ladies break to lines, pass the ocean

Relay, cycle and wheel, left allemande...

Heads pass thru go round one to a line

Pass the ocean, *relay, cycle and wheel*

And spread, pass thru, boys crossfold

Touch $\frac{1}{4}$, right and left grand...

Heads lead right and circle to a line

Pass the ocean, *relay, cycle and wheel*

Centers pass thru, left allemande...

Heads lead right, swing thru, *relay*

Cycle and wheel, pass thru, swing thru

Recycle, left allemande...

Heads square thru four, ocean wave

Spin chain and exchange the gears, *relay*

Cycle and wheel, pass thru, touch to wave

Recycle, square thru $\frac{3}{4}$, trade by

Left allemande...

Heads promenade $\frac{1}{2}$, side ladies chain

Heads lead right and circle to a line

Pass the ocean, *relay, cycle and wheel*

Centers swing thru, all right & left grand...

Heads pass thru go round one to a line

Spin the top, *relay, cycle and wheel*, zoom

Swing thru, ping pong circulate

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



DOUBLE THE HINGE

by Bill Finkle

STARTING FORMATION: Any line or any wave (either parallel or tidal)

DESCRIPTION: Center two dancers will single/partner hinge and spread as end dancers face in and extend to a mini-wave, then hinge $\frac{1}{4}$.

TIMING: 8 beats. (May be reduced to 6 by smooth, experienced dancers.)

NOTE: Parallel right-hand ocean waves and left two-faced lines will end in facing point-to-point diamond. All other parallel lines or waves will end in right-hand point-to-point diamonds. Right-hand tidal waves and left-hand tidal two-faced lines will end

in facing side-by-side diamonds. All other tidal lines and waves will end in right-hand side-by-side diamonds.

This figure will immediately convert any parallel or tidal line or wave situation to diamonds.

TEACHING ROUTINES:

Zero box: do-sa-do to ocean wave, *double the hinge*, flip the diamond, *double the hinge*, flip the diamond, recycle...ZB

Zero box: right & left thru, pass the ocean

Double the hinge, flip the diamond

Wheel and deal...ZB

Zero box: swing thru, boys run, girls trade

Couples hinge, *double the hinge*,

Flip the diamond, recycle...ZB

Zero box: slide thru, pass thru

Tag the line in, pass thru, *double the hinge*

Flip the diamond, center two girls trade

Double the hinge, flip the diamond, bend

The line, center four box the gnat...1P2P

Zero line: swing thru, boys run

Double the hinge, flip the diamond

Swing thru, boys run, bend the line...1P2P

Zero box; swing thru, boys run, *double*

The hinge, flip the diamond, girls trade

Linear cycle...ZB

MORE DIFFICULT ROUTINES:

Zero line: right and left thru, dixie style

To ocean wave, center four walk & dodge

Double the hinge, diamond circulate

Flip the diamond, single hinge, coordinate

Couples circulate, bend the line...1P2P

Box 1-4 wave: trade the wave, fan the top

Double the hinge, diamond circulate

Flip the diamond...box 1-4 wave

MORE SUGGESTIONS (INSANITY?)

Squared set: heads right and left thru

Heads square thru, single circle to

Ocean wave, trade the wave, *double hinge*

Flip the diamond, explode the wave

Trade by...ZB

Box 1-4 wave: *double the hinge*,

Flip the diamond, *double the hinge*

Flip the diamond, double the hinge

Flip the diamond, double the hinge

Flip the diamond, box 1-4 wave

Squared set: heads promenade half way

Heads lead right, veer left, double hinge

Flip the diamond, explode the wave*

Partner hinge, *double the hinge*

Flip the diamond, boys run

Couples circulate, bend the line...1P2P

*May allemande left here.

Heads star thru, pass thru, veer left
 Ends trade, *double the hinge*,
 Flip the diamond, explode the wave
 Trade by...ZB

Zero line: right and left thru, dixie style
 To ocean wave, *double the hinge*
 Flip the diamond, *double the hinge*
 Flip the diamond, *double the hinge*
 Flip the diamond, *double the hinge*
 Flip the diamond, boys cross run
 Couples circulate, bend the line...1P2P

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P.S.: MS/QS

by Walt Cole

TIMING'S
THE THING!

INTRO:

-----	:	Heads — square thru
-----	:	--- With the sides
Right-hand star ---	:	--- into the middle
Left-hand star ---	:	--- with same two
Right & left thru ---	:	--- swing thru
-----	:	Swing thru ---
--- Boys run	:	--- Promenade
-----	:	-----
-----	:	-----

FOR THE MODULAR CALLER:

Zero line: pass thru, centers fold, star thru
Pass thru, bend the line...zero line.

Zero box: slide thru, square thru ¼
Left allemande...

Zero line: pass thru, wheel & deal, centers
Swing thru, turn thru, left allemande...

Zero box: star thru, right and left thru
Slide thru, left allemande...

Zero line: pass the ocean, girls trade
Spin the top, box the gnat, right & left thru
...zero line

Zero line: pass the ocean, swing thru
Spin the top, square thru ¼, courtesy turn
...zero line

TI — BASIC PROGRAM:

Zero line: pass thru, wheel & deal, centers
Square thru, others divide & star thru
All star thru, pass thru, wheel & deal
Centers square thru, others divide and
Star thru, all star thru, pass thru
Trade by, pass thru, left allemande...

Static square: sides face, grand square
Six steps, lines go forward and back
Star thru, dive thru, square thru ¼
Left allemande...

Static square: sides face, grand square
Six steps, lines go forward and back
Pass thru, bend the line, star thru
Pass thru, left allemande...

Static square: heads pass thru, separate
Around one to a line, pass thru
Bend the line, centers square thru
Ends star thru, right and left thru, dive thru
Square thru ¼, left allemande...

Static square: heads crosstrail thru and
Separate go around one to a line
Right and left thru, pass thru, bend the line
Star thru, dive thru, pass thru

Left allemande...

THE MAINSTREAM PROGRAM:

Static square: heads pass thru, separate
Around one to a line, pass thru
Ends crossfold, swing thru, girls crossfold
Touch ¼, boys run, slide thru
Left allemande...

Static square: heads pass thru, separate
Around one to a line, pass thru
Ends crossfold, touch ¼, centers trade
Ends circulate, ends crossfold, swing thru
Scoot back, pass the ocean, swing thru
Turn thru, left allemande...

Zero line: right and left thru, pass thru
Ends crossfold, swing thru, walk & dodge
Ends crossfold, touch ¼, centers trade
Boys run, left allemande...

Zero line: right and left thru
Heads rollaway with a half sashay
All slide thru, girls walk and dodge
Those who can star thru, others face ctr.
Forward and back, right and left thru
Slide thru, left allemande...

Static square: heads turn thru, separate
Go around one to a line, star thru
Dive thru, square thru ¼, left allemande...

Static square: heads star thru, pass thru
Circle to a line, pass thru, wheel and deal
Zoom, centers right and left thru, rollaway
Half sashay, turn thru, left allemande...

Static square: sides turn thru, cloverleaf
Double pass thru, leads partner trade
Swing thru, walk and dodge, partner trade
Slide thru, square thru ¼, trade by
Left allemande...

Static square: heads rollaway half sashay
Turn thru, separate go around one to a line
Star thru, zoom, square thru ¼
Left allemande...

Zero box: box the gnat, square thru
Partner trade, roll to face, left allemande...

Static square: heads square thru
Sides rollaway half sashay, do-sa-do
To a wave, split circulate, girls circulate
Boys trade, boys run, half tag the line
Girls run, box the gnat, crosstrail thru
Left allemande...

Static square: heads turn thru, separate
Around one to a line, pass the ocean
Girls trade, swing thru, boys run
Bend the line, pass thru, wheel & deal
Zoom, centers pass thru, star thru
Right and left thru, girls chain, slide thru
Left allemande...

FACING THE L.O.D.

JIM AND GERRY ALDERSON

Except for some years spent in the U.S. Navy, the Aldersons have lived their married lives in the Hastings, Michigan, area. They have a son and daughter, both married, and three grandchildren.

After graduation from square dance lessons, Jim and Gerry were taught rounds by George and Toots Peterson. This started them on a hobby that has lasted over 20 years. Intermediate R/D lessons followed with Margaret and Everett Lane, until the Lanes retired. The Aldersons, to keep on dancing, made the long trip to Muskegon to dance with Pat and Jack Farmer, until the need for a basic class in their area forced them into a teaching role in 1980. Now, after several basic classes, they have three R/D groups in the area, one intermediate and two easy-level.



The Aldersons are active members of the Michigan S/D Teachers Association and cue for three S/D clubs in the Grand Rapids and Battle Creek areas, as well as a R/D party once a month for all their groups. They purchased a motor home last year and look forward to leisure time on the road after Jim's retirement as a department manager for the Kellogg Company of Battle Creek.



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People

IN THE NEWS

Congratulations to **Edna Hardesty** of Silver Spring, Maryland and **Edward Robinson** of Shenandoah Valley Memorial Weekend held at the Ingleside Resort near Staunton, Virginia. They received their honor badges from last year's winners, **Paul and Evelyn Lofurno** of Philadelphia, according to **Marvin Bailey**.

Nine states plus Washington, D.C. were represented with the distance award presented to **Tom and Jean O'Malley** of Suffern, N.Y.

The 1987 festival is filled but information may be obtained by contacting: Shenandoah Valley, P.O. Box 246, Fairfield, VA 24435.

Al Brundage and 38 dancers on tour helped celebrate the Chiba Cloverleaf 20th Anniversary Dance near the new international airport of Tokyo. A live band provided music (shown below). A demonstration dance was performed by **Pauline Tarn**, tour guide for the visitors. Featured caller was **Tac Ozaki**, one of Japan's top callers. Another special guest was **Steve Sandeman**, former presi-

dent of Europe Callers Association. Cloverleaf Squares means "make harmony and cooperation by four couples." President of the club is **Hideo Kawasaki**. Host callers are **Hirozi Kobozono** and **Takafumi Nishiyama**. It was a very successful event, according to world traveler/ace photographer **Ichiro Fujima**.

Ichiro also gave us a rundown of other popular callers in Japan, about 200 of them in all. Here are some of the better known ones: **Tac Ozaki, Moto Yoshimura, Mac Ozima, Osamu Tazima, Lofty Yamasaki, Masaru Wada, Davy Nakamori, Mitchell Osawa, Kotaro Okawa, Farly Iguchi and Yukio Oiwa**.

Plans are in the making to expand the square dance hall at English Mt. S/D Retreat to accommodate a large audience for the Grammy-nominated "Moody Brothers" who will be putting on a special concert in the fall of 1987. More information is coming, says caller **Phil Kozlowski**.

Gene Record of Covington, Kentucky had heard that the average years of a square dancer in the activity was about five. Suspecting that one of his clubs, Tandem Squares, had a bet-

ter average than that, he made a study. The club is Plus level and will be 16 years old this fall. Surprisingly, 59 couples checked a total of 597 years of involvement! On the high side, 30 couples have danced 5 years or

more; 29 couples less. 15 couples have danced 15 years or more. Congratulations, Tandems!

Speaking of longevity, **Howard Thornton** of the NEC tells us that the 42 voting members (16 couples and 6 singles who no longer have partners) of the National Executive Committee (NEC) of the National Convention have a total of 1,213 or an average of 29 years each of square dancing experience, and have attended 826 National Conventions (average 20).

NEC members are past General Chairmen who join the NEC three months prior to their Conventions, and are automatically dropped if they miss two consecutive conventions without good reason—or are removed for cause, resign, die or drop out—and are not replaced.

Those members serving as officers for 1985-86 include **Howard and Peggy Thornton**, presidents and directors of information; **Helen Goldsmith**, vice-president; **Floyd and Clare Lively**, secretaries, and **Don and Shirley Blanchard**, treasurers.

Following are the years of dancing experience of the various members: **Ken Parker 46, Thorntons 40, Moores 39, Varena Anderson 38, Colins 37, Leah Irvine and Roy Longs 35, Livelys and Jolys 32, Blanchards, Hughes, Loren Longs and Wills 30, Davises 28, Holloways 27, Harpers 24, Vivian McCannon and Teeples 23, Vera Chestnut, Reynolds and Stones 22, Cartys and Musials 19, and Helen Goldsmith 10.**



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INTERNATIONAL NEWS

LOAD THE BOAT WITH ASARDA IN MONTGOMERY

The 9th ASARDA Convention in Montgomery, Alabama, opens on August 22 for 18 hours of dancing with the above theme. Alabama's best square dance callers, cuers, prompters and instructors will provide the program. For info, write Dimple and John Williford, 925 Green Ridge Rd., Montgomery AL 36109.

NATIONAL DIRECTORY PUBLISHED IN JANUARY

Beginning with the 1987 edition, the *National S/D Directory* will be published in January instead of March. This will give information to dancers earlier in the year, helping them with travel and vacation planning. The change requires moving the deadline for club information, listings and advertising to September 15, 1986. Dancers should send updated club information in time to be included in the 1987 edition.

The Directory has many features to aid dancers, callers and leaders. Club listings include type of club, program of dancing, when and where dances are scheduled, and a contact name, address and phone number. A "New Dancer" section gives information on square dance history and etiquette. Directories of festivals, publications, organizations, callers and leaders are among the many sections. Details on square, round, contra and clogging products and services add to the usefulness of this publication.

The directory is available at most local S/D shops. Inquiries and information should be directed to P.O. Box 54055, Jackson MS 39208 (Phone: 601-825-6831).

NATIONAL ARCHIVE CENTER

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Lloyd Shaw Foundation Archives as the national depository and central clearing house for square dance archives. Acting at a recent meeting in Washington, D.C., were Dr. Alan Jabbour, director, AFC; Gerald Parsons, AFC; Vicky Wulff, librarian; Bob and Becky Osgood, ASDS; Herb Egender, former Cheyenne Mt. Dancer; George and Ann Holser, National Folk Dance Committee; Dr. Bill Litchman, director, LSFA. Under the agreement, LSFA will coordinate and help the formation of archival collections across the country, and will exchange duplicate materials and copies of originals both with them and with the Library of Congress. This landmark agreement should be instrumental in helping the nation preserve its dance heritage.

Most importantly, recognition has been given to square, round, contra, clogging, line and heritage dancers by the premier center for archiving activity in the world. Further information may be obtained from Dr. Litchman at the LSFA, 1620 Los Alamos SW, Albuquerque NM 87104.

ROUND DANCER MAGAZINE IS ALIVE AND WELL...

Due to problems both business-related and personal, *Round Dancer* fell five months behind schedule. These problems have been remedied...all back issues will be delivered. Every effort will be made to return to the regular delivery schedule. *Round Dancer's* new address is RD 1 Box 248F, Petersburg PA 16669; the new phone number is 814-667-2530.

ROUND DANCER 1986 CLASSICS

New classics this year are marked with an asterisk. New all-time classics carry the sign †.

1. *Pop Goes the Movies (Raye)
2. †Folsom Prison Blues (Peterman)
3. Desert Song (Leach)
4. Could I Have This Dance (Eddins)
5. *A Taste of the Wind (Eddins)
6. †Beautiful River (Morrison)
7. Third Man Theme (Reilly)
8. Tips of My Fingers (Palmquist)
9. *Crazy Eyes (Eddins)
10. Apres L'Entree (Dahl)
11. Lazy Sugarfoot (Procter)
12. *Til Tomorrow (Palmquist)
13. *Games that Lovers Play (Wolcott)
14. Sheik of Araby (Roberts)
15. I Wanna Quickstep (Palmquist)

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DATE-LINE

Nova Scotia— 31st Annual Dance Camp, Universite Ste. Anne, Digby County; Aug. 16-24. Contact Gordon Arthur, Black Rock P.O. Halifax County, N.S. Canada B0J 1B0.

Colorado— Dance Ranch Canyonlands Tour, Frank Lane's Dance Ranch; Aug. 17-25. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Quebec— 11th Annual S&R/D Convention, Queen Elizabeth Hotel, Montreal; Aug. 22-23. Write MASDA, PO Box 906, Pointe Claire Dorval, Que. Can. H9R 4Z6.

Oregon— Chaparral Northwest Convention; Aug. 22-23. Contact Jack/Jean Peterson, 7190 S. Lone Elder Rd., Canby OR 97013.

Ohio— "Getaway Weekend", Cedar Point Amusement Park, Sandusky; Aug. 22-24; Jim Lee, Bob Jones, Keith Zimmerman. Contact Roger LaVigne, 2 Harkness St., Norwalk OH 44857.

Washington— 30th Ann. S/D Festival & Salmon Barbecue, Western Dance Ctr., Spokane; Aug. 22-24; Les Main. Write Mike/Carol Hoover, S. 1322 Progress, Veradale WA 99037.

Ohio— Broken Straw Weekend, Indian Creek Camping, Inc., Geneva-On-The-Lake; Aug. 22-24; J. Harris (CT), D. Mackey, J. Harris (OH), F. Queener, Delores/Bud Miller. Write Jim/Betty Harris, 6016 Thunderbird Dr., Mentor OH 44060.

Alaska Cruise— Aug. 27-Sept. 7. Write Bob/Becky Osgood, 462 No. Robertson Blvd., Los Angeles CA 90048.

Wisconsin— 16th Annual Dance-A-Rama/SSDUSA Convention, Red Carpet Hotel, Milwaukee; Aug. 29-31; R. Dougherty, J. Preston, P. Doucette, D. Hussey, A. Sova, George/Joyce Kammerer. Write Singles Dance-A-Rama, PO Box 21995, Milwaukee WI 53221.

California— 7th Ann. Assoc. Square Dancers Jamboree, Community Ctr., Oxnard; Aug. 29-31; D. Hodnefield, B. Kramer, L. McBee, V. Kaaria, J. Walter, S. Slocum, John/Fran Downing, Ray/Kitty Harrison, Hal/Diane Rice, A. Harvey. Write Al/Betty Roman, 4112 Pine Hollow Rd., Calabassas CA 91302.

Kentucky— 21st Annual Western S/D Festival, Natural Bridge State Resort Park, Slade; Aug. 29-31; H. Koppenhaver, A. Morrison.

Missouri— 28th Ann. West. Mo. Callers Workshop Assn. S/D Festival, Central Mo. State Univ., Warrensburg; Aug. 29-31. Write Art Morris, Rt. 1, Box 368, Lawson MO 64062.

Oklahoma— 2nd Ann. Chaparral OK City Convention, Lincoln Plaza Hotel & Conference Ctr.; Aug. 29-31; J. Haag, G. Shoemake, M. Filippo, John/Wanda Winter, S. Smith, K. Bower, B. Main. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

Michigan— 2nd Ann. S&R/D Labor Day Campers Weekend, Macon Campground, Tecumseh; Aug. 29-Sept. 1. Write Bill Shipman, 2253 Round Lake Hwy., Manitow Beach 49253.

Florida— 30th Ann. Fla. Knothead Konvention, Curtis Hixon Convention Ctr., Tampa; Aug. 29-Sept. 1; G. Zeno, Carl/Pat Smith, B. Augustine. Write Florida Knotheads Inc., PO Box 7178, Tampa FL 33603.

Continued on Page 80

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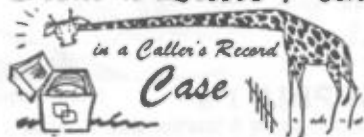
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BO SEMITH

With his wife Agnes, caller Bo Semith of Glen Carbon, Illinois, has been heavily involved in leadership roles in square dancing. Bo is a physical education teacher who has been calling for 17 years. He is a member of Callerlab, past vice-president and training officer of the St. Louis Callers Guild, past senior director of the Southern District of the Illinois S/D Callers Assn. He teaches classes for three clubs.

Bo and Agnes are board members of LEGACY, were program chairmen for the 1985 conclave, and were involved in organizing several successful mini-LEGACY seminars in St. Louis. Bo is a past president of the St. Louis League of Clubs.

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ROUND REVIEWS

by Frank & Phyl Lehnert

MICKEY TWO— Grenn 14268

Choreography by Doc & Peg Tirrell

Good music and a nice, easy two-step cued by Doc. Same music has a solo line dance cued by Lorraine O'Donnell.

LET'S DO IT AGAIN— Grenn 14261

Choreography by B.B. & Judy Summitt

Catchy music and a good easy two-step cued by Judy.

SOME KIND OF WONDERFUL— Atlantic OS-13017

Choreography by Jeff & Ruth Lesko

An interesting advanced rumba with several advanced figures.

I'LL NEVER SMILE AGAIN— RCA 447-0116

Choreography by Nine & Charlie Ward

Good Tommy Dorsey music and an interesting, high-intermediate, syncopated timing routine.

LITTLE DEVIL.— RCA 447-0939

Choreography by George & Joyce Kammerer

Lively Neil Sedaka vocal and a flowing, easy, three-part two-step with a long tag.

WORKING WITHOUT A NET— MCA 52776

Choreography by Hoss & Kit Waldorf

Waylon Jennings vocal and a fun-type easy two-step with a "walk the beat" sequence.

MY CHERIE AMOR— Motown Y421F

Choreography by Mary & Pete McGee

Stevie Wonder vocal and a flowing intermediate two-part rumba.

CUT A ROUND TWO-STEP—Blue Star 2305

Choreography by Frank & Jean Cutter

Good music and a nice, easy, three-part two-step cued by Frank.

POCO CHA— Grenn 14265

Choreography by Irv & Betty Easterday

Good music and a good advanced cha cha (original record and cue sheet).

HERNANDO'S HIDEAWAY— Grenn 14155

Choreography by Eddie & Audrey Palmquist

Good music and a good intermediate argentine tango.

WHOOPE DE DO POLKA— CHaparral 609

Choreography by John & Wanda Winter

Good music and a peppy easy-intermediate polka-

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type two-step with a *Jessie Polka* sequence cued by John.

NO STOPPING YOUR HEART— Capitol 5521

Choreography by Eva Hankins

Marie Osmond vocal and an easy, three-part two-step routine.

CHERRY HILL PARK— Columbia 13-33191

Choreography by Lee Siegel

Billy Jo Royal vocal with a two-part, easy two-step.

COME ON IN— MCA 52722

Choreography by Dave & Sandy Brown

The Oak Ridge Boys music with a three-part easy two-step.

RUBY BABY—MCA D2755

Choreography by John & Mary Macuel

Good Crash Craddock music and an interesting high-intermediate jive routine.

IN OVER MY HEART— Columbia 38-05747

Choreography by Nellie & Keith Glover

Good T. G. Sheppard music and an interesting three-part intermediate jive routine.

I FELL IN LOVE LAST NIGHT— W.B. 0535

Choreography by Quade Smith

Forester Sister music and a flowing easy two-step.

TOGETHER— Private Stock 004

Choreography by Virginia & Torsten Colling

Pretty music and a nice (high side of intermediate, compare to *Alice Blue Gown*) waltz. Could be speeded up a bit.

CHA CHA DIMERO— Roper 125

Choreography by Peter (Beryl Barton

Good music; an advanced cha cha with interesting arm movements.

MY SILENT LOVE— Private Stock 004

Choreography by Ted & Mary Fausnacht

Good smooth music and a comfortable three-part, high-intermediate (comparable to *Maria Elena*) fox-trot.

TANGO LOLA— Hi-Hat EN008

Choreography by Torsten & Virginia Colling

Good music and an easy-going, easy-intermediate tango. Also Hi-Hat 880 and 927.)

FAR AWAY PLACES— MGR 018

Choreography by Pete & Carol Metzger

Pretty music and a good easy cue-thru waltz, cued by Pete.

C'EST MAGNIFIQUE— Hi-Hat EN008

Choreography by Frank DuBois/Joyce Stewart

Good music and a slightly different, easy-intermediate rumba-type two-step. (Also Hi-Hat 801 and 921.)

Continued on Page 89

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SQUARE REVIEWS

All the records we received this month were MS choreography and we had some pretty good music to listen to along the way. By the time this review hits the stands, the National Convention will be over and I will have had the opportunity to meet many of the record dealers. We'll be looking forward to any comments you would like to pass along.

HEARTS AREN'T MADE TO BREAK—Ranch House 220; Caller: Darryl McMillan

This release is very nicely done, good easy listening and flowing choreography, with a nice melody to match. ★★★★★

WILL THE CIRCLE BE UNBROKEN—Red Boot Star 1290; Caller: Chuck Marlow

The dancers really enjoyed this one. Good Red Boot music for an old familiar tune that was done a few years ago. ★★★★★

WISH YOU WERE HERE—Kalox 1308

Caller: Francis Zeller

Here's a rerun from yesteryear and a good one. Francis does a nice job on the flip side. Dance times well and melody is catchy. ★★★

TEXAS ON A SATURDAY NIGHT—Hi-Hat 5086

Caller: Bronc Wise

Bronc does a super job with this easy-moving number. If you like Texas, you'll like this one. Nice piece of music. ★★★

WHEN MY BLUE MOON TURNS TO GOLD—4 Bar B 6076; Caller: Gary Mahnken

Lots of old songs redone this month. Good instrumental but the choreo didn't time well. ★★½

SAY I DO—Red Boot Star 1291

Caller: Hoyle Gross

Catchy little tune with good music. Worth a listen. ★★½

SUPER LOVE—Ranch House 309

Caller: Bill Terrell

Bill does a good job on this floor raiser. Nice job on the instrumental with a good melody. ★★½

LOVE'S GONNA LIVE HERE AGAIN—C Bar C 575

Caller: John Holmes

C Bar C has come up with another good one. Middle break gives us a little *Sugarfoot Stomp*. Give it a



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★★★½

IS YOU IS OR IS YOU AIN'T—Red Boot 3004

Caller: Don Williamson

Here's one you should make sure you listen to. Nice piece of music and good flowing choreo. We think you might have a lot of fun with this. ★★★½

LADY WITH THE GREEN EYES—Kalox 1310

Caller: Elmer Sheffield, Jr.

Here's another Kalox re-release that was quite popular some years ago. Dance didn't time well but the good melody is worth the effort. ★★★

OKALHOMA BORDERLINE—Blue Star 2308

Caller: Lem Gravelle

It's too bad that we have four releases of this popular tune. You will have to decide which one you like the best; better yet, buy all four and change the figures.★★½

BILLY BAYOU—Petticoat Power 124

Caller: Toots Richardson

Catchy little tune and a good job on the instrumental.★★½

DREAMLAND EXPRESS—Hi-Hat 5085

Caller: Ernie Kinney

The dancers really enjoyed this one and the fill-in words were pleasing to the ear.★★★

PROUD TO BE HER MAN—C Bar C 576

Caller: George Lavender

Good instrumental with Mainstream choreography. This might be a sleeper. The dancers enjoyed the dance.★★★

BODY TALK—Blue Star 2309

Caller: Lem Gravelle

Good piece of music but the dancers couldn't make out the fill-in words.★★½

YOU'LL NEVER KNOW—Red Boot Star 1295

Caller: Norm Cross

We really enjoyed this one. It is worth a listen. Norm almost got in all the fill-in words on the breaks. Excellent instrumental with an old familiar melody.★★★½

ASD TOURS

Most of the ASD tours to Europe announced earlier had to be postponed due to the "travel climate," but other tours are still on. Check with us on the '86 Oktoberfest, still on the docket. An abbreviated western England "festival tour" is still planned for next spring, starting April 29. An Australia trip is set for late '87 or early '88. And of course, the big one is our Caribbean cruise set for January 10-17, 1987. Ask for details.

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HERE



As a school teacher and father of two boys, I am often asked to chaperon teenage parties. At one junior high school square dance, I noticed that the boys were congregated into groups and the girls likewise. In time, the situation improved, but there were still several wallflowers who needed an extra boost. One by one, I started conversation with the girls. Then, when a boy came strolling by, I took him by his shoulder and whispered, "How about dancing with my daughter?"

By the end of the evening, I had eleven dancing daughters, and an invitation to attend the spring dance.

*Henry Leabo
Lancaster, California*

Knighthood's flower seems to wilt with each succeeding generation. A father whose teenage son learned to square dance at camp said to him: "Makes you feel silly, doesn't it, the first time you go up to a girl and say, 'May I have this dance, please?'"

The teenager looked offended. "Aw, I never said anything that corny."

"No? What did you say?"

"I'd stroll around and look 'em over till I saw one that was kinda cute. Then I'd point to her and say, 'You'll do.'"

*John B. Klein
Lancaster, California*

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NATIONAL ADVANCED & CHALLENGE CONVENTION

The 20th National A/C Square Dance Convention, held in Virginia Beach, Va. in June was the largest A/C event ever held anywhere in the world. Over 1300 dancers from 39 states, Canada and Japan participated in the three-day event. Over half of the dancers were present for the Wednesday night Trail-End Dance.

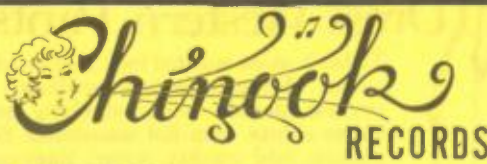
Dancing was held in the spacious air-conditioned Va. Beach Convention Center, with four halls of continuous dancing— A-2, C-1, C-2 and C-3— and a part-time C-4 hall.


Staff callers, selected by vote of dancers at the previous year's convention, were: Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, Norm Poisson and Anne Uebelacker. Associate callers, also selected by dancer vote, were: Clark Baker, Jeff Barth, Vic Ceder, John Marshall, Ben Rubright, and John Sybalsky. Ten additional callers participated in a special Thursday non-staff caller dance.

Many dancers spent more than a week in Va. Beach, sightseeing at nearby historical sights such as Williamsburg, and swimming in the ocean. Large modern campgroups close to the convention center attracted many campers.


Herb and Monica Seitz, chairman of the dancers' Advisory Board, stated in the convention program that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as staff callers; 2. It is the only convention which allows dancers to vote on the callers for the staff the following year; 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; 4. It is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and on-going talent.

The 21st convention will be held in Altoon, Pa. June 18-20, 1987, with a Trail End dance June 17. Altoons is located in the beautiful resort region of the southern Allegheny Mountains. For information, write Ed Foote, 140 McCandless Dr., Wexford PA 15090.







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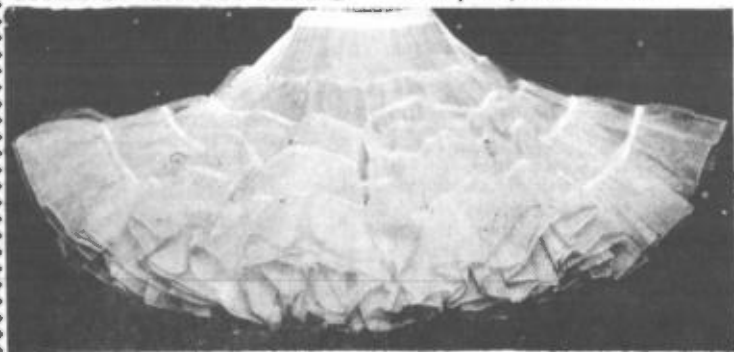
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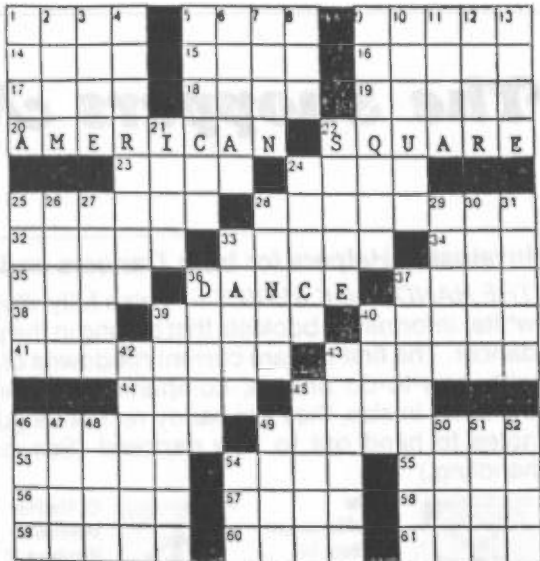
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- Sea gulls
- Metropolis
- Word of mouth
- Plant part
- Concept
- style swing thru
- Parent
- Emit fumes
- Staff anew
- Tax
- Tight
- Crimson color (2 words)
- What facing couples do on a veer (2 words)
- Smells
- Woo
- Nat. gun club (abbr.)
- Religious teacher
- Kilt wearer
- Eur. economic group (abbr.)
- Moistened flour
- Girl's name
- Composes letters of a word again
- Reduce
- Converse
- Load the ----
- Decays
- Confections
- Out-of-date
- Placed
- Tidy
- Rose perfume
- Saxon slave
- Not difficult
- Adolescents
- Consumer
- Germ. admiral

DOWN

- Girl's name
- Wander
- Alaskan city
- Man's right, lady's left, arch, turn
- to the left
- Ultimate
- Between 13 and 19
- Tibetan ox
- Geometric floor
- Eskimos
- Vishnu
- Persian poet
- Solitary
- Debt notes
- Sword (British)
- a quarter
- Skull and crossbones
- Bring out
- College rooms
- Disk percussions
- Peru Indians
- Male bee
- Consumed
- Weatherstrip
- Child's toys
- Popes
- Vegas pasteboard pros
- Wheel and ----
- Barley product
- One who packs
- Salt water
- Small dispute
- Head
- Bone (prefix)
- the ocean
- Tide
- Lessen tension
- Eyelid disorder
- Roumanian currency

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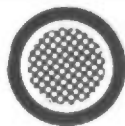
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Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears

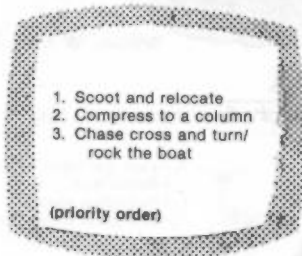
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¾ tag the line
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Triple scoot
Triple trade
Turn and left thru

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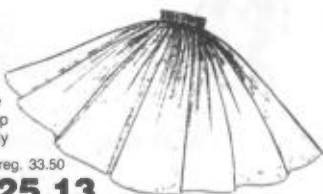
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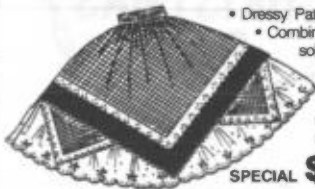


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- All over eyelet
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- White

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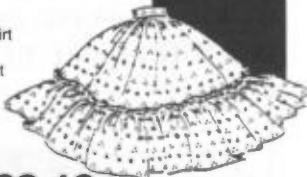


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Colorado— C-1 Weekend, Masonic Hall, Englewood; Aug. 30-31; Lee Kopman. Write Tom Scarborough, 1801 S. Stuart, Denver CO 80219.

Ontario— Country Music Concert, Wiarlon Arena; Sept. 3; Red Boot Boys. Write D. Fletcher, RR 6, Wiarlon, Ont. Canada N0H 2T0.

Michigan— 3rd Ann. Mich. Chaparral Convention, Stouffer's Battle Creek Hotel; Sept. 5-7; K. Bower, B. Main, S. Smith, J. Haag, G. Shoemaker, Frank/Phyl Lehnert. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

Belgium, Germany, France, Switzerland, England— Tour; Sept. 5-27; Johnny/Marjorie LeClair. Contact American Square Dance Workshop, 472 No. Robertson Blvd., Los Angeles CA 90048.

New York— Summer Dance, YWCA, Gloversville; Sept. 6; Ward Smith.

North Carolina— Squares & Rounds, Athens Drive H.S., Raleigh; Sept. 6; Darryl McMillan.

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UNDERLINING

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The **Choreo Connection** by Ed Fraidenburg informs us that *spin chain and exchange the gears + spin chain thru = swing thru*. He also covers these experimental figures: *coordinate down the line, touch back, fix it, line the diamond, reverse the horseshoe, wheel in/out, right/left signal and chase cross and turn*.

T and D Notes from Toronto gives a seldom seen set of guidelines for callers sharing the mike with other callers, such as: "Don't upstage the other caller—watch that ego," and in singing calls, when harmonizing, "Don't overlap (both sing) the commands," only the incidental lyrics. Good advice. Experimental ideas shown were: *pick up the diamond, go bananas and curl apart*.

Callerlink from Australia presents quite a few *grand square* variations like this one:

CHINESE GRAND SQUARE: All follow the *grand square* pattern but back up instead of going forward and go forward instead of backing up. Set up squares by having heads *California twirl* and sides turn back to back.

Heads pattern (after *California twirl*)

1—Head couples back up to center.

2—Turn backs to partner and walk out to perimeter of the square.

3—Turn backs to partner and walk out to corner of the set.

4—Turn backs to opposite and back up 'til you bump!

Reverse— same as sides' pattern.

Sides pattern (start back to back)

1—Walk forward to corner of square.

2—Turn backs to opposite and back up til you bump!

3—Turn backs to center and as couples, back up to the center.

4—Turn backs to partner and walk straight out to home position.

Reverse— same as heads' pattern.

As sides will end back to back, finish call with *Heads California twirl, left allemande...*

Good ideas come from **Lead Right** by Malcom, Cole and Burdick this month: a coming thing—*laser* phonograph, a contra to help your timing, good comments to insert throughout your hash calling, as *couples* choreo examples, new experimental—*compress to a column*, summer workshop reinforcement drills, fun with formations, and Callerlab update.

Bill Davis in the **Santa Clara Valley Notes** says: "Around the corner and turn the diamond seemed worthy of an in-depth look... RCW is meeting with mixed reactions.

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Some like it, some don't. However, it's getting reasonable exposure and looks like it might last a little longer than some of the recent picks." He also advocates dropping the QS program altogether.

News 'n Notes by Ed Foote urges us to use *centers trade* in several situations for smoothness. For instance: from parallel waves, if the first command is *ends run*, second command should be *centers trade*. He suggests (among other things) working more *left chase*, which he says hardly needs a walk-thru.

Figuring by Barry Wanson, in addition to many pages of good choreo, mentions the success of the recent Australia National Convention held in Adelaide. Barry especially notes the "outstanding" visit by Wade Driver. He says the next national convention in '88 will be in Sydney.

Notes for Callers by Jack Lasry advises us: "The summer months are a good time to plan your dances with little or no carryover with workshop calls of positions. Take each dance by itself. The vacations

and normal summer slowdowns make this approach a necessary one..."

Choreo Breakdown by Don Beck features *rock the boat*, done this way: From facing lines, ends do their part of a *load the boat*, as the centers *single circle to a wave, fan the top and extend the tag*, to end in parallel ocean waves. (From a zero line, after *rock the boat* and *recycle*, you have a zero box.

Mainstream Flow by Gene Trimmer talks in a positive way about the upcoming 25-30 week time frame program (known simply as "square dance") to be revealed this fall on an experimental basis from Callerlab. In heavily-oriented MS areas the present MS program may be retained. In other areas, callers have the option of using the new program. There will be some confusion at first, but hopefully the evolutions will be positive.



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CHALLENGE CHATTER, Continued

Room and C-3 will be in the cafeteria. From 8 to 10 each evening, the cafeteria will be programmed C-3A, and a hall in the Towers will be programmed a hard C-3. RHC Enterprises will sound the halls this year, as they have for two years in Virginia Beach. They have tapes available for both the National A/C and the American A/C Conventions.

Since we are running late with this column, more details on everything will come next month.

SWEDEN ON THE MOVE

With the brand new advertisement of a Swedish recording company this month (See page 83.), the total stands at two overseas recording companies now on our pages (The other is CW Records from West Germany.), plus over 25 record companies from the U.S.A., our largest single group of advertisers. Welcome, Scandinavian friends. We'll try to *disc-cover* a worldwide market for your new label. Will Japan have a *yen* to be next in this *disc-cussion*?

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LR10078 Ya'll Come, Bill Wentz

LR10079 Wandering Eyes, Aaron Lowder

LR10083 It'll Be Me, Aaron Lowder

LR10085 I Saw Mommy Kissing Santa Claus, Bruce
Williamson

LR10091 Light In The Window, Grady Humphries

LR10093 Cornbread, Beans, Sweet Potato Pie
David Moody

LR10094 Sentimental Ole 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

Distributed by Twelgenn, Lamon Recording Services, Old Time
Distributors, Tape Service by Hanhurst, Sundance Dist.

HOEDOWNS:

LR10076 Blue Ridge Mt. Memories (Clog) B/W Melody Hoedown

LR10077 Cotton Eyed Joe (Texas Style) B/W Long Journey Home
(27th Annual GRAMMY AWARD Nominee)

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.

LR10082 Stew Shag by Billy Scott

LR10135 Kaw-Liga, Carlton Moody & Moody Bros.

LP-LR10116 LP Album, Cotton Eyed Joe by C. Moody & Moody

Bros. Also contains some Round Dances

PH100 Shaking A Heartache, Bill Barnette

PH101 Rulin My Bad Reputation, Jim Snyder

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

ENCORE, Continued

should then slide over to the right and make lines of four facing each other. Pick up any call that starts from line of four. Remember, it doesn't really matter if everybody is 100% correct as long as you are getting the practice of doing the figures. The squares that keep moving are the ones where all eight dancers make their lines, waves, hold hands, and move at the same speed.

“When all are moving with such precision that they are like machines, then you do not have dancers, you have robots.”—Dorothy Shaw (Mrs. L.Loyd).

Track two is picked as the Callerlab Experimental for this quarter. Will Orlich reviews *checkmate the column*.

Dub Hayes of Springdale, Ark., is featured in “Steal A Peek.”

Never criticize your partner—
A perfect partner is very, very rare.
Remember, you're not dancing with
Ginger Rogers,

And she ain't got not Fred Astaire!!

Rosella Bosley

CALLING TIPS, Continued

can affect the dancer's dancing comfort. Check each of your records for cadence, both pater and singing calls, and mark on their cover the correct turntable speed to use when you play the record in your dance program.

Some choreography itself can be uncomfortable. The greatest example of this is *do-sa-do*. It is a movement that can cause the dancers to bump each other. It also exactly makes a phrase when combined with certain other choreography in a singing call. Because it is such good singing and pater call filler it causes many callers to overuse it. Why not give dancers a little more fun in the dance by using a *swing* following the *grand right and left* and before the *promenade*, or omit the *do-sa-do* after the *square thru* except when you feel the dancers need to establish their positions before proceeding with the next piece of choreography. If when you teach you insist that the dancers hold hands, dancers will establish better positions. The thing dancers do in place of the *do-sa-do* is really a form of the



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RB284 - “Headed For A Heartache”

RB283 - “Ain't No California”

G&W600 - “But For Love”

RB298 - “Down On The Corner”

RB299 - “Fool By Your Side”

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R & L Products We carry and manufacture products like: Christmas Cards, Manuals, Books, Sight Sheets, Caller/Cuer Contracts, Dance Diplomas (all levels), Memo Pads, Plastic Record Sleeves, 3 Year Calendars (3 sizes with “Note” space) and the National Directory. Contact us for more information and prices on all products. **Look For Our New Catalog, Featuring All Of Our Products, Coming Out Soon! Dealer Inquiries Are Invited.**

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- SDR-105 Takes A Worried Man—Louis
SDR-106 Mansion on the Hill—Hank
SDR-107 Seven Spanish Angels—Uncle Otis
SDR-1010 Garden of Love Waltz—Kathy

COMING SOON:

- SDR-108 Little Old Home in W. Va. — Hoedown

STAFF CALLERS: Louie Sequin
Hank Lutcher

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TNT244 I DO I DO I DO (Rd) by Bill Cooper
TNT245 GINNEY LEE (Rd) by Virginia Colling
TNT246 SWEET BABY HOEDOWN/FIRE ON THE MT.
TNT247 ROLL OUT THE BARREL by Gene Trimmer

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swing and by calling *swing* instead, you make them have fun and do it legally.

I really believe that if callers would also dance once a week there would be a very positive change for the better in square dance choreography. Why not tape several tips from a dance— both patter and singing calls— and during the next class, when you have an angel tip, ask the angels if they will let you dance with them, to your own calling?

SORRY—NO DIRECTORY

Our new "family" of readers (ones who joined us when *Square Dancing (SIO)* ceased publication) have often asked questions about various features from that magazine. One is the *SIO* August directory of contacts. Your *ASD* editors feel this is now unnecessary, since a very complete directory with thousands of contacts worldwide is available. See ad for the *National Directory*, page 7.



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DANCING TIPS, Continued

when labels can tell you what to expect at a dance, as much as knowing the caller will. Years ago you went to a dance knowing that this caller would challenge you, or that caller would call an easy dance. You picked out what you wanted by knowing the caller. It still works that way.

If you want to dance to many different callers, do it, but be aware that from time to time you will not enjoy the dance. This is part of "growing up" in square

dancing. Callerlab can't control everything, Legacy can't control things either, and they should not be able to. Variety is part of the attraction of square dancing, and believe me there is much variety as there are numbers of callers. Years ago Dorothy Shaw made the remark to me, and several others, that when everyone danced exactly the same, we would no longer have "dancers," we would have "robots." She was right too. No two people dance exactly alike, no two callers call exactly alike, and aren't you glad!!



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- *ESP138 I HAD A BEAUTIFUL TIME by Elmer
- ESP137 BOP by Elmer
- ESP209 ALABAMY BOUND by Elmer, Paul, D. McMillan
- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- *ESP317 CAJUN MOON by Paul
- ESP316 EARLY MORNING RAIN by Paul
- ESP315 FORTY HOUR WEEK by Paul
- ESP403 HO-DOWN, Plus calls by Larry
- *ESP512 COLUMBUS STOCKADE BLUES by Bob
- ESP511 DON'T NEED NOTHING by Bob
- ESP510 BILOXI LADY by Bob
- ESP609 THIS AIN'T DALLAS by Larry
- ESP608 I'M FOR LOVE by Larry
- ESP607 OLD ROCK AND ROLLER by Larry
- *ESP702 SMOKIN' IN THE ROCKIES by Craig
- ESP701 TOOT TOOT TOOTSIDE by Craig
- *ESP007 CATS MEOW by Jim
- ESP006 MARGIE by Jim
- ESP005 DAY DREAMING by Jim

*Most recent releases

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NEW RELEASES ON R&R:

R&R 101 LITTLE GIRL, Ron Ross, Caller

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

COMING SOON:

R&R 103 COME ON HOME AND SING THE BLUES TO DADDY, Ron Ross, Caller

507 N.E. 99th St. #86, Vancouver WA 98665 (206)574-4814

MEANDERINGS, Continued

Ninth day. 9 a.m. All set for the Anchorage city tour by bus, glimpsing downtown landmarks, pretty suburban homes, the riverfront industrial area, '64 earthquake damage, world's largest floatplane base, Captain Cook monument, picturesque Cook Inlet, an art gallery and the Anchorage museum. To see still more sights, Cathie and I take off north in a rented car with Dick and Mary (ASD staff) Fabik to the Eagle River valley of Chugach National Forest (one of the biggest). Love-

ly views. Prize sighting: a large black bear on the hill, Dall sheep on the peaks. Return to hotel in time to join the others for a two-block walk to the rustic Old Anchorage Salmon Bake, featuring barbecued salmon, halibut, reindeer sausage, snow crab legs, salads and sour-dough rolls. Following that, some of us go to the Larry Beck Alaska Show at the big Egan Convention Center. Robert Service's shooting of Dan Mc Grew and cremating of Sam Mc Gee came alive via the bard's one-man dramatization.

KALOX - Belco - Longhorn



Bob Wickers

NEW ON KALOX:

K-1311 MR. PIANO MAN, Flip/Inst. by Art Springer

RECENT RELEASE ON KALOX:

K-1310 MEAN WOMAN WITH GREEN EYES by Elmer Sheffield

RECENT RELEASES ON LONGHORN:

LH-1043 HIGHWAY TO NOWHERE by Francis Zeller

LH-1042 BETCHA MY HEART by Francis Zeller

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

NEW ROUNDS ON BELCO:

B-349-A ALL OF ME, Two-step by Bob & Barbara Wilder

1. Music only; 2. Cues by Bob Wilder

B-349-B DONEGAL JIG, Line Dance by Daryle & Bobbie Stephens

1. Music only; 2. Cues by Daryle Stephens

RECENT RELEASES ON BELCO:

B-348 SWEET NAOMI/PAPA JOE'S POLKA

B-347 WOODCHOPPERS BALL/SWEET DREAMS

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



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Richard Lane
Kansas



John Holmes
Tennessee



Bob Christian
Alabama

CC557 DIXIE/C BAR C JUMP, Hoedown w/clogging sheet
CC571 DIAMOND IN THE DUST, Richard Lane
CC572 WE SHOULD BE TOGETHER, George Lavender
CC573 NEVER ENDING LOVE, Ray Marsch (Best Seller)
CC574 AFTER THE LAST GOODBYE, Bob Christian
CC575 LOVE'S GONNA LIVE HERE AGAIN, John Holmes
CC576 PROUD TO BE HER MAN, George Lavender

CC565 IN AMERICAN (Patriotic Tune), George Lavender & Jim
7C105 TEQUILA SHEILA (A Best Seller), Fred Drouant

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Our Records are Recorded in our Own Studio.

Geographic spread. Anchorage has doubled in population and business interests since 1960, in the wake of oil drilling, laying the trans-Alaska pipeline, tourism, military needs. Experiences for our editors were quite different than on our last visit in 1975 and our first one in 1970.

Tenth day. Sleep late. Catch up. Last day to howl. (...with the other wolves?—Co-ed.) Off we go again in our little white Spectrum to explore the area. South this time. Admire the Canada

geese, terns, mallards, gulls at Potters Marsh. Close-up view of Dall Sheep on a ledge overlooking salt-water Turnagain Arm Inlet, famous for its 30-foot tides (third highest anywhere) and breathtaking alpine beauty. Last minute shopping. Would anyone like to come and see my 400-view slide show? (That killed it, Stan. Among our 90,000 readers, one lone man raised his hand. He's Ben in Cell Block 54. Says he'll come if he can *get away!*—Co-ed.)

All too soon (about 6 p.m.), time to

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RWH-714 **SUNBEAM TWO-STEP** by the Langes

BUC-1215 **I DON'T CARE** by Stan Cole
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BUC-1213 **SILVER THREADS** by Stan Cole
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BUC-1511 **BIG BUCK HOEDOWN** by Stan Cole
BUC-1510 **BUCKSHOT HOEDOWN** by Al Saunders

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gather for bus transfer to the airport, a United *red-eye* flight via Chicago to Cleveland and various hometowns. (I'd say that *Yukon* conclude another chapter in your roaming, rambling routine.—Co-ed.) And so we will. Until next month...



FLIP SIDE—ROUNDS, Continued

DOM'S DREAM— MGE019

Choreography by Domenic Sergi

Try To Remember music and a flowing easy waltz cued by Pete Metzger. (ALSO Hi-Hat 852 and 001.)

RENO BOUND— WB728722

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NIGHTS— RCA PB14305

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SWINGING THE BLUES— Windsor 4726

Choreography by Marj & Reg Beatty

Good peppy music and a good easy two-step.

WHEELING AROUND— Belco 346

Choreography by Joe & Alice Hill

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STRUTTIN' HIGH— Belco 346

Choreography by Bill & Nona Lizut

Catchy music and a comfortable easy two-step cued by Charlie Procter. (Also B244.)

DREAM STREET 86— Belco 347

Choreography by Kenn & Mary Carol Meyer

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- RH219 YOU'RE SOMETHING SPECIAL TO ME by Darryl
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- RH511 YOUR LOVE HAS LIFTED ME HIGHER by Tony
- RH801 I'LL DANCE THE TWO STEP by Art
- RH802 HEADING WEST by Art
- RH901 EVERY DAY by Mark
- RH902 THERE AIN'T NO CURE FOR THE ROCK & ROLL by Mark

RECENT RELEASES

- RH216 BABY'S GOT HER BLUE JEANS ON by Darryl
- RH307 OUR DAY WILL COME by Bill
- RH508 EIGHT DAYS A WEEK by Tony
- RH606 TAKE ME TO THE RIVER by Darryl & Tony
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GREMLINS AT WORK!

In the C Bar C ad for June and July, CC576, *Proud To Be Her Man* was omitted from the record list. The corrected ad appears in this issue.

FRONT LINE COVERAGE

August conjures up scenes of seascapes, rivers, boating, fishing, vacationing. In this realm, we thought our readers might like a closer look at the view we can enjoy from our ASD office windows each summer, here in Huron, Ohio, where the Huron River flows into Lake Erie. Incidentally, our own building has a roof showing, just beyond the red building and just to the right of the photo center!



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914 Hey Lei Lee, Lei Lee	Basics 1-8	921 Shindig in the Barn	Basics 1-22
915 If They Could See Me Now	Basics 1-17	924 Houston	Basics 1-17
916 Long Lonesome Highway	Basics 1-22	928 The Race Is On	Basics 1-28
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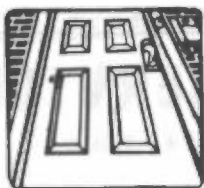
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Book Nook



by Mary Jenkins

ABC'S OF ROUND DANCING by Fred Haury

Although not a round dancer, I can appreciate and understand all the work that has gone into this 215-page book. It's rather small print and there's a margin on each page giving ample space for notes, remarks and suggestions.

The book was compiled from the author's notes and articles on round, square, and impromptu ballroom dancing. Imagine the time and effort in arranging all of this material in alphabetical order!

Standardization is a desirable goal for communications between contemporary round dancers, but neglects the meanings conveyed by terms as used prior to standardization. The old definitions must be preserved for their value in future understanding of past use.

The round dance glossary is a collec-

tion of notes originally used for personal reference. Some were assembled into articles and typewritten notes as handout sheets for student round dancers.

The use of abbreviations has been minimized in definitions, articles and descriptions for the benefit of readers who are not familiar with round dance terminology. (Great idea!)

Many topics discussed in this book should be of great interest to square dancers as well as round dancers, and should help people become smoother and better dancers. Perhaps your club would like to purchase a copy to lend to dancers who are anxious to improve their dancing—both round and square.

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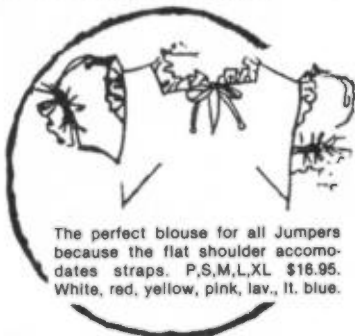
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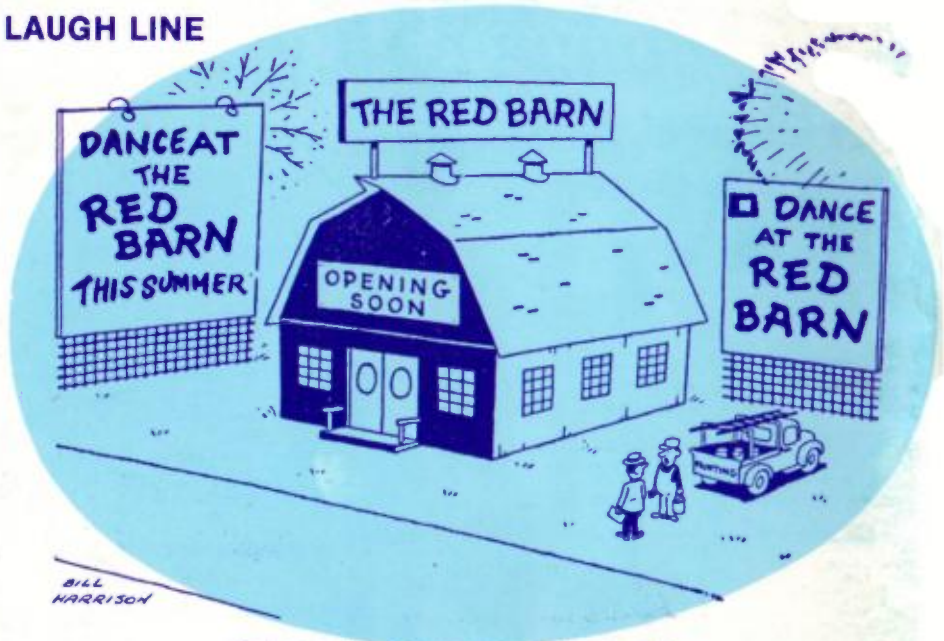
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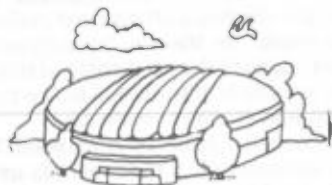
HOOSIER HOSPITALITY



Square dancers had been promised a full measure of Hoosier hospitality, and approximately 28,000 of them arrived in Indianapolis during the week of June 23 to enjoy it. Actual National Convention dates were June 26-28, and vacationing dancers arrived early and stayed late.

Delightful tourist attractions in Indianapolis were the Union Station and the City Market. The Hyatt Hotel, headquarters hotel for the convention, is crowned by the revolving Eagles Nest, a superb way to combine a total city view at sunset with a feast fit for a king.

Ernie and Barbara Stone, general chairmen, and their many committees staged a well-run, smooth-operating showcase for square dancing. Pre-convention TV shows drew public interest and were well presented. The opening event, the traditional press breakfast, was held in the Hyatt ballroom and featured entertainment that appealed to both dancers and media representatives—a fiddle and guitar-playing duo (Anderson sheriffs John and Jeff) with wry country humor and salty down-home observations on life that contained more truth than poetry. Square dance publications were recognized with certificates for their contributions to convention success.



On Wednesday evening, the staff of *American Squaredance* magazine hosted a Trail End dance in the Hoosier Dome. While all of the kinks had not been worked out of the sound arrangement in that vast arena, a crowd ranging up to 101 squares danced all evening to staff callers (Walt Cole, Dick Bayer, Stan Burdick, with Frank and Phyl Lehnert on rounds) and guests who dropped in.

One disappointment was that the Mason-Dixon Line quartet was unable to perform, due to union rules that forbade more than one person and one mike on the stage at a time. We apologize to dancers who read of their appearance in the July magazine and came prepared to enjoy their harmonizing. We understand that others who hoped to perform in groups were similarly frustrated, but this was a convention center problem and not the fault of the square dance committees.

The exhibitor area was large, well air-conditioned, and well-visited by shoppers. Business was as heavy at the ASD booth as at any convention we've attended. We had a delightful time visiting with the many readers who stopped by to say "Hello." For us, that is always the fun part of any convention.

Again, the one negative about booth operation was not the fault of our committees but of a convention center ruling. Because no "outside" food could be brought into the center, and because of the high cost of quantities of food and coffee at the center, no hospitality room was available for the exhibitors this year. Hours were shortened slightly (ending at 10 PM instead of 11) but the chance to slip away to a quiet area for coffee and a chair to put feet up on adds considerably to the comfort of busy exhibitors. Doing without such a spot this year made us appreciate more what we have enjoyed at other conventions.



Panel discussions are always part of our convention going, and this year was no exception. Stan served on the Callerlab

seminar staff all three days, also moderating a panel on publications and on for LEGACY on "If the fun has gone out of dancing, how do we put it back in." Cathie filled a slot on the caller's spouse panel, spoke at the LEGACY panel on "Preservation of Square Dancing" and joined Stan at the one on "fun." The latter, with Walt and Louise Cole (moderators), John and Freddie Kaltenthaler, and Bill and Donna Anderson, was entirely free-wheeling, with ideas and jokes flying constantly. We hope the audience enjoyed it as much as the panel did. If laughter is therapeutic, this was the most healing two hours of the convention!

These panels were all well-attended, some with overflow crowds. The education committee is to be congratulated for their subject matter and their promotion. Thanks to them, too, for the clipboard/notebooks received by each panelist and moderator.

The Parade of States was inspiring and throat-catching to watch. The arena was close enough to the booths this year for us to view the delegations marching behind their signs and banners, colorful in state costumes, waving and grinning at the cheers from the crowds. Four friends from Hawaii attended the convention, so we knew the Hawaii group. (They visited the booth carrying leis and pineapple.) Alaska was represented in the parade by a small group, as were Great Britain, Japan, Saudi Arabia and Australia. Many in the Canadian group wore the outfits of the Canadian National Convention to be held in Hamilton, Ontario next summer.



Square dance attire was in evidence everywhere in the convention hall, due no doubt to the many signs stating that it and convention badges were required. However, no material division existed bet-

ween the booth area and the dance halls, so that sometimes folks were stopped entering dance halls from main entrances but not from the exhibitor area openings.

Memphis, Tennessee won the bid for 1990 over bids from Chicago, Milwaukee and Cincinnati. For Memphis, this will be a return engagement, exactly ten years after their first convention in 1980.

Next year square dancers will travel to Houston, Texas; in 1988, Anaheim, California; and in 1989, Oklahoma City.

Amusing stories are always heard around the edges of a convention. This year's concerns the priest of the church across from the convention center, who scheduled a special Mass for square dancers at 4 PM on Saturday. Francis Zeller reported that when the closing ("Peace of God be with you." "And with you") was given, the priest said, "Now give the sign of peace to those around you...or *yellow rock*." When Francis spoke to him about it on the way out, he said, "That one's easy to learn!"

If we may be forgiven a personal note, we'll mention that we enjoyed a lunch date with Charlie Baldwin, who summers in Indianapolis. Charlie was for many years the editor of the *New England Caller*, and was our mentor back in our early days at his square dance camp in Massachusetts. Charlie, Bob Osgood and Stan were the founders of LEGACY, so they enjoyed a breakfast of reminiscences, too. Charlie has been ill, but has made a good recovery, and made the trip to the convention center to visit old friends. The sparkle and devilment in his grin, the constant flow of ideas and conversation, have not changed, and we had a wonderful visit.

The friendly hospitality of residents, hotel staff, and convention committee personnel made the Indianapolis National Convention of 1986 one that will be remembered as a huge success. This was Indy's second; we'll look forward to coming "back home to Indiana" again in the future for another Indy 500 special!