

# AMERICAN SQUARE DANCE

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SEPTEMBER 1986

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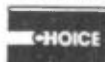
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*American Squaredance Magazine (ISSN-0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$10.00 per year. Single copies: \$1.25 each. Mailing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

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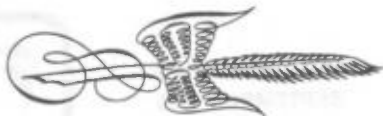
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Editors, like those in retail fashion marketing, are always projecting their thoughts several months into the future. Although we are putting this magazine together in the heat of July, you will not read it until the beginning of Square Dance Month, September, 1986. We have tried this month to acknowledge the preliminary celebrations and square dance promotions of the past June 14, to talk of the international flavor of our present activity, and to provide some suggestions to follow if you have not finished planning the new square dance season.

One of the topics raised at the panels and seminars at Indianapolis last June (and it is one we hear over and over) was, "Why can't we have national publicity for square dancing?" "Why don't our national organizations mount a publicity campaign?"

First of all, a quick answer to the suggestion that our square dance organizations finance such a campaign is that the cost is prohibitive. Although we have several organizations that are international in scope, none has the available millions that a good publicity campaign would cost. The second alternative then is to garner national publicity with someone else paying the freight.

Without delving into all of the problems of scheduling and performance, we can tell you that this kind of national publicity reached a peak for square dancers in the July 4th closing celebration. Square dancers from northern New Jersey were invited, because of their outstanding support for the Save the Lady campaign, to participate, and they did, two hundred of them, with Bill Heyman belting out the calls. We watched and enjoyed the spectacle of a sea of dancers costumed in peach, executing those calls which look the flashiest in exhibition—*Venus and Mars, tea cup chain, double swing thru*. We watched the dancers bounce, we saw the caller with his hat on, and we recognized that the calls were somewhat disjointed but were the ones that show off

## CO-EDITORIAL



well. We could hear dancers out there in TV-land, saying, "*Well! Why didn't they do it differently!*" (At this writing, those letters have not reached us but we don't question that they will!) So, let us say, dear readers, that when someone else is paying the bill for a spectacular "show" for the media, one dances and calls what he dictates, or one doesn't participate at all. The dancers had to fit the pre-chosen costumes, for instance, and we're sure Bill's hat was part of the costume chosen for him.

Some years back we helped to make a commercial for new cars, to be filmed at Cedar Point. Stan was out of town on the scheduled filming day, so Cathie had a tape of his for a set of dancers to dance. Problems arose when the director didn't like the western club calls on the tape; he wanted something showy! Cathie ended up prompting calls like *grand square* and *all four ladies chain!* No choice! We did it the director's way, or not at all. (We never did see the finished commercial, which was shown only to dealers and not on TV.)

Square dancers need to explore all avenues of promotion. If there's a lesson from this most recent experience, it's just that "beggars can't be choosers." Until we can afford to finance a mass-media promotion campaign ourselves, we must be content to fill spots in extravaganzas that others will direct and finance. It's not all bad. Millions of viewers saw all those "peachy" dancers having a ball!

## BY-LINE

several features compiled by your editors, **Jack and Thelma Murtha** call our attention to the meaning behind data in the *Square Dance Directory*. Jack and Thelma have long been involved in educational aspects of square dancing, as well as calling. The results of a marketing survey are shared by **Mike and Mary Ann Alexander**; this information is invaluable in planning promotion and programs.

Another article in a series on round dancing by **Millard and June McKinney** gives tips. Puzzler **Bob McAllister** will furnish a computer-made puzzle just for your club, similar to the one in this issue. See his note accompanying this month's Find-It squares.

**Bev Warner** reminds us that many square and round dancers are "snowbirds," and many dancers are entering the activity as retirees. Her article is illustrated by **Cory Geishauer, 13**, a square dancer from Altoona, Pa., who is also a budding cartoonist and caller. Since Cory expressed a desire to be published in "the biggest square dance magazine," we're happy to fulfill that wish.

The theme of this issue could only be Square Dance Month. We hope the articles will emphasize what is being accomplished, and what might still be accomplished, in this special "Spirit of '86 year. Along with

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This form invalid after October 15, 1986



I would like to place a notice to this effect in your next issue...

My wife and I have Eastern "Get Up and Go" passes and have an idea that maybe we can get others who use them (there are many) and are square and round dancers to get together—here, there, or wherever—four times a year. Sort of a club but very informal.

Eastern Get Up and Goers, let's get together. If interested, contact Mel Yohman, caller, 612 NE 22 Dr., Fort Lauderdale FL 33305. *Mel Yohman*

We sincerely appreciate the publication of the USDA article in the June issue...Thank you for the excellent coverage given the Pensacola Special Steppers in the same issue. This group of Handicapable young people have touched the hearts of all wherever they have danced. The USDA is indeed proud of their caller, Frank and Nancy Cherry, and Mac and Chieko Mackenzie, who are co-chairmen of the Committee for Handicapable Dancers.

On a personal note, we enjoy your magazine. We like the diversity of the topics covered and find it's informative and fun to travel the highways and byways through "Meanderings with Stan," with clever ad lib by Co-ed!

*Howard and Loraine Backus, presidents  
United Square Dancers of America*

Thank you for the magazine now being received; it is looked forward to as eagerly as *Square Dancing* used to be.

We are a small sized Mainstream S&R/D club, being one of the seven clubs active in Christchurch.

We recently staged our second annual Maytime Special featuring top New Zealand callers in the MS programme. Better than 28 squares danced to Alan Murphy of Southern Lights in Dunedin with assistance from caller/cuers from Avon River Squares, Christchurch Carousels, Garden City Squares, Happy Hearts and Caroline Curliques. This was the largest open MS dance held in Christchurch for some years and showed again the challenge and enjoyment that can be found in the MS programme. We look forward to 1987 when our Maytime Special will feature Bill Buttolph.

*Laurie Drummond  
Christchurch, New Zealand*

Just finished the July issue and had to take a minute to say it—**wow!** The issues just get better and better. Don't really know how you do it. (Yes, I really do when I stop and think about it.)

Loved the article by Peggy Christian, felt Bev handled a touchy subject extremely well, *always* enjoy the Bausches and am so pleased by the "no fence straddling" approach of the Editor's page. If there's an issue that needs to be tackled, you seem to have a greater confidence in tackling it.

I could go on and on. How wonderful to include Swersie Norris in "Steal a Peek."

I just found July an exceptional issue and had to say so. Really, I've noticed this

**Continued on Page 101**

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BM1001 BOOGIE WITH ME/MAC'S VIBES (Hoedown)



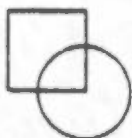
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JANUARY, 1987**



Blow me down with a feather, Heather! In the last few months I've been floppin' around like a flippin' chicken with its head cut off. Off with details— on with the long tale, starting way back in late May....

#### A SHORT SHOT SOUTH

**Charleston, West Virginia**— Calling dances in my case has to be limited to three directions— east, west, or south. That is, unless King Neptune would set up a dance for me just for the *halibut*. So off I go every week in one of these three directions. Straight south and a little bit east lies Charleston, five hours away, which was my destination on this mid-week, two-day safari. Why do I like going to Charleston? Let me count the ways. Capital city. Capital good times each year in a long tradition of years; Union Carbide, the much publicized, much maligned company. Depressed area *bootstrapping* itself back to healthy recovery. Spacious *comp* Tech Center (part of U. C.) where we dance. Association-sponsored *ASDance*. My hosts, caller/promoters Fred and Pauline Camp. Five sets is not a big crowd, but who cares? Happy Unicorners. My kind of fine people. Wet bed with Fred. (You'd better explain that, Stan.— Co-ed.) I mean I slept comfortably again in Fred and Pauline's gigantic water bed. (Thanks.— Co-ed.) Same time next year.

**Columbus, Ohio**— Next morning. A short drive north brought me to caller Bill and Cheryl Bumgarner's new Dance Hut; so named, I guess, because it began as a Quonset and just "grew" *accordian* to the need for more space. We'll have more on this unique dance hall soon. Date mixup on this resulted in a choice crowd. Fun time. I'll be back. Columbus (the man) was a discoverer; Columbus (the city) *will* discover the Hut.

#### TRIPPING TO TENNESSEE

**Knoxville, Tennessee**— As I prepared to fly to this super-wide southern state for the next two dances, it was necessary to pack a double quota of dance duds, since the flight to Alaska would be only a whisk and a whisker away. No chance to slip home to repack. Knoxville means the Grand Square hall (ASD, May '83 p. 60) that Don and Mary Walker built, always well supported by area dancers. Our *ASDance* was no exception. Lots of good people turned up: Levers (state prexies), Coffeys (He calls for the Coffey Grinders of course.), Dickensons. (Wentz cued rounds and set sound.) Later we passed the *baloney* at Shoneys. More gab, more grab.

**Blountville, Tennessee**— After a leisurely day at my motel, I pointed the red Cavalier east for the two-hour drive to the tri-cities area, where the Mountain Empire S/R Association had set up a super *ASDance* in the air-conditioned B-ville middle school. Wall-to-wall dancers conorted to cavort in magnificent motivated motion. A nifty ninety couples. Caller Wayne McDonald (boss anchor-man with the Red Boot Boys) set sound. Dee Smith cooed the cues cutely. (Like most, she walks as she talks) Rollin Amsden was *key-ordinator*. A little restaurant in this crossroads town (not one of the three *big-gies* of the tri-cities) served me a simply sinful blackberry cobbler. Speaking bluntly, Blountville is bountiful.

#### NON-STOP JUNE JAUNTS

**Alaska**— The first ten days of June were spent on that fabulous upward, outward, seaward cruise to Alaska, but you know all about that from last month's lengthy log. (Very few if any *Alaska* to repeat that, Stan.— Co-ed.)





**Cookeville, Tennessee**— Once more I jumped on a Delta jet for another southern fling. Mid-June. A double date. Back to the Volunteer state, Tennessee. (Say *Tin*, not *Ten*, to sound native.) Cookeville lies about half way between Knoxville and Nashville on the 'pike. It was a repeat ASDance but this time the crowd was hardly a crowd. They told me I was sorta pre-empted by a horse show, and the horses won. (That helps to keep you humble, Stan— they preferred a *steed* instead of a *Stan*.— Co-ed.) Thanks to Don Palk, no matter. Best thing about this trip was my luck in being able to rent a cruise-controlled Olds "98" Regency Brougham for compact prices (The name alone sounds impressive, *n'est-ce pas?*) Thanks, General. (General who?— Co-ed.) Nice deal when one must rack up 450 twisty mountain miles around Tennessee and Georgia.

**Carrollton (Roopville), Georgia**— It's always a treat to hit the Atlanta area every year (Carrollton is one hour west.) and work one for generous/gentle Jimmy Moore either at his own hall or over into neighboring Alabama, or, in this case, in the tiny town of Roopville. After a fabulous feast with friends in Jimmy and Linda's home, we made van tracks to Roopville (so named from a former leading citizen) and greeted wall-to-wall dancers bent on raising the roof. And they did. Jimmy called one. Mary Michaelson cued. (She and caller Dennis have a whole family doing what they do.) Caller Wayne and Louise Abbey were there. We Mainstreamed with Gusto. (Who's Gusto?— Co-ed.)

#### CALLER CONDITIONING

**Auburn, Indiana**— Our second annual Midwest Caller College in the antique auto city was more popular than before, coming in the very lap of the National S/D Convention in Indy. We doubled— from 6 to 12 student callers. Don Taylor and I did the teaching chores, and we met again in



Don and Bev's popular Promenade Hall for five days. Each night was party time, when all dozen fresh fledglings called tips and half-tips. They came from widely-scattered areas— one each from Mississippi, Pennsylvania, Minnesota and California; others from Indiana and Michigan. Whatta bunch. Whatta sight. Whatta site. Counting local volunteer dancers for graduation that final night, six sets romped to thrilling vignettes of new-found talent, coupled with cake, diplomas, and laughter. Sample memories: "See you in the Golden State." (Joe); "Lemme see that again." (Arnold); "Oh, goodness, that's bad hash." (Betty); "... with the whole family." (Jolly); "So I said to him, lawman to lawman...." (Kent); "I blew it!" (Tom); "I'm your good neighbor from the Quaker State." (Bill); "It's colder in Minnesota." (Roger); "Gotta get that beat." (John); "... and there's *sweet lips*..." (Harold); "Cathie'll keep you straight, Stan." (Clarence); "Wife? ... but I'm only 14!" (Mike).

It was a wonderful week. Makes one almost as weepy as a willow to have to leave!



#### MORE SOUTHERN EXPOSURE

**Black Mountain, North Carolina**— Once again I was booked to fly in and out of the Asheville area on a single Sunday (just before the National Convention) to call a O/N/S (easy level) program for the National Wildlife Federation of Washington, D.C., as I have done numerous times at

Silver Bay, N.Y.; plus once at Nova Scotia, N.B.; and at this same location last year. Several hundred wildlife conference families (environmentalists, to be sure) had gathered at beautiful Blue Ridge Assembly (a YMCA resort) and the dance took place under a steel pavilion as big as half a football field. Thanks to Josetta and the most eager-beaverish, giggling gaggle of deer people that ever leaped and thrused themselves quickly into first-time sets. Nature-lovers make the best dancers, I decided. (But, lover, you should have *herd* by now that deer don't come in gaggles!— Co-ed.)

**Indianapolis, Indiana**— A full-blown account of our eventful week at the big one in Indy appeared in the center pages of our July issue, so little more needs to be said. I have 99% praise for the officials who set up and carried out such a good one. We did better than ever at our booth. Facilities were great. I prompted an hour of contra once, called a few tips in the big halls, and did six (count 'em, SIX) separate sessions of educational spiel stuff. Now here's the tiny 1% disappointment. I'm not listed in the program book as a caller/prompter, nor were any of my last-hour-assigned calling spots listed there. Although I registered as a caller in Birmingham a year earlier, my credentials got waylaid in an Education pigeonhole, they said, and the program computer, which never got a *byte* of me, just refused to spit me out. Oh well, every system has a flaw, humble pie is the *right stuff* for the stuffy, and a little rhubarb *stalks* in every *field* of endeavor.

#### HOME FOR THE FOURTH

**Huron, Ohio**— The long fourth of July weekend came in with a bang-up Caller

College right in my own back yard, so to speak. Our ASD headquarters played host to four full-timers and one part-timer, plus all five wives and one observer couple. With such a token group, rapport was rapid, joviality was real, and new-found skills loomed large. Four days of concentration, fundamental finding and fishing, checker shoving, and plucking chickens will give these guys and gals a head start, we hope, towards promising careers: Joe and Juanita from Georgia, Norb and Mary from Cincinnati, Kraig and Ruth from West Virginia, and Gene and Pat from Illinois. Believe it or not, it is not easy to learn to call in this demanding, sophisticated, computerized, sensitive world and time. New callers need our encouragement, support, and patience. Nobody *flipped* over Marshall in his first year, we'll wager.

Now I'll step down from the soap box, park my pregnant pencil for a month, and make plans for a happy hop to Seattle, Spokane and Vancouver, followed by a long vacation in upstate New York, which I'll rattle on about next month.

One final word. Please— everyone— give your best shot to promotional efforts this month. It's a crucial time. September is the turning point to revitalize the whole square dance activity. Go with the flow of some of the new "Spirit of '86" ideas we've given you, or dust off an old cobwebbed plan that still has validity. A couple of days ago an older couple said to me at a dance: "Oh, if we'd only known about square dancing 20 years ago!" Folks, that couple, multiplied a million times, in effect, is right down your street, waiting for YOU to contact them.

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# NATIONAL SQUARE DANCE MONTH



1986 Theme:

## SHAPE-UP SQUARE-UP

W. Dale Wagner, from Wauwatosa, Wisconsin writing in the *Milwaukee Sentinel*, has given us the perfect promotional news blurb, ready for your own local papers. Take it right now to your local editor, couple it with your class plan information, and watch it work for you.

"Syndicated articles are being written, books published and entertainment headliners advocate aerobics. Joggers continue to jog and exercise parlors are swamped-all in the name of physical fitness. But none of the participants seems to be very happy. Joggers are seldom seen smiling and those on exercise machines usually wear a pained or strained expression.

"Forget it! I've been a leader for almost four decades in an activity that has proven to be the answer to most conditioning problems: square dancing. It's not new but America's official folk dance can be enjoyed by all.

"A square of eight dancers might include wives, mothers, daughters or grandmothers (no generation gap exists), bankers, doctors, or lawyers (social status is irrelevant).

"An average of three to five miles can be covered in an evening of fun and fellowship, and 99% of the time one is smiling or laughing (many times at one's own mistakes, but that can be good for the soul). The only requirements are that you can walk and know your right hand from your left.

"Square dancing may replace the need for a psychiatrist to settle marital problems: A man doesn't get stuck with the same woman for a whole dance nor a woman with the same man, and you are never with either one long enough to get in trouble. It's a wholesome, inexpensive activity providing husbands and wives with a mutual, healthy interest and lifelong friendships.

"Would that we could get world leaders into the same square to prove to them that square dancing is democracy in action—and it works. It is friendship set to music, and the exercise, laughter and fellowship develops healthy, happy bodies and souls."

# The "Spirit" Is Moving...



## KANAWHA VALLEY S/D ASSN., WEST VA.

Square dancers in this association celebrated June 14 with a service project at the St. Albans Mall parking lot. Activities included a rummage sale, dancing and a Kentucky Fried Chicken WinaDina. All proceeds went to the March of Dimes Birth Defects Foundation.

## SOUTHERN OHIO S/D FEDERATION:

Wearing red, white and blue, dancers paraded from the Coliseum steps along Pete Rose Way to Yeatman's Cove Park in Cincinnati, where red, white and blue balloons were released and dancing continued all afternoon.



Jacksonville balloons (left) and their parade, dance (right)

## NEW YORK-NEW JERSEY:

200 dancers swung at the closing ceremonies of the Statue of Liberty celebration on July 6, shown on national TV by ABC. John and Mary Aquino report that square dancers earned the right to be there by selling thousands of "Save Our Statue" buttons.

## HUNTINGTON, WEST VIRGINIA:

June 14 events included a proclamation by Mayor Nelson of "Square Dance Day," dancers entertaining and announcing Spirit of '86 at C&O Picnic at Police Farm, introduction of song *Square Dancin's Calling Me* on radio stations WGNT and WTCR, and a kick-off at the Paw Taw Square Dance Club in the evening. Following this on June 20, dancers participated in the downtown Huntington celebration of West Virginia's birthday.

## TRIPLE R PARTY

The Spirit of '86 kickoff party thrown by Triple R Western Wear in their back parking lot June 14th in Falls Church, Va. was a great success!

With the aroma of fresh corn popping and the musical sounds of Mac McCall and Sparkey Carlton's marvelous calling floating through the air, it attracted dancers from all around the area— as many as 11 squares dancing at one time. All enjoyed a great time dancing under the stars (although a little hot, it didn't damper anyone's spirits).

A note received by Triple R after the helium balloon release that night carrying notes of friendship and invitations to square dancing in the "Spirit of '86" came from Jane Cromer, who said a hot air balloonist from Bealton, Va. named Mike Starr found her balloon and replied.

—Betty Seay



### ROCHESTER, MINNESOTA:

1500 square dancers "united and proud" participated in the Grand Parade through downtown Rochester on June 14. They carried helium-filled balloons containing the message: "Minnesota Square Dancers invite you to experience the hospitality, fun, happiness, and good fellowship that is shared by square dancers over the world. 1986 marks our 50th year as an important social activity. Let the Square Dance Spirit enter your lives. Make plans to attend local club classes this fall."

Girl Scout Troop 124 color guard led the

### AFTER THE RIVERWALK DANCE

The Jacksonville dancers not only said Y.E.S. to the Spirit of '86, they followed through. And how! The committee coordinating the event worked hard for over six months, making public service TV commercials and obtaining spectacular coverage in the local newspaper, all on a shoestring budget. Plans for the June 14th weekend included a Trail's End Dance to be held at the Civic Auditorium on Friday night and then the next day the Flag Day

parade. Next came a float depicting the 35th state convention theme, "Follow the flock to Rochester" with a six-foot Canadian goose! The second float carried square dancers in prairie costumes, wagon wheels, fence posts and cacti. The state officers rode a third float with a 4½-foot birthday cake celebrating the 40th anniversary of square dancing.

At a set point in the parade route, Jim Partridge, state federation president, led the Spirit of Square Dancing Pledge. Then 1500 square dancers released their helium-filled balloons amid shouts of joy and hearty cries of *Ya-Hoo!*

*B.J. Herivel & Jon Wordelman*

parade and dance on the mile-long Riverwalk along the banks of the St. John's River. Unique red, white and blue outfits were designed for the committee and they were so highly visible around the Jacksonville area, the group was nicknamed "The Riverwalk Gang."

Over 32 squares participated in the Trail's End Dance, with continuous dancing provided by five area callers.

Through an afternoon thundershower,  
**Continued on Page 74**



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# WHO, WHERE and WHY



by Mike and Mary Ann Alexander

(What we need to know before recruiting new dancers.)

As critical as these questions are to good reporting, they were even more important to the clubs dancing at the Hayloft in Springdale, Ohio. Recruiting for and sponsoring a yearly class is probably the one activity in which we are most concerned. However, in order to effectively recruit, the underlying reasons on why people decide to take up square dancing and where they come from must be understood. In an attempt to determine these reasons, the Hayloft Twirlers has, for the past two years, conducted a survey of the class sponsored by them as well as the class sponsored by the Skirts and Shirts.

The survey used consisted of only four questions: 1). How many miles the students traveled to class, 2). The age group the students fell into, 3). The primary reason they decided to take up square dancing, and 4). What caused them to take lessons at the Hayloft. The last two questions were analyzed according to content and then placed in specific, pre-established categories based on our interpretation of the responses. While no survey may be discussed fully without resorting to some facts and figures, the intent here is to present a set of findings based on our analysis of the survey results rather than presenting a set of tables or a list of numbers.

By analyzing the six age groups represented on the survey, it was determined that the average age of the class was 45 years with approximately three-fourths of the class being over forty years old. With so few falling into the under 40 group, it was clear we were not attracting younger members of the community into the activity. But is this surprising? Consider for a minute the average age of a parent when their children finally leave home— in their mid to late forties.

Whether family obligations prevented them from taking lessons earlier or if they are trying to fill now empty time is not immediately apparent, but if they were hampered from taking lessons due to children, there may be several alternatives we can consider. First, having the clubs sponsoring the class provide a baby sitting service may allow those with small children the opportunity to take lessons. For those with older children, a youth class may be considered. By running concurrently with the adult class, and graduating at the same time, we may well lay the groundwork for involving the complete family in the square dance activity.

Applying a similar form of analysis to the distance traveled to class, it was found that the average round trip distance was approximately eighteen miles. While this statistic may or may not be interesting in itself, it was interesting to observe that as the age of the class members increased, the distance they were willing to travel decreased. While perhaps obvious, this fact emphasizes the need to concentrate recruitment of the older age groups in a geographic area close to the site of the lessons. However, there were a number of students willing to travel over thirty miles week after week to take lessons. The implication here is that we may not be recruiting far enough afield for new dancers. Perhaps we are limiting ourselves by assuming people are not willing to travel over a certain distance to attend class.

The primary reasons influencing people to take lessons fell into three categories: social, friends, and health. Looking at the health category first, we find this group to be populated by older class members implying perhaps that this aspect of square dancing should be emphasized at health centers and spas which may be frequented by potential students in these age groups. However, the social category was primarily populated by those students in the 40 to 50 age group. Correlating this fact with the previous discussion under age groups, an assumption may be made that people in this category are searching for a substitution to the activity experienced before their children left home.

Continued on page 99



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## SNOWBIRDS

by Bev Warner  
Saginaw, Michigan

Snowbirds are already migrating south. The natives call them "snowbirds" and what they bring south from their frozen homelands usually is money.

A snowbird may be a jeweled society matron commuting between Long Island and Palm Beach or a plaid-shirted Iowa farmer wrestling a bulky Winnebago south on interstate 35 toward the lower Rio Grande valley. They are part of a growing army of winter-weary Americans who head for sunshine when daylight grows short.

Snowbirds flock by the millions to the southern tier of the United States—from California through Arizona, east to Texas' Rio Grande valley and then on to Florida, especially to Florida. No one has ever made an accurate count but their numbers are impressive.

So many French-Canadians gather each winter near Surfside, Fla. on North Miami Beach that the local Catholic Church offers Masses in French. The Florida Department of Commerce said 1.6 million Canadians visited the Sunshine State in 1984.

Arizona has become a favorite winter playground where homes range from \$40,000 to \$200,000. It attracts people from all walks of life. Many spend winters in their homes and rent them out during the summers. Florida is the leading winter destination for snowbirds from the East

Coast. The Rio Grande valley with less space and facilities that are less elaborate, is a winter haven for tourists from the upper midwest. The Valley Chamber of Commerce says it is estimated 100,000 people from the northern United States and Canada spend the winter in four lower Rio Grande valley counties each winter, a number that has been steadily increasing due to the extended building of campgrounds.

Businesses catering to the northerners carefully refer to them as "Winter Visitors" or "Winter Texans." They estimate winter tourists contribute about \$400 million each year to the valley's economy and that their numbers are increasing at a rate of about 5 percent each year.

Snowbirds are not always welcomed with open arms. Often they are older persons and frugal; waiters and bellhops gripe about tiny tips. Permanent residents in the Rio Grande valley, Florida and Southern California complain about elderly visitors slowly cruising around in awkward motor homes, blocking drivers trying to get to and from work. But when the economy of the Texas border area was dealt a crushing blow by the devaluation of Mexico's peso, steady business from across the border withered away and snowbirds became much more welcome.

One survey shows 3,200 winter tourists stayed an average of 18 weeks last year. The average age is 65, and 85 percent are retired. 80 percent come from the 13 northern states in the midwest directly above Texas. Many, many of these have to be square dancers.

The survey also found 40 percent of the winter tourists had been coming for five or more years and the length of stay progressively increases the more times they come south.

Snowbirds begin arriving with a trickle in September and increasing as cold weather sets in up north. Many wait to go until they spend Christmas with their children and grandchildren. By March, 30 percent will have headed back north; another 50 percent leave in April, and the rest by May and June.

Then there are the rest of us who brave the cold, dream of retirement and prepare to make our annual migrations.

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# Blends and Crosses in Round Dancing

by Millard & June McKinney  
San Jose, California

It is important that dancers realize the difference between *blending* to banjo\* position and *twinkle* to banjo. When choreographers say *blend to banjo* or *ending in banjo* (or it could be *sidecar*), the inference is that during the last step the dancers should move their bodies to a banjo or sidecar position. This may require a little effort to end in the required position.

Whenever a dancer executes a *scissor* or a *twinkle*, there will be change in body position, as well as a change in the direction of the next steps. This change occurs from the crossing step. Every crossing step will produce a change in body position and dance direction. It is important that the dancer understands these body mechanics.

When a *scissor through* or a *twinkle through* occurs, the dancers will end in either open position or left open position facing a different direction. When a *scissor* or *twinkle* is performed with opposite footwork, the dancers will end in either banjo or sidecar position facing a new dance direction.

The crossing action in the footwork will produce many different results, and dancers should practice the combinations of *box and scissor*, *box and twinkle*, *hitch and scissor*, *scissor and hitch*, to ac-

quaint themselves with the new body and direction changes. Be sure that you practice the *scissor* and *twinkles* as both "opposite footwork" and "through" to note the differences that occur.

The term *blend* applies to a change of body position, usually accomplished during the long beat of the two-step or the first step of the waltz. In either case, it should be accomplished as smoothly as possible and not as an afterthought.

In easy waltzing and two-step choreography, the only basics that create a change of body position are the *scissor* and *twinkle*. All other changes are blending actions forced by the dancer. As an example, *two turning two-steps*, ending in semi-closed position facing the line of direction, or *two forward two-steps* blending to face the wall.

When dancers progress into higher levels of dancing, they find many new basic figures that will create changes in body position as well as direction. Many of these are "corner figures" from English ballroom dancing and are used to take the dancer "out of the corner" to a new dance direction.

One good basic rule to remember is that "through" steps will always have the dancers facing in the same direction. Remember, in round dancing, it is permissible to anticipate. It will really help to anticipate your new body position and/or dance direction.

\*For the novice, *banjo* position is one in which man and woman face opposite directions with right hips together. *Sidecar* position has partners facing opposite directions with left hips together.



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 Q-840 FIRE IN THE SKY by Bob H.  
 Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.  
 Q-838 HEY GOOD LOOKIN'— Romney  
 Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee  
 Q-836 SHE'S MY ROCK— Gary

### RECENT QUADRILLE RELEASES:

- Q-835 SAY IT WITH A COUNTRY SONG by Gary Mahnken  
 Q-834 CABARET by Lee Main  
 Q-833 TULSA/LAME BRANCH (Hoedown)  
 Q-832 RIGHT OR WRONG— Gloria Smith  
 Q-831 MAN IN LOVE— Stan Brooke  
 Q-829 DOUBLE SHOT OF MY BABY'S LOVE—Gary  
 Q-828 MIDNIGHT FIRE— Gloria Smith  
 Q-827 I'M ONLY IN IT FOR THE LOVE— Gary  
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# MAINSTREAM IS STILL THE MAINSTREAM OF SQUARE DANCING!



**Jack & Thelma Murtha  
Yuba City, California**

In recent years the population of the Plus Program led some of its enthusiastic advocates to declare that the Plus Program had become the mainstream of square dancing. By that they meant Plus had overtaken Mainstream as the largest square dance program.

That assertion, and others, has been clearly refuted by a recent report from Gordon Goss, publisher of the *National Directory*. Goss has now completed an exhaustive count of the clubs listed in his publication and conclusively reports that Mainstream is still the largest program in square dancing! Gordon lists 7,575 square dance clubs from the United States in his 1986 directory. This information was collected in 1985 and finalized in the fall of that year so offers by far the most current and complete data available about today's square dance clubs and their programs.

When the 7,575 clubs are categorized by dance programs, Goss' data indicates the following:

Basic Program Clubs	131	2% of total
Mainstream Program Clubs	3,423	45% of total
Plus Program Clubs	3,341	44% of total
Advanced Program Clubs	406	7% of total
Challenge Program Clubs	174	2% of total

The distribution of these clubs nationwide is far from even. In some regions there are very few Mainstream clubs while in other regions almost all clubs are Mainstream. According to Gordon's analysis, regions break out as follows:

REGION	% OF MS	STATES INCLUDED
North Central	78	MN, ND, SD, WI
Northwest	74	WA, OR, ID
Rocky Mountain	70	MT, WY, UT, CO
Great Plains	62	KS, NE, IA, MO
Southwest	60	TX, NM, OK

Southeast	52	AR, LA, MS, AL, GA, TN, KY, SC
Mid East	38	IL, IN, MI, OH, WV
New England	38	ME, NH, VT, MA, CT, RI
Mid Atlantic	28	NC, VA, MD, DE, DC, NY, PA, NJ
Florida	25	FL
Far West	21	CA, NV, AZ, AK, HI

This report also shows:

1. The number of clubs listed in the 1986 National Directory grew by 123 clubs, 37 of which were additional Mainstream clubs.

2. That the percent of Mainstream clubs in any region did not change from the 1985 report more than 2% with shifts going both directions (more Mainstream, less Mainstream).

In addition to the fact that in the United States there are 82 more Mainstream clubs than Plus clubs listed, Goss estimates that at least 60% of all the clubs in other countries list themselves as Mainstream.

Gordon has commented that one of his most difficult jobs in keeping the directory current and accurate is knowing which clubs to delete because they are no longer dancing. However, since this problem exists for all the listings, it doesn't affect the relative strength of the Mainstream Program as the dominant program in the current square dance world.

During the last three years some square dance leaders have expressed concern about a disturbing decrease in numbers of square dance clubs and the difficulty in recruiting and holding new dancers. In retrospect, the large majority of these concerns have been expressed by leaders in the Far West, Florida and in the eastern block of states. Even a casual glance at this analysis clearly shows a major reason for their concern. The twenty-five states listed have lost their Mainstream foundation programs! The cries are the loudest from leaders in California and Florida where Mainstream has been allowed to virtually disappear!

What do the leaders think in the many areas where over 50% of the clubs still prefer the Mainstream Program? Some letters have been received from leaders in Canada, Minnesota and Oregon indicating their programs are doing well. Re-

**Continued on Page 57**



Randy Dougherty is dressed as an Arab at a dance.

Phil and Royna Thomas at "Load the Boat" party.

### SAUDI ARABIA 24th JAMBOREE

The Arabian Hoedowners held their annual Jamboree with the theme of "load the boat." Randy Daugherty was the caller. On this first trip out of the U.S. he lost his bag and had to borrow clothes for the Trail End dance. Even with this inconvenience, he said he would be glad to "come again."

The number of squares attending has decreased from 50 in 1982 to 21. Riyadh, which had eight clubs, now has two.

All out-of-town attendees stay with local dancers. A local hotel caters the meals. The Aramco Recreation Department provides the use of facilities in their compound, which is really a small city of over 35 square miles and resembles a city in the southwest. Dancing is not allowed in Saudi Arabia, so public hotels may not be used.

Since Aramco has two other compounds in the eastern province, the caller must visit them. The "die-hards," who stay for a Plus dance after the convention, usually get on a bus and accompany the caller to dance with the other clubs.

The Arabian Hoedowners in Dhahran bid farewell, but not goodbye, to Phil and Royna Thomas, who retired after 35 years with Exxon. The Thomas' enthusiasm and support for round and square dancing will be missed. Royna cued rounds while Phil helped with the teaching. They were strong supporters of the Overseas S/D Association and recruited many dancers into that organization.

*Joe & Betty LeBlanc  
Paul and Jean Fisk*



# SQUARE DANCING IS WORLD-WIDE...



### NEW ZEALAND: NATIONAL ROUND AND SQUARE DANCE CONVENTION

The 20th New Zealand R&S/D Convention was held at Auckland over Queen's Birthday Weekend last May, attended by about 650 dancers from all over New Zealand, Australia and Hawaii. The theme was "City of Sails, which Auckland surely is. The photo shows a group of 35 dancers from Cathedral Squares, which is New Zealand's largest round and square dance club. Club caller is Art Shepherd. This group traveled up from Christchurch to attend the 20th and to promote the 21st which will be held at the same time next year in Christchurch.

Mary Stanley



His Honour Lincoln Alexander, Ontario Lieut. Governor

### TORONTO, ONTARIO, CELEBRATES 25th INTERNATIONAL CONVENTION

Toronto and District S&R/D Association hosted their 25th convention on May 8-10 at McMaster University in Hamilton, Ontario. Lieutenant Governor Alexander declared the convention open and Dr. Alvin Lee, president of McMaster, and his wife brought greetings from the university which is currently celebrating its 100th anniversary. John Hendron sang *The Star Spangled Banner* and Ernie Carviel, *O Canada*.

Scarborough Squares presented a "Four Seasons Review—A Fashion Show for 1986," coordinated by Lorraine and Rob Gilbert and their committee.

A special ceremony honoured dancers who had attended the 1962 convention in the Royal York Hotel in Toronto and who were present. Paul Fisk, convention chairman, and Les Edwards, president, read a brief sketch of each couples' activities as they crossed the platform to receive a 25-year certificate. Marge Edwards and Jean Fisk presented each woman with a red silk rose.

Names of those honoured are continued on page 98. Paul and Jean Fisk

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# HEM-LINE

by Bev Warner



Helen Loomis of the Flushing Roadrunner Club in Michigan saw this gorgeous blue petticoat she just had to have, even though she had nothing to go with it. In the back of her mind she knew she wanted a white dress for New Year's Eve and for summer dancing. Months passed after she bought the petticoat and New Year's was coming up fast so Helen went looking for a white dress. While shopping at Western Expressions, owner Kathy Rickard suggested purchasing a white lace tablecloth. Many women were making holiday skirts out of Christmas-print tablecloths. So Helen took her advice, fashioning the white lace round tablecloth into an overskirt for the white dress she eventually made. Helen used a wedding gown pattern for the top, sewing pearls and sequins around the neckline. She then laced a blue ribbon through the sleeves and used the same blue at the waist. The ribbons matched the petticoat color perfectly.

She and Bob were a smash at the New Year's Eve dance and will probably create quite a stir at summer dances.

*Meg Simkins*

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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO—SEPTEMBER 1961

"Square dancing increases and decreases in popularity in more or less regular cycles. Before W.W. II very little square dancing could be found in most parts of the country. After World War II practically everyone square danced. In fact, square dancing was a fad that few people thought would last. In the past decade square dancing has grown and developed into a wholesome, socially accepted form of recreation," relates Arvid Olson, editor.

During the coming years leisure time will play an ever increasing role in our culture. Each individual must learn to use this time well. Square dancing alerts our mental capacities, gives us physical exercise and provides social contact. All of these are necessary for a well balanced life.

Square dancing is a part of the heritage of the United States.

"What makes some square dancers who have the same number of years dancing experience seem smoother, more graceful, quicker to recover and seemingly to exert less effort while dancing in time to the music?", asks Willard Orlich

beginning a series of articles on Styling.

So called "rough dancing" can be blamed to one of three things: boredom, show-offness or lack of knowledge of S/D styling.

Above all, dancers must be taught to keep in time to the music and not cut corners. They should always be two beats behind the command which will enable them not to anticipate but to listen for the next call. This all makes for "comfortable" dancing but does not affect the "challenge" in any way.

*Star twirl* is the new basic this month by Pete Peters of Maumee, Ohio.

## 10 YEARS AGO—SEPTEMBER 1976

Man has always danced. The kinds of dancing he did were dictated by the culture he lived in. Perhaps our square dance reflects modern man's need for recreation and fellowship. Dancing imparts a sense of life, of joy, of being a part of a whole, the set, the floor, the dancing world reflect our co-editors.

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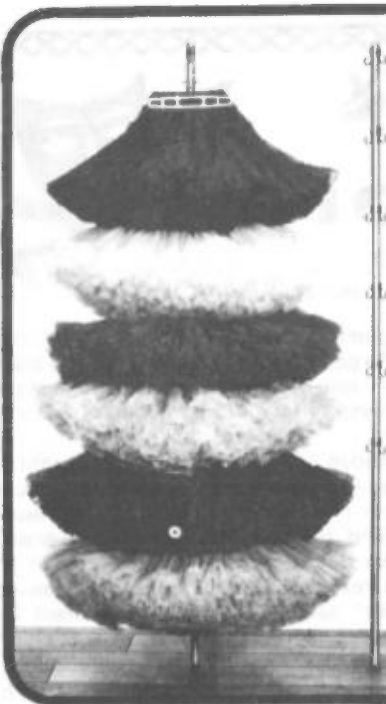
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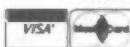
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The 1986 United Squares tour group with Paulinda Tam, tour guide.



Al calls on the Great Wall.

## Linear Cycle Round

### the be

United Squares dancers with their tour organizers, Al and Bea Brundage, have just completed their second annual square dance tour into the People's Republic of China. The group was warmly received by the Chinese National Dance Society and the Chinese International Travel Service and honored with a special Peking duck and Mongolian hot-pot banquet. High government officials presided at the banquet and showed their appreciation by attending the dance in Beijing.

Until a few years ago,\* square dancing had not been seen or heard of in China but now China Dancing Ensemble members eagerly await the return of groups like United Squares so they can learn more. Al has been able to teach Chinese dancers many of the basic steps and fun dances. With the help of Bea, who cues rounds, the Brundages have also been taught several easy rounds. All calls and cues are given in English. The Chinese have excellent retentive memories and in a short time follow the calls and cues well.

United Squares will return to China by invitation in April 1987. All dancers are welcome. More information is available from Al and Bea Brundage, PO Box 125, Jensen Beach FL 33457.

\*One of the first square dance tour groups to visit China after its opening to tourists was the ASD group in 1984. Your editors recommend the experience as the "trip of a lifetime."



Gerald McWhirter

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# STRAIGHT TALK

## WHAT DOES SQUARE DANCING MEAN?

"A poem should not mean/But be," wrote Archibald MacLeish, and similarly a square dance has no *meaning*— it is an event, it is something alive.

The activity as a whole, however, may be said to have a meaning, or rather several meanings. Although an individual hoedown or workshop has no *meaning*, the hobby (or recreation, or passion) of regularly attending square dances implies certain ideas and values.

In an age when the average family watches eight hours of television a day, square dancing is a celebration of the joys of *activity*, of being at the center of the movement rather than a passive spectator. Dancers are not at a concert, listening, or at a movie, watching; they are up on their feet, dancing.

Some cultures and religions prohibit dancing, so square dancing "means" that moving to music and participating in all the social and physical entanglements that one finds at a square dance is a wholesome and healthy activity. The anti-dancing school of theology seems to say that this kind of immersion in the social and sensual— the music, the people, the costumes and all— is flirting with trouble. The activity of square dancing, on the other hand, seems to say that all this mingling and spinning and whooping and shuffling is an expression of life's gusto and joy, its harmonies and rhythms, an affirmation of life's best qualities.

Square dancing also means that there is a place in our society for a sport which

is cooperative rather than competitive. Challenges are met as a *square*, all eight dancers working together, helping each other. And the traditional ethics of the dance encourage a good-humored acceptance of failure, quite a refreshing contrast to the "win at any cost" attitude that is so prevalent in contemporary sports.

In an age so in love with newness that it sometimes sacrifices quality for the sake of novelty, square dancing affirms the value of tradition. Circles, stars, maypole-like *weave the ring* figures, promenades and many other figures are ancient folk movements. Square dancing "means" that these dance patterns are no less enjoyable for being historical, and that the spanning of generations through dance patterns gives a depth and resonance to the activity that the current dance fad may lack.

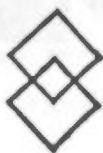
The father of modern square dancing, Lloyd Shaw, would quote the ancient Greeks to support his belief that "moving to music" was the essence of all dance, and that this in itself was an ennobling and humanizing activity. So one of the "meanings" of square dancing is that moving to music is important to the quality of human life.

Square dancing requires mental alertness, so the activity means that thinking and having a good time go well together.

Adherents of the "Coca Cola philosophy of play" (David Miller's apt phrase) would argue that square dancing is good for you because it revives and revitalizes you, so that you can return to your "serious" work with renewed vigor—"The pause that refreshes."

I am of another camp. I think playful ac-

Continued on Page 98



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### PLAN A PROMO PARTY

Pardon us please for a little alliteration with letters lately, but we can't resist one more quick quip to urge a surge towards the remembrance of September as new member *hunt month*. Start with a Chairman, a Committee and a Campaign. Plan a promo party. Muster a cluster of *sure-to-lure-ya* paraphernalia from us— no fuss! There's a reason this season to promote, preserve and perpetuate our syncopated sing-a-long swing thing. Our numbers are

down but Spirits are up. Make this our niftiest *Fiftieth* to set the *stage* for the wager that there'll be not *one dread* for a hundred more!

### LATE CALLERLAB NEWS

Gene Trimmer, Chairman of the Callerlab Plus Quarterly Selection Committee, announced that his committee voted to have "No New Movements" for the period beginning August 1, 1986.

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## RAVE

### PIECES OF EIGHT LIVE MUSIC DANCE

On a Saturday night last April, 45 squares of dancers gathered at Martin Hall in Anaheim, California, to enjoy a long-awaited event: the Pieces of Eight Live Music A-1 Dance, featuring Mike Sikorsky of Tustin, the Ghost Riders of Concord, and Shirley Ivins of Hemet (cuing).

To say the evening was exciting would be an understatement. The anticipation built from the arrival of the first few dancers until 8 p.m. when the Ghost Riders took the stage and introduced Mike Sikorsky. From beginning to end—with hoedown music ranging from the full band sound to only hand-clapping and tambourine, and singing calls, *I'm Ready To Go* and *My Heart Skips A Beat*, with the band singing harmony—seemed like only a few short minutes. No one wanted to leave.

Mike's performance was just super, whether you were listening to him sing,

dancing to his calling, or sitting out and watching him entertain. He and the Ghost Riders complemented each other so well that the energy level just grew as the night went on.

About 9:15, with a milk bucket, washboard and corn jug in hand, the Ghost Riders left the stage, went to the center of the hall, and did a rendition of *Rocky Top* that just "knocked your hat in the creek." The dancers loved it.

To celebrate the 15th birthday of Mike and Judy Sikorsky's oldest daughter, Annette, the Ghost Riders presented her with an official Ghost Riders baseball cap and read her a limerick that was not only humorous, but heartwarming as well.

To close, Mike sang the theme song, *Ghost Riders*, with the band. From the deep mellow low notes to the clear strength of *Yippe-I-Oh*, with the spirited instrumentation the band provided, this was one of the most exciting performances of the song we had ever experienced.

Copies of the dance are available on both cassette and VHS from Pieces of Eight, Box 3038, Tustin CA 92681.

Plans are already in the works to repeat the event in 1987, with a small change: there will be two dances. The April 25 dance will be A-1; on April 24 there will be a Plus dance.

Gayle Melstrom





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early rounds and last to leave after the last tip, dancing every round and square tip. What makes them so special? Sam and Lee just celebrated their 64th wedding anniversary (at a square dance, of course) and they are each 86 years young. Both are enjoying reasonably good health and plan to dance for many years to come. We wish them the best!

*Clyde Kirk  
Plantation, Florida*

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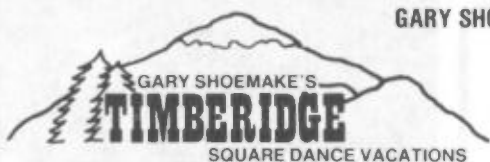
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 LEVLJUBELGHTDAAZLXCNFKTLZ  
 PJIAXRHLBKNNHCPZIHPTVEVKHBD  
 HCGHJBNRUBHSAMEZSSGGFXALS  
 IBQSJRSQFBKFKRDTAXRAOPAQAQK  
 UNLRSNBWZSTXJNLBENVYSPGWG  
 LZEABEKAMEOHSEGLMRRAEJZDV  
 SWMMEMISWGCULLINGSSEOSHSA  
 QVPKCMWJTOVSWXBBVNXYLVOJCCJ  
 LBKYPYBBTFUHUFSSKRFISCHLEY

Bob McAllister, who computer-designed this month's puzzle, wants readers to know that he will build a puzzle using the names of members of any club if requested. Send a list of names and a self-addressed stamped envelope for the return to Bob McAllister, Rt 5 Box 241, Crestview FL 32536.

All but one of the hidden callers' names appeared in the June '86 issue of American Squaredance.

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- RH606 TAKE ME TO THE RIVER by Darryl & Tony
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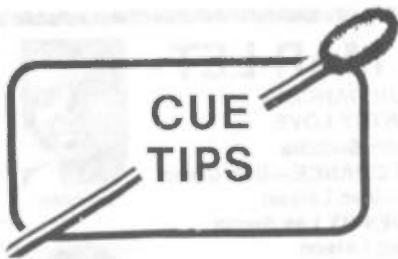
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### INTRO

- 1-4 WAIT; WAIT; APT,—,POINT,—; PICKUP,—,TCH (CP LOD),—;  
 1-2 In OP fcg diag LOD/wall wait two measures  
 3-4 Step apt L,—,pt R twd ptr,—; step tog R fcg LOD in CP (W pick up to CP on L),—,tch L to R,—;

### PART A

- 1-4 (BOX) SIDE,CLOSE,FWD,—; SIDE,CLOSE,BACK,—; LADY UNDER IN 3,—; ON AROUND IN 3 TO OPEN LOD,—;  
 1-2 In CP LOD sd L, cl R, fwd L,—; sd R, cl L, bk R,—;  
 3-4 Man steps in place L,R,L,—(under M's L & W's R hand W circles R fc R,L,R,—); in place R,L,R,— (W continues to circle R fc L,R,L,— to OP);  
 5-8 RUN,2,3,—; 4,5,6,—; RK FWD, REC, BK,—; RK BK, REC, FWD,—;  
 5-6 In OP LOD fwd L,R,L,—; R,L,R,—;  
 7-8 Rk fwd L, rec R, bk L,—; Rk bk R, rec L, fwd R,—;  
 9-12 TWD COH MIF CIRCLE CHASE TWO STEP; CIRCLE CHASE TWO STEP; TWD WALL WIF CIRCLE CHASE TWO STEP; CIRCLE CHASE TWO STEP (W TURNS TO BFLY);  
 9-10 Releasing M's R and W's L hand both circle LF 2 two-steps twd COH with W chasing M L,R,L,—; R,L,R ending with reverse pos M chasing woman,—;  
 11-12 Continue LF circle with 2 two-steps twd wall (WIF) L,R,L,—; R,L,R (W turns on 2nd two-to face man) end in bfly M facing wall,—;  
 13-16 CUCARACHAS SIDE,REC,CLOSE,—; SIDE,REC,CLOSE,—; TWIRL,—,2,—; WALK,—,PICKUP,—;  
 13-14 Bfly wall sd L, rec R, close L,—; sd R, rec L, close R,—;  
 15-16 Fwd LOD L,—,R (W RF twirl in 2 steps under M's L & W's R hands),—; L,—,pickup R,—;

### PART B

- 1-4 CP TWO FWD TWO STEPS;; ONE SCIS,—; HALF BOX BACK,—;  
 1-2 Do two fwd two steps L,R,L,—; R,L,R,—;  
 3-4 Scissors Sd L, cl R, XLIF (WXIB),—; Sd R, cl L, back R,—;  
 5-8 SWD TWO STEP; SIDE, CLOSE, TURN,—; TWO TURNING TWO STEPS;;  
 5-6 In CP fcg LOD sd L, cl R to L, side L,—; sd twd wall R,cl L to R, sd R trng to face wall,—;  
 7-8 2 trng two-steps L,R,L,—; R,L,R ending in SCP fcg LOD,—;  
 9-12 SCP TWO FWD TWO STEPS;; HITCH FWD, CLOSE, BACK,—; HITCH SCIS BACK, CLOSE, FWD (W SCIS) TO BJO CHECK,—;  
 9-10 SCP step fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—;  
 11-12 In SCP hitch fwd L, cl R, bk L,—; M hitch bk R, cl L, fwd R (W scis sd L, cl R,XLIB) to BJO LOD checking motion,—;  
 13-16 FISHTAIL: WALK,—,FACE OUT,—; TWO TURNING TWO STEPS;;  
 13-14 Bjo LOD cross IIB, stp sd R, fwd L, lock R; walk LOD L,—,R trng RF to fc wall & ptr,—;  
 15-16 2 turning two steps L,R,L,—; R,L,R ending in CP fcg LOD,—;

### ENDING

The last time through B after doing two turning two-steps, drift apart.

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## MORE CALLERLAB ELABORATION

The round of the quarter, as announced by chairman Bill Higgins is *Show Me*, (TNT 235), a two-step dance by Fran and Jim Kropf. (This is for the July-August-September quarter.) The traditional dance of the quarter is the *grapevine twist*.



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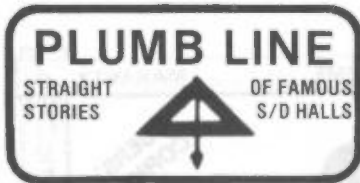
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The two halls accommodate seventeen clubs (6 Mainstream, 4 Plus, 4 Advanced, 2 Round and a Contra club). National

callers come to the Promenade Dance Center on the third weekends and provide the dancers with Plus, Advanced and Challenge dances and workshops. So dancing goes on in both halls seven nights a week. The average week has about 21 dancing functions. 500 to 600 squares dance each month.

Dancers from just about every state and every province in Canada have attended. International visitors have come from Germany, Sweden, England, Saudi Arabia, Japan, Korea, New Zealand and Australia. Square dancing truly is international!

Ginny runs the shop, which is one of the largest on the west coast and Jim supervises the halls. This truly is a year-round square dance center. No other activity is allowed.

—Jim and Ginny Lemmon

**FRONT LINE COVERAGE**

Throughout the magazine this September we've given a big ballyhoo to the fact that it's Square Dance Month. Maybe our zealous approach comes from the fact that your editors just happen to be LEGACY Square Dance Month chairmen this year. Our cover says it

graphically: *Shape Up—Square UP*. The theme is from that 20-page LEGACY Promo Kit you can still get from us for a dollar. Hurry! Splash the good word all over your waterfront. Help your friends be fit as a fiddle. Incidentally, the similarity between the sculptured figures on this cover and the ones on our September '83 cover are *not* coincidental.

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# Calling Tips



Glen & Flo Nickerson

## CONTRA-DANCING

In response to a question on what "high-level" dancing was, Dorothy (Mrs. Lloyd) Shaw responded "...to me it meant that you know how to dance so beautifully that people watching you were literally 'carried away'." Dancing beautifully does not necessarily imply intricate maneuvers, but it does imply grace, style and awareness of the rhythm of the music. So, for a different challenge, try dancing in exact time with the phrase of the music, at a comfortable tempo, and making the movements flowing and graceful. Does this make you think of round dancing? Perhaps, but it is also what makes contra dancing a special form of the total dance activity.

Contras use movements now associated with square dancing, and are danced to well-phrased music which almost makes the dancers keep in time with the music. Contras also have a minimum of voice over the music; the caller cues the next call just enough in advance of the musical phrase to allow the dancers to react and start the call on the first beat (the *go* note) of the phrase. Experienced contra dancers many times need no calls at all, or just enough reminders to get started, to do favorite

dances; they line up, the music is played, and off they go into a flowing, interweaving pattern of dance. The caller (and partner) may join in and dance with the others, sometimes calling from the floor as round dance teachers often do.

Contras have been called "the round dancers' square dance." Rounds and contras are cued in much the same way. Rounds are started with each man opposite his lady, in a double line bent around to itself so there is no end—a circle. The basic contra line is the same—men in one line opposite their ladies in another line. The lines may be in a circle, but are usually straight. Straight lines allow several lines on the floor and "as many as will" to dance without requiring multiples of four couples. Contras also have several lesser-used formations to provide more variety. In rounds, unless the dance is a mixer, one couple dances together throughout the dance. In contras, the same partner is retained throughout the dance, but each person progresses up or down the lines and dances with each couple in the set, as well as with his/her own partner. Dancing is a social activity and contra dancing provides a very sociable and enjoyable dance.

Quadrilles are the direct ancestor of square dances, and are danced much the same as contra-dances, the major difference being that quadrilles are done in the familiar square formation. The timing of the calls, the dancing to the musical phrase, and the flowing movements in the dance are the same as in contras and rounds.

Continued on Page 99

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# Dancing Tips

by Harold & Lill Bausch

Let us assume for a moment that when we went through square dance lessons our instructor missed a few points, or we were too confused to understand it all. There are several little things that will help us with our dancing.

Ladies, are you careful to offer the gentlemen your left hands palm down for courtesy turns? Gents, are you aware that the courtesy turn has its pivot point between the two of you, and as she walks forward you will actually back up? Remember, in the *right and left thru*, after the right-hand pull by, all that is left is the courtesy turn, so, ladies, be sure the left hand is held out with the palm down.

In the ocean wave, we are all aware that arms should have elbows bent, fingers up toward the sky and palms together. We remind you not to take hold of the other's thumb; rather your thumb goes lightly around the other's hand—palms together, thumbs around the back of the other hand. Now we have the position right, so let us go a bit further: on the *swing thru* or *fan the top*, put a little pressure in the handhold to aid with the turn. This will help you and your fellow dancer.

When in an ocean wave the next call is *scoot back*, many step forward with the hand still pointed toward the ceiling. We guess this is no big sin, but the *turn thru* is

to be done with a forearm turn, forearms parallel to the floor. Fingers go up again as you step into another wave.

Does your caller give you practice doing the *scoot back* from normal waves, so that a boy and girl do the *turn thru*? If not, ask him to do so because when you dance to other callers you will need the experience.

Please remember that in promenades you are not walking but rather doing a "shuffle step." You take short steps and slide the soles of the feet. Pick up the heel a bit and slide the soles to the beat of the music. This is the actual dance part of square dancing. There is no other dance step in square dance, only the shuffle step, so please don't leave it out.

On the *curlique*, many are now using the system in which the woman cups her hand, with her fingernails toward herself, and lets the man's hand, over the top, form a sort of "ball and socket" effect. As they complete the turn, the hands are rotated again to form the handshake hold. This is fine for the *curlique*, but for a *box the gnat* we still prefer the "two-finger" system in which the man rotates his hand around two of the woman's fingers, then slipping into the handhold at completion.

Do you get behind at times in singing calls? Let me remind you to close up the square when promenading so that you get home more quickly. It is surprising how big some squares get on a promenade!

Another thing that has become quite common is for dancers to join hands at the end of a tip, walk in and bow down, raise the hands and all say *Thank you*. We find no fault here, except that once in a while you find a group where they forget

Continued on Page 98



Bob Shiver

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by Bob Howell

# easy level

*September is a great month for tomatoes, and Roland Dion of Holly Hill, Florida, has written a solo dance to the tune...*

## HOME GROWN TOMATOES

FORMATION: Solo, no partners needed.

MUSIC: *Homegrown Tomatoes*, sung by Guy Clark, Warner Borw. 7-29595

ROUTINE: Starts with the vocal.

- 1-4 Step forward with left, pivot on right a half turn, then quick L,R,L.
  - 5-8 Step forward with right, pivot on left a half turn, then quick R,L,R.
  - 9-12 Side L, touch R, side R, touch L, side L, close R, side L, touch R.
  - 13-16 Side R, touch L, side L, touch R, side R, close L, side R, close L.
  - 17-20 Vine 2 (to L) and turn half way on 1,2,3.
  - 21-24 Vine 2 (to R) and step 1,2,3 in place.
  - 25-32 Charleston (Fwd, tch, bk, tch, fwd, tch, bk, tch).
- Repeat dance.

*And as long as it's back to school time, let's dust off a good piece of literature and dance to a very basic routine put out by Bob Ruff of Whittier, California.*

## ROBINSON CRUSOE

MUSIC: Wagon Wheel 917

OPENER, MIDDLE BREAK, ENDING:

Four ladies chain, you turn 'em and then  
 Four ladies chain back again  
 Join hands and circle walking hand in hand  
 Allemande left the corner, right and left grand  
 On this island of wild men,  
     there must be wild women  
 Do-sa-do your gal and promenade  
 And what did Robinson Crusoe do  
 With Friday on a Saturday night...

FIGURE: (Twice for heads, twice for sides)

One and three promenade, go round the outside  
 All the way around the ring, face the couple on your right  
     (One face two, three face four)  
 Two ladies chain, you turn 'em and then  
 Two ladies chain right back home again  
 Allemande left with the corner, your partner do-sa-do  
 Take your corner lady, promenade  
 And what did Robinson Crusoe do  
 With Friday on a Saturday night...

*Along the North Coast of the United States we see many ships come into port from several countries of the world. The sailors are referred to frequently as "dandies." Here is a contra that I have written which I affectionately call...*

## THE NORTH COAST DANDY

FORMATION: Proper contra. All the men on the prompter's right, women on the left. All face partners. 1,3,5, etc., active but not crossed over.

MUSIC: *I enjoy a hornpipe or Hazel Eyes* on Big Mac, BM074.

ROUTINE: Double progression

- 1-8 In lines go forward and back
- 9-16 Actives cross diagonally below and box the gnat with opposite corner.
- 17-32 Same four do a reel of four.
- 33-40 All do-sa-do the one they face at the conclusion of reel (same one with whom they boxed the gnat)
- 41-48 Same lady swing
- 49-56 Actives down the center two by two, California twirl (or wheel turn)
- 57-64 Come back and cast off new one below (same sex).



CALLING  
BY  
JACK  
MURTHA

SQUARE DANCING

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## FEEDBACK

I would like to give a comment in favor of the poor "good" dancer that is knocked down in "Straight Talk," p. 43, April issue. It seems like the "good" dancer is always accused of setting up squares and/or ignoring the plight of the less experienced dancers. While I have only been dancing a few years, it has been my experience that a good dancer is more than glad to help a less experienced dancer that has a good attitude and is willing to learn. Yet even "really good" dancers will most likely have difficulties if they have to pull six or seven others through a tip. I also find that it is the inexperienced dancers who will form squares among themselves, especially while visiting other clubs or specials, expecting one "good" couple to come in and pull them through. My advice is that one thing new dancers should be taught is to split up so that they *can* be helped by

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others, and not to expect too much from another couple. After they are human, too.

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Zeist, The Netherlands

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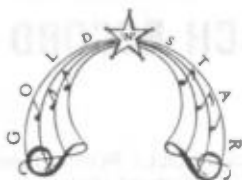
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by Russ and Nancy Nichols

Last month we touched on the bubbling excitement from Virginia Beach and the 20th Annual National Advanced and Challenge Convention. This month we'll give you more of the details. The NACC is governed by the staff callers, seventeen advisor couples from around the country and all tied together by business manager and staff caller Ed & Marilyn Foote. The dancers attending this year's convention selected (by vote) the staff they wish to call for them next year. The top nine vote getters make up the Staff, with the next six vote-getters making up the associate staff. As we reported last month, Ben Rubright and John Marshall were chosen as staff callers for the 1987 convention, which will be held in Altoona, Pa. Todd Fellegly, Roy Leber and Sandra McElroy were chosen to serve as associate staff callers.

In order to keep you informed as to what's happening in the A/C world, here are the notes on the meeting of the Advisory Committee to the National Advanced & Challenge Convention. June 20, 1986: "The Advisory Committee to the NACC was brought to order at 9 a.m. on June 19, 1986 by Chairman Herb Seitz. Present were Chuck and Betsy Berry, Jim and Rachel Carey, Stan and Doris Day, Frank and Sonny Hulswit, Bill Kent and Anna Marie Dias, Jan Laird, Ray and Alberta McNicol, Dewayne Seagraves, Herby and Monica Seitz and Tony and Jackie Simpson. Ed Foote reported on the convention: 167 sets in attendance of which 80 sets attended the trail-end dance on Wednesday. Of the approximately 1,300 dancers attending, about 100 are singles. There were 33 squares in Advanced, 46 squares in CI, 48 squares in CII and 28 squares in CIII. He noted that there was an unanimous vote among the advisors for Altoona. Ed reported that the callers are paying for the concessions stand to stay open during

the convention, since the stand did not make enough money last year to meet expenses. Both Ross Howell and Norm Poisson have asked to be removed from the ballot this year, as both will stop calling CIII this year. (Ross will stop this summer and Norm will stop at the end of the year.) Bill and Joan Mills and Chuck and Betsy Berry have resigned as advisors. Two couples have been dropped due to non-attendance at advisor's meetings. They are Don and Dolly Conrad and Russ and Pat McGowan. Derek and Gladys Buxton have been replaced by Ray and Alberta McNichols. Three couples will be dropped after this year. They are Everett and Bev Grubb, Bob and Jane Hickey and John and Marge Mills. Ed said that he would like to have NACC in Virginia Beach every other year. The advisors recommended that Ed find a site in the west (e.g. Oakland, CA; Reno, NV; Anaheim, CA.) to run the NACC for one year only, even if it means raising the dance fee for that one year.

The advisors recommend that CIV be listed on the convention flyer (the challenge edition, not the advanced edition) and the registration from so that Ed knows how many CIV dancers to expect for scheduling the hall. This will also make CIV dancers feel more like part of the convention."

We are including the list of the active Advisors as of July, 1986, if you have any questions about the NACC, please feel free to contact your closest advisor couple:

Day, RR 7 Edgewater Dr., Evansville, IN 47712  
Kent, 1340 79 Ave., Oakland, CA 94621  
Cambron, 8505 Overton, Raytown, MO 64138  
Galburt, 14 Bensin Dr., Melville, NY 11747  
Laird, 9804 Dubarry St., Glenn Dale, MD 20769  
Carey, 264 Winchester St. #2, Brookline, MA 02146  
Hulswit, RP 136 Riverwoods Plantation, Estero, FL 33928  
McNichol, 353 Vesta Rd., London, Ont., Can. N5Y 1E9

The intent of this month's column was to inform you, our readers, what is going on in the National Advanced and Challenge Convention. We welcome your comments and questions.

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Over two hundred round dance teachers from 31 states in the USA, three Canadian provinces, Australia, New Zealand, Taiwan and Saudi Arabia attended the tenth annual convention of Roundalab in Indianapolis, June 22-24, 1986. Also in attendance were Herb and Erma Egender and Bill and Kathi Higgins representing Callerlab; Paul and Lorraine Howard and Bill and Elsy Johnson representing the URDC; Bob and Dottie Elgin, Chairman of LEGACY, and Floyd and Clare Lively, secretaires of the National Executive Committee.

After carefully reviewing and refining the various Phases of Round Dancing, the membership voted to freeze the Phase Rating System for a two-year period. A Glossary of Explanatory Terms was authorized. The video tapes of the six phases generated much excitement and enthusiasm with the result this committee was commissioned to investigate reproduction of the tapes for resale.

The Classic List, which had been phased prior to the winter voting by the membership, was carefully re-evaluated. With a few minor changes it was unanimously adopted.

On Sunday evening Don and Pete Hickman involved all attendees in a

"Teaching Beginner Round Dancers" session. Monday evening's education program was devoted to a discussion by Wade Driver on understanding music and how to use our sound equipment. Members also had the opportunity to participate and share experiences in three Swap and Exchange sessions Monday afternoon.

At the Monday evening Awards Banquet certificates and awards were presented to attending teachers who had attained their 10, 15, 20 and 25th year of teaching round dancing in 1986. Special Visitor Awards were given to out-of-state attendees.

Herb and Erna Egender (CO) were re-elected for their second term on the Board of Directors. Joining them will be Ray and Anne Brown, Wilson and Ann McCreary, Pete and Carol Metzger. Continuing on the board are Ron and Donna Baba, Wayne and Barbara Blackford, Charlie and Edith Capon, Irv and Betty Easterday, Ted and Barbara May, Clancy and Betty Mueller, Ty and Ann Rotruck, and Norma Wylie.

Clancy and Betty Mueller were re-elected for their second term as Chairman. Continuing on as Executive Secretaries will be Peg and Doc Tirrell.

The first annual Wednesday all day Teachers Seminar/Clinic received glowing reports with a capacity crowd gaining much insight and knowledge from Bill and Carol Goss, Don and Pete Hickman and Jack and Lone Kern. Another Teachers Seminar/Clinic will be conducted next year.

The eleventh annual meeting will be held June 21-23, 1987 at Stouffers Greenway Plaza Hotel in Houston, TX.

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## ENCORE, Continued

Harold Bausch reminisces about a happy time when a square dancer was a square dancer, and all were happy to be called such. Now when you say you are a square dancer, someone will pop up the question, "What level?"

"Just remember: Good ideas, carried to the extreme, can have negative results."

John Kaltenthaler, executive secretary of Callerlab, reports that 34 panelists and moderators, 144 callers and 17 contra leaders at the 25th National Convention in Anaheim were Callerlab members.

In Challenge Chatter Dick Bayer tells about a group that has been in existence for five years who tape dance at least once a week and attend his dance twice a month. They dance an easy challenge level. Dick has also started an advanced level workshop with fifteen squares.

"Steal A Peek" features Joe Obal of O'Fallon, Ill. who started square dancing in 1954 and calling in 1958. "New Idea"—crossfire by Ron Schneider, Bradenton, Fl.

## MAINSTREAM, Continued

cent reports from callers who have called in Sweden during the past year contain superlatives that are almost unbelievable!

After reading the report by Gordon Goss, it is obvious that: there is no general decline in the number of square dance clubs or in square dance activity world wide. There is cause for panic in a few regions which have allowed their Mainstream foundation programs to disintegrate.

Square dancing continues to gradually increase in popularity and size as conscientious leaders help new areas build programs. Two recent delegations have been invited to China to help start programs there! We can all hope the leaders helping the Chinese are as skilled and far sighted as those who helped in Sweden.

Whatever problems square dancing has, they are not caused by the Mainstream Program. The Mainstream Program is still very much alive and thriving in the majority of the places people square dance. It is generally perceived that the program works well when used as recommended by Callerlab.



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by Ed Fraidenburg

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A different look at *run*:

Heads lead right and circle to a line  
Right and left thru, rollaway, pass thru  
\*Girls run right, boys run right  
Or\* boys run, girls run, left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, boys run  
\*Left allemande...

Or\* touch  $\frac{1}{4}$ , girls run, touch  $\frac{1}{4}$ , boys run  
Left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, boys run, touch  $\frac{1}{4}$   
Girls run, left allemande...

Heads lead right and circle to a line  
Pass thru, tag the line in, pass thru  
Girls run, boys run, pass thru, boys run  
Girls run, pass thru, tag the line in  
Left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate twice, girls run  
Right and left grand\*, touch  $\frac{1}{4}$ , boys run  
Left allemande...

Or\* touch  $\frac{1}{4}$ , girls run  
Right and left grand...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , girls run, touch  $\frac{1}{4}$ , boys run  
Left allemande...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, girls run  
Boys turn back, circulate, boys run

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

Side ladies chain, heads lead right and  
Circle to a line, touch  $\frac{1}{4}$ , circulate  
Boys run, girls turn back, circulate  
Girls run, trade by, swing thru, recycle  
Swing thru, pass thru, right & left grand...

Circle left, boys run, left swing thru  
Boys run, left allemande, right & left grand  
But on the third hand, promenade...

Heads lead right and circle to a line  
Sides only bend the line, couples circulate  
Sides bend the line, ladies trade  
Tag the line left, heads only bend the line  
Couples circulate, heads bend the line  
Girls circulate, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel & deal, double pass thru  
Boys run, girls turn back, centers  
Pass thru, swing thru, boys run  
Girls turn back, boys circulate, girls trade  
Recycle, pass to the center, pass thru  
Left allemande...

Head ladies chain, heads pass thru  
Go round one to a line, pass thru  
Boys only bend the line, couples circulate  
Ferris wheel, girls touch  $\frac{1}{4}$ , walk & dodge  
Touch  $\frac{1}{4}$ , right and left grand...

All rollaway, heads lead right and  
Swing thru, boys run, promenade...



CONVERT THE COLUMN

by Ed Fraidenburg

DESCRIPTION: From columns, center four  
box circulate and quarter in; other four

trade and roll. Ends in facing lines.

**SAMPLE CHOREO:**

Heads lead right and circle to a line

Curlique, *convert the column*

Pass thru, wheel and deal, zoom and

Pass thru, left allemande...

Heads lead right and circle to a line

Touch  $\frac{1}{4}$ , triple scoot, *convert the column*

Pass thru, tag the line in, pass the ocean

Recycle, left allemande...

Heads pass thru go round one to a line

Touch  $\frac{1}{4}$ , circulate, *convert the column*

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

Swing thru, boys run, wheel and deal

Left allemande...

Heads star thru, pass thru, circle to a line

Curlique, *convert the column*

Left allemande...

Heads lead right and circle to a line

Touch  $\frac{1}{4}$ , circulate, *convert the column*

Swing thru, spin the top, half tag

Split circulate twice, single hinge

Right and left grand...

Heads pass thru go round one to a line

Curlique, *convert the column*

Pass thru, wheel and deal, girls swing thru

Turn thru, boys courtesy turn them

Pass thru, wheel and deal, zoom and

Double swing thru, step thru

Left allemande...

Heads square thru four, swing thru

Boys run, crossfire, *convert the column*

Right and left thru, touch  $\frac{1}{4}$ , circulate

Boys run, pass thru, trade by

Left allemande...

Heads lead right and circle to a line

Swing thru, boys run, half tag

*Convert the column*, pass thru

Wheel and deal, Dixie grand

Left allemande...

Heads pass thru go around one to a line

Pass thru, wheel and deal

Centers pass thru, all pass thru, trade by

Girls roll, boys turn back, spin the top

Girls touch  $\frac{1}{4}$ , boys hinge, all circulate

*Convert the column*, star thru, track two

Swing thru, right and left grand...

Heads half square thru, swing thru

Boys run, crossfire, *convert the column*

Spin the top, girls circulate, boys run

Wheel and deal, left allemande...

Heads square thru four, right & left thru

Dixie style to a wave, single hinge

Circulate, *convert the column*, star thru

Trade by, touch to a wave

\*Girls cross run, boys trade...

Or\* trade the wave, left allemande...

Heads lead right and circle to a line

Left touch  $\frac{1}{4}$ , circulate, *convert the*

*Column*, pass thru, ends crossfold

Swing thru, boys run, square thru four

Trade by, pass thru, left allemande...

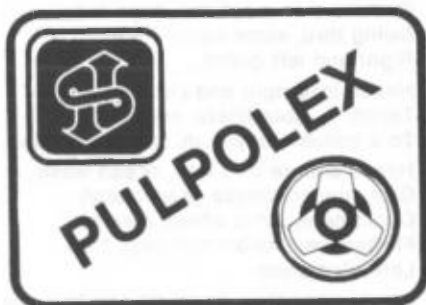
Heads lead right and circle to a line

Grand swing thru, half tag, *convert the*

*Column*, star thru, pass thru

Left allemande, right and left grand

But on the third hand, promenade...



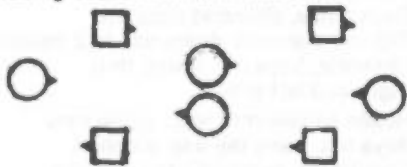
**COMPRESS TO A COLUMN**

by Don Beck

**DESCRIPTION:** From parallel two-faced lines, outfacing centers fold in behind the other center; infacing centers extend to meet in the very center and trade; ends slide together and trade; all now extend to form columns.

**NOTE:** This one came out several months ago and we missed seeing its potential. Anyway, better late than not at all.

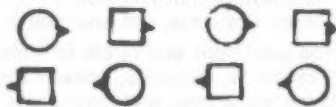
**FIG. 1:** Parallel two-faced lines. Outfacing centers fold toward the other center; infacing centers extend and trade.



**FIG. 2:** Ends slide together and trade.



FIG. 3: All now extend to columns.



**SAMPLE CHOREO:**

Heads square thru four, swing thru  
Boys run, *compress to a column*, boys run  
Star thru, pass thru, wheel and deal  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Pass the ocean, swing thru, boys run  
*Compress to a column*, boys run  
Swing thru, same sexes trade  
Right and left grand...

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

Heads square thru four, ocean wave  
Girls run, *compress to a column*  
Coordinate, ferris wheel, reverse  
Flutterwheel, zoom and pass thru  
Left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel & deal, centers pass thru  
Veer left, *compress to a column*, boys run  
Double pass thru, track two, ladies trade  
Recycle, left allemande...

Heads lead right and veer left, *compress*  
*To a column*, circulate, boys run  
Square thru  $\frac{3}{4}$ , outsides trade  
Left allemande...

Heads square thru four, ocean, girls run  
*Compress to a column*, circulate  
Centers walk and dodge, girls pass thru  
Center boys run, trade by, pass thru  
Trade by, left allemande...

Heads half square thru, swing thru  
Boys hinge, diamond circulate  
Flip the diamond, *compress to a column*  
Circulate, boys run, swing thru  
Right and left grand...

Heads square thru four, swing thru  
Boys run, bend the line, touch  $\frac{1}{4}$   
Coordinate, *compress to a column*  
Trade and roll, load the boat, swing thru  
Boys circulate, recycle, star thru  
Pass thru, wheel and deal, zoom and  
Square thru  $\frac{3}{4}$ , left allemande...



# FIGURES

**PLUS FIGURES:**

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , coordinate the gears  
Ends turn back, recycle, touch  $\frac{1}{4}$   
Split circulate, single hinge, boys run  
Ferris wheel, zoom and square thru  $\frac{3}{4}$   
Left allemande...

Allemande left, all eight spin the top  
Single hinge, heads scoot back  
Sides scoot back, all spin chain thru  
Boys run right, left allemande...

Heads square thru four, do-sa-do to a wave  
Spin chain thru, girls circulate, spin chain  
And exchange the gears, recycle  
Right and left grand...

Heads lead right and circle to a line  
Right and left thru, rollaway, touch  $\frac{1}{4}$   
Coordinate the gears, ends turn back  
Same ends circulate, boys cross run  
All eight circulate, girls trade, recycle  
Touch  $\frac{1}{4}$ , right and left grand...

Side ladies chain, heads curlique  
And spread, centers pass thru  
All linear cycle, boys load the boat  
Girls square thru four, right & left grand...

Heads square thru four, ocean wave  
Spin chain and exchange the gears  
Spin chain thru, boys run, wheel and deal  
Left allemande...

Heads lead right and circle to a line  
Right & left thru, centers pass the ocean  
Same four swing thru, ends touch  $\frac{1}{4}$   
Outsides six circulate, all single hinge  
Boys run, move on to the next, touch  $\frac{1}{4}$   
Coordinate, ferris wheel and spread  
Pass thru, wheel and deal, girls turn thru  
Touch  $\frac{1}{4}$ , right and left grand...

Heads lead right, do-sa-do (ocean wave)  
Trade the wave, left swing thru  
Single hinge, follow your neighbor  
Right and left grand...

Heads lead right and swing thru  
Right & left grand, \*follow your neighbor  
And spread, right and left grand...  
Or\* single hinge, follow your neighbor  
And spread, right and left grand...

Heads lead right and circle to a line  
Spin the top, spin chain and exchange  
The gears, boys trade, boys run

Ferris wheel, square thru  $\frac{3}{4}$   
Left allemande...

Allemande left in the Alamo style  
Right to partner, balance, spin chain thru  
Right and left grand...

Heads lead right and circle to a line  
Pass thru,  $\frac{3}{4}$  tag the line, swing thru  
Outsides turn back, step thru, swing thru  
Girls trade, all pass thru, wheel and deal  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Slide thru, single circle to a wave  
Fan the top, turn and left thru, spin the top  
Square thru but on the third hand  
Right and left grand...

### ASD TOURS UPDATE

The BIG ONE is filling up fast—that's our late January Caribbean cruise, which includes free airfare and a memorable warm-up week to exciting ports, dancing, and out-of-this-world services. Important changes have been made to our England and Australia tours. Contact this magazine staff for details.

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## P.S.: MS/QS

by Walt Cole

### FOR THE MODULAR CALLER:

Static square: Head ladies chain right

New heads spin the top, sides divide

All right & left thru, zero line....

Zero box: Swing thru, cast off  $\frac{3}{4}$   
eight circulate....

Zero box: Right & left thru, dive thru  
Centers swing thru, boys run,  $\frac{1}{2}$  tag  
The line, left allemande....

Zero line: Pass thru, wheel & deal  
Centers swing thru, grand right & left....

Zero box: Swing thru, cast off  $\frac{3}{4}$   
Centers trade....

Zero box: Swing thru, boys run  
Bend the line, slide thru....

Zero box: Swing thru, girls circulate  
Spin the top, right & left thru  
Zero line....

### THE BASIC PROGRAM: (more modules)

Zero box: Swing thru, ends circulate  
Centers trade, centers run, bend the line  
Zero line...

Zero box: Star thru, diagonal ladies chain  
Ladies chain across, zero line...

Zero box: Pass thru, outsides divide  
Pass thru & turn back, center ladies chain  
Roll a half sashay, ladies chain, ladies  
Chain, zero line...

Zero line: Pass the ocean, swing thru  
Ends circulate, boys run, wheel & deal  
Right & left thru, zero box...

Zero box: Swing thru, boys run  
Bend the line, pass thru, wheel & deal  
Centers pass thru, zero box....

Zero line:  $\frac{1}{2}$  square thru, trade by  
Do sa do to a wave, boys circulate  
Right & left thru, zero box

### THE MAINSTREAM PROGRAM: HALF CIRCULATES

Zero box: Swing thru, all  $\frac{1}{2}$  circulate  
Center wave spin the top, all single hinge  
All  $\frac{1}{2}$  circulate, center 6 single hinge  
Center circle run left, bend the line  
Left allemande.... (a bit of a workshop)

Static square: Head ladies chain, heads  
Divide & star thru, centers zoom, double  
Pass thru, leads partner trade, swing thru  
8 circulate once &  $\frac{1}{2}$ , boys go  $\frac{1}{2}$  more  
To a grand right & left....

### CLOVERLEAF

Zero box: Pass thru, outsides cloverleaf  
Centers square thru, right & left thru  
Dive thru, square thru  $\frac{3}{4}$ , left allemande....

Zero line: Pass thru, tag the line  
Cloverleaf, double pass thru, centers in  
Cast off  $\frac{3}{4}$ , star thru, left allemande...

Zero line: Pass thru, wheel & deal  
Double pass thru, cloverleaf, centers pass  
Thru, star thru, pass thru, tag the  
Line, cloverleaf, centers box the gnat  
Swing thru, turn thru, left allemande....

Zero box: Sides rollaway  $\frac{1}{2}$  sashay  
Pass thru, outsides cloverleaf, centers  
Star thru spin chain thru, girls circulate  
Boys run  $\frac{1}{2}$  tag the line, walk & dodge  
Partner trade, left allemande....

### EASY DBD

Static square: Heads rollaway  $\frac{1}{2}$  sashay  
Circle left, boys forward & back  
Boys slide thru, boys walk & dodge  
Star thru, wheel & deal, left allemande....

Static square: Heads rollaway  $\frac{1}{2}$  sashay  
Circle left, girls slide thru  
Girls walk & dodge, touch  $\frac{1}{4}$   
Boys trade, boys run, bend the line  
Slide thru, left allemande....

Zero line: Right & left thru, heads  $\frac{1}{2}$   
Sashay, all slide thru, girls walk & dodge  
Those who can star thru, others face to  
The center, forward & back, right & left  
Thru, slide thru, left allemande...

Zero box: Centers in, cast off  $\frac{3}{4}$   
Ends trade, centers right & left thru  
Then flutterwheel & sweep  $\frac{1}{4}$   
Ends star thru, centers pass thru  
Left allemande....

### MORE CIRCULATES:

Zero line: Touch  $\frac{1}{4}$ , single file circulate  
Center four box circulate, all single file  
Circulate, girls box circulate then  
Walk & dodge, those who can star thru  
Others face in, lines forward & back  
Right & left thru, Dixie style to an  
Ocean wave, left allemande....

Zero line: Touch  $\frac{1}{4}$ , single file circulate  
Center four box circulate, boys run right  
Centers pass thru, all pass the ocean  
Recycle, cross-trail thru, left allemande...

### WHO FANS?

Static square: Heads pass the ocean  
Fan the top, sides partner hinge  
Each wave of four fan the top, boys run  
Wheel & deal, sweep  $\frac{1}{4}$ , zero lines....



Pictured are the chairmen of the 1987 Canadian National Convention in the official dress. Bruce and Grace Stretton unveiled this costume in May 1985 during a fashion show at the Toronto and District Convention.

A striking outfit combining white, black and red, the dress is made of white sports cotton, a firm fabric which suits the gored skirt and large collar. Black and red ribbon bands border the collar edges and angle on the skirt gores to form a graceful zigzag pattern. The same V shape is repeated on Bruce's shirt, which is a plain white shirt appliqued with ribbon. Black slacks and a red tie complete his outfit, while Grace wears a red crinoline and red shoes to accent her dress.

The 6th Canadian National S&R/D Convention will be held August 4, 5, 6. For information, write the Strettons at Snake Rd., R.R. 1 Box 17, Waterdown, Ontario, Canada L0R 2H0.

**Ed. Note:** "State Line" features news from federations and associations, and recently a series of official costumes. Even though Ontario is a province and not a state, the regular heading has been maintained. Your contributions are welcome.

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# FACING THE L.O.D.

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They have leased their own round dance hall since 1972 and have a well-rounded program of square and round dancing, along with ballroom dancing, in their facility.

The Colliers are on staff at several weekends in the midwest and have taught at both the National Square Dance Convention and Universal Round Dance Convention.



They have choreographed several round dances, the latest one being *Sugar Cured*.

This coming winter season they will be working with Larry Letson in the Rio Grande Valley at Pharr, Texas.

Russ & Wilma have one daughter living in Indianapolis and a son living in Las Vegas. Watching grandson Jason play ball is their favorite pastime.

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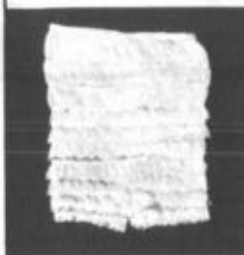
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# RHYME TIME



by **Bonnie Y. Pruett**  
Salem, Indiana

Dear lady, you're a fashion plate  
With rings on every finger.  
But when your dainty hand grabs mine,  
Oh, how the pain does linger.

When we weave around the ring  
I'm waiting there in line  
While you're doing bumps and grinds  
I'm merely marking time.



by **Ida Reilinger**  
Harpers Ferry, West Virginia

**DON'T ACCEPT MERE PROMISES**  
Women, everywhere, take heed—  
It's true you have survived,  
You've come a long way, that's for sure!  
But you haven't yet arrived.  
Don't accept mere promises—  
And leave it up to chance,  
If *yellowrock* is what he wants—  
Have him, first, take you out to dance!

**HOW MUCH THEY'VE MISSED**  
Many people dance in squares,  
Their joys seem to have no bounds,  
Not realizing how much they've missed  
If they've never danced to rounds.

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According to **Tex Brownlee**, a special award for the most club members participating at future Fontana N.C. festivals has been established. At each festival, the club with the most members attending will receive the award. The club winning the award twice will be permitted to keep the award for permanent display at their home club. Until it has been permanently claimed, the award will remain with the last recipient for one season. Shown here is **Chuck Jobe**, receiving the initial award from host caller, **Tex Brownlee**, for the Cardinal Squares from Springfield, Ohio, who with their club caller, **Sam Dunn**, had 28 members in attendance. A close runner-up was the Koinonian Square Dance Club from High Point, N.C., who with their club caller and cuers, **Chuck and Chris Hicks**, had twenty-seven members in attendance. Four hundred dancers from 20 states and two from Australia enjoyed the calling of **Tex Brownlee**, **Bob Baker**, **Johnny Creel**, **Bobby Keefe**, **Chuck Myers**, **Jack Pladdys**, **Bill Volner**, **Jack Watts**; and the cueing of the **Jobs**, **Collings** and **Glovers**. All clubs are invited to join in the friendly competition for the special recognition award at Rebel Roundup festivals in both May and September.

Thanks to **Chuck Myers** of Dayton, Ohio for the idea for this new award.

It is now official. **Al and Donna Horn** of Penrose, Colorado, producers of Prairie Recordings, have purchased Heritage Hall in Ogden, Utah (ASD, June '83, p. 85) from **Walt and Louise Cole**, and plan to move recording studios and related enterprises to Ogden. Congratulations to both callers on the transfer.

Probably there were more than one set of honeymooners at the recent National Convention in Indianapolis. We know of one such couple: **Bob and Ethel Brown** of Rolling Meadows, Illinois, married June 21. Congratulations and happy dancing years ahead.

When the list of the 1986 recipients of Quarter Century Awards from Callerlab was given on page 57 of our June '86 issue, only those who were present at the convention in Baltimore were listed. Others not present but who also earned the award are as follows: **Dick Barker**, **Lynn Davidson**, **Maury Fox**, **Burt Harvie**, **Brian Hotchkies**, **Vern Johnson**, **Marv Lindner**, **Dick Manning**, **Gene Noble**, **Billy Oliver**, **Dick Parrish**, **Tom Potts**, **David Robertson**, **Ray Schweinforth**, **John Shallow**, **Art Shepherd**, **George Stanley**, **Herschel Tolson**, **Bill Vrba**,

## People

IN THE NEWS

**Dick Waibel**, **Bill Walker**, **John Walter**, **Al Wolverton**.

Winners of a free weekend at English Mt. Resort in Sevierville, Tennessee, according to **Phil Kozloski**, are: **Rosetta Williams** of Anderson, Indiana, **Teresa Geib** of Steamwood, Illinois, and **Vivian Davies** of Macon, Georgia.

Congratulations to Caller **Don Beck** of Stow, Massachusetts, who married **Gail Gordon** on May 25.

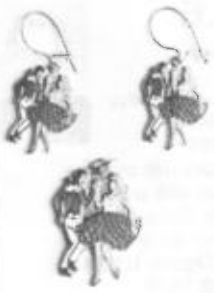
ASD staff member **Bev Warner** was hospitalized recently and is on the road to recovery, as of mid-June.

Caller/leaders **Mike and Betty Stark** were surprised recently when **Paul Evans** presented a plaque to them in appreciation of the "excellent work...contributed to the Western New York area and the history of square and round dancing." This was at a FLADA dance of the Niagara (N.Y.) Frontier area, and they were made honorary members.

In an article about the Acres Shakers club, appearing in the *Times* of Spring River, Arkansas, written by **Pat Christmas**, special credit was given to caller **Bill Branan** and his wife **Edyth** for many hours of devoted service to the activity.

Millions of TV watchers saw caller **Bill Heyman** put the stadium-full of brightly-outfitted New Jersey square dancers through the paces of a blend of traditional and modern squares at the Statue of Liberty celebration recently. Good show,

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**ANNUAL OGLEBAYFEST DANCE**

Oglebay Pine Room in Wheeling, W.V., is the place to be on October 4, 1 to 10:30 P.M., for the sixth annual free square and round dance. Callers will be Pete Diven, Webb Mills and Paul Teufel, host and originator of the Oglebayfest dance. Round dancer cuers will be Dick Blaskis and Emma Lou Risley.

Last year 68 clubs were represented by over 600 couples who enjoyed the dance and all the park activities. The free dance is only one part of the three-day happening. All types of music, including bluegrass, big band and dixieland are offered, along with free bus shuttle service.

Many dancers stay in the park area and enjoy all three days. The price is the best incentive; even the parking is free. Lodging info is available by calling 1-800-624-6988 from out of state. Information about the dance may be obtained by calling 304-242-7481. *Paul Teufel*  
 Wheeling, W.V.

**ALAMO AREA OFFICERS**

The new officers of the Alamo Area S&R/D Association, serving from July 1986 through June, 1987, are: Bill and Jeanne Huggins, presidents; Bob and Flo Gilkey, first vice-presidents; Bob and Carol Waterbury, second vice-presidents; Ed and Barbara Richter, third vice-presidents; Don and Joyce Buchfeld, treasurers; and Maurice and Barbara Toppin, secretaries.

*Maurice and Barbara Toppin*  
 San Antonio, Texas

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float is back in the parade. Applicants for floats, under new rules, must have \$50,000 in the bank to be approved. Officers of SDA hope to have a float in the Jan. 1, 1988 parade. All ideas and all help in raising funds will be appreciated.

A legacy was received from a square dancer with the condition that the interest be used to put a float in the parade. Except for money owed to the originators who mortgaged their homes, all other monies have been paid.

Officers now include: Charles Naddeo, president; Bill Myrick, first vice-president; Art Haufe, second vice-president and sound man for the float; Penny Shuman, chief financial officer; Raoul Gagne, controller; Ben Brower, treasurer; Dell Williams, asst. treasurer; Gail Klascious, secretary; George Mills, director; Frank Loggins, advisor. The general float committee includes a dozen loyal workers without whom nothing would be done.

For information and roses, write to PO Box 3038, South Pasadena CA 91030.

#### NEW DATES FOR BERMUDA CONVENTION, 1987

The convention, originally scheduled for January 11-18, has been forced to move to:

Sunday to Sunday, MARCH 8 - 15, 1987

The Sonesta Beach Hotel will be closed from December 1 to March 1, for major renovations, including a new 60-room Bay Wing and a new restaurant at the top of the hill. A large Function Room should be completed by September, 1987, and will be available for the 1988 Convention! All major rebuilding is to be completed by March 1, and should not affect the convention in any way.

The same format will be planned, with the same three halls. Continuing staff include Jim and Gerrie Purcell, Carl and Betty Hanks, Clint McLean, Bob and Norma Silva. Added will be Richard and JoAnne Lawson, cuers, and Gary Brown.

The weather should be as beautiful as ever, the facilities will be the same, and moreover, there will be no price increase (Canadian discounts will also still be in effect!). Sonesta's rates are normally raised quite a bit for that month but they are honoring their commitment and holding the January prices. Air fares should be approximately the same cost also.

The change of dates is just for 1987,

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and in 1988 we will be back to our previous January schedule.

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## IN THE PEACE CORPS

Ed and Mary Warmoth report from the Dominican Republic that they now have a Newcomb CK-25 sound set donated by the wife of deceased Corvallis, Oregon, caller, Al Hunter. They have a few records and have received help from Bob Ruff at Wagon Wheel records. They teach simple mixers and round dancers to the Dominicans, and plan to try square dancing in the future. They have conducted a western party in the Dominican capitol of Santo Domingo for embassy and U.S. AID staffers, which was attended by the U.S. ambassador and his wife.

The Warmoths' two-year stint will end in July 1987, just in time for them to attend the Oregon State Summer Festival in Roseburg.

## IN MEMORIAM

Don Rand, long-time and popular caller in the Canton, Ohio area, passed away in July. After retirement, he and his wife had resided in Florida, teaching round dancing. Sympathy is extended to Dorothy.

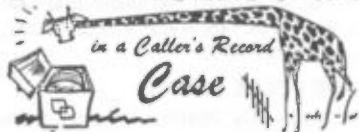
## 40-YEAR CALLER FETED

An appreciation program was held for Earl Guley at the YMCA, Canton, Ohio, in June to commemorate his 40-plus years of calling, teaching, and encouraging new dancers. The event was organized by Don and Dorothy Rand, members of the Mellett S/D Club, and dancer from the old YWCA Wednesday Night group. The capacity crowd and the testimony of many who attended revealed how many lives Earl had touched. On display were pictures taken years ago, including some when Lloyd Shaw visited. The guests had fun finding themselves among the dancers in the pictures.

## AMMUNITION FROM ASD

For your S/D Month needs, order from this magazine: *50 Ways to Promote* (a classic article from ASD Aug. '82 or IN-form reprint G-10). See our back pages and order these books: *Show & Sell*, *Clip Art* (books 1 & 2), and *Hoedown Heritage*. You'll also need our *promo folders*, and *poster pak III*.

## Steal a Little Peek



### TATSUHIKO ITOH

According to correspondent Ichiro Fujima, Tatsuhiko Itoh is the most famous Japanese caller. He was born in Hokkaido on the most northern large island in Japan, and began dancing and calling while a student at the university there. He also met his wife Noriko, a folk dancer, there. After graduation, they married and moved to Tokyo. They now have two daughters, Kyoko (10) and Junko (13) both of whom are square dancers.

Tatsuhiko is an elementary school teacher. He established a square dance club in Tokyo named the Country Squares. He teaches a beginner class each year and calls on the program of many week-end festivals. He has been calling 20 years. He is one of the directors of the All Japan S/D Association and on the staff of the Tokyo Callers Association.

### HOEDOWNS

Shuffling On—TNT  
Hand Picked—Chaparral  
Fireball—Red Boot



Stay a Little Longer—Chaparral  
Alpine Hoedown—TNT  
Uptown Saturday Night—Greenwood  
Bones—ESP

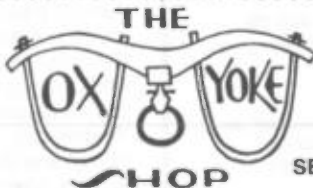
Chaparral—Chaparral  
Lonesome Road Blues—Red Boot  
Do—Red Boot

### SINGING CALLS

First Thing Every Morning—Blue Star  
I Don't Want To Cry—Rhythm  
Mountain Pass—Chaparral  
That's the Thing About Love—Chaparral  
Rainbow Connection—SBP  
Send Her Roses—Hi-Hat  
Sunny Side of the Street—Chaparral  
You Are My Special Angel—LS  
Suwanee—ESP  
Danny Boy—Red Boot Star

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**ROUND REVIEWS**  
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**JEZEBEL— Columbia 13-33009**  
**Choreography by Don & Pete Hickman**  
 Good Frankie Lane music and an interesting high intermediate rumba.

**KATIE TAKE ME DANCING— Epic 34-05890**  
**Choreography by George Korbmacher**  
 A five-part easy two-step to country music.

**LOVING YOU NOW— MCA 52691**  
**Choreography by Herb & Gayle Toles**  
 Reba Mcintire country music and a flowing easy two-step.

**ROCKIN WITH THE RHYTHM OF THE RAIN—**  
 Good "Judds" music and two routines of easy intermediate two-step by Jack & Muriel Raye as well as Bill & Martha Buck.

**DOES YOUR HEART BEAT FOR ME— MC 60126**  
**Choreography by Don Metz**  
 Good Russ Morgan music with a flowing high intermediate foxtrot routine.

**BRAZIL— Roper 213**  
**Choreography by Beryl & Peter Barton**  
 Good music to an advanced samba— Merengue mix routine.

**ALL I GOT— Memory Lane**  
**Choreography by Delton & Sybil Moore**  
 Easy two-step to catchy music.

**OUR DAY WILL COME— MCA 60052**  
**Choreography by Charles & Dorothy DeMaine**  
 Good music with a intermediate samba— cna cna routine.

**COSTA AZUL— Roper 226**  
**Choreography by Phil & Norma Roberts**  
 Good music and a good high intermediate rumba with some challenging figures.

**I CAN'T BELIEVE CHARMAINE— Spec Press**  
**Choreography by Carmen & Mildred Smarelli**  
 Great music and a good fun to do high intermediate two-step foxtrot.

**TAKO CHA— Telemark 916**  
**Choreography by Carmen & Mildred Smarelli**  
 Good music (Flip of Para Eso)— a good fun-type busy high intermediate cha cha.

**MANY TIMES— Grenn 17090**  
**Choreography by Helen & Slug Schmidt**  
 Pretty music and a flowing easy intermediate waltz cued by Bob Cain

**MY PAL WALTZ— Homespun HS 052**  
**Choreography by Eddie & Audrey Palmquist**  
 Pretty music and a good high intermediate to challenging waltz.

**BARREL POLKA— MCA 60081**  
**Choreography by Sandy & Ron Coke**  
 Good Lawrence Welk music and a busy easy intermediate polka routine.


**MY AFFECTION— Belco 343**  
**Choreography by Bill & Virginia Tracy**  
 Good music and a good easy two-step cued by Bill.

**TAKE IT EASY POLKA— Belco 343 (Old 274)**  
**Choreography by Tom & Lillian Bradt**  
 Good music and a lazy polka cued by C.O. Guest.

**WE GOT IT— Belco 344**  
**Choreography by Croft/DeZordo**  
 Rumba-type music and an easy two-step routine, cued by Charlie Proctor.

**PALI BREEZES— Belco 344**  
**Choreography by Mary & Ed Susans**  
 Hawaiian music with an easy routine, cued by C.O. Guest.


Continued on Page 83





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# Flip Side

## SQUARE REVIEWS

by Dick Bayer

### I DON'T CARE— Chaparral 212

Caller: Jerry Haag

Jerry knocks this one out pretty good. Excellent Chaparral music with moving MS figure. ★★★★★

### MOUNTAIN MUSIC— Rhythm 196

Caller: Driver/Barbour/Baier/Story

All this talent on one release makes for good listening. Good music with MS figure. ★★★★★

### YOUR LOVE HAS LIFTED ME HIGHER— Ranch House 511; Caller: Tony Oxendine

Figure features promenade for actives all the way around. Tony does his usual excellent job on the flip side. Good music. ★★★★★

### THE WANDERER— Lou Mac

Caller: Bob (Fatback) Green

This is a nice catchy melody with a good beat. The dancers liked the tag words. ★★★★★

### BLUE MOON OF KENTUCKY— BIG MAC 076

Caller: Mac McCullar

Mac cut a couple of oldie but goodies this month. Nice music to an old familiar tune. Figure features a curliquo to a cast off ¾. ★★★

### JUST THE WAY YOU ARE— Chinook 071

Caller: Joe Saltel

This music presentation is a little different and pleasing to the ear. Take a listen. ★★★

### FOUR WALLS— Red Boot Star 1296

Caller: Bill Anderson

Revival of an old country western. Good piece of music figure is MS. Suggest you slow slightly. ★★★

### AIN'T MISBEHAVIN— Buckskin 1214

Caller: Larry Cole

A very nice easy going instrumental of a popular country western. Figure is MS. ★★★

### MEMORIES— Rhythm 195

Caller: Pat Barbour

This one will take a little work for the caller but the music is excellent and worth the effort. Figure features relay the deucey with alt. F 16. Use alt. It times better. ★★★

### YOU'VE BEEN GONE SO LONG— Chaparral 805

Caller: Scott Smith

Scott really does a nice job on his reocdr. This one



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will require a little practice on the fill in words.

★★★½

**MR. PIANO MAN— Kalox 1311**

**Caller: Art Springer**

Good music as Art socks it to 'em. Recording is an 80— beat recording. Dance is MS.

★★½

**RED ROSES— Chaparral 319**

**Caller: Gary Shoemaker**

Here's a recut of an oldie. Gary does a nice job with a little twist to a MS figure.

★★★

**A LOVE SONG— Rhythm 195**

**Caller: Wade Driver**

MS figure, nice fill in words, excellent music.

★★★½

**MERCY— Chaparral 517**

**Caller: Ken Bower**

You might have a lot of fun with this Chaparral number. Ken does a super job with this one.

★★★½

**TWEEDLE DEE— Big Mac 075**

**Caller: Mac McCullar**

This is a 4-time turn record and was appealing to the dancers with the basics. Nice music.

★★★

**MR. PIANO MAN— Blue Star 2310**

**Caller: Johnnie Wycoff**

Here's another Mr. Piano Man and both releases this month are good. Consequently the callers will

have to pick which one they like best. 80 beat.

★★½

**THERE AIN'T NO CURE FOR THE ROCK & ROLL— Ranch House 902**

**Caller: Mark Turner**

Rock & Roll beat, MS figure.

★★½

**I'VE BEEN AROUND— Lore 1227**

Here's a nice little number with MS figure.

★★½

**STAND UP— Rhythm**

**Caller: Jerry Story**

Rhythm came out with 4 this month. Music is very good.

★★½

**RIVER ROAD— Blue star**

**Caller: Lem Gravelle**

The dancers had a hard time distinguishing the words. MS figure.

★★

**CRAZY— Hi Hat**

**Caller: Jerry Schatzer**

Neat little figure to a nice melody.

★★½

**ROCKIN THE BOAT— Lou Mac 158**

**Caller: John Swindle**

We received several records from Lou Mac and this is good Lou Mac music. MS figure.

★★

**SITTIN ON TOP OF THE WORLD— Chinook 072**

**Caller: Dan Nordbye**

Instrumental side has voice accompaniment. Nicely done on the flip side.

★★½



Daryl Clendenin

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**KING OF THE ROAD— Wagon Wheel 922**

**Caller: Bob Ruff**

Release of an oldie, basic choreo.

★★

**I THINK I'M IN LOVE— Mar-Let 512**

**Caller: Robert Townsend**

MS figure. Rock & roll beat.

★★ 1/2

**HEADIN WEST— Ranch House 802**

**Caller: Art Tangen**

Good guitar pickin melody, MS figure.

★★ 1/2

**EVERY DAY— Ranch House 901**

**Caller: Mark Turner**

A really nice melody with good Ranch House music. MS figure.

★★★

**THE LETTER— Rhythm 191**

**Caller: Bob Baier**

MS figure. Good up- beat recording.

★★★

**I'LL DANCE THE TWO-STEP— Ranch House 801**

**Caller: Art Tangen**

Good lively tune with MS figure. Ranch House music really has a nice sound on this one.

★★★

**SPIRIT, continued**

the dancers came by the hundreds! Square dancers and callers, round dancers and cuers, cloggers and instructors... and they stayed! One of the callers' wives said she felt proud to be a square

dancer when she saw all those square dancers coming into view behind the American Legion color guard, marching to the strains of *God Bless America*. The 1,000+ dancers, all dressed in red, white and blue, seemed to stretch forever.

Jacksonville was certainly aware of the square dancing community in the area that day. Those who say that it is not the actual 50th year of square dancing cannot take away the fact that the Spirit of '86 has been good for square dancing. In Jacksonville we have had callers, cuers, instructors, dancers, cloggers and round dancers all working together and gaining the support of the Mayor's Office, Fire Department, TV and newspaper, and the American Legion. If nothing else, it has fostered a spirit of cooperation in our square dancing community and made many people in our area aware of our dance form. Dancers have been asked to participate in the opening of our Convention Center in October. They will wind up the year of the Spirit of '86 with a dance in the Civic Auditorium and renew the square dance pledge. —Kim & Red Keffer

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# CONTRALAB



The first meeting of Contralab was held June 25, 1986, in Indianapolis, IN. The 18 in attendance elected the first Board of Governors: Walt Cole, Marilyn Jackson, Bill Johnston, Dick Meyres, Glen Nickerson, Tony Parkes, Hal Rice, Boyd Rothenberger and Roger Whynot. From this board Hal Rice was elected chairman, Boyd Rothenberger vice-chairman and Marilyn Jackson secretary/treasurer. Walt Cole will edit the Contralab Quarterly Newsletter.

Bill Johnston and Glen Nickerson will continue to develop the constitution and by-laws for the newly formed International

Association of Contra Leaders.

Contralab was founded Feb. 1, 1985 by Leif Hetland and Hal Rice, to help contra callers do a better job with more contra dancers. Ideas, information and skills will be exchanged through the newsletter and through regional and national workshops. Contralab is an independent organization, not affiliated with any other square or contra group.

Attendees represented the continental U.S. and Europe. Membership is open to those contra leaders with a sincere interest in furthering and promoting contra dance. Write Hal Rice, 11302, Lockhaven Way, Garden Grove, CA 92640 or Boyd Rothenberger, RR #1, Box 274, Lanesville, IN 47136 for information.

The next meeting will be June 24, '87 in Houston, Texas—an all-day affair with workshops, business meeting and Trail-In Dance.

## EXPLODE THE COVER

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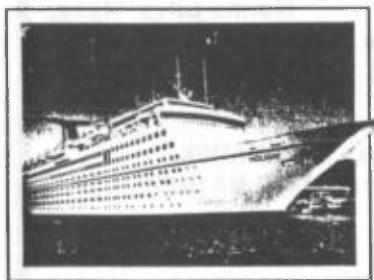
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# Best Club Trick



## THE HAYLOFT TWIRLERS

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The barn itself is a main ingredient; providing a comfortable, warm atmosphere in which to dance, with an outstanding wood floor to dance on. Our caller and teacher, Gus Heismann, celebrated fifty years in the business in 1985. Although our club sponsors a class each year, he is the one to mold them into dancers, and he does this like a true father, with a strong will and a soft heart. His wife, Marian, is our club's cuer.

Our officers meet monthly to plan activities on a quarterly basis. They take of-

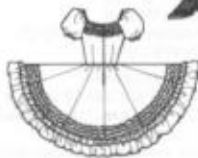
fice in September to coincide with our class, so there is no change in administration for lessons. They work for the club, and this speaks of all past officers as well, planning various activities such as: mystery bus trips, boat rides, and monthly theme dances when the barn is lavishly decorated and door prizes given out. There are surprises like a visit from *cupid*, or dancing a fun tip with a box on one foot or a bag on your partner's head. Auxiliary officers are active. Banner raid chairmen schedule a raid or retrieval about once a month, and federation representatives coordinate our club with federation activities. Our bulletin board chairmen seem to top each previous month with theme decorations on the board. The theme chairmen do likewise.

The main ingredient, of course, is our members. Without them this winning recipe would flop! —Carol Kuenzig

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**Georgia**— 15th Annual GSSDA Convention, Macon Coliseum; Sept. 18-20. Write Kimsey & Mary Ann Dickey, 1015 E. Inman St., Statesboro GA 30458.

**Alaska**— 3rd Annual Festival, S&R/D Ctr., Anchorage; Sept. 18-21; Chris Vear, Doug & Vi Hooper. Call (907) 345-7145/562-5623.

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**Texas**— 3rd Annual Alamo Jamboree Festival, San Antonio Convention Ctr.; Sept. 20-21; L. Kopman, J. Marshall, L. Gravelle, G. Shoemaker, R. Libby, Bob & Mary Routhier. Write Bob Willard, Box 236L, Rt. 9, Canyon Lake TX 78130.

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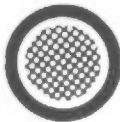
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Explode family  
    a. waves  
    b. and anything  
Extend the tag  
Flip the diamond  
Follow your neighbor  
Grand swing thru  
Linear cycle  
Load the boat  
Peel the top  
Ping pong circulate  
Relay the deucey  
Remake the thar  
Single circle to a wave  
Spin chain the gears

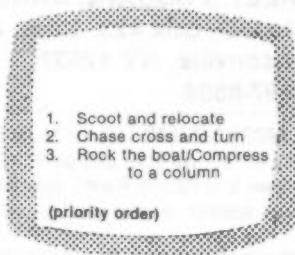
#### Teacup chain

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

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# UNDERLINING

## THE CALLER NOTE SERVICES

Ed Foote gives us an appropriate hint in his **News 'n Notes**, as follows: "Because we call so many *up and backs* from facing lines in beginners class, this often slips into our regular calling to an excessive degree. Consider reducing the number of *up and backs* you call for your home club to improve smoothness and eliminate the tendency of the dancers to do this on their own. Also, recognize that experienced dancers do not need and do not want many *up and backs*. Thus, as a guest caller for an experienced club, be aware of the trap you can fall into..."

Jack Lasry has some important advice about classes and promotion from his **Notes for Callers**. Here are abbreviated excerpts: "Now is the time to start you promotion. It gets more difficult. Folks are staying home more and more, watching TV or home video movies. We have to work harder. Lots of folks don't know there is such a thing as a square dance club or class. Keep teaching *simple* at first. It's not boring to them. Let them *see* how to do the call. Teach sociability, friendship, fun and fellowship along with basics. Square dancing is a *social* activity."

In **Choreo Connection**, Ed Fraidenburg lists Carson Collins' *realign* (also in other

note services) as follows; "From an eight chain thru formation—*pass thru, outside couples wheel and deal to the right, inside couples partner trade and wheel and deal to the left. All join hands in facing lines.*

It should be noted that this experimental call is another way to get lines after *heads lead right*. The author has personally agreed that the description could be reworded more properly to drop the *and deal* in both places above. Just *wheel* is better.

Gene Trimmer in **Mainstream Flow** suggests that instead of workshoping Plus, time could well be spent workshoping Mainstream more often. Good examples for workshop attention could be: *circulates* from left-handed parallel waves, *wrong way thars, trades* from numbered waves, *scoot backs* from normal parallel waves, for the centers in left handed parallel waves and also for the centers in right-handed parallel 2-face lines, plus using *recycle* from left-handed waves.

An unusual advertisement of possible interest to callers appeared in Warren Berquam's **Minnesota Callers Notes** along with the usual full quota of choreo. The ad is for a new label named *Nickel*, which encourages callers to get on board and

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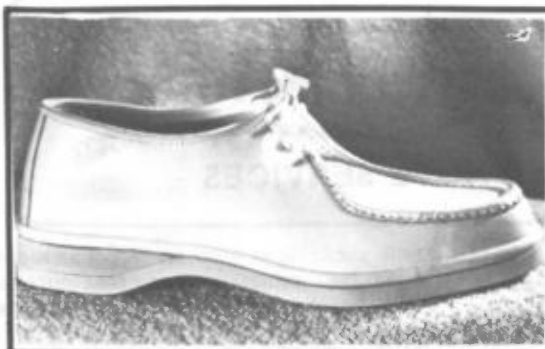
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record, not for a mere *nickel*, but "very affordable" at about \$600. plus. Further info can be had, we assume, from Chicago/ Cross Country Records.

Finally, **Callerlink** from Steve Turner fills us in on the 27th National S/D Convention held recently in South Australia. 1,360 dancers attended. New Zealand and the U.S. were well represented. Wade Driver of Texas conducted workshops and seminars. A Dress Sets Parade featured the S.A. Police Band with excellent music. Sound was not the best, but was improved

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## Party Line



Does your club plan a whole year's calendar in advance, not just booking the callers, but planning special events? If so, consider a year of World Travel. A special dance each month celebrates a country in its theme. Clue your caller (and cuer) in advance; they may be able to select some records that carry out the flavor.

With many square dancers traveling each year, some club members may have souvenirs from the countries you highlight. Investigate travel agencies for a source of travel posters. Use your library to find books with suggestions for decorations. If a separate committee is involved in planning each dance, the officers do not need to be overworked.

An example of a program in this vein might be a Spanish Night. *Tapas* (or Spanish appetizers) are in vogue right now, according to the July 5 *Time* magazine. Colorful costumes are in order; ruffled skirts, boleros, cummerbunds. Dances might include *Real Madrid*, *Ceilito Lindo*, *Spanish Caballero* and *Lady of Spain*. If you want to add a skit or stunt, think along the lines of a mock bullfight, red cape and all!

Chinese New Year might be celebrated with a Chinese theme. Try dancing any round with tiny steps and a speeded-up rate. Kimonos and tunics might be in order. And suggestions for food are plentiful, to be found in supermarkets everywhere these days. Be sure to dance to the hoedown, *Chinese Breakdown* and the singing call *Chinatown*.

The romance of Valentine's Day might make your thoughts turn to France.

Try brainstorming this idea with your executive committee, or by questioning club members and see what might be available among your club members. The sky's the limit... or perhaps we should say, the world is yours!

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PH106 Rub It In, Gary Stewart  
PH107 Love Me Tonight, Jimmy Stowe  
PH108 High Horse Woman, Jim Snyder

# DANDY IDEA

Some time ago, when Square Dance Month was only Square Dance Week, a club in Taunton, Massachusetts, the Silver City SDC contracted a whole billboard in Taunton to promote the activity, and they also held the usual number of demonstrations and events to get the word out. Good show. What are YOU doing this September?

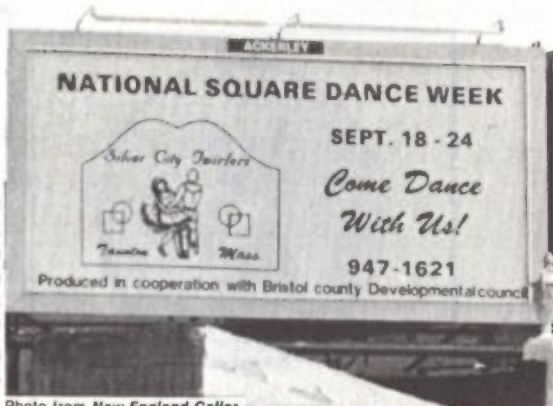


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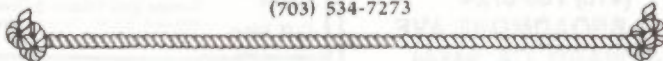
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*Square Dancing's Calling Me* captures the spirit, the fun, and the friendship that square dancing is all about. Clubs and callers will want to play it at the beginning or conclusion of dances, while people eat,

etc. On September 13, we hope dancers across the country are going to take this record to their local radio stations and have them play it. Join in this grand promotion of square dancing. Equally entertaining is the B side *All Aboard That Square Dance Train*. Both songs feature top quality studio production and nationally acclaimed singers. We urge you to obtain this record. Money received is going back into promoting square dancing.

If this record is not obtainable at your favorite record outlet call 1-800-446-8811, Mr. Bojingles Records. In Colorado call (303)473-6152, or write 2704 Concord, Colorado Springs, Colorado 80907.

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The BIG ONE is filling up fast—that's our late January Caribbean cruise, which includes free airfare and a memorable warm-up week to exciting ports, dancing, and out-of-this-world services. Important changes have been made to our England and Australia tours. Contact this magazine staff for details.

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## TORONTO, Continued

The following attended the 1962 and 1986 conventions. Those marked with asterisks have attended all 25:

\*Norma Bryan, Grace Fyvie, \*Margie Higgins, Nina Wilcox, \*Bob Cathcart, Philip Dittrick, \*Howard Fletcher, Fred Giles, Harry Meecham, Royl Pincoe, Norm Wilcox, Cliff and Betty Weaver, \*Jack and Marjorie Brown, Calvin and Nelly Carey, Don and Beula Duncan, \*Jack and Linda Ewen, \*Jim and Ev Fraser, \*George and LaVergne Hageman, Jack and Ethel Hancock, Jack and Thelma Harris, Hugh and Marg Hay, Earl and Marg Huntley, Don and Mickey Hyatt, Ken and Marg Kennedy, Ron and Mar King, Mac and Orphie Marcellus, \*Tom and Jean Martin, \*Bill and Irene Morrison, \*Tom and Loveday Newby, \*Bert and Ruth Oakes, Bill and Ruth Peltz, \*Howard and Eileen Philp, \*Lloyd and Vivian Priest, \*Fred and Thelma Reid, Verne and Doris Reilly, \*Stu and Wynne Robertson, Herb and Monica Seitz, \*Harry and Vivian Turner, Charlie and Nina Ward, Walt and Eunice Warner, \*Bill and Isobel Waugh, \*Lew and Laura Wiffen, Jimmy and Ellen Wilson, Jock and Dorothy Worton.



## DANCING TIPS, Continued

to applaud for themselves and the caller before they do this. Please remember that the applause is very important. It livens up the whole crowd, so please applaud loud and long before doing the *thank you* routine.

Would you like to help cut down on the loss of newer dancers? If so, please ask them to dance with you. Exchange dances with one or two of the new couples once or twice an evening. Remember too that between tips, they can feel neglected and lonesome if no one talks to them. There are many really fine new people in our clubs this fall; let's keep them by bringing them into the action!

## STRAIGHT TALK, Continued

tivities are to be enjoyed primarily for the fun and joy to be found in playing them, that play and recreation are ends in themselves that do not have to be explained in terms of their value to "serious life." H. H. Brinton wrote that "Play as an end means that life itself has intrinsic value," and that's how I feel about square dancing. To me, it is an exuberant

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celebration and robust affirmation of life. I think *that* is the central meaning of square dancing: "Isn't it good to be alive!"

#### CALLING TIPS, Continued

Contras and quadrilles not only provide enjoyable dancing; they provide a link to the heritage and legacy of square dancing. This should not be forgotten or allowed to die out through failure to pass it on to each new generation of dancers. These dances are quite popular in the northeastern part of the USA as that is where our ancestors first settled in this country, and it is where tradition is kept alive. Since our forefathers retained their own folk dances, yet allowed them to be modified and influenced by other cultures, these dances have retained their appeal and popularity. Contras and quadrilles are an integral part of the square dance activity because they link us to our dance heritage, they provide variety to the contemporary dance picture, they range from the simple to the complex, they provide a different challenge to the dancers and above all they are fun to dance!

#### WHO, WHERE, WHY, Continued

The last survey question pertained to the reasons the class members selected the Hayloft as the place to take lessons. The responses may be grouped into two primary categories: personal and non-personal. Disregarding personal contact, which accounted for half of the students selecting the Hayloft, sixty percent of the remaining class members selected the Hayloft because of the constant visual reminder of a large marquee-type sign sitting on the property boundary adjacent to a major roadway in the area. Various forms of written advertisements, yellow page listings, demonstrations, and flyers brought in less than fifteen percent of the total class.

While other interpretations of the same data may be made, one important fact remains: the survey and its subsequent analysis forced us to think about the manner in which we recruit new dancers and promote the activity. From this and the discussions associated with the survey, new ideas were propagated and examined. For this reason alone, we consider the survey and the work that went into it to be a worthwhile investment of our time.

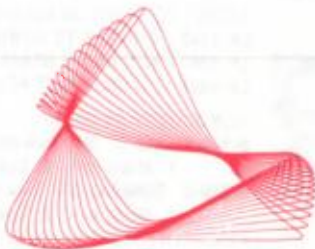


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## DATE LINE, Continued

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**Missouri**— 30th Annual R/D Festival, Central MO State Univ., Warrensburg; Sept. 26-28; Charlie & Madeline Lovelace. Write Bill & Mary Spencer, Rt. 8 Box 99, Joplin MO 64801.

**New York**— 15th Annual Flaming Leaves S&R/D Festival, Olympic Ctr., Lake Placid; Sept. 26-28; J. Duval, R. Bates, D. Leger, B. LaBounty, Mike & Nancy HanHurst, Guy & Vera Jones, Janet & Leo Mero. Write Roy & Margaret Trudell, 28 McComb St., Saranac Lake NY 12983.

**Canada (Ontario)**— SWOSDA R/D Gala, London area; Sept. 27; Lew & Laura Wiffen. More info contact Jim Gillespie, (519)743-8113.

**Wisconsin**— 1st Annual S/D Jamboree, Three Season Bowl, Oak Creek; Sept. 28; Mary Edge. Call 475-0565 or 639-6372.

**Massachusetts**— Octoberfest Weekend, Kramers Hayloft, S. Weymouth; Oct. 3-4; J. Kozol, L. Walden, Don & Hope Sargent.

**West Virginia**— Oglebayfest, Oglebay Pine Room, Wheeling; Oct. 4; P. Diven, W. Mills, P. Teufel, Dick & Gail Blaskis, Dan & Emma Lou Risley. Call Paul Teufel, (304)242-8118.

**Maryland**— Smile With Saturday in Style Toothbrush Dance, Millian Memorial United Methodist Church Social Hall, Rockville; Oct. 5; Steve Schuster, Steve Lucius. More info call 977-7755, 589-3232, 946-3825.

**Tennessee**— Chattanooga Choo Choo S&R/D Festival, New Trade Ctr.; Oct. 10-11; R. Silver, D. McMillan, Wayne & Barbara Blackford, B. Augustin.

**Kentucky**— All Kentucky City Annual Festival, Elizabethtown; Oct. 10-11; Chuck Myers, Fred Jackson, Gary Shoemaker. Call (502) 737-8628/769-5706/765/5929.

**Pennsylvania**— Starlite A-2 Camp & Dance Weekend, Starlite Campgrounds, Stevens; Oct. 10-12. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

**Ohio**— 27th Annual Fall Festival, UAW Hall, Lima; Oct. 12; Larry Letson, Carol Zender. Write Persetta Bowsher, 1420 Trebor Dr., Lima OH 45804.



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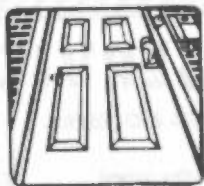


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# Book Nook



by Mary Jenkins

## ELIZABETHAN COUNTRY DANCES

by John Fitzhugh Millar

This 114-page book will be of great interest to those callers, prompters, leaders, and dancers who are especially interested in the history of dance and who wish to know more about country dancing. Explanations of how to do the dances are given as well as definitions of the figures used. The final words in the description of the star or "hands across" are: "No fancy thumb or wrist grips should be used in historical dances."

This book contains a brief history of country dancing as well as music and instructions for 86 dances, including 16 four hundred year old square dances and 18 contras. There's a good bibliography and a list of dances on recordings. Dances are "graded" as easy, moderate or difficult.

**Publishers: Thirteen Colonies Press, 710 S. Henry St., Williamsburg VA 23185. Paperback: \$12.95; Hard cover, \$19.95.**

type of greater leadership since you took over as Number One in January and I heartily applaud you for it.

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### CORRECTION

It was incorrectly stated that Swersie Norris (July ASD, p.65) is a charter member of Callerlab. She's an early member.



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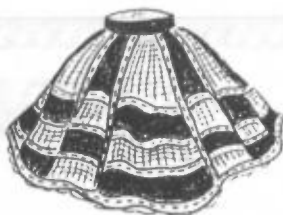
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