

AMERICAN   
**SQUARE DANCE**

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SEPTEMBER, 1987



**SQUARE DANCE**

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**Stan & Cathie Burdick**

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Mary Jenkins	Ed Foote

*Record Reviewers*

Frank & Phyl Lehnert	Dick Bayer
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*Canadian Representative*

Orphie Marcellus

Square Dance Month is here! Are you involved in a plan to interest new dancers in learning to square dance? If not, it's probably not too late to formulate a campaign for late September. Why do we encourage this? Because the best reports on classes during 1986 came from locations where a concerted effort had been made through demos, publicity, special events, to inspire interest in square dancing.

The story is told of a small businessman who ran a hot dog stand. He was quick, served good frankfurters, gave good service. His fellow townspeople flocked to his stand, and business was so good he thought he'd expand. His accountant was horrified. "What! Don't you know there's a depression coming? Interest is high, inflation is high, this is certainly not the time to expand!" So the man cut back on his meat orders and continued as he was. He sometimes ran out of food and often ran out of places for customers to sit. His crowds dropped off. He sold fewer hot dogs. He looked at his accounts and said, "That accountant was right. We are on the brink of a recession."

Does this story have any relation to our square dance activity? When we repeat and repeat the cry that square dancing is "down," do we in fact contribute to its decrease? And what might we do to increase the numbers of people who enjoy the activity in our areas?

Consider a publicity campaign. A good p.r. campaign might include not only good news about square dancing in your avail-

# CO-EDITORIAL



able media—newspapers, radio, TV—the news that dancers themselves spread. At a club meeting, a topic of discussion might be how to spread a positive image of square dancing, by what we say, what we do, how we look.

At a class graduation night about ten years ago, a longtime dancer said to a group of the class dancers, "Well, class was really more fun than the club—just wait til you see all the problems in the club!" We wished we could have procured a gag, then and there, but it was too late. That dancer is still dancing; none of the members of that class are. Her remark was not the whole reason, certainly, but might well have deterred some from following up on club activity following graduation. Are we careful to be good p.r. representatives for square dancing?

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# BY-LINE

**Russ and Nancy Nichols**, writers of "AC Lines," have "retired" due to the pressure of work and other activities. We thank them for their faithful and regular submissions. Replacing them will be **Ed Foote**, a many-faceted caller

who is well know as an authority on Advanced and Challenge Dancing.

**Fred Cavinder**, author of an excellent article on publicity, was the correspondent who wrote varied and humorous pieces in preparation for the National Convention in Louisville, Kentucky in 1983. Other familiar names appear among the writers this month: **Jo Jan Nunley**, with a helpful suggestion on club memoirs; **Bill Barr**, with some other tips for good club management; **Bev Warner**, describing an exciting new possibility for square dance outfits; **Millard and June McKinney**, with a description of the Phase Rating System. Another familiar name is **Burdick, Sue** this time. Our daughter lives close by the Cleveland suburb where Bob Howell resides, and interviewed him for ASD. Bob took her to a school square dance and she ended up dancing with the principal while observing Bob in action.

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# ✻ GRAND ZIP ✻

We, my husband and I, enjoy your magazine very much. We are just learning to round dance and are so grateful for your "CueTips."

*Carol Joseph  
Key Largo, Florida*

Please enter our subscription...it's a really fine magazine and we refer to it very frequently in our work on the board of our club.

*Jean & Dallas Miller  
Newport News, Virginia*

We just began dancing in December of 1986 and have so much to learn. We've met such wonderful people and I'm sure we will fully enjoy square dancing in the future.

*Stanley F. Johnston  
Ruthven, Iowa*

Please keep up the good work with an excellent magazine. Sometimes its arrival suffers quite a delay but (it's) still worth waiting for. I find the record reviews, with the figure rundown much better than it was at the end of last year.

*H. McDonald  
Westcourt, Australia*

What did we miss on pages 40 and 81? Both were blank in our June issue. The thought of our missing two pages of ASD keeps us with a lost feeling. You see, we do read, look and study "our" magazine

in depth. Keep up the good work!

*Don and LaDonna McWain  
Kelso, Washington*

It was a thrill to receive the special Rush copy of ASD and find us featured in "L.O.D." Thank you for including us in your publication. We have subscribed to your magazine for about 20 years and have enjoyed each issue. We look forward to all the interesting and informative articles published every month. Keep up the good work.

*George & Jayne Sheldon  
River Forest, Illinois*

Thank you so much for the outstanding review of *Potlucks and Petticoats* in the June issue. I always enjoy the column, but naturally I was overwhelmed with this one. I do appreciate the way you handled it, especially well-written for those who have "hung up the skillet."

Putting the cookbook together was a fun project from start to finish. We've already sent one sizable check to Habitat for Humanity and have another on the way. We're hoping we can help build some houses—as well as take care of expenses for the Spirit of '86 project. It was an interesting two years, to say the least.

*Becky Cope  
Dillard, Georgia*

...Many of us who have been in the square and round dance field for 25

**Continued on Page 91**

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About this time of year (July, with half a leaf-flip to August) I get that hazy, lazy feeling that summer-in-the-mountains always invokes—kind of a half-a-hunch that the world is spinning around admirably well, and I'm mighty glad to be able to take a ride atop it.

As we (both Cathie and I) spend a leisurely six weeks here at **Silver Bay, New York**, sort of *at ease*, or *half-throttle*, or on *inactive mode*, we get to do body-mind-spirit-restorative things, like talking to geraniums (in front of our cottage) into full bloom; cutting a trail through the woods in order to collect one half-dozen bee stings; *loving* half-a-dozen tennis games; rigging the sail and sailing the rig; watching leaves rustle on a row of young beech trees to remind one of swirling green petticoats; fleeing to flea markets, sailing to barn sales, lawn sales, garage sales; taking early morning bird walks so that obscure black-and-white warblers can record me on their Life Lists; hanging *wreck-tangular* screen doors; eating in and dining out some (Some Inn dining can be out-of-sight for modest incomes.); and finally, making our moods create our schedules instead of letting strict

schedules dictate our moods.

Red Skelton once said: "Don't take life too seriously because you won't get out of it alive."

More quotes:

"The cemeteries are full of important people we couldn't get along without."

"Live each day as though it were your last—one day you'll be right."

**Aberdeen, South Dakota**—To get to Aberdeen from Fort Wayne, Indiana (The Indiana point of origin was important, as you'll see later.) is almost impossible if one needs to arrive in time to kick off a Saturday afternoon caller clinic, but my agent did the best he could. I flew from Fort Wayne to Detroit to Minneapolis to Jamestown, N.D., scheduled to land at 1:30. (The actual landing was 2:15.) I rented an Avis Celeb to drive south on a 100 mile run at breakneck speeds to Aberdeen for a late start with ten callers and as many spouses of the East River Callers Association. Bless their hearts for patiently awaiting my arrival. The clinic was held in an intermittently cool/hot conference room of the Holiday Inn on an almost 100-degree-day. We explored the topics of Programming, Singing Calls, P. R., in the sultry Saturday session, and a few other sundry subjects on Sunday. We wrote a super singing call which you'll see later.

Callers present, as I recall, were Alice (Highmore CC grad), Dale (Nevada MO CC grad), and his *other brother Dale*, Dennis (clinic setter-upper), Cal (Happy anniversary, Maxine), Bill (who still thinks I owe him four bucks), Brownie (Arabia/Sweden benefactor), Don (*dominotable* caller-mentor), Doyle (newer can be better) and *whoever else*. My hosts were Dale and Ella Mae Bengsten. Dale also cued rounds at the dance I called there Saturday night for the Belles & Beaux club at the fan-cooled Rec. & Cult. Center, where ten sets slid, slithered, snickered and simmered. Nice to have the Dakota Wheelers (chapter of National Campers) roll in and rollaway with us.



**Auburn, Indiana**—There's something special about conducting a Caller College (*College* meaning a one-week non-credit training school), and especially this one, the Midwest College, with fellow *professor* Don Taylor at Don's and Bev's cozy Promenade Hall in the antique car city. This year (our third college together) we chalked through our chunky curriculum with eight student callers from four states: Michigan, Wisconsin, Pennsylvania and Illinois, and vendor/mentors added two more: Indiana and Ohio. We ran the school six days this year, Monday through Saturday, with Friday night off for good behavior. Graduation Saturday was a blast, with the traditional cake, diplomas, photos, hugs 'n shrugs 'n farewells, timorous trips for terrific tips to the mighty mike, and all that sort of fun and final folderal.

We plucked and clucked and shucked and ducked through a waggin' wagonload of cheerful, chanticleer-ful choreo, and that genial gang of ours performed with hardly a ruffled feather throughout the week. One of the best schools yet, by golly, thanks to a sharp bunch of eight, and a setting that's conclusively conducive to luminous elucidation.

We won't soon forget Gene ("Hit on the corner") and Kris, John (the nose knows) and Cal, Bud ("Go past 27 birches."), Dave K. (newer caller, but true bluer cuer), David W. (our young short-tipped thrush), Tom (*the hat*) and Liz (repeaters) Bill (very keen berry king—also a repeater), and Burl (camp 'n dance king) and Pam. Three of last year's students also dropped by on Saturday for graduation—Betty B., Arnold, and Jolly.

**Upper Sandusky, Ohio**—It was a two-hour-plus straight shot east from Auburn to "Upper", and I interrupted the college

(Don also called elsewhere that night.) to call for the Wyandot Squares (Y + ● □'s), home of the last Indian tribe in Ohio. (Do Indians dance, too?—Co-ed.) It was a welcome chance to return to that club after at least a five year absence. The club has had its ups-'n-downs but now they're definitely on an upswing. We had eight □'s on a hot summer night (actually two sunsets away from summer). They meet in modern Angeline School. Fresh strawberry desserts were served and eaten with relish (eagerness, that is ) along with nut bread sandwiches. Such neat eats were obviously plucked by particularly picky picnic packers. R/D cuer was Cindy May. After the dance I hi-tailed it back to Auburn, where one more CC day lay ahead before I could head home to Huron.

**Huron, Ohio**—Our Lighthouse club is now only scheduling about six dances a year (every other month), but I must say a word about our annual 4th of July picnic with its good food and off-again-on-again rain storm, along with its off 'n on electric current. Despite the interruptions, it was wet 'n wild. Thanks to Danny Beck and Lee Zeiber for memorable mike moments.



**Ellensburg, Washington**—Time for the big one. Time for Cathie and me to fly to Seattle, then rent a car to drive east (Ellensburg is mid-state) to be *keynoters* at the 19th Washington State Leadership Seminar. I was so honored three times ('73,'78,'87) but this one was definitely the *piece de resistance* in every way. Our participation was to start on Friday, but we went a day early so we could enjoy stops like the majestic Snoqualmie Pass, where we stopped for coffee; the town of Snoqualmie where we Bedded and Breakfasted with Con and Jean Potter in

their quaint lodge, shopped and had a super dinner at Salish Lodge overlooking Snoqualmie Falls; and looked wide-eyed at that varied changing terrain along the way.



To start things off on Friday, we were treated to dinner with others by Dan and Jan Hicks, our official hosts, at the Blue Grouse. The Seminar location was the Central Washington University, where a welcome dance took place Friday evening, m.c.'d by Bob Kendall and Willie Sewell (Lots of callers/cuers participated.) followed by a hilarious after-party set up by Betty Force.

An amazing 437 leaders from all over the state converged there for the three-day event, along with 122 RV's, which were parked at the fairgrounds. Topics on Saturday were "Perspectives and Responsibilities" with Ray Lindenau, "Recycling" with Loraine Murdoch, "Reaching Out" with Art Sauer, and "Breaking in New Dancers" with Bob and Claudia Amsbury. Cathie covered an informal buzz session on optional subjects. I called an afternoon workshop and an evening dance. Walt Scheibner and Patti McKelray handled rounds.

Other key people involved in various responsibilities were: Sterling and Mary McKenzie, Bob and Betty Metcalf, Chuck and Dexter Sauve, Tom and Virginia Nelson, Don and Pat Wiggins, and Millie Amundson. Cathie and I did the keynote address together on Sunday morning (title: "Ten Badges of Leadership"), which you'll see printed soon on these pages.

Enough said. Great thrill. Great event. We loved it.

And that brings us to about where we started off this month. We flew out of Seattle to Cleveland on Monday, jumped in both our awaiting loaded-to-the-roof cars, and began the ten-hour trek to our vacation home in New York State.



We interrupt this program to bring you an incidental comment.

In answer to literally dozens of both *pro* and *con* letters we've been receiving lately on the cover couple printed in May (Most letters were *pro*, thankfully.) I'd like to take time out to pass along my stock reply, especially to those who complained for some reason or other:

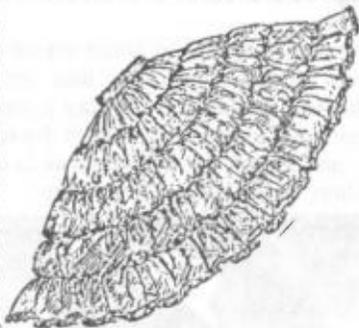
We chose the photo mainly for its color and ideal composition (artistic flavor) and not to promote a poor styling maneuver or a brand new basic, as yet un-named by Burleson.

In defense of the photo, we like those young, joyful faces and the hearty enthusiasm those young people possess. If they're putting an extra twirl into what seems to be a swing, mountain style, let's let them have their fun without getting uptight about an extra flourish, which typifies lots of youthful dancing at the Nationals.

If they're enjoying a regional variation or a playful innovation of their own, remember that even a benevolent dictator of styling like Pappy Shaw himself liked to improvise and add a touch of flamboyance at times for the sake of showmanship.

To those of you who complained about the

**Continued on page 100**



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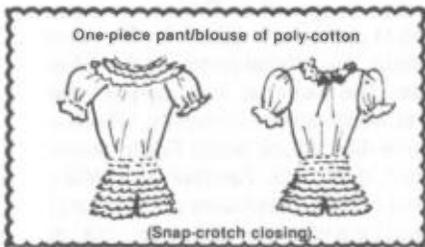
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## **PROGRAM FOR FUN**

SEPTEMBER IS SQUARE DANCE MONTH. ARE YOU IN THE RIGHT "MOOD," AND IS ALL YOUR EQUIPMENT (RESOURCES, PLANS) IN THE PROPER "MODE" FOR THE BIG PUSH TO "PROGRAM FOR FUN?" YOUR SCREEN SHOULD BE GREEN FOR "GO." YOUR "HARD DRIVE" FOR NEW RECRUITS SHOULD BE WELL ESTABLISHED AND YOUR "READOUT" SHOULD SHOW PLENTY OF RECRUITS BY NOW. WE REALLY NEED TO "DOUBLE THE DANCERS" THIS FALL, AND YOUR EFFORTS ARE ESSENTIAL. DON'T FORGET THE FREE HANDOUTS TO THOSE NEW DANCERS (ASD, AUGUST, page 11 and page 75.) DON'T FORGET TO REALLY "PROGRAM FOR FUN" IN THOSE FIRST FEW LESSONS TO KEEP 'EM WANTING MORE. REMEMBER THE LEGACY SURVEY THAT TOLD US CONVINCINGLY: "THE FUN IS GONE—BRING IT BACK." MAKE EVERY CLASS A FRIENDLY, SOCIAL EVENT AS WELL AS A LEARNING EXPERIENCE. KEEP THOSE PORTALS OPEN FOR THREE CONSECUTIVE SESSIONS (COAST A BIT WITH THE SAME DOZEN OR 15 BASICS) TO BUILD THOSE NUMBERS A BIT. ("BEGINNERS BEGET BEGINNERS," AS THEY SAY.) THE UNITS ARE ON. ALL SYSTEMS ARE "GO." NOW IT'S UP TO YOU TO "PROGRAM FOR FUN."

## FOUR BAR B & QUADRILLE RECORDS



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Mike Sikorsky



Don Beck



Gary Mahnken



Bill Volner

### NEW RELEASES:

- 4B-6085 HAPPY TRAILS by Gary Mahnken
- 4B-6084 THE TOP OF THE WORLD—Mike Sikorsky
- 4B-6083 I'LL FLY AWAY—Bill Volner
- 4B-6082 DON'T BURY ME TIL I'M READY—Bill V.
- 4B-6081 KIDS OF THE BABY BOOM—Gary Mahnken
- 4B-6080 ANYTIME—Bob Carmack
- 4B-6079 CAN'T STOP NOW— Gary Mahnken
- 4B-6078 SALLY GOODIN'— Otto Dunn
- 4B-6077 LOWDOWN HOEDOWN (Hoedown)  
Gary Mahnken
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- 4B-6075 BILL BAILEY— Bob C.
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Bob C.
- 4B-6073 DIXIE ROAD— Mike
- 4B-6072 BABY FACE— Don

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- 4B-6070 MUSIC BOX DANCER— Mike
- 4B-6069 WHEEL HOSS (Hoedown)
- 4B-6068 MARIA— John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
- 4B-6065 STAY YOUNG— Mike
- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill V.
- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
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- Q-850 ANY OLD TIME—Lee Main
- Q-849 HONEYCOMB— Bob H.
- Q-847 BIRTH OF ROCK AND ROLL— Larry J.
- Q-846 OKLAHOMA BORDERLINE— Lee Main
- Q-844 FAST LANES AND COUNTRY ROADS—Larry J.
- Q-843 CAJUN MOON— Bob H.
- Q-842 GREEN LIGHT— Romney Tannehill
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# NEWS TO IMPRESS THE PRESS

by Fred Cavinder

Editors want to know what's in it for them—can they gain some readership, can they make a good news story from your information, will it lend itself to a feature story, is there a good picture possibility, are there a number of readers or potential readers affected?

You can help editors decide if they can interest readers by hunting for these types of things in your club or for your event:

1. Will a large number of people in the community be involved? The more people, the more potential readership.
2. Is there something about the event which will grab attention in the community?
3. Is there a surprise involved here? Something never done before, something being done by people you never would expect to be involved—like judges, police chiefs, TV personalities?
4. Is it the kind of event which lends itself to a columnist on the paper? Most columnists have a style which is better on some types of stories than on others. Look for this hook for your events.
5. Is there reader association in the event? Do they know some of the people involved, have some readers participated in this type of thing themselves, is this like something which happened in the community before?

Contrary to what you might think, newspapers welcome stories which are good enough to go right into print with little alteration or rewriting. If you have a publicity person who can write good copy, turn them loose on news releases. One reason that newspapers rewrite is to avoid hav-

ing the same news release appearing in a competing paper in exactly the same form—this tells readers the newspaper just “picked up” the item. To avoid this, never give a story to a newspaper without letting them know the same material has gone elsewhere. But if you have a good story, give it to one newspaper only and let them know they have it exclusively—then prepare a different story for other newspapers in the area.

Newspapers want the story in plenty of time to make its editions. Most weekend editions are planned and prepared early. If you are trying to make a weekend edition, get the material to the paper on the Monday or Tuesday before the weekend. If the release is for a daily edition, get it to the paper at least two days before the day of publication.

Newspapers want names. If there are prominent persons involved, provide their names (spelled correctly, of course) and their proper identification.

This touches on the aspect of reliability; the paper wants to be able to count on those preparing press releases to be accurate and thorough. Provide all the facts, be sure they are correct, spell all names correctly, make sure you or someone else who knows the facts can easily be reached.

Readers are becoming more and more visual, so newspapers are ever alert to possibilities for good pictures. Provide ideas for pictures and volunteer to provide models, props, a suitable place and a convenient time for the newspaper to take photos. If you have a good photographer available, provide pictures yourself—if they are good, the newspaper will be happy—provided you didn't send the exact picture to every paper in the area (and if you did that, be sure each newspaper knows it).

Newspapers want a reliable friend to provide news tips of all kinds. Publicists who are successful do more



than just pass out news releases on their own club or activities. They also let the newspaper know when things are happening in the neighborhood, including such seemingly simple things as alerting the paper when a storm has done a lot of damage and when the sewers are backed up. Does your neighbor have a very unusual hobby? Is he building a boat in his basement? Has his daughter been captured by terrorists? Is his wife a murderer? Let the press know. These kinds of tips will stand you in good stead when you suggest stories about your club or about a convention you are having.

People always are saying that you need a nose for news without saying what that is. It can't be implanted by a plastic surgeon, but you can learn about news by beginning to ask a lot of questions.

Get nosy. News is mostly nosiness made official. If you see a neighbor doing something unusual, find out about it, ask what is going on. Is the mayor visiting your neighborhood? Why? If you learn of an upcoming event, find out who's behind it and who will be involved. What is the purpose? Who will benefit?

This will help you to develop a sense of news, and such a sense will enable you to better see what activities in your club might be of interest to the press.

Don't be disappointed if the paper doesn't use every one of your suggestions. Naturally, they all were superb and should have been on Page 1. But there are other factors. The *New York Times* used to advertise, "All the news that's fit to print." These days other newspapers say, "All the news that fits, we print." They have to decide what to use in limited space. So the fact that your story isn't printed doesn't necessarily mean it lacked merit. Try again.

Here are some things newspapers don't want:

**Ax grinders:** They want to use a story because it has merit for their publication or readers, not because it will benefit you.

**Whiners:** If the story isn't used, try

again. But don't bemoan the "poor judgment" of the editors and tear out your hair. All this is a bit like trying to teach a pig to sing; it doesn't do any good and it annoys the pig.

**Tear sheet collectors:** Don't try to get stories in the paper just so you can show them to your boss or the publicity committee. Stories should stand on their own merit. You can collect a drawer full of clippings, but never get anybody out to your dances. In that case, the clippings are worthless.

**Inaccuracies:** Newspapers are not unforgiving; they know mistakes are made. However, if you get a reputation for getting things "almost right," you'll soon find that the paper shuns you.

**Deviousness:** Publicity by any other name is Phil Donahue, but it's still publicity. Don't try to disguise one story by using the smoke of another. Play it straight.

**Paperhangers;** This is a name given by newspapers to people who come around with "exclusive" stories which they have given to every other publication in a 100-mile radius. They are hanging the same paper up all over town. This is a no-no. If your story is exclusive, see that it stays that way. If everybody has the same facts, see that they know this.

**Promise breakers:** If you make arrangements to meet a photographer and don't show up, don't expect the photographer to come back. If you say you will meet a reporter, meet him; if you say the story will be ready on Monday, have it ready.

**Fact inflators:** Just the facts, ma'm, as Joe Friday used to say. Don't try to hoke up a story when the hokum isn't there. Newspapers like to do their own inflating, and they usually can detect an angle which will work. Don't try to make something out of nothing.



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Club Name: \_\_\_\_\_

City (under which to be listed) \_\_\_\_\_ State: \_\_\_\_\_

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

Type of Club:                       Square     Round     Square & Round     Contra     Clogging  
 Singles     Teen     Camping     Handicapped     Other \_\_\_\_\_

Program of Dancing:    Basic    Mainstream    Plus    Advanced    Challenge    Other \_\_\_\_\_

Place (where you dance): \_\_\_\_\_

Days you dance:    Mon    Tues    Wed    Thurs    Fri    Sat    Sun    Time of Dance  Evenings     Other

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

Does the Club dance in the summer months?     Yes     No

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

Name \_\_\_\_\_ Address \_\_\_\_\_

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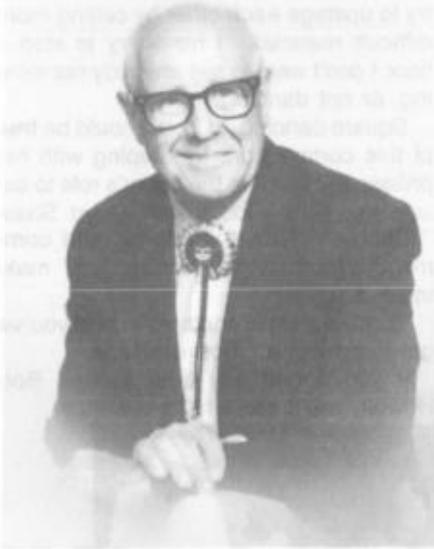
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# Meet Bob Howell...



by Susan Burdick  
Cleveland, Ohio

What is the role of a caller? There may be as many answers to the question as there are callers and/or dancers. But a comprehensive response might accommodate the interests of both callers and dancers, reflecting the teamwork required of a group—on both sides of the microphone. Cleveland area caller, Bob Howell, considers the callers and the dancers together in his enthusiastic definition: "It is the joy you must exude and the joy that you must have the people experience.

Joy is Howell's favorite word. A caller for 30 years, teacher of squares, rounds, folk and contras since 1953, and a humorist to those who know him, Bob's life demonstrates the kind of joy he describes.

"It's the exhilaration...the feeling of participation, of being in with the group and

yet bringing it out," says Bob. At the microphone I get a very vicarious experience. I can go home from a dance never having danced a step but I'm excited about dancing."

Bob Howell manages to dance about 90% of the evening with the dancers, however, by wearing a wireless remote unit stashed in a "fanny pack." At times, he stops calling and the dancers move gracefully, almost unconsciously, to the positions to which the music calls them. The beauty of those moments seems to embody another favorite philosophy—that the greatest teacher teaches the least.

Teaching is a large part of Bob Howell's background. He discovered square dance calling through a recreation course for his M.A. at Case Western Reserve University. Since then, he has taught callers' courses at several universities throughout the country. A former science and physical education teacher, coach and junior high school principal, Bob continues using his training in recreation, leading games, races and dances for corporations such as Blue Cross and Eaton. He also works with local companies, school and churches. The students in Bob's two-week university course include elementary school teachers, national and state park rangers, professors and Christian education directors. The course goes several steps beyond teaching dancing to youth, as they learn in the second week how to call for nursing home residents, adult groups, the handicapped, and the blind. In the past, Bob Howell led a unicycle-dancing team and a clogging group he started in his neighborhood, which was the first to attend a national convention.

Outside the world of dancing, he instructs two ski groups, members of the Senior Boards (60 and over), and Uncle Bob's Preschool Ski School (ages 2 through 6). In addition, Bob roller skates

on Wednesday and Thursday mornings, windsurfs and cycles.

Keeping in good physical condition enables Bob Howell to maintain his rigorous schedule. Last June, Bob called 44 dances. In May, he had only three free nights. But full-time artist and wife of 42 years, Phyllis, doesn't seem to mind. They also have their hands full with seven grandchildren, four of whom are playing fiddle/violin by the Suzuki method. Perhaps it is his attitude which keeps him going. Howell says he's never had a problem in his life, and that he's found life to be only a succession of situations. He has memorized hundreds of jokes and carries a list of anecdotes in his wallet for callers who turn to him for a "quickie" before a speech.

Although most of his bookings are local to his home in Euclid, Ohio, Bob Howell is well-known on the national level for his professional involvements. He is a charter member of Callerlab, a charter member and past international co-chairman of LEGACY, and a member of the founding committee of the Lloyd Shaw Foundation, where he served as educational guidance chairman. Howell is a recorder on the Grenn, Top and Lloyd Shaw labels, editor of the "Easy Level Page" of this magazine, and a past president of the Cleveland Area Callers Association. He is a club caller for three square dance clubs and one contra club.

Advanced and challenge dancing are not a typical part of Bob's repertoire. He

is more interested in simple records which can be taught by the "quick teach technique." A dance loses energy when there are 12 to 15 minutes of explanation before the music plays. According to Bob, if it isn't fun, people aren't going to remember it anyhow.

Bob Howell is discouraged when callers try to upstage each other by calling more difficult material. "I never try to stop a floor. I don't want to see anybody not moving, or not dancing."

Square dancing, to Bob, should be free of this competition. In keeping with his philosophy that it is the caller's role to exude joy, Bob adds to the Lloyd Shaw "Triangle" of rhythm, clarity, and command, a fourth angle, "enthusiasm," making it a square.

"Enthusiasm is contagious and you've got to project it," Bob exclaims.

If you spend any time around Bob Howell, you'll see what he means.



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# HAS YOUR CLUB HISTORY ESCAPED?

by Jo Jan Nunley  
Canyon, Texas

Remember that Halloween dance when the club president came as Peter Pan? Remember when the Smiths finally had that baby that was long overdue and brought her to the dance? Or, how about that beautiful ice cream cake that the club had for its tenth anniversary?

We all remember the milestones of our individual clubs. Milestones make our club history. People who have a history together become closer. This, of course, is true in square dancing as it is in a multitude of other places.

How can a club preserve these milestones so that if memory fails, treasured experiences and people won't simply vanish into thin air? (All right, I admit I *might* have forgotten a few things in my life.) Perhaps the best way to preserve our memories is to make an official club scrapbook.

If your club doesn't presently have a club historian as one of the officers, you might consider adding this post. Most clubs will undoubtedly have one or more members who are natural shutterbugs.

You will recognize a shutterbug because he/she will always have a camera dangling from the neck when

other people still haven't had their films developed from that exotic vacation ten months ago. The shutterbug, on the other hand, rushes his film to the one-hour developer because he can't wait the extra day to see his photographic gems.

I know the definition of a shutterbug well because people have defined me as one for years. People who don't value saving memories have asked me, "What are you going to do with all of these picture albums—build on another room?" I just might, but I can guarantee I won't throw the albums away. A stack of albums might make a good conversation piece, wouldn't you say? No? Well, maybe not.

That's the kind of "memory saver" your club might look for. The keeper of the scrapbook, or historian, should be interested enough in the club members to preserve their shining moments.

When the Yellow Rock, a square dance building near Amarillo, Texas, was built, the enterprising owners had pictures made at various stages of completion. It is said that a picture says a thousand words. A club scrapbook can say a thousand more.

It might be fun to begin a scrapbook on a certain date (any date, say September 1) and let the historian stow away treasures for a year. Why not throw a special dance in honor of the great unveiling of the scrapbook on that date a year later? Make it special. And why not? What is more special to your club than its own history?

And, what fills these historical pages? Anything that is noteworthy at the time. Your club will get a feel for what they want to preserve.

A few examples might be: graduation of a new class of dancers, ice cream suppers, amateur callers night, Halloween costume dances, new babies with their



dancing parents, and callers at the microphone.

I have pictures of most of the occasions I have described, and they get more dear to me as time goes by. I also remember several occasions when I should have had my camera hanging from my neck and I didn't. For example, I didn't take it to the Texas State S/D Convention a few years ago, and I wish now that I had.

Most people like to see pictures of themselves, so if such a scrapbook is started, make it a practice to include all members at some time during the year. At Red River, New Mexico, at the Community House, which has square dancing several nights a week in a mountain resort town, a scrapbook is maintained showing visitors throughout the summer. People are always interested in browsing through the pictures.

Any drawbacks to a scrapbook? There will be some expense, but in my opinion

the memories saved are worth a few dollars spent now. Someone has to be willing to do the job. Hopefully, shutterbug fever has hit one of the club members, and he or she will gladly shoulder the duty.

One drawback that I hesitate to mention is that occasionally some of us may age from year to year, and this fact will be in evidence in living color for all the members to note. But look at it this way, we're not just getting older, we are also getting better.

Happy square dancing and happy scrapbook. Your memories will thank you for the effort.



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# a checklist of successful club practices...

by "Railroad Bill" Barr  
West Haven, Connecticut

Here are a few ideas for your club to consider which have stood the test of time (some were probably used 30 years ago or more) and may help smooth out the personal relationship problems which often add to the misery of any club's leaders. If a policy change can avoid a clash in personalities altogether, isn't that reason enough to try it?

- Never say *Never*. (See what I mean? We just did, but...)
- Try to get new leadership every year or two for the most part, but keep one or two people in an advisory status, such as secretary, for as many years as they will stand it, so that there is also continuity.
- Publicize *every* activity you can in as many ways as you can.
- Have a club newsletter—mail a few to inactive members if necessary.
- Refreshments can be on a "first half of the alphabet bring first dance/ second half of the alphabet bring second dance" basis, with everyone to bring if a larger crowd is expected. Rotate the duties of setting up and breaking down among the members who are able to do so. Be flexible.
- Don't be overly concerned with money! Many successful clubs have had to sell candy bars or have other fund raisers—and what's wrong with that? That is the way most other organizations do it all the time! On the other hand, be reasonable and realize that an evening of entertainment



and refreshments can't be had anywhere else for \$4-6 a person, so try to cover most of your expenses at the door.

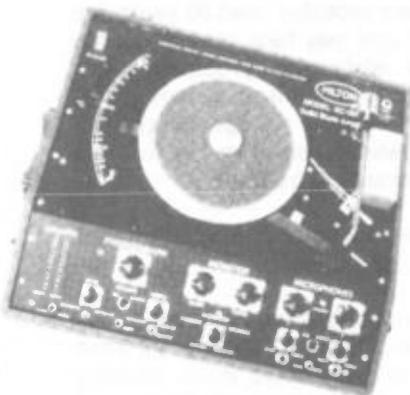
- Look to the future! Don't get discouraged by smaller classes, and never cancel classes except in the direst of circumstances. Combine with another nearby club if you must, but keep on finding new dancers no matter what.
- Get out and do demonstrations as much as possible; they are our "second best" way of getting dancers. (One way better: "kidnapping" people for a Fun Night or lesson.)
- Rely on your caller as much as possible; he or she is often in the best position to judge a situation fairly and objectively, and may have been in other leadership positions which gave the experience to help you. Callers often can tell you how another club or caller handled the problem, and tell you whether it worked.
- Remember always that square dancing isn't quite like real life—you can make mistakes and people's lives (hopefully) won't be affected forever. After all, square dancing's a social activity, and should always be treated as such.

Happy Dancing!

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# Square Dance Entrepreneurs

by Bev Warner  
Saginaw, Michigan



My husband says it doesn't take much to get me excited when it comes to anything pertaining to square dancing.

To see square dancers take an idea or dream and make it become a reality is a "big thing" to me. Sandy and Rich McIntire of Westland, Michigan, have formed a company, Quick and Easy Fashions, manufacturing unique outfits for dancers.

Everyone knows how useful velcro can be. The McIntires have pushed it to the fullest capacity, with detachable ruffles, panels, patches and pockets—all done with velcro.

How does one go about putting an idea to work? Rich and Sandy went slowly at first, testing the market because they didn't want to be left with something that wouldn't sell. Spurred on by the response, they contacted Penny Reisner, Onaway, Michigan (a relative), who manufactures novelty hats. The three put their heads together with the first skirt and detachable ruffle idea, worked the bugs out, got their financing in order and were off and

running.

They decided on Springmaid fabrics for good quality, Rich said. "I am a square dancer and I know dancers; I don't want junk." Going along with that, Sandy added, "Because square dancing is an American heritage, we stick to U.S. goods."

Think about packing for a square dance convention or a tour—one skirt and several different ruffles will give you that many different looks. It leaves you lots of room for other things.

Ed. Note: Rich and Sandy's outfits were on display at several booths at the National Convention in Houston, and they were modeling their creations each day. They are colorful and attractive.

A humorous note they added to their conversation concerned dancers walking past their displays. Part of the skirt and blouse ruffles are always left unhitched, so customers may see how the velcro works. Dancers coming by note the display, look around to see who's watching, and discreetly push the ruffles back in place. The McIntires have a hard time keeping their displays in disarray.

The address for Rich and Sandy's enterprise, Quick and Easy Fashions, is 482 Darwin, Westland, Michigan 48185.



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# ROUNDALAB PHASE RATING SYSTEM

Dancers ask many questions about the Phase Rating System. What does it mean? How can it help dancers and teachers? How can dancers understand the system devised by a teachers' organization?

Phase Rating is a scale of difficulty, one to six, with six being the most difficult phase (level). When dances are phase rated, it means that they contain no more than two figures of the next highest phase.

Therefore, a Phase 3 dance should be teachable to dancers who understand and dance all the figures of Phase 3, and they may encounter two figures from Phase 4. Perhaps these are popular figures (i.e., *drag hesitation*, *cross hesitation*, *back passing change*) and the dancer may have already learned the figures, or may have to learn only one more figure to get through the dance. Even when a dancer has danced all of the Phase 3 figures, they may not be comfortable with every figure in the Phase.

Phase 3 is a rather high hurdle to achieve. It includes many rhythms: cha cha, foxtrot, jive, rumba, samba, syncopation and tango. Somehow the waltz rhythm was omitted, so the Viennese and other more difficult waltz figures aren't required. The Viennese rhythms seem to have been omitted from all Phase levels. Thank goodness, for they are not easy rhythms to master.

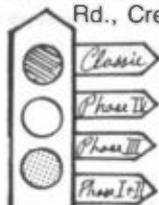
To date, round dancers haven't been as self-conscious about Phase ability as square dancers are about MS, Plus, A-2, A-2 and the whole C field. If we were to try to draw parallels, we might say MS = Phase 1, Plus = Phase 2, A-1 = Phase

3, A-2 = Phase 4, C-1 = Phase 5, and C-2,3,4 = Phase 6. The learning and development time would be about the same to reach the top levels of both round and square dancing.

As often happens, some students have a slower learning time than others, and some students are more ambitious to achieve, notwithstanding that some are trying to achieve beyond their talents or experience level. It happens in all activities.

Answering the questions of the opening paragraph, I say that: 1. Phase Rating is a really well-planned program to aid in teaching dances of a suitable level to a specific group of dancers. It limits the "excess learning" of basics, while teaching a dance routine. 2. If the teachers recognize the purpose of the rating, they should not try to over-extend the time required to teach the routine; conversely, the student shouldn't be embarrassed or leave the teaching circle due to lack of basic knowledge required to learn the dance. 3. Most important is the requirement that teachers publicize and explain the benefits of the learning sequence. Most square dance callers do publish lists of Mainstream, Plus, and other dance calls used in each level of dancing.

Talk to your round dance teacher about this important means of standardization of dances. Copies of the Roundalab Phase Rating System may be purchased from the Roundalab office, 3 Churchill Rd., Cresskill NJ 07626.



by Millard & June McKinney  
San Jose, California

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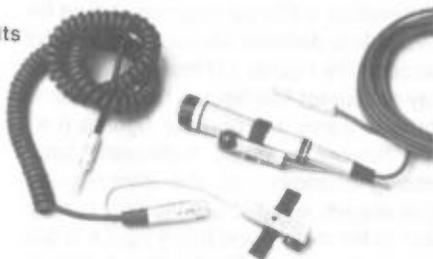


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# Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

## 25 YEARS AGO—August 1962

### HAPPY BIRTHDAY!

"This is *AMERICAN SQUARES*, First in Square Dancing. Now in our new home—Chicago—the publishing center of the country—we begin our 18th and most exciting year of our existence," exults editor Arvid Olson.

In 1945 pioneer s/d leader Charley Thomas set up his mimeograph and cranked out a few hundred copies of a publication destined to serve and promote square dancing throughout the world.

Leaders in every profession and vocation s/d for fun and enjoyment. *American Squares* has led this progression of square dancing during the past 17 years from its revival after World War II to its present status as a wholesome, fun-filled recreational activity.

From Edna and Gene Arnfield:

"Just as a piece of sterling silver is enhanced with usage, so should the beauty of good, classic routines be heightened by being kept on the round dance programs. Let us 'groove the records' and keep more round dancers in

the groove at all our clubs, both square and round."

Quote from Stan Burdick's article, *Callers*:

"I heard a discussion recently on just who is the 'Number One' caller. You may nominate one of the more widely-recognized names, but I'll tell you who the real number one caller is. He's the caller around the corner from you and over in the next county, who's given his heart and soul to bringing in new dancers and giving them a thrilling dance week after week. Long may his tribe increase!"

New Basic: *Peel-off and trail-off.*

## 10 YEARS AGO—August 1977

LEGACY, the cross-section of square dancing is a representation of s/d leaders from every phase of the s/d activity (associations, manufacturers, editors, callers/teachers). Its members from all parts of the s/d world gather biannually for communication, to look at problems and to discuss solutions.

LEGACY has already established itself as a useful service entity in the s/d world.

Continued on page 79

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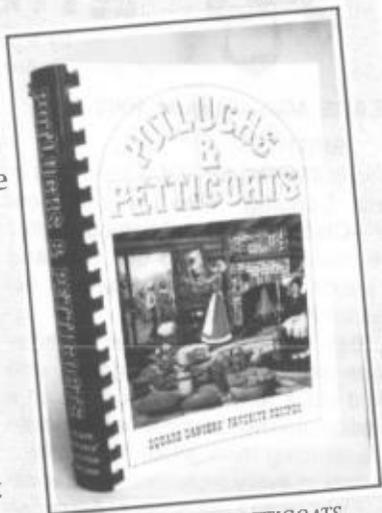
Exclusive Agent For RHYTHM RECORDS !

# NEW COOKBOOK IS WINDOW ON SQUARE DANCE WORLD!

USA/WORLD—Riding the crest of the current cookbook craze is **POTLUCKS & PETTICOATS**, a fascinating frolic through the world of square dancing. Over 500 favorite recipes from square dancers worldwide fill the attractive volume, sharing space with pictures and stories celebrating the history and present popularity of American Square Dancing.

The cookbook's organizers, Becky and Jerry Cope, are owners of Copecrest Square Dance Resort in Dillard, Georgia. Becky said, "This book is the culmination of the 'Spirit of '86' program, which successfully fostered a new level of cooperation among square dancers everywhere. We wanted to spread the fun and friendliness that is square dancing, and believe this cookbook is a tangible way of doing so."

There are over 6 million square dancers in the world today, but few people outside the circle know of its rich heritage, let alone its growth potential. **POTLUCKS & PETTICOATS** can be more than a thoughtful gift or addition to a collector's bookcase, it can be a ticket to a healthier, happier life!



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Inquire how this **COOKBOOK THAT WORKS OUTSIDE THE KITCHEN** can be used for your club's fundraising and to attract new dancers to your fall class!



Rose Krause of Lowell, Indiana, sent an original pattern for a square dance shrug in answer to a request in the April, 1987, issue. She emphasizes checking the gauge strictly, as she knits loosely.

Rose mentioned that her skirt is a 72" round ruffled tablecloth purchased at K-Mart. She measures up 22½" from the bottom (½" seam allowance); then she uses the material cut from the middle to make a waistband with elastic.

Rose is a cuer; her husband, George is a caller. She says, "First and foremost, we are dancers!"



#### INTERLOCKING SQUARES SHRUG

Knitting needles, sizes 4 & 9 (or to gauge); 4-ply worsted weight yarn, 8 ounces color A, 4 ounces color B.  
GAUGE: (in pattern) 6 rows = 1 inch; 3 stitches = 1 inch.

CUFF: Cast on 60 sts with size 4 needles and color A. Do ribbing of k2, p2 for 3 inches.

INCREASE TO PATTERN:

Row 1: (still in color A) Knit across

Row 2: (A) Purl across, at beginning and end of row purl in front and back of stitch (62 sts total)

Row 3: (A) Knit across

Row 4: (A) Purl across, again adding 1 st beg. & end (64 sts total)

Row 5: (A) Switch to size 9 needles, knit across

Row 6: (A) Purl across, adding 1 st at end of row (65 sts total)

Rows 7 & 8: Knit across.

PATTERN:

Row 1: (B) K 1, \*sl 1 as k, k 1, repeat \* across

Row 2: (B) K 1, \*yarn in front sl 1 as purl, yarn in back k 1, repeat \*

Rows 3 & 4: (A) Knit across

Row 5: (B) K 1, \*(sl 1, k 1) twice, sl 1 k 5, repeat \* across end (sl 1, k 1) twice

Row 6: (B) K sts knitted in row 5, yarn in front sl all sl sts

Row 7: (A) K 6, \*sl 1, k 3, sl 1, k 5, repeat \* across, end k 4

Row 8: (A) K sts knitted in row 7; yarn in front sl all sl sts

Row 9: (B) K 1, sl 1, k 1, \*sl 1, k 5, (sl 1, k 1) twice, repeat \* across end sl 1, k 1

Row 10: (B) K sts knitted in row 9; yarn in front sl all sl sts

Row 11: (A) K 4, \*(sl 1, k 1) 3 times, sl 1, k 3, repeat \* across, end k 4

Row 12: (A) K sts knitted in row 11; yarn in front sl all sl sts

Row 13: (B) K 1, \*(sl 1, k 1) twice, sl 1, k 5, repeat \* across, end (sl 1, k 1) twice

Row 14: (B) K sts knitted in row 13; yarn in front sl all sl sts

Row 15: (A) K 4, \* sl 1, k 3, sl 1, k 5, repeat \* across, end k 6

Row 16: (A) K sts knitted in row 15, yarn in front sl all sl sts

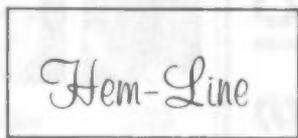
Row 17: (B) K 1, sl 1, k 1, \*sl 1, k 5, (sl 1, k 1) twice, repeat \* across, end sl 1, k 1

Row 18: (B) K sts knitted in row 17; yarn in front sl all sl sts

Rows 19 & 20: (A) Knit across

Repeat pattern approx. 12 total patterns ending with rows 1-2; then decrease to cuff by reversing increase above (k 2 sts tog where above increases). NOTE: Remember to change needles.

Repeat CUFF, then bind off. To finish, sew each end together into a tube (cuff through approximately 2 pattern lengths), then thread elastic cord or thread through cuff to desired tightness.



# A Staff That Is Tops In The Nation



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Rounds  
**Ed & Carolyn Raybuck**  
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**DARRELL McMILLAN**  
Panama City, FL



May 17  
**MAC LETSON**  
Muscle Shoals, AL



May 17  
**TOM MILLER**  
Loretto, PA



May 17  
Rounds  
**Grant & Barbara Pinkston**  
Memphis, TN



May 24  
**ELMER SNEFFIELD**  
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May 24  
**TONY OXENDINE**  
Sumter, SC



May 24  
Rounds  
**Jim & Dotlie McCord**  
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May 31  
**SCOTT SMITH**  
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May 31  
**DAMON COE**  
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May 31  
Rounds  
**Jim & Priscilla Adcock**  
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June 7  
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Rounds  
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August 23  
**JERRY HAAG**  
Pharr, TX



August 23  
Rounds  
**Ray & Bea Dawdy**  
Beckley, WV



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**BOB NEWMAN**  
Harlingen, TX



August 30  
Rounds  
**Carl & Patsy Dammier**  
Austin, TX



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September 13  
**BERYL MAIN**  
Mesa, AZ



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Sings  
**SAM MITCHELL**  
Holiday, FL



September 13  
Rounds  
**John & Maxine Ayres**  
Jackson, MI



September 20  
**JERRY STORY**  
Mission, TX



September 20  
Rounds  
**Jack & Lee Ervin**  
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September 27  
**LARRY LETSON**  
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September 27  
Rounds  
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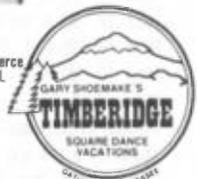


October 4  
**KEN BOWER**  
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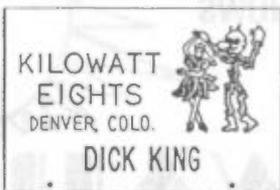


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# Best Club Trick



## KILOWATT EIGHTS OF DENVER

Starting its 49th year this October, the Kilowatt Eights S/D club of Denver, Colorado is the oldest club in Denver. John T. (Joe) Lang, an employee of the Public Service Co. of Colorado, had learned to call and wanted to start a S/D club. During the summer of 1939, Joe asked permission to use the company's garage for square dancing. Permission was granted, with the proviso that all trucks and equipment that was moved out of the garage for the dance be returned after the dance.

Joe Lang needed a band so he asked a fellow employee who played banjo to get a band together. Stu Clark did put a band together—two violins, a bass, a piano and drums. In the early fall of 1939 the G & E Square Dance Club held its first dance. Membership was limited to Public Service Co. employees, but the dances were open to the public.

Many of the traditions seen in today's square dance were observed back in the early days. On December 19, 1940 the temperature in Denver was 18° below zero. That night 160 square dancers showed up for the dance. The trucks were

moved out of the garage, the floor steamed clean and the dance went on. At the end of the dance the trucks had to be returned to the garage. Some were driven in, but the others were towed or man-handled in. All the dancers remained until all of the trucks were back in.

The club was a caller-run club, and Joe Lang was the caller. In 1956, Joe retired as club caller and recommended that Loren Pace, a protege of his and also the instructor of club classes, take over as caller. Loren called until the spring of 1960 when he retired from S/D calling to move to Leadville, CO. He recommended that Charlie Tuffield, with his wife, Jerry, become the club caller. They had conducted classes for the club since 1958. The Tuffields were accepted by the club, and have been with it ever since.

In 1956 the club changed its name from the G & E S/D Club to Kilowatt Eights. A contest was held to choose a new name. The name was submitted by Pat Schmidt, then First Lady of the club.

In every club there are the extraordinary few who make the club work, who devote their time and effort to this end. So it is with the Kilowatt Eights. In 1978 the leadership of the club felt that these efforts should be recognized, so the Kilowatt Eights Bell Ringer Award was born. A badge was designed, the recipient's name placed on it, and it is given in recognition of outstanding service to the club.

Good fellowship, that's the Kilowatt Eights.  
*Dick & Jo King*

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# FEEDBACK

Just read the article by Don Blanchard about "Surviving." Needless to say I agree wholeheartedly with what he has to say. In fact, the Rhody Merry-makers square dance club of Rhode Island went on this very same approach in the 1979-80 season. As the caller for the club all 34 years, I made this drastic proposal to the entire club at our annual meeting. It just seemed to make so much sense. The one thing that helped was that we didn't do it through necessity, but as an experiment to make it easier for new officers taking over.

My personal feelings have been all positive. The people are happier as there is no worry about paying our bills, regardless of the weather or turn out. We

don't have to rely on anything other than our dues from our own members. One of the things that this area was experiencing was that when people went to a dance, they were constantly being harassed to buy chances on various raffles to help keep the club financially sound. The fewer people in attendance, the more they had to kick in. That, in itself, was enough to discourage some people from going to those dances. I have always felt that square dancing should be able to support itself. If it doesn't, then something is wrong. If people are dancing and having fun, they will continue to come back. Those are the two elements that no one ever gets tired of. If either one of these factors is missing, then we need look no further to find a problem of poor attendance.

Along with this approach is the fact that there is also an opportunity for the caller and club to share in any profits brought in by guests!

*Dick Leger  
Bristol, Rhode Island*

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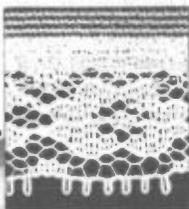
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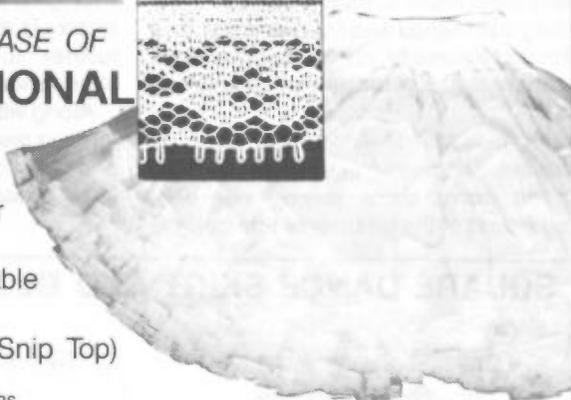
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Round dance teachers from twenty-nine states in the United States including Alaska, three Canadian provinces, New Zealand and Saudi Arabia attend the 11th Annual Convention of Roundalab at Stouffers Greenway Plaza Hotel in Houston, Texas June 21-24, 1987. Also in attendance were Bill and Kathi Higgins and Herb Egender representing Callerslab, Louise Cole of LEGACY, Walt Cole from Contralab and Brent & Mickey Moore, Universal Round Dance Council.

90% of the Roundalab attendees remained the entire week to share their talents and expertise with dancers and leaders alike at the 36th National Square Dance Convention June 25-27.

Several new rhythms were placed in the six phases of Round Dancing and additional figures were defined. The contents of the *Glossary* and the *Callers Manual for Using Rounds in Square Dance Programs* were expanded. A *Manual for New Round Dance Leaders* and a *Cueing Guidelines Booklet* were adopted. Added to the Roundalab library was a comprehensive *Round Dance Reference manual*, compiled by Richard & Jo Anne Lawson.

Approved for 1987 was the new Classic Listing. Six dances which had been on this listing for five consecutive years were moved to the Golden Classic List.

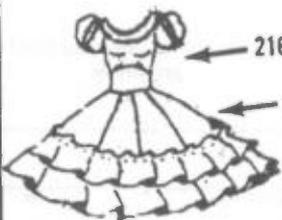
While the Roundalab Annual Meeting is a committee-oriented convention, time is provided for educational opportunities. On Sunday evening all attendees had a chance to participate in four round robin clinics on proper figure execution and teaching techniques

To many the convention highlight was Sunday evening when Manning & Nita Smith shared their philosophy of teaching and experiences during their 39 years of teaching round dancing. To others it occurred on Monday evening when the first Silver Halo award, honoring those persons who have outstandingly contributed to the round and square dance movement in a manner which is special and unique, was given to Manning & Nita Smith.

Norma Wylie and Irv and Betty Easterday were re-elected for a second term on the Board of Directors. Joining them will be Don and Pete Hickman and Bill and Helen Stairwalt. Continuing on the Board are Ron and Donna Baba, Wayne and Barbara Blackford, Ray and Anne Brown, Herb Egender, Ted and Barbara May, Pete and Carol Metzger, Wilson and Ann McCreary and Clancy and Betty Mueller.

Irv and Betty Easterday were elected chairmen. Continuing on as Executive Secretaries will be Peg and Doc Tirrell.

The Wednesday Teachers Seminar-Clinic received excellent reports from a capacity crowd. Another will be scheduled for next year. Roundalab's 12th, annual meeting will be held June 19-21, 1988 at the Grand Hotel in Anaheim, CA.



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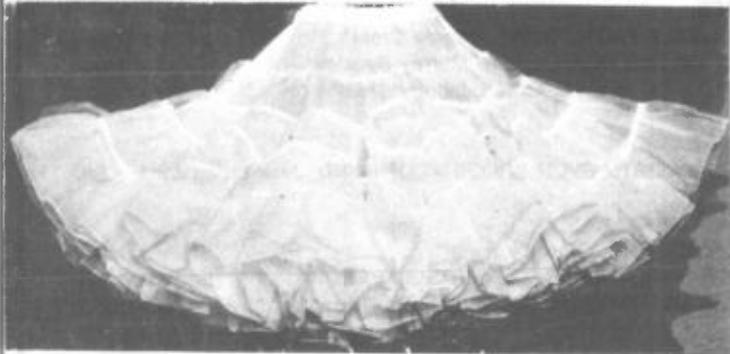
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2344	RAINY DAY PEOPLE, Caller: Johnny Wykoff*	Square Dance
2343	LIZA LITTLE (Key: C/F)/ANNIE RAGTIME (Key: G)	2 Hoedowns
2342	I'VE GOT YOUR NUMBER, Cuer: Bill Brown*	Round Dance
2341	JESSIE POLKA SQUARE, Caller: Johnnie Wykoff*	Square Dance
2340	EVERYTHING OLD IS NEW AGAIN, Cuer: Nancy Carver*	Round Dance
2339	EVERYBODY LOVES SOMEBODY SOMETIME, N. Carver*	Round Dance
2338	LINGER AWHILE, Cuer: Bill Brown*	Round Dance
2337	PASS ME BY, Caller: Lem Smith*	Square Dance
2336	JUST PRETEND, Caller: Lem Smith*	Square Dance

## DANCE RANCH RELEASES

692	WHOLE LOT OF DIFFERENCE IN LOVE, Buddy Weaver*	Square Dance
691	SPEAK ME SOME HAPPY, Caller: Frank Lane*	Square Dance

## BOGAN RELEASES:

1368	JOY IN MY HEART, Caller: John Aden*	Square Dance
1367	DON'T BUILD NO FENCES, Caller: John Aden*	Square Dance
1366	DEEP WATER, Callers: Tommy White & David Davis*	Square Dance

## LORE RELEASES

1234	HAVE A LITTLE FAITH, Caller: Johnnie Creel*	Square Dance
1233	RHYTHM OF THE ROAD, Caller: Murray Beasley*	Square Dance
1232	ROOM FULL OF ROSES, Caller: Johnny Creel*	Square Dance

## BEE SHARP RELEASE

127	DOES FORT WORTH EVER CROSS YOUR MIND, Jack Livingston*	S/D
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## PETTICOAT PATTEN RELEASES:

129	YELLOW BIRD, Caller: Dorothy Juntti*	Square Dance
128	COWBOY'S SWEETHEART, Caller: Dorothy Juntti*	Square Dance
127	HANGIN'UP MY TRAVELIN' SHOES, Toots Richardson*	Square Dance

## E-Z RELEASES:

735	STEP AND STOP POLKA, Caller: Johnnie Wykoff	Round Dance
734	GKW MIXER, Cuer: Nancy Carver*	

\*Flip Instrumentals

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# People

IN THE NEWS

**Ed Miller** of Marshalls Creek, PA. sends this account of a prize-winning square dance



It was mid-July, and members of the Leisure Squares woke up to a day that was overcast and it looked like rain any moment. There was no *rain date* for the parade! Was all the work of thirty-some couples for the last three days going to be lost?

Well, it didn't rain; in fact, it was a perfect day (after a week of hot sun and high humidity) for the Monroe County Sesquicentennial Parade.

The parade through East Stroudsburg and Stroudsburg was five miles long and ran very smoothly with five divisions of floats (over 80), bands, bugle corps, marchers, motorcycles, and bicycles. The Leisure Squares never stopped dancing.

They danced on a sway back trailer pulled by a large tractor (borrowed). The trailer was covered with a plywood and carpet. Plants, flowers and a gazebo created a back-yard garden scene.

Everything was borrowed, begged-for, donated, by dancers who knew somebody.

The event was taped by TV channels 17 & 39 (Wilkes-Barre-Scranton & Lehigh Valley) to be replayed the whole week afterward.

Our endeavor met with huge success. All along the route, parade watchers whistled, danced and clapped their hands in time with the music.

The project was engineered and directed by **Pam** and **Bill Hochrinc** with the club dancers (Some worked and some did both) and **Ed Miller**, the caller. The end result was winning the plaque of *Most Beautiful Theme* in the parade.

**Martha Bayer**, daughter of **Dick** (ASD record reviewer) and **Marlene Bayer**, was recently married to **David Sherwood**, son of **Eric** and **Anne Sherwood**. They will live in Canada.



At the National Convention in Houston the RV dancers were allowed to freshen up each day in the locker rooms of the Astrodome. **Maxine Thorwald** and a friend wonder if they are the first women ever to put padlocks on lockers and use them in the men's locker room of that famous place.

**Ichiro Fujima**, computer engineer and ace photographer from Tokyo (who's work appears regularly in ASD), took thousands of photos at both the National Convention in Houston and the 21st National Challenge convention in Al-

toona. The *Altoona Mirror* did a photo-story on the photographer while he was there.

**Shirley Jueckstock** of Buffalo, New York, reported that *Business First* (weekly business newspaper of Western N.Y.) gave square dancing some good coverage in a recent issue. She is engaged to her business partner **Paul Rzepkowski**, a professional caller, who calls for the Frontier Whirlers, E-Z Movin' Squares and P. Ski Squares. The Buffalo area now has 36 clubs and 2,000 dancers, it was reported. Local charity projects receiving donations from dancers are Camp Good Days & Special Times (for kids with cancer) and Adopt-a-Pet. Twice a month the pair travel to Derby to give dance instruction to mentally retarded adults at the Claddagh Commission Home.

Other dancers mentioned in the article are:

**Bob Misener**, **Lester (Bud) Losell**, **Russ Princeler** (who is 81), and **Gloria Doane**.

**Mary Stanley** of Cathedral Squares in Christchurch, New Zealand reported that the

recent 21st National (NZ) Convention held in Christchurch was attended by 535 dancers. Cawley Stadium was decorated with parachutes, balloons and banners. The stage was a replica of a pink and white birthday cake, lit up with 21 candles. A number of callers called, and **John and Bertha Stallard** from Auckland and **Graeme and Lynn Hankey** of Napier cued rounds. **Art Sherherd**, the founder of the N.Z. National, did a historical program. Next year the convention will be held in Gisborne on the North Island.

Martin Mallard, chairman of the Callerlab Mainstream Committee, announced that the Tag Family had been selected as the Mainstream Emphasis Call for the current quarter.

### TAG FAMILY

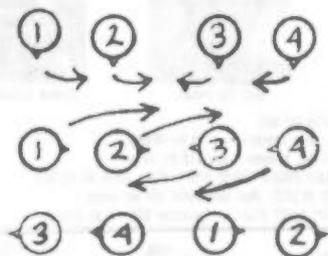
#### A. Tag the line

**STARTING FORMATION:** any line with an even number of dancers.

#### DEFINITION:

**FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by a direction: in, out, right or left, and dancers turn in place  $\frac{1}{4}$  (90°) in direction indicated.

**HALF:** Like *tag the line*, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four-person line, the ending is a right-hand box circulate formation; from longer lines, the ending is a right-hand column formation.



#### B. Partner Tag

**STARTING FORMATION:** couple

**DEFINITION:** Two dancers turn to face each other and pass thru.

**STYLING:** All dancers hold arms in natural dance position, hands ready to assume appropriate position for next call. A flowing type movement can be achieved by taking a slight step forward before turning toward the center of the line, thus avoiding the abrupt military-type pivot.

## QueST

### Quarterly Selection Tips

*A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit*

**TIMING:** FL with *pass thru, tag the line*, full, 8;  $\frac{3}{4}$ , 7;  $\frac{1}{2}$ , 6;  $\frac{1}{4}$ , 5. TFL tag the line, full, 6;  $\frac{3}{4}$ , 5;  $\frac{1}{2}$ , 4;  $\frac{1}{4}$ , 3; partner tag, 3.

Ken Ritucci, chairman of the Callerlab Plus Quarterly Selection Committee, announced that the call *scoot and relocate* has been selected as the Plus QS for the period beginning August 1. (Quarterly periods overlap so that all releases are not made at the same time.)

*Scoot and relocate* has already been a Quarterly Selection and was diagrammed on Page 39 of the February, 1987 issue.

## PATRONIZE OUR ADVERTISERS

**CORRECTION:** John Kaltenthaler wrote to point out that "Underlining" in July quoted Gene Trimmer as saying that Callerlab voted to drop *scoot and relocate* in its entirety. That is not true. The general membership voted to defeat the motion which would have prevented the Plus QS committee from considering the move. Since the motion was defeated, the move *scoot and relocate* has once again been chosen as the Plus QS for this quarter.

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# STRAIGHT TALK

## PROFESSIONALISM AND SQUARE DANCE CALLING

The time has come for Callerlab to declare Square Dance Calling to be a profession. At the present moment it most certainly is not.

At the moment, anyone can set him/herself up as a caller and do almost anything he/she wants to do. There are few guidelines (although just recently a set of guidelines was published), no recognized courses of study and training, no system for "practice calling" under supervision, no examination, no graduation, and no certificates of competence.

There are many professions, so let's take the medical profession as an example. Ask all the doctors you know how to become a doctor and they will tell the who, what, why, when, where, and how. They know the best schools of medicine, the cost and length of the training, and they know what it costs to become a member of the medical profession. They also know The Code of Ethics. Many callers will tell you that they just got up and started to call. Try being a doctor without the proper training and certificates and then get ready for the handcuffs!!

Some callers belong to the local association of callers, others do not. There is friction between the two groups, which is absurd. All callers should be expected to belong to the professional association

and obey its rules as in any other profession.

Dancing standards are going down. Square dancing is no longer graceful. It is almost a rat-race. Many bad practices are being permitted without correction. Ballroom dance steps, once established do not change, but some square dance steps have been changed although you will not find those changes in any book of instruction. Dancers are slip-sliding their way around a *grand square* in 26 beats instead of 32; they are flicking your hand instead of doing a *do-sa-do*; and they are veering right and then left while the center *wheel and deal* instead of the more stately *lead right and circle to a line*. There are other monstrosities, too.

Dancers are being rushed through the basics and graduated although they are unable to dance properly. The moves have not yet become "second nature" to them. Seldom, if ever, are people told to repeat the program. In consequence, new dancers are attending Mainstream events and Plus workshops only to have the squares break down because they lack the proper foundation of basic steps. No true professional would allow this to happen.

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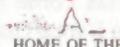
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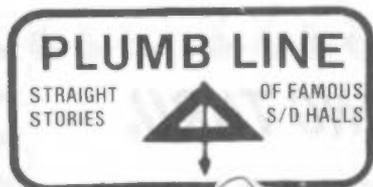
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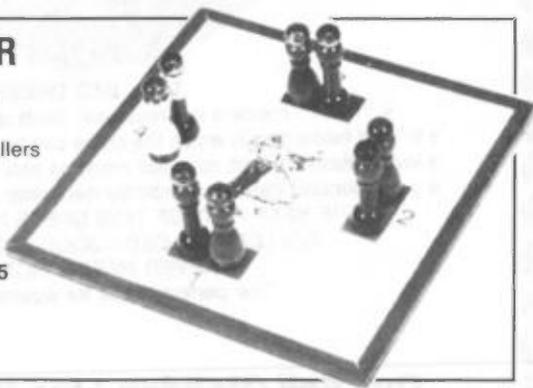
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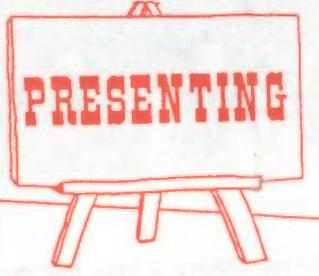


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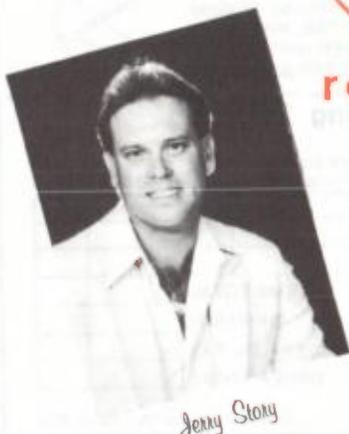
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# Dancing Tips

by Harold & Lill Bausch

I used to criticize my dancers if I saw them do any "rough dancing." But I realize, after all these years, that some of the fun things dancers do are not rough dancing. High kicks and arm jerking are rough, and I won't allow that if I can stop it, but the little hugs in the center and an occasional hip bump are things dancers do because they want to. If they are dancing among friends, who am I to tell them to stop? If I take dancers to do a demonstration, there will be no such shenanigans, but at club dances I am more cautious about telling them what they can add and what they can't. If that makes me a poor leader in some eyes, so be it.

I shall never forget the time when I was a touring caller and some dancers took us to about five area clubs in one evening to show them to us. Attendance varied from five to eight and nine squares, but at one dance there were 25 or more squares. When we left, the folks who were showing us around remarked, "Please don't judge our clubs by that one. The caller there lets them whoop and holler and do anything they want." I keep thinking that he had two or three times as many dancers as any other caller—he must have been doing something right!

Along with dancers having fun goes the idea that the caller should be having fun, too. I know I enjoy my clubs, and the more fun I have, the more fun the dancers have. Maybe I am just blessed with good, outgoing people. It seems to me that the dancers are entertaining me, too.

Perhaps my philosophy has changed. I now believe we should teach what we need, then dance it. What I am trying to say is that I don't feel it is necessary to teach things that are not needed. I don't

follow a rigid teaching schedule because each group is a bit different, and not all are being readied for the same club. I want dancers to learn and be comfortable with the calls that are the "mainstream" program of the area. If, as time goes by, more calls are needed, I add them.

Some callers may say, "If you don't teach all the calls in all ways possible, your dancers will not be able to dance in other areas." This may be true, but these dancers are learning and enjoying square dancing. We are not losing them because things are too complicated, and they are enjoying being an important part of their clubs. Little by little, we can add the calls we feel they will be needing.

Our various organizations are looking at modified programs in order to find the true mainstream of square dancing. I believe they are on the right track. I don't believe we have a program yet that will fit all areas, but that may be an impossibility!

In the meantime, isn't it a good idea for us to get a consensus of what our area dancers enjoy? If we knew that, we could keep more dancers happy, and keep more from being unhappy and quitting. Dancers and dancer organizations should talk to callers and keep them advised of what they want. Callers are not all-knowing and do need dancer input.

Keep in mind that rural areas will not need a program designed for metropolitan areas. Various areas have different outlooks on many things. How can we say, "This is the program you should dance." Be democratic enough to realize that what is good for you, is not necessarily good for me, and vice versa.

If only every dancer would realize that mistakes are not crucial. We all make them and always will, but the good dancer knows that with proper practice and training, one can dance what one wants. In the meantime, dancers should enjoy their friends and enjoy becoming more proficient. Rome wasn't built in a day, and neither are experienced dancers. If you are having fun, and your friends are having fun with you, what more can we ask?

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## Calling Tips

by Evan Pauley

### PART II

#### HIGH-TECH CALLING

##### THE CALLER AND THE COMPUTER

Last month we talked about what a personal computer is composed of and the ways the different parts are connected to each other. This month, let's look at some of the different hardware that's available on today's computer market. We'll also explain some of the "buzzwords" you might hear when you visit your local computer store.

The first trick to remember when choosing a computer system is *not to buy the first one you see!* Most computer salesmen today really seem to "know their stuff," but unfortunately there are a few who talk a good game and then sell you whatever their boss needs to "get rid of" this week—with little or no regard to finding you the right computer system.

Second, talk to several people and decide, in as much detail as possible, what different actual tasks, called *applications*, that you want your computer to perform for you. Do you work with words or write many letters? Buy a good word processor. Do you have a big mailing list or need to keep track of hundreds of names? Look at an established database manager. Do you work mostly with numbers, formulas, and "what if" projections? Purchase an electronic spreadsheet. There are programs on the market to perform almost any function that you desire.

Even if your application is "different" and requires software that is not available "off the shelf," there are many competent programmers that can tailor existing packages to perform the functions that you desire; however, be prepared to spend at least 15 to 20 percent of the cost of your entire system to work with a specialist.

Once you have determined the software

you need, find out what kind of hardware it requires, and go get it! Here again, shopping around can get you some good buys. Most of the software being written nowadays runs on three different types of computers:

1. The IBM Personal Computer (PC) and its many compatibles. Be *extremely* careful when considering one of the many "compatibles" or look-alikes; some of them are not good copies, and the software you have chosen might not work on the compatible, even though it's supposed to be "100% compatible" (that's one of the three great lies of computer salespeople!). If you're considering a compatible, stay with a Compaq, AT&T, or Leading Edge; these are true 100% compatible computers, capable of running *any* program that operates on the IBM.

2. The Apple family of computers: the Apple II Plus and IIe, the Lisa, and the Macintosh have large bases of software and many manufacturers make add-on equipment for these machines. Apple Computers have been known since their inception for their ability in "graphics" or pictures; if you work with this, these computers are the best money can buy. The Macintosh computer also holds the distinction of being the first to introduce a gadget called a *mouse*, which is a little box with one or two buttons on it. All you need to learn how to do is roll the mouse along the table and press one of the buttons; the programs do the rest!

3. The Commodore line of computers: the VIC-20, the Commodore 64, and the Amiga are sold mostly through video stores and other "discount" outlets, but for some users with small children who would like to use their machines for games and education as well as other uses, the Commodore computers are excellent choices. Their software base and power are somewhat limited, however, for the serious user.



by Bob Howell

easy level

*Quite often I need to offer a breath-catcher during an evening of dancing. Mac McCullar of San Luis Obispo, California, sent me a real smooth slow-moving piece of music which I adapted to the...*

### TEXAS SCHOTTISCHE FOR THREE

MUSIC: *Banjola*, Scope 22A

FORMATION: Three persons in LOD around circle. Center person joins hands with outside hands of the other two. They join their inside hands behind center's back. All start with left foot.

ROUTINE:

1-2 STEP, CLOSE, STEP; STEP, CLOSE, STEP: (Two-step in LOD with left foot, then with right.)

3-4 WALK, 2, 3, 4; (Four steps forward starting left foot.)

5-6 HEEL, TOE; OUTSIDE TWO WALK FORWARD, 2,3, TURN; (All three do left heel-toe. The outside two drop hands, still holding the hands of the center person. While center takes three steps in place, they walk forward, L,R,L, turning to face center person.)

7-8 HEEL, TOE; PULL THE OUTSIDE TWO BACK, 2, 3;

In this position, each person repeats the heel-toe. Center person takes 3 steps forward (R,L,R,) in LOD, at the same time pulling the outside two past him in RLOD. Each center person has now moved to a new outside two.

*And with September and all the gardening that must be done, here is a little dance that I wrote which involves a "wheelbarrow do-sa-do." I call it the...*

### GARDEN MIXER

FORMATION: Couples facing couple around the room. (One couple CW, the other CCW.)

MUSIC: Any well-phrased 64-count sequence

ROUTINE:

1-8 Circle left

9-16 Circle right

17-24 With the opposite do-sa-do

25-32 With partner left shoulder do-sa-do.

33-48 Joining both hands with partner, girls moving backward, men moving forward do a reverse do-sa-do as a couple around the other couple (men passing back to back first and then women passing back to back), once and a half. You meet the next couple beyond those with whom you were dancing.

49-56 With new couple star right

57-64 Back by the left (star left)

*Hugh Macey of Bath, Ohio, continues to produce real good one-night-stand material. This time he has Joe Uebelacher of Peterborough, Ontario, calling...*

### WALTZING MATILDA

MUSIC: FTC 32054

INTRO, MIDDLE BREAK, ENDING

1-8 Bow to partner, then turn and bow to corner

9-24 All join hands and circle left all the way around and back to home position

25-40 All circle right the other way round to home, singing *Waltzing Matilda*

41-48 All men swing your corner lady then put her on your right (new partner).

49-64 All promenade to home and sing, "Watch and wait until the billy boils, who'll come awaltzing Matilda with me."

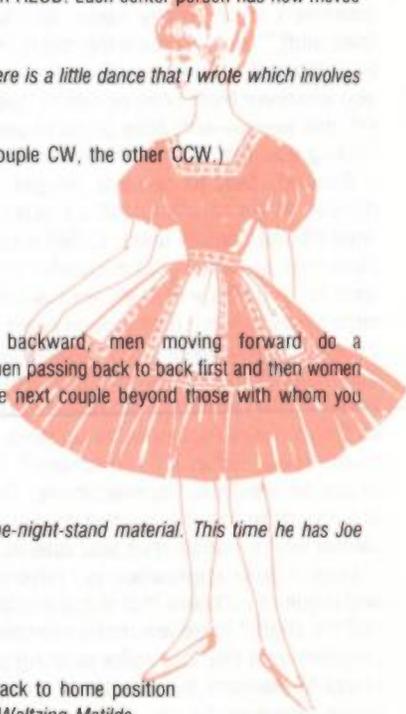


FIGURE:

- 1-16 Head couples promenade around the outside.
- 17-21 All join hands and circle left all the way around, singing "Waltzing Matilda."
- 33-48 All men swing your corner lady then put her on your right (new partner)
- 49-64 All men round the set to home and sing, "Watch and wait until the billy boils, who'll come awaltzing Matilda with me."

From *Rolling Prairie, Indiana*, Adolph Weinstock shares a fine contra with a bit of a spoof on the original, **Market Lass**, which his wife, Anne, has suggested that he call...

**SUPERMARKET LASS**

FORMATION: Triple proper

MUSIC: Glen Towle, *Market Lass*, or any 64-count sequence

- 1. Actives cross and cast below one
- 2. Loop around the next (Around the bottom person and back to middle position)
- 3. Lines forward and back
- 4. Actives two-hand turn three-quarters All turns should be wide and easy.
- 5. Lines forward and back
- 6. Actives right-hand turn three-quarters
- 7-8 Right shoulder hey across the set—he up, she down. (Man1 starts with Woman2; Woman1 with Man3)

\*\*\*\*\* SAD NEWS \*\*\*\*\*

Nadine Curry of Weaver, Alabama, notified us of the death in June of caller Ralph Curry after six years with multiple myeloma. He taught and called square dances in Alabama and Georgia for about 25 years.

Bill Gracey of Royal Oak, Michigan (Detroit area) died in July after a lengthy illness. He had been calling for 27 years, and called seven nights a week even while suffering from Parkinson's disease and diabetes.  
*Hank Williams*



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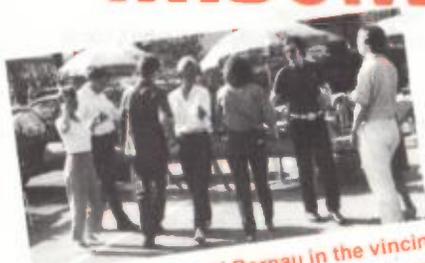
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# AROUND THE WORLD



In the little town of Bernau in the vicinity of Chiemsee, Germany, Gert-Jan and Susie Roscheid of the Netherlands are shown dancing informally outside a restaurant with German, American, English and Swedish friends. English caller Paul Bristow (in the dark shirt facing camera) is testing his newest Sting (Swedish label) record with the group.

NOW THAT SEPTEMBER IS HERE AGAIN TO "DOUBLE THE DANCERS" IN THE USA, LET'S REMEMBER OUR FRIENDS INTERNATIONALLY WHO SHOW SPIRIT AND COMMITMENT TO



One of the two clubs in Norway, Frolickers of Oslo, which has a colorful banner.



Last spring ASD editors took a tour group of 25 to western England. Shown here are Stan and Cathie B. at Lands End in Cornwall, one of the many sites and sights.

In Sydney, N.S.W., Australia, two callers of the Blue Pacific S/D club celebrated 25 years of calling. They are Les Hitchen and Raymond "Lucky" Newton. 250 dancers attended the event.



Art and Blanche Shepherd are cutting the cake for the 20th anniversary celebration to Cathedral of Christchurch New Zealand.

Actually the club is 21 years old at this point, still with the same two callers, the Shepherds.



Another shot of Gary and Sue in Japan, visiting points of interest.



President and vice president Martin and Linda Power of the Arabian Flares and Squares are about to cut the club's 25th anniversary cake in Dhahran, Saudi Arabia.



Two callers blend their styles in a calling call in Japan: Tatsuhiko and Shimada.

# OF SQUARE DANCING

RE AND WE'RE THINKING OF TRY-  
ERS" AND "PROGRAM FOR FUN"  
ER THE MANY THOUSANDS OF  
WHO JOIN US IN THEIR PRESENCE,  
O THE VERY SAME GOALS.



n Norway is the Fjord  
which displays this col-



Tom Roper, caller from Omaha, Illinois, went to Dhahran, Saudi Arabia last spring to call the 25th Jamboree for the Arabian Hoedowners, and is shown here in costume. While abroad he also called in England at Tewkesburh, Southampton, Newark, and Woolacombe. From there he went to call one in Oslo, Norway, followed by several dances in Sweden.



ard are shown cut-  
20th anniversary  
ral Squares of  
nd.

y years old at this  
me founders and



geir voices in a sing-  
uhiko Itoh and Jake



Heidelberg (Germany) Hoedowners



At the Green Leaves Square Dance club in Sendai, Japan, according to Mac O'Jima, caller/president and founder with his wife Meg, a big 10th anniversary party was held with special guests Pat Barbour and Wade Driver of Houston Texas. Shown in the front row above are (l. to r.) Pat, Shishido (folk singer), Mac, Wade and Meg, all in costume.



One of the largest clubs in Japan (200 members) is the Lakeside Squares located 400 miles south of Tokyo. American caller Gary Shoemake called their 10th anniversary Jamboree early this year, and called at several other clubs. Founders of Lakeside Squares were twin sisters (Mrs.) Sachiko Sakai (standing, extreme left, above) and (Mrs.) Kiriko Tomosada (extreme right). Others, front row, are Sue, Josh and Gary; next to Gary is Chihiro, one of Hiriko's daughters. Others are unidentified.



Chibikko Squares with Gary and Sue. Chibikko means "kids".



## TIPS FOR ADVANCED DANCERS by Ed Foote

**Acey Deucey.** Centers: Be prepared for the fact that both of you could be facing the same way.

**Cycle and Wheel.** always look at the facing direction of the ends before starting to move, because this tells you ahead of time how you will finish. Why? Because the call is related to *wheel and deal*, as follows:

On a *wheel and deal*, if the ends are facing opposite directions, the ending position is always facing couples. Same thing is true on *cycle and wheel*.

On a *wheel and deal*, if the ends are facing the same direction, the right-side couple goes first—i.e., finished in front of the left-side couple. Same thing is true on *cycle and wheel*. How do you know who the right-side couple is on *cycle and wheel*, if the ends are facing the same direction? Pretend everyone in the line is facing that direction and it is readily apparent.

**Explode the Line.** Centers must take a giant step forward, not a baby step. Ends: Rock back  $\frac{1}{2}$  step before facing in. This will completely clear you from the centers and enable your pull-by to be done smoothly.

**Fractional Tops.** The star must form in

the center every time. If even one of the four inside dancers does not have his hand in the star, the set is close to a breakdown. When the star is formed, the elbows of the hand forming the star must be bent—otherwise the star will be too large for the call to be done efficiently.

**Pair Off.** The rule is: Turn your back on the center of the set. Do not try to relate this call to your partner—always relate to the center of the set.

**Pass In/out vs. Quarter In/out.** The rule is: All ins and outs always relate to the center of the set unless you hear the word *quarter*; if you hear *quarter*, the in or out relates to your partner of designated group of four (such as a diamond).

**Point-to-Point Diamonds.** Remember that a diamond is not a star; only two dancers have handholds and these are the centers. You must keep thinking about the center location on all calls which occur in the diamond. Some dancers establish the diamond correctly, but then forget who has hands (the centers) during subsequent calls. This causes them to break down on a final *cut* or *flip the diamond*.

**Wheel Thru.** the right-side dancers must *never* step forward; if they do, they body-block the left-side dancers out of position. The right-side dancers must *quarter right* in place. Only exception to this rule is from a squared set—here the right-side dancer must step forward. Because many callers tend to only call *wheel thru* from a squared set, dancers tend to think the exception is really the rule, and this causes problems when *wheel thru* is called from other formations. Same rule applies to the left-side dancers for *left wheel thru*.

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### FRONT LINE COVERAGE

At the LEGACY conclave in Nashville a mini-contest was held during a p.r. committee session to pick a theme for LEGACY's September Square Dance Month. The winning design (out of half a dozen submissions) was the one you see

on our cover this month: PROGRAM FOR FUN, which was conceived by Peg and Doc Tirrell of Cresskill, New Jersey, editors of *Grand Square*. (The same design appeared on its cover.) Doc and Peg are also presently the Executive Secretaries of Roundalab and past chairmen of LEGACY.



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# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

### TOUCH FAMILY (An Analysis of Basic #46)

CALLERLAB DEFINITION: Starting formation: facing dancers *only*.

A. Touch: Dancers step forward and to the left, touching right hands up palm to palm.

B. Touch  $\frac{1}{4}$ : Dancers *touch* and without stopping turn  $\frac{1}{4}$  by the right.

Although the definition clearly states, "facing dancers only," many callers insist on calling *touch*  $\frac{1}{4}$  from ocean waves/mini-waves. This may not present a problem for some dancers but for many it is confusing. They don't know whether to step forward to a "new" wave and *hinge*  $\frac{1}{4}$ , or to simply *single hinge* in their existing wave. It's obvious to me that the caller expects them to execute a *single hinge*. We callers expect dancers to properly execute the basics, and they in turn expect us to properly use the basics.

Come on, callers, let's call what we expect the dancers to do by using the basics correctly.

#### SAMPLE CHOREO:

Heads  $\frac{1}{2}$  square thru, touch  $\frac{1}{4}$ , centers trade  
Scoot back, centers trade, girls trade  
Touch  $\frac{1}{4}$ , circulate, boys run, swing thru  
Same sexes trade, right and left grand...  
Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, boys run, touch  $\frac{1}{4}$

Centers trade, scoot back, centers trade  
Single hinge, centers trade, boys run  
Ferris wheel, zoom and pass thru  
Left allemande...

Heads pass thru go round one to a line  
Touch  $\frac{1}{4}$ , circulate, boys scootback  
All circulate, boys run, centers pass thru  
Touch  $\frac{1}{4}$ , centers trade, swing thru  
Girls trade, pass the ocean, girls trade  
Recycle, left allemande...

Heads flutter wheel, touch  $\frac{1}{4}$ , walk & dodge  
Touch  $\frac{1}{4}$ , girls run, touch  $\frac{1}{4}$ , boys run  
Left allemande...

Heads square thru four, swing thru  
Single hinge, centers trade, scoot back  
Centers trade, single hinge, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande...

Heads right and left thru, allemande left  
Meet partner, touch  $\frac{1}{4}$ , heads scoot back  
Sides walk and dodge, all girls run  
Heads pass thru, sides walk and dodge  
All turn back, you're home...

Heads touch  $\frac{1}{4}$ , girls left touch  $\frac{1}{4}$   
Center boys pass thru (on diag.), left touch  $\frac{1}{4}$   
Centers trade, girls trade, star thru  
Trade by, swing thru, boys trade  
Right and left grand...

Heads lead right and circle to a line  
Pass the ocean, recycle, touch  $\frac{1}{4}$   
Centers trade, recycle, touch  $\frac{1}{4}$   
Centers trade, swing thru, recycle  
Right and left grand...

Heads lead right, left touch  $\frac{1}{4}$ , scoot back  
Split circulate, boys fold, girls left turn thru  
Touch  $\frac{1}{4}$ , right and left grand...

Heads square thru four, touch  $\frac{1}{4}$   
Scoot back, boys fold, two ladies chain  
Pass thru, wheel and deal, zoom and

Left touch  $\frac{1}{4}$ , circulate, girls run  
 Left touch  $\frac{1}{4}$ , walk & dodge, left allemande..  
 Heads left touch  $\frac{1}{4}$ , walk and dodge  
 Swing thru, girls run, girls trade  
 Girls run, boys trade, right & left grand...



**STERLING CHAIN THRU (Burlison #4385)**

DEFINITION: From parallel waves or lines with ends in tandem, ends (like points) *diamond chain thru* (Ends/points diamond circulate; centers of the new wave trade, then arm turn the ends  $\frac{3}{4}$ ), original centers *trade and spread and circulate* on position. Right-hand waves convert to left-hand waves.

**SAMPLE CHOREO:**

Heads square thru four, ocean wave  
 Sterling chain thru, centers run, ferris wheel  
 Swing thru, ping pong circulate, swing thru  
 Recycle, pass thru, box the gnat  
 Right and left grand...

Heads square thru four, swing thru, boys run  
 Sterling chain thru, wheel and deal, pass thru  
 U-turn back, left allemande...

Head square thru four, swing thru, girls run  
 Sterling chain thru, wheel and deal  
 Left allemande...

Heads lead right and circle to a line  
 Pass the ocean, sterling chain thru  
 Trade the wave, girls trade, swing thru  
 Right and left grand...

Heads square thru four, slide thru  
 Dixie style to a wave, sterling chain thru  
 Recycle, pass thru, trade by, left allemande...

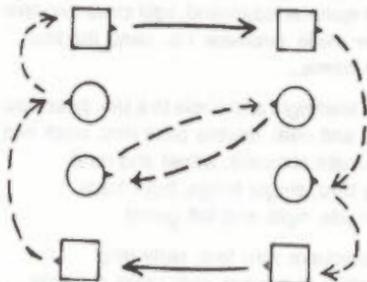
Heads lead right and circle to a line  
 Spin the top, boys run, sterling chain thru  
 Tag the line right, wheel and deal  
 Box the gnat, right and left grand...

American Square Dance Magazine's choreography section features original material submitted to the editor. New ideas are presented regularly. Mail creative material to Ed Fraidenburg, American Square Dance, P.O. Box 488, Huron OH 44839



**SPLIT CROSS CIRCULATE**

From parallel waves, ends facing in and adjacent centers *split circulate*; outfacing ends *cross run* to the far center of the same wave; infacing centers *pass thru* on a diagonal. Ends in parallel two-faced lines.



**SAMPLE CHOREO:**

Heads square thru four, ocean wave  
 Split cross circulate, ferris wheel, turn thru  
 Left allemande...

Heads lead right and circle to a line  
 Pass the ocean, split cross circulate  
 Ferris wheel and spread, pass thru  
 Tag the line in, crosstrail thru  
 Left allemande...

Heads pass thru go round one to a line  
 Pass the ocean, split cross circulate  
 Ferris wheel, square thru but on the third hand  
 Dixie grand, left allemande...

Heads square thru four, swing thru  
 Split cross circulate, ferris wheel and spread  
 Pass thru, wheel and deal, dixie grand  
 Left allemande...

Heads lead right and circle to a line  
 Spin the top, split cross circulate, ferris wheel  
 Zoom and swing thru, recycle  
 Double pass thru, track two, scoot back  
 Girls fold, right and left grand...

Heads pass thru go round one to a line  
 Pass the ocean, swing thru  
 Split cross circulate, couples circulate  
 Wheel and deal, swing thru

Split cross circulate, crossfire, boys run  
Trade by, left allemande...

Heads lead right and circle to a line  
Grand swing thru, spin the top  
Split cross circulate, centers hinge  
Diamond circulate, flip the diamond  
Girls trade, all pass thru, wheel and deal  
Dixie grand, left allemande...

Heads star thru, double pass thru, track two  
Split cross circulate, centers hinge  
Flip the diamond, centers trade, boys run  
Pass thru, wheel and deal, square thru  $\frac{3}{4}$   
Left allemande...

Heads spin the top, extend, split cross circulate  
Partner trade, circulate  $1\frac{1}{2}$ , bend the line  
You're home...

Heads lead right and circle to a line, pass thru  
Wheel and deal, double pass thru, track two  
Split cross circulate, wheel and deal  
Swing thru, single hinge, boys trade  
Girls trade, right and left grand...

Heads square thru four, slide thru  
Dixie style to a wave, split cross circulate  
Ferris wheel, swing thru, extend  
Split cross circulate, ferris wheel, swing thru  
Extend the tag, recycle, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande...

## UNUSUAL PLUS CHOREO

### CENTERS/ENDS (ONLY) LOAD THE BOAT

Remaining dancers may do any of several calls  
or nothing at all.

Heads lead right and circle to a line  
Ends load the boat, centers square thru four  
Swing thru, ends circulate, swing thru  
Boys trade, all pass thru, tag the line in  
Pass thru, wheel and deal, Dixie grand  
Left allemande...

Heads square thru four, slide thru  
Ends load the boat, centers spin the top  
Extend, swing thru, right and left grand  
But on the third hand, promenade...

Heads pass thru go round one to a line  
Centers load the boat, ends curlique and  
Spread, cast off  $\frac{3}{4}$ , centers load the boat  
Ends face in, pass thru, trade by  
Left allemande...

Heads lead right and circle to a line  
Centers load the boat, ends star thru  
Pass thru, trade by, box the gnat  
Right and left grand...

Heads square thru four, slide thru  
Centers load the boat, ends star thru  
Pass thru, trade by, left allemande...

Heads pass thru go round one to a line  
Ends load the boat, centers touch  $\frac{1}{4}$   
Walk and dodge, touch  $\frac{1}{4}$ , girls trade  
Left allemande...

Heads square thru four, ocean wave  
Ends load the boat, centers hinge  
Trade the wave, extend, girls trade  
Left allemande...

Heads lead right and circle to a line  
Pass the ocean, ends load the boat  
Centers hinge  $\frac{1}{4}$ , extend, girls trade  
All star thru, trade by, left allemande...

Heads square thru four, swing thru  
Boys walk and dodge, boys run  
Ends load the boat, centers hinge  
Ping pong circulate, swing thru, extend  
Boys run, spin the top, girls circulate  
Boys run, girls trade, ferris wheel  
Zoom and pass thru, left allemande...

Heads curlique & spread, centers load the boat  
Ends face in, swing thru, recycle  
Left allemande...

Heads square thru four, centers in, cast off  $\frac{3}{4}$   
Ends load the boat, centers pass thru  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande...

Heads square thru four, centers in, cast off  $\frac{3}{4}$   
Centers load the boat, ends trade, star thru  
Swing thru, split circulate, boys run  
Square thru four, trade by, left allemande...

Heads square thru four, swing thru, boys run  
Girls walk and dodge, girls partner trade and  
Load the boat, boys circulate, face in  
Touch  $\frac{1}{4}$ , girls circulate, boys trade  
Right and left grand, but on the third hand  
Promenade...

## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING:

INTRO: : Heads promenade halfway  
- - - - : Sides — square thru  
- - - - : — — — —  
Right & left thru — — : — — Eight Chain six  
- - - - : — — — —  
- - - - : — — Corner swing  
- - - - : — — Promenade  
- - - - : — — — —  
- - - - : Heads Promenade halfway

### FOR THE MODULAR CALLER:

Zero line: Centers only box the gnat,  
Same four square thru (5), all left allemande

Zero Box: Pass thru, U turn back,  
Face partner, grand right and left

Zero line: Box the gnat, face partner  
Grand right and left

Zero box: Swing thru, boys trade, girls circulate  
Grand right and left

Zero box: Swing thru, boys run,  
Couple circulate, wheel and deal,  
Dive thru, pass thru, zero box.

### THE BASIC PROGRAM:

Static square: Four ladies chain,  
Heads pass thru and separate,  
Go around one to a line, centers box the gnat  
All right & left thru, zero line

#### 1/2 SASHAYED

Zero line: Centers pass thru,  
U turn back and square thru, ends star thru,  
Square thru  $\frac{3}{4}$ , left allemande

Zero line: Centers box the gnat,  
Right & left thru, all star thru  
Centers pass thru, right & left thru, pass thru  
Left Allemande

Zero line: Right & left thru, rollaway  $\frac{1}{2}$  sashay  
Ladies centers, men sashay, star thru  
Left allemande

Zero Box: (wave) Girls trade, girls run  
Couples circulate, ladies in, men sashay  
Ferris wheel, centers square thru  $\frac{3}{4}$   
Left allemande...

Zero box: (wave) Girls run, couples circulate  
Boys trade, ladies in, men sashay, girls trade

Bend the line, star thru, left allemande

### DOUBLE PASS THRU

Zero line: Pass thru, wheel & deal  
Double pass thru, boys run right  
Single file circulate, boys trade  
Single file circulate, boys run  
Centers right & left thru, then pass thru,  
Square thru  $\frac{3}{4}$ , left allemande

### THE MAINSTREAM PROGRAM:

#### *Creative??*

Zero box: (wave) Split circulate, swing thru  
Boys run, pass thru, wheel & deal  
Centers pass thru, touch  $\frac{1}{4}$ , scoot back  
Centers trade, split circulate, boys run  
Ferris wheel, centers pass thru, left allemande

Zero box: Star thru, pass thru, tag the line in  
Swing thru, girls trade, cast right  $\frac{3}{4}$   
Boys run, left allemande

Zero line: Right & left thru, pass thru,  
Wheel & deal, double pass thru, centers in  
Cast off  $\frac{3}{4}$ , swing thru, spin the top, recycle (??)  
Star thru, promenade

#### *Folds*

Static square: Heads right & left thru  
Cross-trail & go around one to a line  
Right & left thru & rollaway  $\frac{1}{2}$  sashay  
Pass thru, ends fold, swing thru, scoot back  
Girls trade, girls run, bend the line, pass thru  
Ends fold, left allemande

#### *Divide the gnat*

Zero box: Swing thru, boys run  
Tag the line—right, ferris wheel  
Centers box the gnat & square thru  
Others divide & star thru, centers in  
Cast off  $\frac{3}{4}$ , ends star thru  
Centers touch  $\frac{1}{4}$  & walk & dodge  
Swing thru, turn thru left allemande

#### *Peel off*

Zero box: Touch  $\frac{1}{4}$ , walk & dodge, wheel & deal  
Peel off, cast off  $\frac{3}{4}$ , centers pass thru  
Centers run, all  $\frac{1}{2}$  square thru, trade by  
Left allemande

Zero line: Pass thru, wheel & deal  
Double pass thru, Peel off, bend the line  
Pass thru, wheel & deal, double pass thru  
Cloverleaf, girls square thru  $\frac{3}{4}$ , pass thru  
U turn back, star thru, couples circulate  
 $\frac{1}{2}$  Tag the line, walk & dodge, partner trade  
Pass the ocean, fan the top, spin the top

Zero lines: Dixie style to an ocean wave  
Girls fold, peel off, centers trade  
Boys fold & star thru, left allemande

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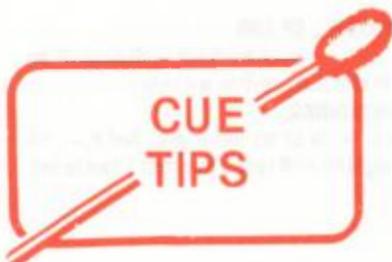
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FOOTWORK: Opposite, directions for M except as noted

SEQUENCE: Intro A B C A B B End

### INTRODUCTION

Open facing position, lead hands joined, wait 3 lead-in notes...

- 1-8 RK REC; R TRN FALLAWAY; RK REC; L TRN FALLAWAY; RK REC; SCP LOD WALK 2;**  
 1-8 Rk bk L,—,rec R,—; CP trn ¼ RF L,R,L,—; trn ¼ RF R,L,R,—; rk bk L,—,rec R,—;  
 CP trn ¼ LF L,R,L,—; trn ¼ LF R,L,R,—; rk bk L,—,rec R,—; SCP LOD fwd L,—, fwd R,—;  
 PART A
- 1-6 2 FWD TWO-STEPS;; 4 SOLO RF TRNG TWO-STEPS;;; (W LF TRNG TWO-STEPS)**  
 1-6 Fwd L,R,L,—; fwd R,L,R,—; ½ RF solo trn dwn LOD L,R,L,—; ½ RF trn R,L,R,—; ½ RF trn  
 L,R,L,—; ½ RF trn R,L,R,—; SCP LOD (W LF solo trns, arms straight down, tch finger tips on trns,  
 flirt over shoulder with partner)
- 7-10 RK FWD REC; 2 BK TWO-STEPS;; BK HITCH 3;**  
 7-10 Rk fwd L,—,rec R,—; bk L,R,L,—; bk R,L,R,—; bk L, cl R, fwd L,—;
- 11-13 FWD TWO-STEP; SCIS BFLY; HITCH APT 3;**  
 11-13 Fwd R,L,R,—; ¼ RF trn L, cl R, fwd L,— (¼ LF turn); bfly wall bk R, cl L, fwd R,—;
- 14-19 HEEL TOE; XLIB; SD TWO-STEP; HEEL TOE; XRIB; SD TWO-STEP;**  
 14-19 L heel fwd,—,L toe bk,—,L toe sd look L,—, LXIB,—; sd L, cl R, sd L,—; R heel fwd,—,R  
 toe bk,—; H toe sd look R,—, RXIB,—; sd R, cl L, sd R,—; CP WALL
- 20-23 2 RF TRNG TWO—STEPS;; OP LOD LACE 2; FWD TWO-STEP;**  
 20-23 ¼ RF trn L,R,L,—; ½ RF trn R,L,R,—, OP LOD fwd L,—,R,— (W X under M's L arm in 2);  
 fwd L,R,L,—; LOP LOD
- 24-26 REVERSE LACE 2 RLOD; FWD TWO-STEP; SOLO LUNGE TRN; SCP LOD**  
 24-26 ½ LF trn RLOD fwd L,—, fwd R,— (W ½ RF trn under M's L arm); fwd R,L,R,—; solo lunge  
 fwd L,—, rec ½ RF trn R SCP LOD (W LF trn)
- 27-32 2 FWD TWO-STEPS;; RK FWD REC; BK TWO-STEP; BK HITCH; WALK PICKUP; CP LOD**  
 27-32 Fwd L,R,L,—; fwd R,L,R,—; rk fwd L,—,rec R,—; bk L,R,L,—; bk R, cl L, fwd R,—; fwd  
 L,—, cl R,—(W ½ LF CP);

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PART B

- 1-6 **4 LF PROGRESSIVE TWO-STEPS;;; 2 RF TRNG TWO-STEPS;; CP LOD**  
 1-6 ¼ LF trn L,R,L,—; ¼ LF trn R,L,R,—; ¼ LF trn L,R,L,—; ¼ LF trn R,L,R,—; BJO ½ RF trn L,R,L,—; ½ RF trn R,L,R,—; CP (Meas. 1-6 is done in mild polka rhythm and style.)
- 7-11 **STRUT 2; FWD TWISTY BALANCE;; STEP SWING; BACK SWING;**  
 7-11 Fwd L,—, fwd R,—; 1/8 RF trn fwd L, cl R, fwd L,—; ¼ LF trn fwd R, cl L, fwd R,—; 1/8 RF trn fwd L,—, swing R fwd slight lift on L,—; bk R,—, slight life on R bend L knee raise L foot to rear;
- 12-16 **REPEAT MEAS 7-11**

PART C

- 1-9 **BASIC RK;;; CHG R TO L;;; BEHIND THE BACK;;;**  
 1-9 ¼ RF trn sd L,R,L,—; RLOD sd R,L,R,—; rk bk L,—, rec R,—; SCP LOD in place L,R,L,—; R,L,R,—; (W fwd L,R,L,—; ½ RF trn under M's L arm L,R,L,—;) rk bk L,—, rec R,—; ¼ LF trn L,R,L,—; ¼ LF trn R,L,R,—; (W ¼ RF trns) rk bk L,—, rec R,—; change hands behind back
- 10-16 **SHE GO HE GO;;; LINK 360 RK;;; Walk²;**  
 10-16 Fwd L,R,L,—; trn ½ LF R,L,R,—; (W ½ LF trn R,L,R,—; L,R,L,—; trns made under joined lead hands) rk bk L,—, rec R,—; ½ RF trn L,R,L,—; blend CP ½ RF trn R,L,R,—; rk bk L,—, rec R,—; fwd L,—, fwd R,—; SCP LOD

ENDING

- 1-7 **WALK FACE OUT: R TRNG FALLAWAY;;; L TRNG FALLAWAY;;;**  
 1-7 Fwd L,—, ¼ RF trn R,—; CP wall ¼ RF trn L,R,L,—; bk R,L,R,—; rk bk L,—, rec R,—; CP ¼ LF trn L,R,—; ¼ LF trn R,L,R,—; rk bk L,—, rec R,—; SCP LOD
- 8-10 **QUIX VINE 8;; STEP KICK BRUSH CLOSE;**  
 8-10 Sd L, XRIB, sd L, XRIF; sd L, XRIB, sd L, XRIF; ¼ LF trn OP LOD fwd L, kick brush R, cl R,—; (W ¼ RF trn hands at sides);

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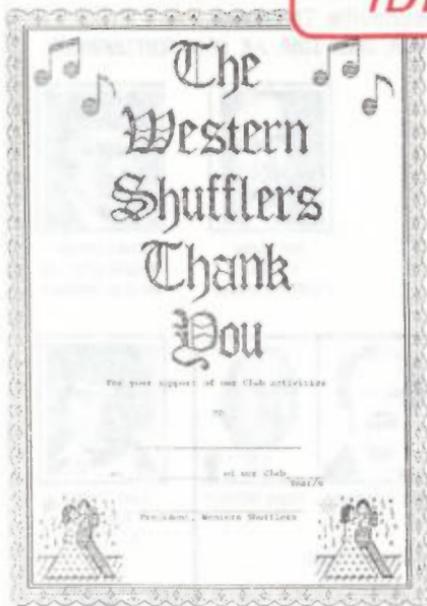
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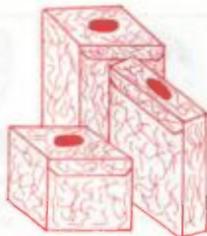
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- RB3009 ARE YOU LONESOME TONIGHT, Mike Hoose
- RB3010 BOOGIE GRASS SATURDAY NIGHT, Johnny Jones
- RB3011 ON THE OTHER HAND, Red Boot Boys



Ron Dunbar  
RBS274 WHY DON'T  
YOU LOVE ME



Drew Searce  
RBS1297 BRING  
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Stan Burdick  
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RB282 PEG OF  
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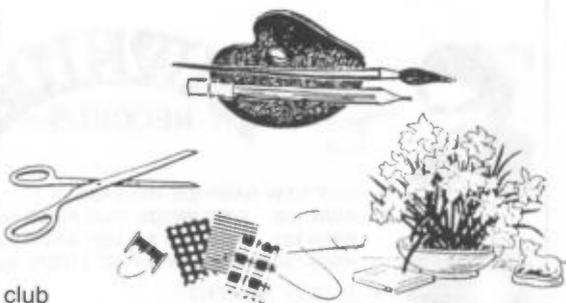
### CRAFTY DANCERS

The Chippewa Chiefs and Squaws club of Remus, Michigan presented its "Craft Night" Dance recently at the Chippewa Hills High School.

For several years now, the club has circled up a night of craft items which has drawn a *wheel and dealin'* crowd of *yellow-rockers* from as far away as 110 miles. Nice organizing, club members!

This year's dance *rolled away* with a list of fifty-nine and one half guest couples from thirteen clubs. A fine representation, indeed.

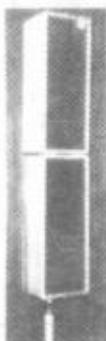
The club *loaded the boat* with eighty-six craft items—everything from hand-



crocheted items to homemade food to handmade wooden items to needle-work; toys and decorative work, as well as very useful gifts.

The Craft Night was a *grand-square* dance to remember. So all *scoot-back* again.

A Happy Anniversary to caller Duval and Esther First, who celebrated their forty-fourth wedding anniversary recently. Club members thank them for spending their special day with the club and feel very fortunate to have such a dedicated caller and friends. *Neita Blackmer*



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- JP603 BABY'S BACK AGAIN—Mark
- JP901 NEW SELFISH—Virg
- JP1202 LAST THING ON MY MIND
- JP1201 WHEN YOU'RE SMILING

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  - JP214 SWEET GEORGIA BROWN—Joe
  - JP503 SUNSHINE/MOONSHINE—Hoedown
  - JP208 COUNTRY WASN'T COOL—Joe
  - JP206 FEEL BETTER ALL OVER—Joe
  - JP502 COUNTRY CAT/CITY SLICKER—Hoedown

Joe & Pat will be Resident Callers at SanLan Ranch Campground, Lake-Land, Florida, Nov. 1 through Dec. 5, 1987. FREE DANCING FOR RESIDENTS—NON-RESIDENTS WELCOME, Beginners through Advanced. Millie & Dick Eich will cue rounds.

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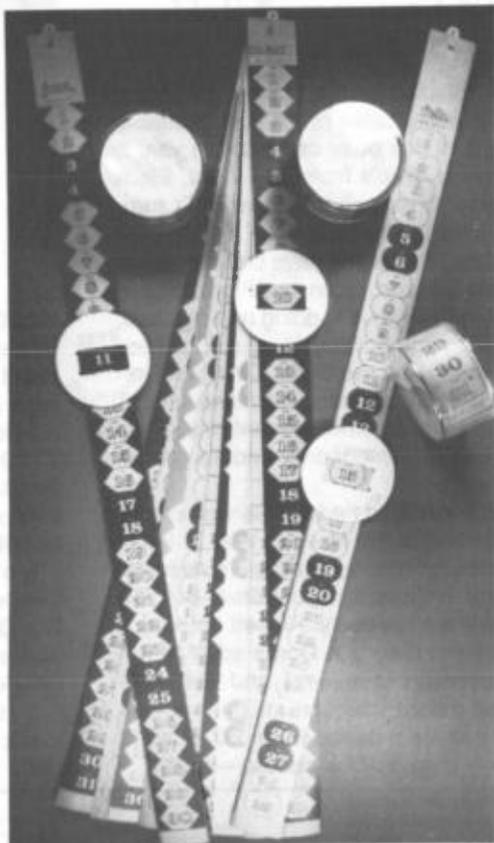
DIRECTIONS  
1. Remove disc, and put into calendar to replace your dot.  
2. Peel the strip, too, and wrap around yourself through both in the ZIP code in days.

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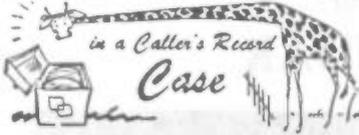


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# Steal a Little Peek



## DON WILEY

The distinction of being the most southernmost caller of the USA probably belongs to this busy caller of ten years, Don Wiley, who's from Key West, Florida, and who also spends time each summer in North Carolina.

He and Marguerite have created lots of dancing up and down the Florida Keys teaching basic to A-1, doing one-nighters, promoting and building three clubs. They have attended three Caller Colleges. Don has called in Canada, Germany and at several festivals and conventions. They have four grown children and six grandchildren.

Don is a retired Federal Service officer who served in the Navy in WW II. He is a member of the Florida Callers Association and is Callerlab accredited. Singing calls are his specialty. Raised on a farm in southern Georgia, Don's spirit of fun and adventure is limitless, and often he'll pile half a dozen dancers into his van and strike out for a dance 60 or 80 miles in the only direction he can go—north.



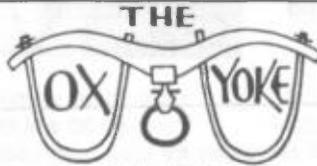
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Nice & Gentle—TNT  
Ho-Down—ESP  
10-20 Hoedown—Hi Hat  
Excelerator Special—Chaparral  
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Oklahoma—Red Boot  
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Summer Sounds—Mac Gregor  
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I've Had a Beautiful Time—ESP  
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June and Millard McKinney entered the square and round dance activity in 1965. In 1970 they started to teach round dancing and worked with local clubs and S/D workshops five nights a week. The tempo quickened very rapidly; soon it was six nights a week with two Sundays for teacher and caller association meetings.

Millard has served as president, vice president (program), secretary and membership chairman for Northern California R/D Teachers, and also as president and treasurer of Santa Clara Valley Callers Association. Millard and June have been members of Roundalab and URDC, as well as Round Dance Chairmen for the California State Convention.

Attending five national conventions, teaching at two, and four state conventions, teaching at three, having many weekend festivals with rounds and squares has rounded their professional viewpoint of the activity.

Millard writes articles on dancing for two local publications and has been published in *Round Dancer*, *ASD*, and other national publications.



Starting to travel in 1980, the McKinneys have visited and danced in Alaska, New Zealand, Australia, Fiji Islands, Hong Kong, Beijing (on the Great Wall of China), Japan, Panama Canal Zone, Aruba, Great Britain, West Berlin, Paris, Heidelberg, Verona, Rome, Isle of Capri, Athens, Cairo and the Nile River, the Yucatan of Mexico, Jamaica and other Caribbean Islands. In 1986 they attended EXPO in Vancouver, British Columbia and the 5th National Canadian Square Dance Convention in Calgary, Alberta.

On March 25, 1986, they moved into the Villages Golf and Country Club in San Jose and are enjoying the *good life* of semi-retirement, still *active* but not *pushing*.

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**Flip Side**  
**ROUND REVIEWS**  
 by Frank & Phyl Lehnert

**SCARLETT ROSE—Belco 360**

**Choreography by Joe & Alice Hill**

Good *Red Roses* music and nice easy intermediate foxtrot, cued by Alice.

**APPLE BLOSSOM TIME—Belco 360**

**Choreography by Bill & Virginia Tracy**

Good music and a good intermediate foxtrot, cued by Bill.

**CLOWNING AROUND—Belco 359**

**Choreography by Betty & Clancy Mueller**

Good lazy music and a comfortable easy-to-easy-intermediate foxtrot, cued by Betty.

**MELVINA ROCKS—Belco 359**

**Choreography by Joe & Alice Hill**

Good peppy music and a flowing three times through easy two-step, cued by Alice.

**IN OLD CAPE COD—MGR 035**

**(MacGregor 5041) Choreo by Ed & Gloria Kilner**

Good smooth music and a nice cue- thru two-step, cued by Pete Metzger

**YOU TOOK ADVANTAGE OF ME—HH-EN015**

**(HH-809 & 883) Choreo by Pete & Carol Metzger**

Good music, easy-intermediate two-step, (might be better as a foxtrot) cued by Pete.

**DOODLIN SONG—MGR 036**

**(HH 961) Choreo by Pete & Carol Metzger**

Good music and easy cue-thru two-step, cued by Pete.

**CRISSIE—MGR 037**

**(HH 813) Choreo by Dick Taylor**

Good peppy music and a nice, easy two-step, cued by Pete Metzger.

**IF I COULD BE WITH YOU—MGR 038**

**Choreography by Daryl & June Bendewald**

Good music and an easy three-part two-step with a different part A and a tough sequence, cued by Pete Metzger.

**GOLDEN CALIFORNIA WALTZ—MGR 039**

**Choreography by Harmon & Betty Jonnitsma**

Very pretty music and a nice easy waltz, cued by Pete Metzger.

**TOO GOOD TO BE TRUE—Epic 34-07235**

**Choreography by Hoss & Kit Waldorf**

Interestingly different, intermediate mixed rhythm with modified diamond turns, music by The Exiles.

**BABY'S GOT A HOLD ON ME—WB 728443**

**Choreography by John Dollar & Mary Gilbreath**

Good lively music and an easy two-step.

**ITS A LOVELY LOVELY WORLD—GWD 0422**

**Choreography by Don Dillard**

Good music and a comfortable three-part easy two-step.

**FOREVER AND EVER—WB 728384**

**Choreography by Casey & Sharon Parker**

Good country music (Randy Travis) and a smooth easy-intermediate two-step.

**ROCK AROUND THE CLOCK—MCA 60025**

**Choreography by Tony & Mikki Place**

Good lively music and a good, peppy, easy two-step.

**LOVIN TWO STEP—RWH 717**

**Choreography by Jerry & Crete Hamilton**

Good music and a nice, comfortable, easy two-step with basic figures, cued by Jenny.



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**ONE STEP AT A TIME—Arthoolie 45-528****Choreography by John & Norma Becker**

Good wild music, intermediate so called five-step jive.

**SHIMMY SHIMMY KO KO BOP—ROULETTE GG****Choreography by Ed & Carolyn Raybuck**

Good lively music and a high intermediate cha cha.

**HEARD IT THRU THE GRAPEVINE—Motown Y518F****Choreography by Suanne & Tom Kadlec**

Motown music with an intermediate cha cha routine.

**EVENIN—Mercury 888-574-7****Choreography by Geo & Johnnie Eddins**Good *Blues* music and a comfortable three-part - intermediate foxtrot and two-step.**SNAP YOUR FINGERS—RCA 5169****Choreography by Geo & Johnnie Eddins**

Great low down music (Ronnie Milsap vocal) and a good easy-going, easy-intermediate two-step.

**LAY A LOTTA LOVE ON ME—Mercury 888542-7****Choreography by Geo & Johnnie Eddins**

Good music (the Wrays) and a nice, easy two step.

**LOOKIN GOOD—BS 2346****Choreography by Ethel Bieda**

Good music and an easy two-step, cued by Ethel.

**DREAMERS WALTZ—BS 2347****Choreography by Frank & Jean Cutter**Pretty *Three A.M.* music and a easy-intermediate waltz, using basic figures and three times *through*, cued by Frank.**MELODY OF YOU—MGR 040****(HH 901) Choreo by Roland & Betty Hill**

Pretty music and an easy routine plus last four measures gimmick, cued by Pete Metzger.

**AIN'T SHE SWEET— MGR 034****Choreography by Richard & Jo Anne Lawson**

Good peppy music and a snappy, easy two-step, some in escort, cued by Pete Metzger.

**MISSOURI WALTZ—PS-0007****(HH 899) Choreo by Nellie & Keith Glover**

Good music, on high side of intermediate waltz.

**SWEETHEART—PS-0007****Choreography by Roy & Phyllis Stier**

Pretty music and high-intermediate-to-advanced waltz.

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### ALAMO OFFICERS

The new officers of the Alamo Area S&R/D Association of San Antonio, Texas, beginning last July 1 are: Bob and Flo Gilkey, presidents; Bob and Carol Waterbury, first vice presidents; Ed and Barbara Richter, second vice presidents; Don and Joyce Buchfeld, third vice presidents; Maurice and Barbara Toppin, treasurers; Jim and Mary Williams, secretaries.

### PETITION SIGNED

Spearheaded by the Tennessee State S&R/D Association, a drive to collect signatures has been launched. Many dancers added their names during the national convention to the petition to producers of any and all country/western entertainment shows, stating that the inclusion of western style square dancing as well as clogging would be appreciated, and requesting that whenever cloggers are programmed the emcee be alerted to the fact that the performance is clogging, not square dancing.

Readers who wish to add names or letters in support of this should contact Bill Crawford, PO Box 18/442, Memphis TN

### SQUARE DANCE COMMERCIALS

Eddie Powell, square dance caller and creative director of WMNI and WMGG in Columbus, Ohio, has square dance commercials for use on radio or as the soundtrack for video advertising, either as paid or public service ads. Each spot will be custom-tailored to fit the club, association, or persons ordering them. The commercials are professionally produced in a

### CHAIRMEN MEET

A second annual meeting was held

June 25 in Houston of the chairmen of the square dance national organizations: Bob and Becky Osgood, Callerlab; Irv and Betty Easterday, Roundalab; Hal and Diane Rice, Contralab; Betty and Clancy Mueller, immediate past chairmen of Roundalab; Harold and Lorraine Backus, USDA; and Walt and Louise Cole, LEGACY. This no-host dinner was enjoyed just to open up the lines of communication and to get acquainted; some follow-up-exchange of ideas has taken place since.

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 TNT257 SOMETHING BLUE (Round), Virginia Polling  
 TNT258 TEQUILA SHEILA, Mike Iavarone

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*Jim Mayo*

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## IN MEMORIAM

Rosemary Elias passed away in April, 1987. Long-time square and round dancers, Rosemary and her husband, Elmer, served a long period as editors of *Here 'Tis*, the Wisconsin square dance magazine.

## FESTIVALS

**40th SOUTHERN ARIZONA S&R/D FESTIVAL**, Tucson Community Ctr. Jan 14-17, 1988 Before Dec. 15-\$35, Dec. 16-\$45. D. Bayer, B. Gambell, J. Rash, the Gosses & Kannapels. Write: L. Ruka 8090 Fort Lowell Rd. Tucson, AZ 85715, 602-886-2046

**PERRY SQUARES 21st HORN OF PLENTY** Nov. 14, 1987; Ft. LeBoeuf H.S., Waterford PA; Gary Brumagin, Hal Greenlee, Anne Uebelacker, Lew & Laura Wiffen; Plus Program, Adv. 1 & 2, C-1 Tips; all day with dinner \$26; reservations: Greg & Karen Willover, 2619 Hazel St., Erie, PA 16508: 814-864-1003.

## DATELINE, continued

**Australia**— So. Australian State Convention, Adelaide, Oct. 2-4. Write Jan Woodget, APO Box 1588, Adelaide 408 Australia  
**North Carolina**— Fall Jubilee, Fontana Village, Fontana Dam; Oct. 4-11. Write Tex Brownlee, % Fontana Village Resort, Fontana Dam NC 28733.

**Alabama**— 28th Annual Peanut Festival Dance, Dothan Civic Ctr.; Oct. 9-10; H. Newberry, Singin' Sam Mitchell, R/J Lawson. Write Glynn L. Goings, 1903 Clark St., Dothan AL 36301.

**Pennsylvania**— Camp/Dance A-2 Weekend, Starlite Campgrounds, Stevens; Oct. 9-11. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

**New York**— 1st Empire State S&R/D Festival, Rochester Riverside Convention Ctr.; Oct. 9-11; J. Marshall, T. Miller, A. Uebelacker, G. Brown, M. Jacobs, P/B Guenther, C/M Smarrelli. Write Orlo/Rita Hoadley, 18 Kingsberry Dr., Rochester NY 14626.

**Canada**— 15th Canadian R/D Festival, Hamilton Convention Ctr.; Oct. 9-11. Write Isobel/Gord MacKenzie, 91 Tansley Ave., Scarborough Ontario Canada M1J 1P4.

**New Mexico**— 8th Round Dance Festival, Albuquerque S/D Ctr.; Oct. 9-11; Wayne/Barbara Blackford. Write Bob/Sally Nolen, 790 Camino Encantado, Los Alamos NM 87544.

**West Virginia**— Appalachian Dance Weekend, Buffalo Gap Folk Dance Camp; Oct. 9-11. Write Diane Burton, 20 NE 47th, Kansas City MO 64116.

**Nadi, Australia, Hawaii, New Zealand**— Super Tour '87; Oct. 9-28; Daryl/Yvonne Clendenin. Write Daryl Clendenin, 7915 N. Clarendon, Portland OR 97203.

**New Zealand**— Freshman's Frolic, Hagley H.S. Hall; Oct. 10. Write Blanche Shepherd, 49B Searells Rd., Christchurch 5 New Zealand.

**Indiana**— 22nd Annual Fall Workshop, Beech Grove Benedictine Ctr.; Oct. 10-11; Bill/Carol Goss. Write Obee/Kathy Hobbs, 1736 Broadway, Anderson IN 46012.

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*Terry Smoot, Publicity Chairman*

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## ENCORE, Continued

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Bob Howell, genial ASD "Easy Level" editor has resigned his career as principal of Monticello Junior High School in Cleveland to embark on a new full time career of calling, dancing and relaxing he says.

What's being round danced? Reports from over the country indicate the most popular rounds during the summer months—those being danced in the most areas by the most people—are *Alexander's Rag*, *Games that Lovers Play*, *One More Time*, *Old Fashioned Love*, and *Birth of the Blues*."

New Idea: *Shuttle—in/out/right/left* by Kip Garvey, Shrewsbury Mass.

Steal A Peek features Johnny Jones who records on Red Boot Records. In his record case you'll find *Merry Go Round of Love*, *El Paso City*, *Lilith*, and *Excelerator Special*.



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# Flip Side

## SQUARE REVIEWS

by Dick Bayer

### BACK ON MY MIND AGAIN—Big Mac 083

Caller: John Eubanks

A recut of an oldie but goodie. Figure features *load the boat*. FIGURE: Heads promenade 1/2, sides right and left thru, same two touch 1/4, boys run, right and left thru, slide thru, load the boat, swing corner, promenade. ★★★

### RAINY DAY PEOPLE—Blue Star 2344

Caller: Johnnie Wykoff

Excellent instrumental with interesting MS choreo by Johnnie. We think he's got a good one here. FIGURE: Heads promenade 1/2, lead right, do-sa-do, swing thru, boys run, bend the line, star thru, pass thru, left allemande, pass one, promenade. ★★★

### JOY IN MY HEART—Bogan 1368

Caller: John Aden

Another recut of an oldie, makes you want to dance. FIGURE: Four ladies chain 3/4, heads promenade 1/2, square thru, right and left thru, pass thru, trade by, left allemande, swing, promenade. ★★ 1/2

### MORNING RIDE—Circle D 226

Caller: Dean Crowell

Here's another where there have been a number of releases, you will have to listen to all to decide. FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing, promenade. ★★★

### I'LL COME BACK AS ANOTHER MAN—Circle D 227

Caller: Randy Dibble

Nice melody, good instrumental nicely done by Randy. FIGURE: Heads promenade 1/2, pass the ocean, extend, fan the top, recycle, reverse flutter wheel, pass the ocean, ladies trade, corner swing, promenade. ★★★

### MAMA TRIED—Circle D 228

Caller: Kevin Bacon

Here's an old country western number well done by the band. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, dou-

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HH653—LUCY/TOOTSIE Filp Hoedown

HH5097—MORNIN' RIDE by Tom Perry

HH5096—OLD KING KONG by Bronc Wise

BR242—OLE SHEP by Jerry Murray

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ble pass thru, partner trade, square thru two, swing, promenade. ★★½

**'57 CHEVY AND YOU— CD 229**

**Caller: Mike Bramlett**

Good upbeat number by circle D, figure features a *trade the wave*. FIGURE: Heads square thru, right and left thru, swing thru, boys run, bend the line, right and left thru, dixie style, trade the wave, swing, promenade. ★★★

**HUNGRY EYES— Circle D 230**

**Callers: Kevin Bacon & Dean Crowell**

Good country western number by Circle D. Nice instrumental. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru three, swing corner, promenade. ★★★

**MISTY— ESP 146**

**Callers: Elmer Sheffield & Tony Oxendine**

Elmer and Tony team up for a good one, old familiar melody well done by the band and the callers. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate two, turn thru, left allemande, walk by one, swing, promenade. ★★½

**TOP OF THE WORLD—Four Bar B 6084**

**Caller: Mike Sikorsky**

Here's a recut of an oldie that we think you'll like, figure

features a coordinate. FIGURE: Heads lead right, veer left, bend the line, touch ¼, coordinate, bend the line, pass the ocean, all eight circulate, explode and square thru three, swing, promenade. ★★★½

**HAPPY TRAILS— Four Bar B 6085**

**Caller: Gary Mahnken**

If you like a good western tune, give this one a listen. Shades of the old west, and a good one to end the dance with. Nice job by Gary on the flip side. FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing, promenade. ★★★½

**IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE  
FTC 32055; Caller: Paul Hartman**

The one night stand series should be acknowledged by callers teaching class. Paul has done several of these and his timing is excellent. We don't rate these records but if we did we would certainly put them high on our list for class choreography. FIGURE: Heads promenade ½, sides promenade ½, circle left ½, face partner, pass by, swing the next, promenade. N/A

**HEADACHE TOMORROW OR A HEARTACHE TONIGHT  
Good Vibrations 101; Caller: Doug Bennett**

This is the second record of this new label or perhaps the first of two we reviewed this month. If you like a little relaxing tempo, give this one a listen. FIGURE:



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MEMBER

Heads square thru, right hand star, heads star left, slide thru, pass the ocean, swing thru, twice, swing, promenade. ★★★

**YOU MUST HAVE BEEN A BEAUTIFUL BABY—Good Vibrations 201; Caller: Darryl Lipscomb**

A little rock & roll flavor to an old familiar tune. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, pass the ocean, girls trade, boys fold, girls zoom, boys turn back, swing, promenade.★★★½

**SAY GOODBYE—JoPat 223**

Caller: Joe Porritt

A little change of key with a 48 beat middle break. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, touch ¼, split circulate twice, swing corner, promenade.★★★

**THINK IT OVER—Kalox 1314**

Caller: Bill Harrison

Good melody, good music, makes for a good release. Bill does a nice job on the flip side. FIGURE: Heads square thru, right-hand star, heads star left, right and left thru, square thru three, left allemande, promenade.★★★½

**HAVE I TOLD YOU LATELY THAT I LOVE YOU—Kalox 1315; Caller: Jon Jones**

Here's an old familiar tune by Kalox, MS figure. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru ¾, corner swing, promenade.★★★

**ROCKIN' ROBIN—LouMac 161; Caller Bob Green**

Bob rocks 'em pretty good on this number. FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, curlique, scoot back twice, star thru, promenade.★★★

**TEXAS—Lou Mac 162**

Caller: Mac Letson

Mac does the music and the calling for this release on Lou Mac. Good beat with MS figure. FIGURE: Heads square thru, right hand star, heads star left, right and left thru, touch ¼, split circulate twice, swing, promenade.★★★

**I CAN'T GET THE BLUES—Mac-Let 515**

Caller: Robert Townsend

Music is a little repitious. FIGURE: Heads promenade ½, star thru, pass thru, touch ¼, walk and dodge, boys run right, girls turn back, right and left thru, flutter wheel, slide thru, swing, promenade.★★½

**COWBOY'S SWEETHEART—Petticoat Patter 128**

Caller: Dorothy Juntti

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number, Nice instrumental. FIGURE: Heads promenade 1/2, square thru four, right and left thru, eight chain six, swing, promenade. ★★ 1/2

**YELLOW BIRD—Petticoat Patter 129**

**Caller: Dorothy Juntti**

A little calypso number by the band. FIGURE: Heads square thru, right hand star, heads star left, right and left thru, veer left, ferris wheel, pass thru, swing corner, promenade. ★★ 1/2

**MAKIN' WHOOPEE—Ranch House 1002**

**Caller: Elmer Sheffield**

Here's an old favorite done by Ranch House with Elmer making whoopie. FIGURE: Heads promeande 1/2, square thru four, right and left thru, pass thru, trade by, touch 1/4, scoot back twice, swing, promenade. ★★ ★

**GLAD RAGS— Ranch House 705**

**Caller: Keith Rippeto**

Good lively number with clever middle break for grand square. FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, couples circulate, ladies trade, bend the line, square thru three, swing, promenade. ★★ ★

**FOREVER AND EVER—RAWHIDE 137**

**Caller: Stan Cole Continued on Page 94**

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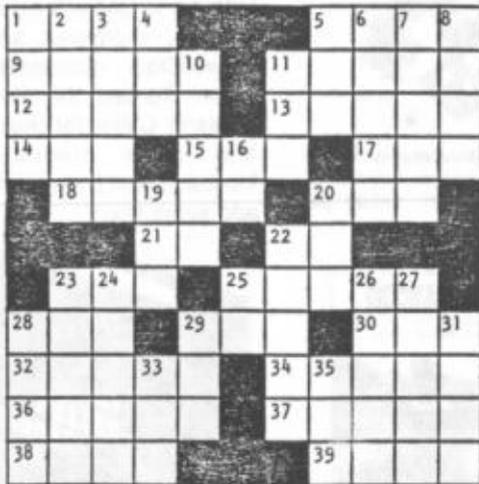
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- step, a certain dance
- House (Sp)
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- Fishing basket
- Commercial vessel
- R/D choreographers Phil & —Roberts
- Inst. on some letters
- Exclamations
- Clock numeral
- Depart
- To form a ring again
- From
- Ornamental band
- Adlai's monogram
- House, car or business
- Hansel — Gretel (Gre.)
- Sch. organization
- One complete circuit of a race track
- Racket
- A relative
- Dancing petticoat
- Giver
- Act
- Kiln for drying hops

**Down**

- "The bearings glint, O murmurless & shines in oil rinsed —ecstasy" by Hart Crane
- R/D movement, spin
- Oscar—, British poet
- Single
- Magnon
- Eagle's nest
- 180 degrees
- Jai —
- Somber
- In place of cash (Abbr.)
- Pronoun
- Newspaper notices
- Certain financial options (Abbr.)
- "And its characters are triangles, —, other geometrical figures" Galileo Galilei
- By—(Narrowly)
- Ancient Roman official
- By
- "Marie—" R/D number
- Tuljana treat
- Not indicated
- Energy
- Saucy
- Caesar
- Century

Answer on page 75



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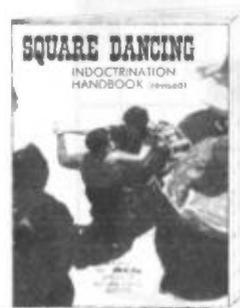
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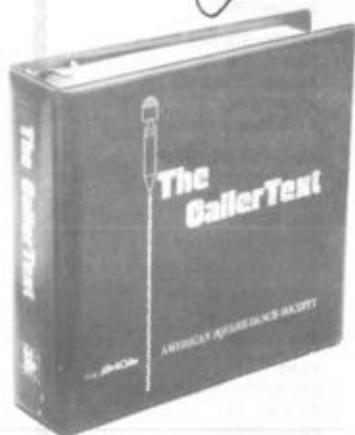
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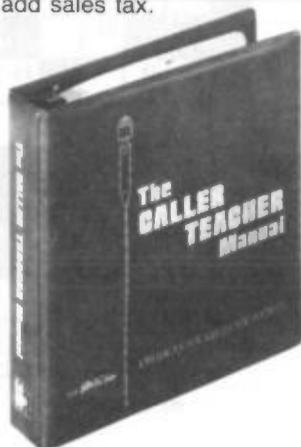
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## GRAND ZIP, Continued

plus are very concerned about the downward trend in attendance. Even now it seems that the Advanced groups are beginning to feel the "crunch" of lack of dancers. Wouldn't it be nice if someone could come up with an "instant answer" on how to get more dancers in the movement while keeping those who have spent time learning?

We are still trying very hard in this area to keep squares and rounds together. Evidently, it is working. In the past month we have had three large affairs, 40 to 60 squares, and the percentage of round dancers participating in both has been most gratifying...*Edna & Gene Arnfield Skokie, Illinois*

I am sure you will be pleased to know that square dancing is recognized by the Department of the Interior. Our club, Kings Squares of Brooklyn, New York, was asked to participate as part of the Ethnic Festivals taking place at the Statue of Liberty. Four squares danced up a storm

before an enthusiastic audience at the foot of the Statue. Frank Riviccio was the caller...Have enjoyed your magazine for years. Keep it up. *Muriel Goldberg Brooklyn, New York*

I'm 70 with a terrible memory at times. Can't remember my home (1-2-3-4) position. I do much better with calls—have to. As an aid, I use any available small rubber band on the fingers of my left hand (thumb excluded) to remind me of home position—little finger being #4, ring finger #3, etc. Believe me, it helps. Even my partner can tell if old Bub is truly home by looking while dancing at his left hand fingers. Now all I need is a good partner, corner, opposite and right-hand lady.

*Tom Coakley  
Kailua-Kona, Hawaii*

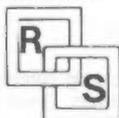
Don't change a thing! I really enjoy your magazine.

*Steve Bergman  
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## STAR RATING INDEX

Readers have asked about the star rating for the record reviews ("Flip Side/Square"). Here is how Dick Bayer and his dancers pick 'em and rate 'em:

★★★★★

Excellent

★★★★

Very Good

★★★

Good

★★

Below Average

★

Questionable



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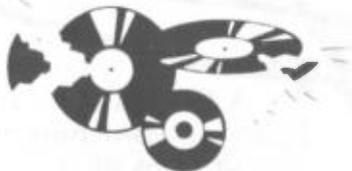
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## FLIP SQUARES, CONTINUED

I think this is the fourth rendition of this tune. It makes it very difficult to rate records when there are so many releases of the same song. All the instrumentals are good. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing, promenade. ★★★½

### FOREVER AND EVER, AMEN—Rhythm 204;

Caller: Bob Baier

See above...Figure Heads square promenade ½, square thru four, touch a ¼, scoot back, boys run, pass the ocean, all eight circulate, swing, promenade. ★★★½

### TWO OLD CATS—Rawhide 134

Callers: Dick Waibel & Stan Cole

Novelty number by Rawhide. FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade. ★★★½

### DON'T FENCE ME IN—Rawhide 135

Caller: Dick Waibel

We received several old western melodies this month. A little harmony is on the instrumental side. FIGURE: Heads promenade ½, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, touch ¼, circulate, boys run, swing, promenade. ★★★½

### DREAMING—Royal 302

Callers: Jerry Story & Tony Oxendine

Jerry & Tony team up for nice number on Royal. A little harmony on the flip side so give a listen. FIGURE: Heads promenade ½, right and left thru, square thru, do-sa-do, eight chain four, swing, promenade. ★★★½

### TWO OUT OF THREE AIN'T BAD—Royal 203

Caller: Tony Oxendine

The dancers liked this one, nice easy flowing melody well done by Tony. FIGURE: Heads promenade ½, sides square thru, right and left thru, eight chain six, swing, promenade. ★★★½

### YOU'RE STILL THE ONE—Royal 103

Caller: Jerry Story

Pretty good pickin by the band, and Jerry does his usual good job on the flip side. Figure features a little plus...FIGURE: Heads square thru, right and left thru, veer left, girls hinge, diamond circulate, flip the diamond, girls trade, linear cycle, slide thru, swing, promenade. ★★★½

### WHEN YOU WALK IN THE ROOM—Sting 305

Caller: Paul Bristow

This is a good number from Sting. Paul does a nice job on the flip, give a listen. FIGURE: Heads square

Continued on Page 101



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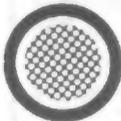
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4. That Certain Party

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3. Fireman Two-step
4. Taste of the Wind/A Slow Walk

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Houston  
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KonTiki  
Plano Roll Waltz  
Good Ol' Girls  
Pearly Shells  
Jacalyn's Waltz  
All Night  
Little White Moon

#### PHASE III:

- Alice Blue Gown  
Desert Song  
Crazy Eyes  
Patricia  
I Want A Quickstep  
Maria Rumba  
Butterfly  
In The Arms of Love

- Apres L'Entree  
Lisbon Antigua  
Beautiful River  
Third Man Theme  
Three A.M.  
Shiek of Araby  
That Happy Feeling

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- Pop Goes the Movies  
Adios  
Dance  
Lazy Sugarfoot  
Till Tomorrow  
Send Her Roses  
Elaine  
Rainbow Foxtrot  
Marilyn, Marilyn  
Pagan Love Song

#### PHASES: V & VI

- Maria Elena  
Autumn Leaves  
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Anything and spread  
Chase right  
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Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
    a. waves  
    b. and anything  
Extend the tag  
Flip the diamond  
Follow your neighbor  
Grand swing thru  
Linear cycle  
Load the boat  
Peel the top  
Ping pong circulate  
Relay the deucey  
Remake the thar  
Single circle to a wave

Spin chain and exchange  
    the gears  
Spin chain the gears  
Teacup chain  
¾ tag the line

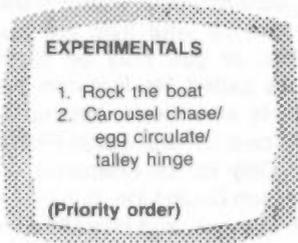
Track two  
Trade the wave  
Triple scoot  
Triple trade

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# UNDERLINING

## THE CALLER NOTE SERVICES

**C**horeo Connection, by Ed Fraidenburg, reminds us that *turn and left thru* has been dropped from the Plus list, *scoot and relocate* has been dropped from the MSQS list (since been added as a PPlus QS), and *spin chain and exchange the gears* has been added to the Plus list. Be sure all your lists are up to date, callers, or you may be considered a *listless caller!* He features *linear chain thru*. He also credits Hanhurst with this list of best sellers: *Banjo Pickers Ball* on ESP, *Only You* on Chaparral, *Auction/Bid* on Mason Dixon Line, *Is It True About Dixie* on Chinook, and *Play Me Some Rag* on Chinook.

**D**on Malcom, Walt Cole, and Stan Burdick are jointly responsible for **Lead Right** each month and a *potpourri* of production pieces seem to be produced: *Triplets* from Walt, *Tape Recorder* info from Stan, *More on Modules* from Don and much more. Other gems from other authors are included, such as the *Big Circle* concept from Perry Bergh, and *Maneuver* (experimental basic) from Dick Baker.

**N**otes for Callers from Jack Lasry has some interesting observations. He thinks *scoot back 1½* is "doomed". He suggests ways to smooth out the action of *connect four*. He suggests ways to do *scoot backs* without using the right hand three times. Some variety with *teacup chain* can be gained by this, among other moves:

Four ladies chain  $\frac{3}{4}$ , teacup chain  
Rollaway,  $\frac{1}{2}$  sashay, grand right and left

**F**rom the Santa Clara Valley (Calif.) Notes by Bill Davis, we learn of a new FUN call, all about *egg formations*, along with descriptive corresponding names.

*Instant egg*—From a column: Circulate  $\frac{1}{2}$  and center six spread. This results in the egg formation.

*Egg circulate*—From an egg: All circulate (move) into next dancer position.

*Lay an egg*—From a column: All circulate 1 &  $\frac{1}{2}$ , trade and spread.

*Scramble the egg*—From an egg: The centers six (the yokes) slide together and trade (squeeze), then very centers and lonesome ends move up (hourglass



Gerald McWhirter

# CIMARRON

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### HOT SELLERS:

- C-101 BAD BAD LEROY BROWN
- C-102 THE PARTY'S OVER
- C-102 HEARTACHES BY THE NUMBER
- C-301 COL. STOCKADE BLUES, Jerry Rash
- C-401 RENO by Johnny Kozol

### NEW RELEASES:

- C-104 SUGARTIME
- C-303 HONEYCOMB
- C-106 HONEYMOON FEELING
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circulate) to become line ends as in coordinate.

*Flip the egg*—From an egg: Lonesome ends and very centers egg circulate as others (outside yokes) flip to nearest center.

*Cut the egg*—From an egg: Lonesome ends and very centers egg circulate as others slide together and trade (squeeze).

*Switch to an egg*—From parallel lines or waves with ends in tandem: Ends egg circulate, centers run (out).

SAMPLE FIGURE: (from zero lines)

Touch 1/4, lay an egg Egg circulate.  
Flip the egg. Right and left grand.

**A**nother well-established note service, **News & Notes**, comes from Ed Foote (ASD's new *AD Lines* editor) with a special commentary this time from Dave Lightly, who talks about "robots" (dancers who anticipate calls), with creative choreography to offset this. This is what he is referring to:

1. After *couples circulate*, they automatically

start a *bend the line*.

2. After *swing thru*, the boys automatically start to *run*.

3. After *double pass thru & centers in*, they automatically start to *cast off*.

**D**on Beck's **Choreo Breakdown** spends much space with *steal the bases*, and in addition gives us many other experimentals to ponder, such as *run the scatter*, (anyone) *solid*, *carousel chase*, *diamond lock*, *divide the root*, *double up*, *kick to a diamond*, *lace up*, *mini-scatter*, *own (anything)*, *siamese revenge*, *simonize*, *slick hawkins*, *egg formation* (see above), *sausage formation* (including *make a sausage*, *squeeze the sausage*, *sausage circulate*, *instant sausage*, *slice the sausage*, and *peel the sausage*).

**M**ainstream **Flow** by Gene Trimmer gives credit to us at ASD (Stan) for urging him to start his note service back in 1977 especially for the needs of the "club caller". After ten years he plans to retire and turn the service over to Jim Hayes.



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Gene gives us the traditional dance of the quarter from Callerlab, which is *three ladies chain*, with examples. Also he gives us the Round of the Quarter, which is *Sam's Song*. Lots of emphasis is placed on *tag the line*, *half tag*, and *partner tag* in Gene's ensuing material, enough for a theme tip or perhaps a whole evening's theme, and some leftovers for another dance!

### ASD IS COPYRIGHTED

It might be strategic once more to remind readers that everything in this magazine—features, art, photos and all—is copyrighted and on file in Washington, D.C. We were rather unhappy to see our July cover (the US flag scene) totally reproduced as the July cover of an area S/D publication, without permission or credit.

### MEANDERINGS, Continued

girl's abundance of bare skin, or the man's long curly hair, we simply say "Shucks, the times are a-changing—would you also revert to ankle-length square dance dresses?"

An ounce of latitude now can produce a pound of longevity and a double dose of perpetuation from generation to generation.

By the way, we just had a thought—maybe they're doing a new international round dance basic! Or, perhaps it happened in the traditional hall, when the prompter bellowed:

*"Swing 'em high, swing 'em low,  
Swing that pretty little calico...  
Pick her up an' feel her heft,  
Set'er down an' allemande left..."*

Hold yer hosses—here's an *udder No-bull Peaceful Prize piece* you haven't herd, cause I just wrote it on the hoof.

In closing, I'll just run it *past-er-eyes*:

### BLUE MOO-in' OF KENTUCKY

I never saw a purple cow,  
Nor heard a bovine sing-too-slow;  
But a plucky 'Tucky calf somehow  
Chewed blue grass, then *Moo'd Indigo*.



Darryl  
McMillan

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## FLIP SQUARES, CONTINUED

thru, do-sa-do, touch 1/4, scoot back, single hinge, girls trade, swing thru, boys run, tag the line, girls turn back, swing, promenade. ★★★

### ONE THIN DIME— Chaparral 706

Caller: Marshall Flippo

Here's another good one by Flippo, excellent instrumental with a interesting MS Choreo. Figure: Heads promenade 1/2 pass the ocean, extend, linear cycle, curlique, right hand star, heads star left, swing corner, promenade. ★★★★★

### EASY TO PLEASE— Desert 28

Caller: Grace Wheatley

Nice easy going melody by Desert with nice fill in words. FIGURE: Heads square thru four, do sa do, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, promenade. ★★★

### TAKE ME TO THE COUNTRY— Chaparral 412

Caller: Beryl Main

Good Chaparral music with MS figure. FIGURE: Heads promenade 1/2, sides right & left thru, square thru four, do sa do, eight chain four swing corner, promenade. ★★★

### CAN'T HELP FALLING IN LOVE WITH YOU—Rhythm

### 201 ; Caller Tim Marriner

Try it, you'll like it, nice number to sing with. FIGURE: Heads square thru, do sa do, touch a 1/4, scoot back, boys run, reverse, flutter wheel, sweep a 1/4, pass thru, left allemande, promenade. ★★★

### I'M SO EXCITED— Chaparral 214

Caller: Jerry Haag

Good number by Jerry and the band. Get excited! FIGURE: Heads promenade 1/2, lead to the right, circle to a line, pass the ocean, spin chain thru, girls circulate two times, turn thru, left, allemande, promenade. ★★★

### K.C. MY OLD HOME TOWN— Big Mac 082

Caller: Mac McCullar

Neat little number and with a little imagination you can call a number of songs with this one. FIGURE: Heads flutterwheel, sweep 1/4, pass thru, right & left thru, do sa do, swing thru, boys run, tag the line, face right, boys trade, girls fold, swing corner, promenade. ★★★

### SUGARTIME—Cimarron 104

Caller: Gerald McWhirter

Gerald has come up with some good ones lately and here's another. FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run, couples cir-

Continued on page 103



# RED BOOT BOYS



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## DATE-LINE

**Tennessee**— TN Valley Fair Eastern U.S. Clogging; Sept. 11-19. Write TN Valley Fair, PO Box 6066, Knoxville TN 37914.

**South Carolina**— Myrtle Beach Ball, Convention Ctr.; Sept. 16-19; T. Oxendine, J. Story, B. Newman, P. Marcum, J/G Whetsell, J/P Adcock. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

**Australia/New Zealand**— United Squares Trip for Dancers; Sept. 16-Oct. 8. Write Al/Bea Brundage, PO Box 125, Jensen Beach FL 33457.

**Mississippi**— Back to School Dance, H.W. Rec Ctr., Gulfport; Sept. 18; Mike Litzenberger, Voncille Hicks. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

**New Zealand**— Freshman's Frolic, Hagley H.S. Hall; Sept. 18. Write Blanche Shepherd, 49B Searells Rd., Christchurch 5 New Zealand.

**New Hampshire**— 11th Anniversary Autumn Leaves Festival, Peabody Base Lodge, Franconia Notch; Sept. 18-19; Dick Flemming, Jim Ford, Write Littleton Squares, % Millie/Bernie Brault, 23 Hilton Dr., Merrimack NH 03045.

**Arkansas**— 1st Annual Autumn in the Ouachitas Special, YWCA, Hot Springs; Sept. 18-19, Pat Diamond, Pat Barbour, Hershel/Treva Graves. Write Pat/Sharon Diamond, 156 Kansas Circle, Jacksonville AR 72076.

**New Hampshire**— Inn at E. Hill Farm, Troy; Sept. 18-20; Ralph/Joan Collipi. Write Parker, Douglas Rd., Lynnfield MA 01940.

**California**— Bicentennial Celebration, Nevada City; Sept. 18-20. Call Arlene/Alan Mayan (916)432-3175.

**California**— Sock Hop Dance, Kaiser Rec Hall, Fontana; Sept. 19; Gerry/Carrie Masters. Call (714)820-6504, 9654 or 627-3723.

**North Carolina**— Rebel Roundup, Fontana Village Resort, Fontana Dam; Sept. 20-27; C/B Jobe, M/B Martin, R/P Marion, W/E Mills, J/K Steckman. Write Tex Brownlee, % Fontana Village, Fontana Dam NC 28733.

**Tennessee**— Square Dancing, Allemande Hall, Chattanooga; Sept. 22; Scott Smith. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

**Kentucky**— Mid-America S/D Jamboree, KY Fair & Expo Ctr., Louisville; Sept. 25-26; B. Allison, P. Marcum, D. McMillan, B. Newman, T. Oxendine, J. Story, B. Baier, R. Daugherty, E. Sheffield, K. Rippetto, K. Garvey, L. Letson, J. Preston, T/J Kannapel, P/B Guenther. Write Jerry Whitehead, PO Box 421, Fairdale KY 40118.

**Mississippi**— 2nd Annual Fun Festival, Jackson County Civic Ctr., Pascagoula; Sept. 25-26. Write Mary Billiot, 849 Webb Ave., Bay St. Louis MS 39520.

**Maine**— Old Orchard Plus Weekend; Sept. 25-27. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

**Indiana**— Fallin' Leaves Frolic, Pokagon State Park, Angola; Sept. 25-27; J. Porritt, B. Hester, Colliers. Write Duane/Janice Gluth, PO Box 9025, Highland IN 46322.

Continued on Page 104



## DISC-COUNT

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When You Walk in the Room, Paul Bristol	String 305
Have A Little Faith, Johnny Creel	Lore 1234
'57 Chevy and You, Mike Bramlett	Circle D 229
Hungry Eyes, K. Bacon/D. Crowell	Circle D 230
Think It Over, Bill Harrison	Kalox 1314
Have I Told You lately, Jon Jones	Kalox 1315
The Top of the World, Mike Sikorsky	4 Bar B 6084
Guitar, Cadillacs & Hillbilly Music, Kim Hohnholt	Mountain 62
Guitar, Cadillacs & Hillbilly Music, Jim Chalmandeley	Eagle 2101
Corrine, Corrina, Charles Ouisenberry	Venture 106
Forever and Ever, Amen, Charles Ouisenberry	Venture 108
Forever and Ever, Amen, Stan Cole	Rawhide 137
Forever and Ever, Amen, Bob Baier	Rhythm 204
Can't Help Falling in Love with You, Tim Marriner	Rhythm 201
Dock of the Bay, Wade Driver	Rhythm 205
So Long Dearie, Dan Nordbye	Chinook 085
i Hope You're Never Happy, Daryl Clenedenin	Chinook 086
Chuggin' & Diddleybop, PATER	Chinook 511
Way Down Texas Way, John Aden	Bogan 1369
Does Fort Worth Ever Cross Your Mind, J. Livingston Bee Sharp	Bee Sharp 127
K.C.—My Old Home Town, Mac McCullar	Big Mac 082
I'm So Excited, Jerry Haag	Chaparral 214
Take Me to the Country, Beryl Main	Chaparral 412
One Thin Dime, Marshall Flippo	Chaparral 706
Lucy & Tootsie, PATER	Hi Hat 653
Moring Ride, Tom Perry	Hi Hat 5097

## FLIP SQUARES, continued.

culate, wheel & deal, pass thru, trade by, touch 1/4, scoot back, swing & promenade. ★★★

### DOCK OF THE BAY—Rhythm 205

Caller: Wade Driver

Another recut of an old number from many years ago well done by the band, this particular figure as been a popular figure over the past. FIGURE: Heads square thru, four, do sa do, swing thru, boys run, half tag, walk & dodge, partner trade, pass the ocean, recycle, swing corner, promenade. ★★★

### HOUSTON HEARTACHE—Desert 77

Caller: Troy Ray

The dancers liked the instrumental on this one. FIGURE: Heads promenade 1/2, side right & left thru, pass thru, separate around one, lines pass thru, wheel & deal, girls turn thru, star thru, promenade. Note; Listen to record for calls, cue sheet is incorrect. ★★★

### PATER RECORDS:

STAY ALL NIGHT— Jo Pat 507

N/A

Caller: Joe Porritt

### SIX PENNY HOEDOWN—Rawhide 513

Caller: Larry Cole

Larry calls the plus program on the flip side. N/A

# KALOX - Belco - Longhorn

### NEW ON KALOX:

K-1316 THAT'S WHERE MY WOMAN BEGINS, Flip/Inst. by Tom Miller

### RECENT RELEASES ON KALOX:

K-1314 THINK IT OVER, Flip/Inst. by Bill Harrison

### RECENT RELEASES ON LONGHORN:

LH-1043 HIGHWAY TO NOWHERE by Francis Zeller

LH-1042 BETCHA MY HEART by Francis Zeller

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

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1. Music only; 2. Cues by Bill Tracy

B360B SCARLETT ROSES, Foxtrot by Joe & Alice Hill

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B359 CLOWNING AROUND/MELVINA ROCKS

### NEW ON CROW:

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



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 SIR-104 HALF A BOY AND HALF A MAN by TOMAS HEDBERG

SIR-401 KENTUCKY TURKEY BULLZARD by ROBERT BJORK  
 SIR-402 MEET ME IN STOCKHOLM by ROBERT BJORK  
 SIR-403 MOODY BLUE by ROBERT BJORK

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 SIR-306 FRAULEIN by AL STEVENS

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## DATE-LINE, Continued

**New York**— Schroon River S&R Dance Weekend, Pottersville; Sept. 25-27; R/L McLean, C/E Wrzenski. Write C. Wrzenski, RD 1, Box 122, Cropseyville NY 12052.

**Ohio**— Truck Drivers Night, YMCA, Youngstown; Sept. 26; Jim Lee, Shelly Lee.

**Ohio**— Fall Festival, Kent State Univ. Student Ctr. Ballroom; Sept. 27; G. Brown, D. Bayer, J. Yoest, G. Eberhart, L. Lucius, T. Rife. Write R/L Presley, 711 Doramor, Kent OH 44240.

**North Carolina**— Swap Shop, Fontana Village, Fontana Dam; Sept. 27-Oct. 4; R/J Hawer, J/N Jenkins, S/M Sharrer, R/E Vanvactor, B/A Whitten. Write Tex Brownlee, % Fontana Village, Fontana Dam NC 28733.

**Arizona**— Trails End Dance, Havasupai Elem School, Lake Havasu City; Oct. 1; Orville Pittam, Jim/Elsie Lowe. Write Susie Scott, PO Box 22, Lake Havasu City AZ 86403.

**Tennessee**— 32nd Chattanooga Choo Choo, Allemande Hall; Oct. 2-3; Larry Letson, Ed Foote. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

**Arizona**— 17th Annual London Bridge S&R Dance Festival, Lake Havasu City; Oct. 2-3; D. Casseday, J/D Wright. Write Susie Scott, PO Box 22, Lake Havasu City AZ 86403.

**Wyoming**— Laramie's 38th Annual Western S/D Festival, Oct. 2-3; Dave Guille, Bob Parrish.

**North Carolina**— Fall Festival, Hendersonville, Oct. 2-3. Write 106 Azalea Way, Hendersonville NC 28739.

## Continued on page 77



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by Mary Jenkins

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Tom teaches clogging and square dan-

cing full-time and at various dance camps and festivals. Both he and Megaera are members of the Stump Jumpers clogging team.

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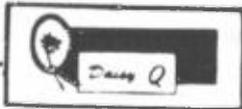
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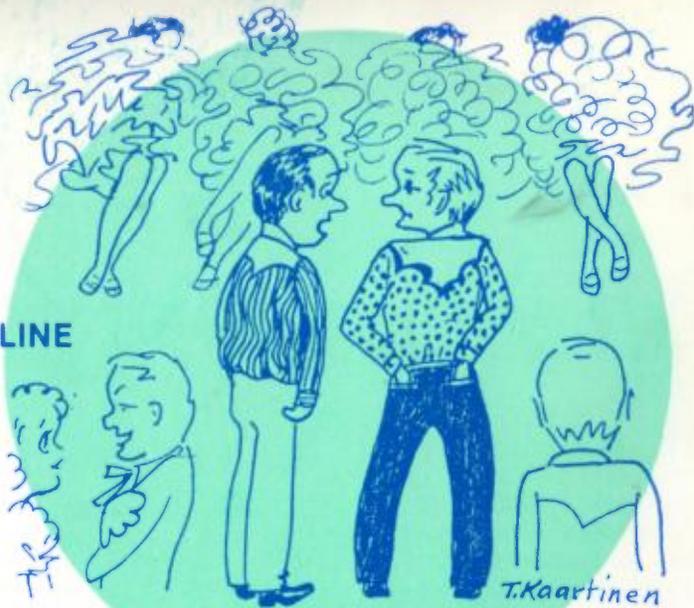
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# AROUND THE WORLD OF SQUARE DANCING



In the little town of Bernau in the vicinity of Chiemsee, Germany, Gert-Jan and Susie Roscheld of the Netherlands are shown dancing informally outside a restaurant with German, American, English and Swedish friends. English caller Paul Bristow (in the dark shirt facing camera) is testing his newest Sting (Swedish label) record with the group.

NOW THAT SEPTEMBER IS HERE AND WE'RE THINKING OF TRYING TO "DOUBLE THE DANCERS" AND "PROGRAM FOR FUN" IN THE USA, LET'S REMEMBER THE MANY THOUSANDS OF FRIENDS INTERNATIONALLY WHO JOIN US IN THEIR PRESENCE, SPIRIT AND COMMITMENT TO THE VERY SAME GOALS.



Last spring ASD editors took a tour group of 25 to western England. Shown here are Stan and Cathie B. at Lands End in Cornwall, one of the many sites and sights.



One of the two clubs in Norway is the Fjord Frolickers of Oslo, which displays this colorful banner.



Tom Roper, caller from Omaha, Illinois, went to Dhahran, Saudi Arabia last spring to call the 25th Jamboree for the Arabian Hoedowners, and is shown here in costume. While abroad he also called in England at Tewkesburh, Southampton, Newark, and Woolacombe. From there he went to call one in Oslo, Norway, followed by several dances in Sweden.



At the Green Leaves Square Dance club in Sendai, Japan, according to Mac O'Jima, caller/president and founder with his wife Meg, a big 10th anniversary party was held with special guests Pat Barbour and Wade Driver of Houston Texas. Shown in the front row above are (l. to r.) Pat, Shishido (folk singer), Mac, Wade and Meg, all in costume.



In Sydney, N.S.W., Australia, two callers of the Blue Pacific S/D club celebrated 25 years of calling. They are Les Hitchen and Raymond "Lucky" Newton. 250 dancers attended the event.



Art and Blanche Shepherd are shown cutting the cake for the 20th anniversary celebration to Cathedral Squares of Christchurch New Zealand.

Actually the club is 21 years old at this point, still with the same founders and callers, the Shepherds.



One of the largest clubs in Japan (200 members) is the Lakeside Squares located 400 miles south of Tokyo. American caller Gary Shoemake called their 10th anniversary Jamboree early this year, and called at several other clubs. Founders of Lakeside Squares were twin sisters (Mrs.) Sachiko Sakai (standing, extreme left, above) and (Mrs.) Kiriko Tomosada (extreme right). Others, front row, are Sue, Josh and Gary; next to Gary is Chihiro, one of Hiriko's daughters. Others are unidentified.



Another shot of Gary and Sue in Japan, visiting points of interest.



President and vice president Martin and Linda Power of the Arabian Flares and Squares are about to cut the club's 25th anniversary cake in Dhahran, Saudi Arabia.



Two callers blend their voices in a singing call in Japan: Tatsuhiko Itoh and Jake Shimada.



Heidelberg (Germany) Hoedowners



Chibikko Squares with Gary and Sue. Chibikko means "kids".