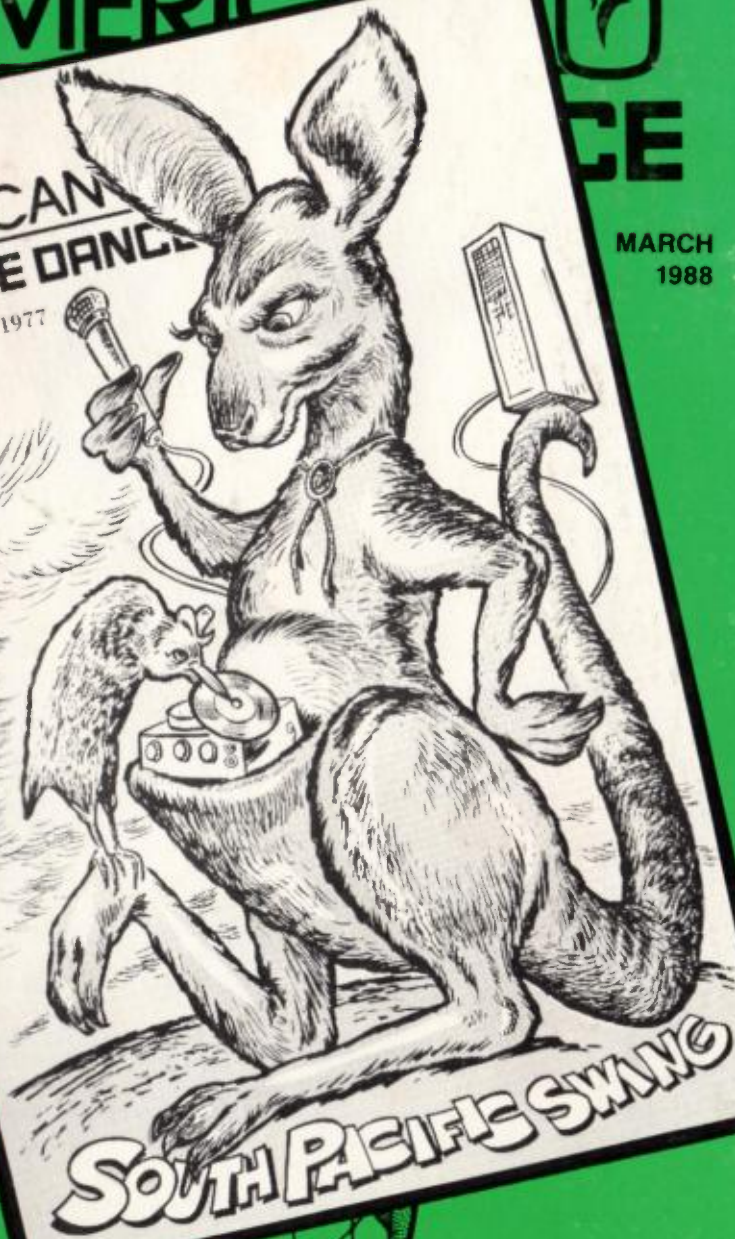


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OCTOBER 1977

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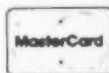
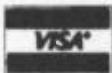
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 43, No. 3

MARCH 1988



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Workshop Editors

Ed Fraidenburg	Bob Howell
----------------	------------

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Harold & Lill Bausch	Bev Warner
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Canadian Representative
Orphie Marcellus

How do you read a magazine? Perhaps we should survey our readers, because we receive reports of several ways to read *ASD* in the mail. There are probably as many ways to read this magazine as there are ways to square dance.

Some start at the cartoon and read from back to front; some start at the beginning and "read every word." Some read until they find something that stirs them up and then they sit down and write us letters. Some clip and save special articles. Some look for ideas they can apply to their clubs and areas, and they "research" these for future use. Some use *ASD* as a directory of dances and events.

One thing about all these comments makes us very happy. The readers are reading! We haven't yet been guilty of sneaking in a few errors to see if the readership is alert; we don't need to. (And the errors are all honest ones, that don't jump out at us until the printing is done. But that's another story, entirely.)

Like a smorgasbord, we plan for *ASD* to contain meat for many tastes. We hope you are finding your delicacy and gobbling it with relish!

A national magazine is much more than a dance calendar. Over the years, we've been told by dancers that they "don't need *ASD*, as they never travel to Ohio." Or that we never have events listed for

CO-EDITORIAL



certain parts of the continent? We do like to provide our readers with listings of the major square dance festivals and events. If yours has not appeared in "Date-Line," perhaps it's never been sent to us. The April issue always has a lengthy listing of all "square dance vacation events." Check it out to find if your area event is there. Check it out for special dances to attend. Check it out for contacts you might want to follow up on as you travel.

We hope you use *ASD* as good reading, as a directory, as a dictionary, as a dance manual, as a news source, as entertainment, as a communication from your square dancing friends. When *ASD* is of service to square dancers, then we know we are doing our job month by month.



Mac McCullar

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Round Dance: SC30 PIED PIPER

by Ken Croft & Elena deZordo

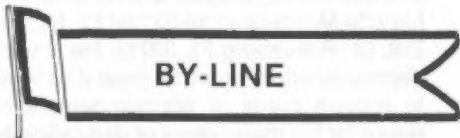
Cued by Ken



Ken Croft & Elena de Zordo

RECENT ROUNDS ON SCOPE

- SC29 SCOOTING TWO STEP—Chattfields
- SC28 HEARTACHES BY NUMBERS, Croft & deZordo
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- SC26 SOMEWHERE, Lizuts
- SC25 IF YOU'RE IN LOVE, Chattfields
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- SC23 DOODLIN SONG, Croft & de Zordo
- SC22 BANJOLA, Croft & de Zordo
- SC21 YOU'RE ADORABLE, Croft & de Zordo
- SC20 QUINTANGO, Croft & deZordo



BY-LINE

Since only two feature writers are represented in these pages this month, we'll have room to thank all the readers who constantly send news items and articles to us. Without you, ASD would not be able to cover the square dance scene.

We used to wonder where all the material would come from to fill these pages month after month; now we have two folders of "possible" material. Tips for getting material published quickly: write it out and keep it brief. Some correspondents send a sheaf of papers and say, "Do what you can with it." Busy editors sometimes shuffle the sheaves away until later. Neat, succinct paragraphs tend to be used more quickly.

Thanks this month to **Jo Jan Nunley**, who has written a timely article on making dancers "green," and to **Bill Litchman**, who tells club historians how the Lloyd Shaw Archives will help them.

Happy St. Pat's Day. March's big news is that spring is on the way—hurray!

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GRAND ZIP

In response to Jim Simkins' letter in the November issue...we are unaware of any square dance software at the present time. However, we are in the process of creating a clip art collection of our own designs that would be appropriate for square dance use. This will be developed for the Macintosh computer systems currently on the market.

*Sue Baldwin & Sue Bradshaw
27 Weer Circle
Wilmington DE 19808*

I always look forward to each magazine to see what is new and old. I spend a couple of quiet hours reading it and usually get a new approach to a basic out of each magazine. Thank you for all your help. I still work during the day and your magazine cuts down on the time I must spend getting ready for each dance and class I teach.

*Ron Heichert
Westbank, British Columbia*

Frannie Heintz was a popular caller in the Springfield, Mass./Hartford, Conn. area in the 50's and 60's, maybe 70's. He was well-known for his crazy antics...but he also called good dances and was well-known and well-liked. While many good callers were a little severe, Frannie put a lot of fun back into the activity.

He is in poor health, has had gangrene

and has one leg amputated. He lives with his wife Maureen at 5940 21st St. N. Apt. E-8, St. Petersburg FL 33714. He is very depressed and it would be great if he were to receive cards of encouragement in return for his many years of dedication to our activity.

*Bill Bovard
Panama City, Florida*

Please find enclosed M.O. for renewal subscription to ASD. My husband recently passed away and for awhile I forgot all about square dancing but friends urged me to keep dancing so I would like to keep receiving ASD and continue the friendships Robert and I enjoyed over the past years together. We enjoyed your magazine. Keep up the good work.

*Margaret Reddich
Apsley, Ontario*

Would like you to know how happy we are that you are including articles by Paul Hartman in ASD. We had the pleasure of dancing to Paul and Fran way back in 1956-57 and have a lot of fond memories of them. We also enjoyed the article in January about Buddy Weaver and his heritage in Japan. We were dancing to buddy's father, Dick, at the time Buddy was born and we helped to "spoil" him a bit. The article did not explain that he is a third generation caller—grandfather Frank Waters, Father Dick Weaver and now Buddy. We have been dancing since 1954 where we learned in Yokosuka, Japan.

*John and Bee McGraw
Lompoc, California*

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Mandering with Stan



DOWN UNDER WONDER

Amazing. Spectacular. Marvelous. Friendly. Scenic. Jolly. Bonnie. There's a bit of Brit and a wee spot of Scot incorporated in those words, picked up in the South Island of New Zealand. That's the island country from which we've most recently returned. Cathie and I and sixteen others in our tour *down under* actually visited several island countries—Fiji, Australia, New Zealand (not to mention two quick stops in Hawaii). This South Pacific safari for two weeks in the middle of January, planned by us (ASD Tours) and Tortuga Express Tours agency actually had 26 firm signups before Christmas, but when Qantas Airlines threw us a curve in the form of surcharges close to the departure date, eight of our group cancelled. (In that department, Qantas gave us a quantum.—Co-Ed.) Nevertheless, the remaining eighteen of us from six states of the U.S. returned home with absolute Aussie adulation and clear-cut Kiwi kudos worth far more than the cost we paid.

OUR SPECIAL BUNCH

Living together on and off busses, in and out of hotels, dining in the restaurants, viewing the sights—all this can create a *family* feeling. (Like hens and chicks we were—and Stan was the old top rooster.—Co-ed.) There were Roy and Jackie Rayroux and Roy's sister, Ida Rayroux, from New Mexico; Frank and Jeanne Roetzel from Minnesota; Mike and Vernetta Tackes from Wisconsin;

Hubert Strickland from Oklahoma; Barbara Snyder from Michigan; Mary Rogers from Arkansas; Harold and Boots Behnken from Ohio; the Burdicks (ditto); Bert and Terry Winfree from North Carolina; Pat Smith and Lisa Hellings (ditto). We all rallied in Los Angeles for the Qantas overseas flight on the evening of January 7. Mary from Arkansas narrowly missed the flight due to stormy weather and cancelled flights throughout the mid-south. The North Carolina foursome actually had to catch up with us a day later in Melbourne for the same reason. But we began to feel the magic of moving from mid-winter to mid-summer in about 30 hours of total air time. (Any year it's better to simmer in summer than to wither in winter.—Co-Ed.)

FIRST DANCE—SYDNEY, AUSTRALIA

Although plenty of squaring goes on in Melbourne, our first tour city, we had arranged to attend dances only in three cities (Sydney in Australia; Auckland and Christchurch in New Zealand), so in this chronicle those three will be the focus, and most touring details will be covered in *Linear Cycle* elsewhere in this issue. (That's my department.—Co-Ed.)

We hired four taxis to take us on the short drive from the Cambridge Inn to the dance location, corner of Dover and Old South Head Roads in the Rose Bay area of Sydney. The cabby that drove your editors was a wild one—we're lucky we made it! (Were my knuckles white!—

Co-ed.) Our hosts were members of the Blue Pacific Club, and the MS dance was set up by Bill and Marion Matthews. Main callers were Les Hitchen and Lucky Newton. Bill Hislip, Richard Dale and I also called. Each tip was preceded by a traditional Australian *Roundup*, very much like our grand march except that you start in single (not couple) formation. That was especially appreciated by our singles, who got partners easily for every dance. The stage was decorated with Australian and U.S. flags. Mixing was easy; good-natured conversation was constant; all of us received nicely printed certificates to help us remember a fine time. Slight styling adjustments dictated *pigeon-wing allemandes* and *skirt-skater promenades*. No problem. *When in Rome...* (as they say). Another tradition: refreshments featuring fluffy pavlova at dance end, then club members *boomeranged* us back home in private cars with late city touring en route. The hall was full at this and the other two dances, which is no small feat considering the time of year—their summer is generally a down time for dancing, since most everyone goes on "holiday."

SECOND DANCE—AUCKLAND, N.Z.

No less than ten cars arrived at our Gallop Inn (which should have been named Slow Trot for the waitress who served our "early" dinner) to take us to the Community Centre where the Southern Cross R/D Club holds its dances. Our hosts were John and Bertha Stallard, cuer-leaders whose credits include serving as presidents of the New Zealand Callers and Tutors Association. Callers, besides me, were Ray Mason, Verne Andersen and Mike Savill. Cuers, besides the Stallards, were Keith and Dorothy Saunders. We were especially impressed with the large hall, its parquet wood floor, nice crowd of 20 sets, smooth dancing style, the souvenir banner they gave me, as well as the corsage I took back to Cathie, who stayed corraled at the Gallop Inn with a little *hoarse* condition. (Not *hoarse*, Stan, just a *colt* in my head.—Co-Ed.)

LAST DANCE—CHRISTCHURCH, N.Z.

Now it was Saturday. Previous dances had been on Tuesday and Thursday. We were in the middle of our tour, on the south island of New Zealand, in the second largest N.Z. city, preparing for a week-long circular coach tour there. We were again picked up in private cars by the members of the Carousels S/R Dance Club, after our dinner of lamb at the Pacific Park Hotel. Our hosts, caller/tutors Heather and Laurie Drummond, cooked up a large dance (20 sets) in a colorful hall (decorated with pretty cardboard carousels) and our American dancers were given a *merry-go-round* with congenial Carousels. Callers, besides Laurie and me, were Bill Buttolph, Geoff Hinton, and Margaret Ementon. Cuers, besides Laurie, were Jo and John Geary. Towards dance end, a nice feeling was created when our group came *en masse* to the stage and each was given a souvenir club spoon. Also a pictorial book of New Zealand was presented to Cathie and me. Then came a generous variety of "sweets," and we were shuttled back to our lodge as before, with side tours.

A BIT OF A BACKWARD LOOK

I must say that both Australian and New Zealand dancing has "come of age" since we were there eleven years ago. Rounds are very popular. Most callers are also cuers. MS clubs far outnumber Plus and past-Plus clubs, which creates a logical foundation. Styling is good. Fun and joyous moods are very evident. There is no national N.Z. magazine presently, but club mixing and banner swapping, festivals and specials abound. Sound equipment is up-to-date. We saw Hilton *amps* for the most part, Phillips and other column speakers, well-placed, well-employed, well-deployed.

Things were a wee bit different when we went to the South Pacific eleven years ago. Our tour group was smaller (eleven persons) and it was essentially a calling tour (nine dances and two caller clinics), whereas this 1988 tour was set up as a *touring* tour, limited to the three dances

I've mentioned, in which I tried to present a low profile, took no fee for calling a smattering of patter, and urged local sponsors to expose our group to as many of their own callers/cuers as would be practical. With regrets, we turned down several opportunities to set up dances in other cities.

Back in our summer (their winter) of 1977, the additional areas of Cairns in the far north, Tasmania in the far south, and Brisbane were also included. Long time readers may remember that I was among the very first American callers to visit a couple of those areas (Oct. '77 ASD, p. 8; Nov. '77, p. 8) since Joe Lewis started the whole *swing thing* down under much earlier (Oct. '77, p. 78). Since 1977 dozens of U.S. callers have made tracks and treks for tips in the land of the kangaroo, the koala, the emu and the kiwi. (We heard of a kiwi who tried to be a *calling bird*, but never could quite *take off* in that field.—Co-ed.)



EWE CAN SAY IT AGAIN

Hopefully it won't be another eleven years before we go back. That rolling pastureland, green and brown and polka-dotted with white *bloblins*, (those 70 million sheep one sees everywhere) has an infectious charm. That charm, coupled with the gracious, hospitable spirit of square dancers we've met thereabouts, is magnetic indeed. By the way, counting sheep is not just a nocturnal diversionary tactic—it's daytime involuntary preoccupation.

We see it again and again. The universal spirit of the square dance activity covers countless miles. We travel halfway

around the world and it's the same reaction—smiles across the square, friendly handshakes on a *grand right and left*, courteous *courtesy turns*, social chatter and heartfelt thanks for the dance. Nothing beats it. Frankly, we can hardly wait to *Waltz with Matilda* and *Tie Our Kangaroos Down* once more. (Yeah, *Play It Again, Stan!*—Co-ed.)

A LAST LOOK AT 1987

I can't end this epic epistle without a glance all the way back to December of '87, because there's a dance I missed mentioning in last month's discourse. (O.K. We'll excuse the omission if you show proper contrition.—Co-Ed.)

Celeron (Jamestown), New York—Imagine that! A chance to stand on the same small stage where Lucille Ball once stood to recite her pretty ditties in her very early years. Now here I was, also reciting some rhyming, tuneful lines to a latter generation audience, some of whom actually played with the famous actress in the same grammar school (It's elementary, Stan. In the early days they had a *Ball*. Now they merely had *you*.—Co-Ed.) They say she still pops into town now and then to see old friends.

Anyway, it was a snowy day is mid-December when I drove 3½ hours along the winding Southern Tier (NY17) to call for the Cha-Tau-Qua Squares, all in the diminutive town of less than 2,000 hardy souls. (What? The *Hardy Boys* were there, too?—Co-Ed.)

Everyone present was truly in a Yuletide spirit, and joy absolutely *wreathed* their faces as they danced. Rounds were handled by Fred Rupczyk, the *key-ordinators* were Fran Brumagim and Ralph Kanouff. All too soon the party was over, the gaiety was gone, the after-dance board was groaning, so I saddled my *reindeer* and drove out of sight!

Now the bells have tolled and the tales are told for December, the Aussie/Kiwi caper has been reported for January, and I must *March* off this page into springtime encounters. (Me, too.—Co-Ed.)

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MAKE 'EM GREEN

WITH ENVY



by Jo Jan Nunley
Canyon, Texas

When we think of St. Patrick's Day on March 17, the color that pops into our minds is Irish green. Leprechauns caper through our minds on that fateful day in March. There is a legend that when a leprechaun is caught he will reveal the hiding place of a treasure. While treasure brings to mind perhaps a chest of golden coins, treasures come in many more forms than just money.

One of the greatest treasures a square dancer has, for example, is a good partner. For many of us the partner we dance with week after week happens to be our dear spouse. Living with our readymade square dancer partner should be a real bonus for dancers lucky enough to have one. Could anyone dispute this point?

Dispute the point? Not if we square dancers follow the proverbial Golden Rule and treat others as we wish to be treated. But, sometimes we reserve the Golden Rule for people other than the ones we live with.

What am I getting at? Well, a dancer who treats other dancers with courtesy and respect at square dances automatically enters the realms of greatly-sought-after partners. We all enjoy dancing with a pleasant partner who makes us feel our mistakes are truly insignificant and that our dancing ability on the whole is very desirable. Now it may be easy to portray this attitude to a fellow dancer if we don't live with that dancer and see him/her every day. But, how easy is it to

portray that winning attitude to a dancer we not only dance with every week but we eat breakfast with every morning?

It gets a little harder for some of us to overlook little dancing errors in our mates than in the other dancing partners we may have during an evening. I don't think it would be out of line for all of us married dancers to ask ourselves a question-- "Do I treat my husband (or wife) as kindly at the dance as I do the other club members?"

We may be under the impression that if we don't treat our comfortable-as-an-old shoe spouse as well as the other club members at the dance that no one will notice. And, right there is where we have made our *second* mistake. Yes, someone will notice. The someone who will notice is that comfortable spouse. And, if we don't correct the situation, not only will our spouse become not so comfortable but our dance night will become less pleasurable.

Not only will our spouse notice, however, other club members notice how well or not so well we treat our hubby or wife. That's human nature and whether it be fortunate or unfortunate, just because we go square dancing on an evening, we won't leave our human nature back at home.

Gentlemen, do you open the car door for your wife to get out when you arrive at the dance? Do you offer her your hand like you do the other women later in the evening when you ask them to dance? If you do, good for you. Give yourself a pat

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HELP FOR CLUB HISTORIANS

by Bill Litchman
Albuquerque, New Mexico

Are you the historian for your club? Has someone volunteered you to be the club librarian? Are you interested in the history and heritage of the square dance? Do you have a collection of dance books, records, and magazines? As the club secretary, do you have responsibility for the care and feeding of a club scrapbook?

If the answer to any of these questions is yes, then "Do I have some good news for you!" This is especially good news if you are a bit uncertain about how to proceed in being the historian or if you would like to know about others who have the same problems or interest. Especially important in this news for those who are really interested in the history of our dancing and wish to be more involved in our heritage.

As a result of the Library of Congress declaration of The Lloyd Shaw Dance Archives as the national clearing house for square dance archives in this country, a group has been formed to promote the foundation of archives across the country. Last August in Albuquerque, a group of interested people met together to initiate the formation of a committee to help you and all others like you. The National Dance Archives Coordinating Committee (NDACC) is a loosely organized group of individuals just like you who are very interested in helping each of us to understand more about how to preserve our heritage in dance. This group of people, including individuals who have professional training and volunteers who are just interested, is dedicated to promoting the formation of archives and libraries, etc., and to giving you the help you need in performing your job as club historian.

The United Square Dancers of America is among the organizations who are helping to support and sponsor the commit-

tee and help you in supporting your club.

First let us understand the purpose of the committee and some of its goals. The purpose of the committee is to preserve the American heritage of traditional and social dance. This heritage includes social dancing of all types such as square, round, contra, clogging, and all other forms of dancing in which you might be interested. The goals of the committee are:

1. To promote the formation and preservation of libraries, archives, museums, halls of fame, and personal collections of clubs and individuals interested and active in traditional social dance in American. The *Lloyd Shaw Foundation Dance Archives*, working with the *Archive of Folk Culture* in the Library of Congress, will serve as National Clearing House.
2. To provide a network to publicize these collections and their contents.
3. To provide help to archivists, librarians, and historians in the organizing, cataloging, and indexing of these collections.
4. To promote the cataloging of these collections.
5. To promote the indexing of publications in the field.
6. To assist in the publication and distribution of those catalogs and indexes.
7. To enrich and protect collections through the cooperative exchange of duplicate originals and copies of important, unusual, or unique items.

There are no dues to join the committee and nothing is required of you personally by joining. The services of the committee are gladly offered to you simply for the cost of production (paper, postage, etc.). Here are some of the things you

Continued on page 94



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BADGES OF LEADERSHIP: EDUCATION



Sometimes all the knowledge in the world doesn't amount to a "doodley-squat" if it isn't accompanied by an ability to teach. Sometimes the most practical, most reasonable solutions to problems don't come from experts. Here's a case in point: The story is told of the El Cortez Hotel in San Diego which was having problems with so much business. It obviously needed another elevator. So the architects and engineers set themselves to the task of trying to figure out how to install a new one. It would create huge holes in each floor. A janitor happened by as they were talking about their plans one day and he commented, "What a mess." "Yes, you will have extra work." "You'll have to close the hotel for a while." "Yes, we realize that, but we have to do it." "I don't know why, I'd just build the elevator on the outside if it were me," said the janitor. They did, the first time in history an elevator was built on the outside of a building. Now many hotels have elevators built on the outside.

Knowledge is important, but good sense is vital.

A club in New Jersey had a problem. No beginner classes, year after year. The club was very near to closing its doors. In a meeting for last-ditch promotional help, an obscure idea came forth. Put a banner across Main Street. It worked. Ten sets responded. The club was revitalized.

Sometimes we need to listen more carefully to those obscure voices.

"An environment for learning," accord-

ing to M.S. KNowles, "embodies three principles. There must be a **need**. A desire to learn. An objective in mind. Secondly, there must be **effort** put forth. This involves activity. It can't be passive. Third, there must be **satisfaction**." A good teacher sees to it that this kind of environment is constantly created and enhanced. Teachers know also that these steps must take place in this order before learning can be accomplished: motivation, perception, association, repetition, retention, and recall. Each is important.

There's a subtle phenomenon, partly erroneous, partly true, that says "Those who can't dance—teach." Those who, in their younger days, were mediocre football players—coach. Those who counsel on love and marriage may not even have a girl friend. And so it goes.

It's interesting to note that callers who are excellent as real professional crowd pleasing callers aren't necessarily good teachers. Conversely, caller-teachers aren't necessarily real outstanding callers. Often it is hard to find a composite of both abilities. But one thing is certain. If you line up ten callers for the best selection, give me nine that can really teach and I'll promise you they'll build a better square dance activity.

The hardest part of a caller's job is to blend a floor of varying abilities with well-placed instructions and commands. Similarly, the hardest part of a leader's job is to find ways to blend a group of varying personalities, interests, factions and cliques into one harmonious entity. Both offer challenges that can take a lifetime to accomplish. The skills inherent in either the calling game or the leadership game

"Ten Badges of Leadership" was the topic of the keynote presentation made by your editors at the 1987 Washington State Leadership Seminar in July, this is the sixth in a series of "badges" to be published this season.

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surely should be lifelong pursuits. If you know it all, you're over the hill!

Here are some facts to remember in the square dance learning-teaching-organizational pattern:

1. The caller should do *all* of the teaching.
2. The caller should teach kindly. Make it *fun* to learn.
3. When teaching *anything*, remember the cardinal teaching rules (sometimes attributed to Vaughn Parrish): walk it, talk it, dance it, and enhance it.
4. Look to "outside" sources for applicable information. How recently have you gone to the library to study salesmanship, good business, organizational techniques, human relations, or personality improvement?
5. In the square dance activity, *class* and *club* go together as inseparably as

Siamese twins. They depend on each other. They have the same circulatory system.

6. Teaching and training are different. When teaching takes place, people learn. When training takes place, people are conditioned. Both are important, but teaching is inspirational. Training is mechanical.

7. Be able to rephrase instructions several different and concise ways. A good teacher, it is said, can understand those who are not very good at explaining, and explain it to those who are not very good at understanding.

8. "You can lead a horse to water, but you can't make him *take a bit*." Similarly, nobody learns unless they want to do so. You've got to create *desire* for learning to take place.

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ASD TOUR TO SOUTH PACIFIC

The most recent ASD Tour took 18 travelers through Australia and New Zealand, with three dances en route. (See "Meanderings.") The photo shows the group gathered before the fountain at the Exhibition Hall in Melbourne, Australia.

The group met in Los Angeles to begin their adventure. For us, the flight was a series of kangaroo hops: Cleveland to Chicago to Los Angeles to Honolulu to Nadi (Fiji) to Melbourne. It was also a flight from 0° to 100° Fahrenheit, and Australian temperatures hovered at that high mark during our stay.

Australia is celebrating its bicentennial and the cities were gaily decked with lights and banners, awaiting the tall ships which arrived in Sydney just after we left. The Australian Open began the day we left Melbourne. Interest in cricket matches was high, with both Australians and New Zealanders assuring us their team was the best!

We saw koalas clinging sleepily to their rain-soaked gum trees at a sanctuary, penguins waddling uphill from the ocean to their nests, kangaroos and emus eating from our hands at Watarah Park and on a sheep station outside Canberra, cockatoos flashing their many-colored feathers for the tourists. Australian wild-

life was on array.

New Zealand T-shirts proclaim that the land has 3½ million people and 70 million sheep. Did you know that there are 19 breeds of sheep? We do, and we learned that master shearers can denude a sheep of its fleece in about two minutes. We saw it done, several times. We ate copious quantities of lamb, roasted legs and grilled chops, and savored each mouthful. If you haven't tasted the fluffy, fruity, meringue dessert called *pavlova*, you've missed a treat. Both Australia and New Zealand claim its invention, in honor of the famous ballerina. It's delicious! Another gourmet (gourmand?) treat was a traditional Maori *hangi*, similar to a Hawaiian luau, but with lamb and other New Zealand foods.

We visited caves, hot springs, Maori craft centers, rose gardens, shopped for woolens, sheepskins and souvenirs, cruised Sydney Harbor in Australia and Milford Sound in N.Z., rode gondolas to heights with panoramic vistas—we had a variety of new experiences to relish.

The highlights of the tour, most participants agreed, were the "home hospitality" visits. In Melbourne, our group separated and were hosted for dinner in local homes. In Milton, N.Z. we again separated and went to sheep stations where we stayed overnight, enjoying tea, dinner and breakfast with our hosts. This adventure in friendship emphasized once again the smallness of our world. We are all neighbors on this planet, sharing mutual concerns and experiences.



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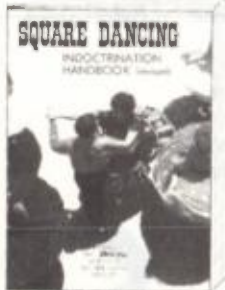
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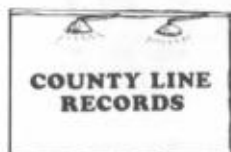
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TERMINOLOGY AND STANDARDIZATION

by Millard & June McKinney
San Jose, California

Callerlab is a well-known organization for square dance callers, just as Roundalab is the equivalent for round dance teachers. Prior to either of these organizations, panels and discussion groups met at the National Square Dance Conventions and worked on terminology and standardization. These panels were sparsely attended and their results never seemed to be well-distributed or acknowledged by the leadership across the nation.

Thus Callerlab and Roundalab found a growing need for national organizations to set leadership trends.

In the past ten years, Roundalab has worked to separate the basics figures into Phase Levels, and to further define the steps and rhythms of the basics in the teaching manuals. Because of this standardization process, it is now easy for dancers to move from one Phase to the next by learning the basics of each level as they seek further skills.

The standardization also allows students to attend other teacher classes, clinics and festivals without fear of hearing a different or confusing word or phrase. Have you ever noticed how students tend to stay close to teacher at a workshop or festival? They feel more secure close to their own teacher, when another teacher is in the center of the circle!

The recent release of the higher Phase Level books have made it easier for teachers to define the level of a class or workshop. All of this effort has been made possible by the work of many teachers across the country, assisting in committee work to assemble and approve the terminology and phase assignments.

Further, in round dancing there is an organization of dancers where teaching is not a requirement for membership. This organization, the Universal Round Dance Council, also works on terminology and

standards. Presently there is a wonderful cooperation between the two organizations that results in publications that are "the best of both worlds."

Teachers and students having access to these manuals will find a wealth of knowledge assembled by untold and countless persons who have taken many man hours, perhaps man years, to produce and publish the material.*

Fifteen years ago we had very little printed reference material. Frank Hamilton published *Round Dancing* in a 1960 edition. Lloyd Shaw published *Cowboy Dances* in 1939. Sir Alex Moore has publications dating from 1936. *Square Dancing* and *American Squaredance* have published articles and features on round dancing [also *ABC's of R/D* by Fred Haury.—Ed.] *Round Dancer* magazine and *Cue Sheet* have published dance routines for ten to twenty years. The greatest progress has been noted in the past five years through the efforts of Roundalab and the URDC.

Recently I have attended a few ballroom dance classes. The most disappointing aspect is the total lack of a "real terminology," or even the use of different words meaning the same step, or different steps having the same name. I was totally dismayed by the absence of any written word instructions. No "cue sheets," no charts or reference material.

Round Dancing is indeed fortunate to have a vast wealth of material available to teacher and student to assist in understanding the intricacies of round dancing.

*Also woman
hours and
years! Ed.





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Do It Yourself Wedding

by Shirley Rzepkowski

Buffalo, New York



Thursday, August 27, 1987. 6:30 P.M. The guests have started to arrive for a very unique and special square dance wedding, Paul's and mine, which was made possible through the caring and efforts of members of our clubs that Paul calls for.

I joined the Frontier Whirlers, a club for both singles and couples, four years ago. A year later, Paul and I started dating. We then formed P. Ski Squares and E Z Movin' Squares. When these clubs heard that Paul and I were getting married, they broached the idea of a potluck wedding. I contacted my friend, Rev. David Huels, pastor of one of the churches at which we dance, and asked about having our wedding there. He offered to perform the ceremony for us. That was back in January, and August seemed far off, but here we are one hour away from ceremony time. (The minister and his wife, Ellen, have since joined our class.)

The months of planning and preparation are behind. Paul and I designed and printed the invitations. I made the outfits, just finishing in time. Last night, before the wedding, found us at the hall, after a dance, setting up tables and chairs for the 140 guests we are expecting. In the process, I managed to fall backwards down a few steps while carrying a table.

This morning, after a couple of hours' sleep, Paul and I headed to the hall to decorate, put the cake together, make punch and make other last minute preparations. Now at 6:30 guests are arriving. Paul and I aren't even dressed yet, so we do a quick-change act and appear in our wedding outfits. Paul's consists of white slacks, a white fringed shirt, red vest and tie. I wear a white satin skirt with red

trim and a red crinoline. My white blouse is decorated with fringe and red ribbon. I wear a headband with red and white flowers and a detachable lace veil, which I also made.

Paul, with his mother on his arm, and I, with his dad, stroll to the center of the hall. They are our attendants. The ceremony Rev. Huels conducts is centered around square dancing as a large part of our lives and as the force that brought us together. Then it is time to feast on the delicious dishes brought in by the club members. After the buffet, we stand in a receiving line. The Art Harris and Paul share the mike for some dancing. Friends and reporters are taking pictures and videos; the wedding is even featured on the local TV station.

Paul and I are very grateful to everyone involved. This is just one more example of square dancers pulling together to help their "family" out. Prior to the wedding, showers were given for us by our clubs, including the handicapable group at Clad-dagh Commission for which Paul calls.

Everyone seems quite amazed at our "do it yourself (with a little help from friends)" wedding. I can truly say I've never been to a nicer one!

Paul and Shirley Rzepkowski, standing; Art and Vera Harris, seated.



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1963

"They're jolly, sociable, fortyish, healthy, prone to gab, mix and migrate; like food, friends, music and a good cup of coffee and *don't* think that today's dancing is headed for the rocks. Matter of fact, both are quick to applaud the last decade's advancement, including music and record quality, universality and standardization of the dance form and the new stepped-up pace tempered with moderation." Who are they? Mr. and Mrs. Average Square Dancer, in whose hand the future lies.

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Author Stan Burdick leaves us with this thought, "A friend is a person who says nice things behind your back."

Most of the new basics come and go on the S/D horizon but occasionally one

will grow in usage and versatility as the months roll by. Such is the case with *swing thru*, writes Willard Orlich.

"News": Chicago—Square dance demonstrations will be presented during the International Trade Fair at McCormick Place. This is always a huge success and thousands of people will be exposed to square dancing while attending the Trade Fair.

New Basic: *Roll thru* (equivalent to a *right and left thru*) by Earl Standing, Auburn MA.

10 YEARS AGO— March 1978

Al Scheer of Littleton, Colorado tells us, "Learning six new basics every week finally took its toll and when we moved to Denver in 1971, I decided to hang up my microphone for good. It just didn't work out that way. While I did manage to quit club calling, I am one of the busier callers in the area, doing nothing but one night stands and two traditional Olde Tyme clubs. This old time traditional dancing is not going to die. I have a young son who

Continued on Page 100

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Best Club Trick



THE MELODY MATES of Shelby, Michigan

In June 1962, Melody Mates S/D Club was formed as the first class of 26 couples graduated in Oceana County. Now, 25 years later, many of the original dancers are still active. They and the many dancers who joined over the years, celebrated 25 years together when Johnnie Quinn called their annual National Asparagus Festival Square Dance at Shelby last June. This festival has been the club's annual high point and is one of western Michigan's big events.

Melody Mates members have for many years danced for patients at the Medicare Facilities in Hart and Ludington.

They have built their own floats and annually dance in the National Asparagus

Festival Parade and other area parades.

They have prepared and danced a history of square dancing for the Shelby Centennial Celebration, as well as for the Hart and Ludington celebrations. They have an annual summer campout for club members and guests, and try to arrange a canoe trip each year.

The Melody Mates have an annual summer picnic at which they elect officers for the upcoming year, and they hold a winter picnic dance, as well as a goat dance and a "Railroad Night" each year.

As a club, they refurbish the floor of the social room at the Shelby Congregational Church where they workshop, twice a year.

In an effort to keep new dancers, Melody Mates have the past three years danced once a week, and have kept most all spring graduates through this process.

The club sponsored candidates for Mrs. National Asparagus Festival. Brenda (Mrs. Jack) Parker held this title for a year. This year's runner-up, Rosalyn (Mrs. Bruce) Studer, was also a club member.

On their frequent visits to other clubs, Melody Mates members wear their club outfits with green and white jackets, produced with the help of Lorraine Quinn, the caller's wife.

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PR1095 I'LL BE HOME WITH BELLS ON (Christmas song)
PR1094 FOREVER AND EVER, AMEN, Randy Travis #1 by Al
PR1093 AINT GONNA BE YOUR DAY, Oldie by Johnnie
PR1092 CHICAGO'S MY TOWN, Oldie by Renny
PR1091 MORNING RIDE by Al



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Music by Mountain Men



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MR62 GUITARS, CADILLACS & HILLBILLY MUSIC, #1 by Kim
MR61 BIG MAMU, Bobby C. Newman Hit by Jay
MR60 COME ON HOME AND SING BLUES TO DADDY, Oldie by Ron
MR59 DOES FT. WORTH EVER CROSS YOUR MIND by Kim
MR58 THE MUSIC WILL LIFT YOU UP, Reba #1 by Tom
MR57 REDNECK by Kim
MR56 AROUND ENOUGH TO KNOW, J. Schneider #1 by Tom



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Hal Dodson



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Bill Reynolds



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DR33 THE HAND THAT ROCKS THE CRADLE, Glen Campbell Hit, by Frank
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Hem-Line

by Bev Warner

Ever discover, miles from home, that you've forgotten your pettipants, and hubby refuses to run around and go back for them, saying, "Just don't twirl and no one will know the difference?" Just remember to carry a couple of safety pins with you. All you have to do is take a layer of petticoat front and back, pinning it between your legs. Then twirl to your heart's content.

I tested this idea and, so far, it works. (I am concerned about a yellowing problem but maybe it won't happen.) I selected an older organdy petticoat that was droopy and lifeless, put clear liquid floor wax in a spray container and sprayed every layer on both sides. I must say it stiffened nicely. I did this outside in the driveway. If indoors, be sure to lay down a dropcloth or newspapers.

I was given this crocheted shoe bag after admiring Bessie Petrone's. She then gave me some directions on how to make it. Bessie used an orlon acrylic yarn, a G hook, and single and double crochet stitches. Beginning at the bottom, she

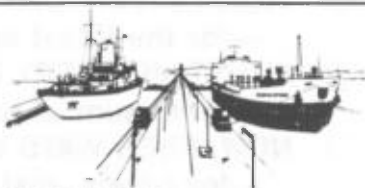


chained about 10 stitches, making a ring (she used double yarn for the bottom) with double crochet. Keep crocheting for about 10 rows, then change to one yarn and single crochet until the desired size. Make drawstring top and tie. The bag is very durable.

Square dance shoes are to be carried, not worn, to dances. They are just that—inside dance shoes.

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FEEDBACK

We have been teaching and cueing rounds for 30 years and have accumulated quite a library of records to which round dance routines have been composed—square dance labels as well as pop labels. It disturbs us very greatly to purchase a "new release," only to find that we have the same music on the same label under another name in our library! We appreciate the Grenn label which publishes the reference number of the old recording when it re-releases the record with a new number and new choreography. Would request that other companies do the same thing—after all we veteran teachers supported these companies the first time around and could be aided by them a little, especially with the price of recordings being so high.

It also disturbs us to have the music on

one side and the same music with the cued dance on the other. We feel cheated getting only one dance per record after having gotten two all these years. If we can help it, we do not often purchase such a record on speculation to find out what it is like. Our compliments to Belco records, who all these years has had a band of music, then a band of the cued dance on the same side of the record.

Our teaching squares and rounds over the years has been a great hobby for us. We are grateful for all the wonderful people we have met and worked with and the wonderful friends we have made.

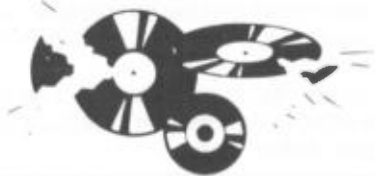
*Frank & Joan Keeser
Belleville, Illinois*

Referring to articles by Bob Stewart and Paul Hartman in October, they would eliminate or greatly reduce the use of the *do-sa-do* and *right and left thru* because of monotony.

Would they also drop the serve in tennis because a point always starts with it?

Contrary to the statement that the *do-*

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sa-do is used to fill a void, that is not the purpose any more than for any other figure such as *square thru*. The idea of hashing up singing calls is repugnant and overlooks the fact that dancers must know the figures to be called, since the action starts on the first beat of music instead of after a four-beat call.

I called mainly from 1938 through 1970 and naturally had to learn new calls and figures. However, after the first few hundred, I resented the time involved in learning and teaching new figures when my dancers could have been enjoying those that they knew—except for a vociferous few who were always demanding something new and eventually caused many dancers to drop out.

To those drop-outs (and to me), the monotony was in the constant presentation of new dances, not doing those that they already knew and had done time and time again.

I play tennis or badminton every day, and never get bored by starting with the serve or with executing the same strokes.

Ralph Piper
Laguna Hills CA 92653

I could not agree more with H. Orlo Hoadley's letter in the November issue. The Callerlab plateau system was intended to be a means of standardization. The problems we have are not with the lists themselves but with how they are perceived. The real failure of the level system is that only movements are on our lists; we are now reaping the harvest of having only movements taught. Conspicuously absent from the lists are styling, rhythm, courtesy and club membership. Many of our modern dancers sadly reflect the lack of attention paid to the teaching of those vital subjects.

Creating more lists will not solve our problems. We must return to teaching those things that are the foundations of fun and fellowship. When we are successful at that, we will have an atmosphere in which changes can be made that, whatever their intent, will not damage the very purpose of the activity...

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IN THE NEWS



Callers and cuers who took part in the World Square Dance Convention last fall in Seefeld, Austria, were: **Jerry Helt**, **Dave Taylor** and **Kip Garvey**.

According to **Kip Garvey**, writing in the *Dancer Diggin's* of Fremont, Calif., a Tyrolean marching band led this parade of dancers through the square in that ski chalet village nestled in the heart of the Austrian Alps. That particular convention will reconvene in London next August. Other large events will draw dancers overseas next fall. For instance, the German-American Friendship Festival, scheduled for late September in Oberammergau will draw together several hundred Americans and Europeans for a three-day festival and related tours. Callers and cuers expected to attend that event are: **Bill Barr**(CT), **Stan Burdick** (OH), **Walt Cole** (UT), **Jim Dunn** (OK), **Don Hanhurst** (FL), **Bob Johnston** (CA), **Dick Leger** (RI), **John Lewin** (NM), **Ray Marsch** (OH), **Mac McCall** (VA), **Virg McCann** (ND), **Clark McDowell** (TX), **Jack Murtha** (CA), **Skip Smith** (FL), **Bob**

Walker (CA), **Francis Zeller** (KS), **Glenn Zeno** (ME). Check ads on these events elsewhere in this issue.

A note from caller **Bob Bennett** of Valdosta, Georgia, reports that he is recuperating well after his heart attack, and is still active in full-time calling/clogging although he and **Vivian** have sold Thunderbird Records. Regular programs they are conducting are Thunderbird Cloggers, Monday nights; Thunderbird Squares, Tuesday nights; and Belles & Beaux, first and third Saturdays, all in Valdosta. The Thunderbird Clogging Festival is to be on July 22-23. The 24th Jekyll Island Jamboree is also in the planning stages. Dates will be listed elsewhere.



Yankee magazine pictured the late **Ralph Page** of New Hampshire and noted a university-sponsored Ralph Page Legacy Weekend held in January that brought together leading callers, musicians and folklorists to Durham, N.H. The event coincided with the opening of the Ralph Page Library at UNH, where a collection of dance records and publications is now available for public viewing.

On the other side of the U.S.A., news of other legendary callers, past and present, comes from the well-known **Fenton "Jonesy"**

Jones of Glendale, California, who reports that in the early days he and **Les Gotcher** were accused of knowing only one square dance figure, **Sally Goodin**, because they used it so often. It was probably called four or five times a night in the old Painted Post in North Hollywood. According to **Bob Osgood**, MacGregor album No. 4, recorded by **Jonesy**, is still the all-time best album ever made. **Jonesy** also recalls that another early caller, **Ralph Maxhimer**, with his unusual tremolo voice, had all the "ladies swooning when he called *Susie*."

An item in the *Glens Falls* (NY) *Post-Star* reviewed a presentation by the New York City Ballet at the Saratoga Performing Arts Center. Three works by **George Balanchine** were performed, including one of interest entitled *Square Dance*. Details written by staff writer **Don Metivier** follow:

"*Square Dance* is one of the most unusual ballets done by Balanchine. Originally he had a caller and fiddlers on the stage, but when he reworked the ballet...he used just the orchestra from the pit.

"Balanchine made use of music of two 18th century composers, Arcangelo Corelli and Antonio Vivaldi...Avoiding the obvious, he did not choreograph any square dances into the work, but made use of forms from folk dances...The work of the corps is very important in *Square Dance*. The six couples are on stage for most of the work. At times they do form three circles of dancers, a throw-back to the early days when the dance did have a caller...*Square Dance* is outstanding choreography."



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SPRING, 1989

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CALLERLAB CONFAB

MAINSTREAM QS

Decko Deck, chairman of the MS/QS Committee, announces that *retain your lane* is the MS/QS for the quarter beginning January 1, 1988.

STARTING FORMATION: Parallel two-faced lines or parallel ocean waves.

TIMING: 8-10.

DESCRIPTION: Ends circulate twice as the centers hinge. The very centers trade to cast off $\frac{3}{4}$ with the awaiting ends.

NOTE FROM AUTHOR: May be used from 3&1 lines. In such instances, the hinge is danced as *partner hinge*.

ENDING FORMATION: Two-faced lines end in two-faced lines; ocean waves end in ocean waves.

TEACHING TIPS: With the exception of the first half turn, the traffic pattern is very similar to the call *spin chain thru*, ends circulate twice.

EXAMPLE:

Zero box to zero line;

Swing thru, boys run, retain your lane

Couples circulate, bend the line, star thru

Pass thru, trade by, star thru...

Zero box to zero box;

Swing thru, retain your lane, all 8 circulate

Boys run, ferris wheel, centers star thru
Back away, others lead to the right...

SINGING CALL EXAMPLE:

Heads square thru, do-sa-do to an ocean wave

Retain your lane, right and left thru, swing thru

Turn thru, corner swing, promenade...

By vote, *connect four* has been dropped from the MS/QS list.

PLUS QS

Ken Ritucci, chairman of the Callerlab Plus QS Committee, announces that *cross the ocean* is the Plus QS for the period beginning February 1, 1988.

STARTING FORMATION: From facing couples (assume normal couples for ease of description), women diagonally pass right shoulders and then face right to become ends of right-hand waves. As soon as the women clear the center, the men diagonally start to pass left shoulders, but when they meet, they join left hands and single hinge to become centers of the final waves.

TIMING: 4-6 beats.

EXAMPLES:

From lines facing:

Right and left thru, ladies lead, cross the ocean (right-hand waves with boys in center and girls on the end)

Heads half square thru, slide thru

Right and left thru, dixie style to a wave

Men trade, left swing thru, single hinge

Continued on Page 98

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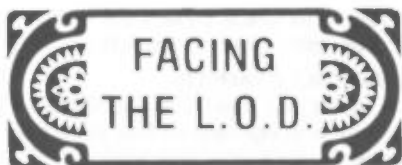
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The McCrearys have been teaching rounds for 20 of the 25 years they have been dancing rounds and squares.

Wilson and Ann are members of Roundalab, URDC, National Carousels, Dixie R/D Council and the Alabama R/D Teachers Association. They are past presidents of the Dixie R/D Council and the Alabama R/D Teachers Association, and are presently serving on the board of directors of Roundalab.

Wilson and Ann participate in all aspects of rounds. They believe in and actively support rounds as part of the square dance movement. Their slogan is *Put a little round in your dancing*. Locally they teach one basic class each year and are instructors of the Round-A-Bouts round dance club, which has grown to three groups, covering easy to advanced levels of round dancing. They are instructors for National Carousel club #132 and also cue for the Bama Ramblers S/D Club.

The McCrearys regularly attend Round-A-Rama Institutes and the Palmquist clinics in order to improve their own dan-



cing skills. They have served on the staffs of festivals throughout the south. They have taught at five national conventions.

Their choreography includes *Basin Street Blues* on Red Boot label and *Now Foxtrot* on Grenn.

On the home front Wilson is an engineer with Thiokol Coporation, and is currently working on the space shuttle. Ann designs and sews all her dancing clothes and valiantly tries to keep up with the paper work of the round dance business. They have two daughters and four (#5 on the way) grandchildren who, along with dancing, are their favorite topics.

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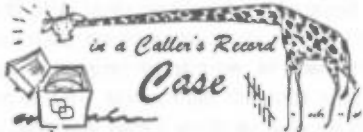
The CONTRA MANUAL and the **History of Square Dancing Handbook** may be ordered from: **The Lloyd Shaw Foundation**, 5506 Coal Ave. S.E., Albuquerque NM 87108 (Phone 505-255-2661).



Plan ahead for **Winter '89 Asilomar Weekend** and **Week-long Square Dance Vacation Institutes** (February). Staff: Marshall Flippo, Frank Lane, Daryl Clendenin, Charlie & Bettye Procter and the Osgoods. Write Bob and Becky Osgood (address below) for a brochure available in June, 1988.

2780 Hutton Drive • Beverly Hills CA 90210-1216

Steal a Little Peek



DAVEY NAKAMORI

In Japan, there are a number of challenge callers, such as Moto Yoshimura, Yukio Oiwa, Mitchell Osawa, Osamu Otuka, Sekiko Yamaguchi (a woman), but the best known challenge caller is Davey Nakamori.

Davey was born in Fukuoka, Kyushu, on the southernmost large island in Japan. After graduating from an area university, he moved to Tokyo and established the first challenge club, Waqon Wheel. Many challenge dancers grew up with Davey Nakamori.

In 1977, Davey attended the Challenge Convention at Butler, Penn., and the Atlantic City National Convention, where he called.

Seven years ago, Davey moved to Osaka, 400 miles south of Tokyo, and established a S/D club, the Teacup Squares, and a challenge club, Galaxy Squares, in Osaka. He teaches challenge clubs and calls on the programs of many weekend festivals. He is on the staff of the Japanese Challenge Convention and is the director of the west area of the Japan S/D Association. His wife Hideko and his daughter Mari (13) are square dancers.



Photo/Story by Ichiro Fujima

SINGING CALLS:

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 Heading West—Ranch House
 Beautiful Brown Eyes—Royal
 I'll Be Gone, Gone, Gone—Chaparral
 Mountain Music—Rhythm
 Stand Up—Rhythm
 Red Roses—Chaparral
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The dances were done the same way each time.

We know that if we do the same thing, the same way, enough times, it becomes a learned routine, and the dancers become programmed much like our computers of today. Dances like *Birdie in the Cage* were done the same way each time and the dancers knew what to expect.

We've gotten away from all that today. Or have we?

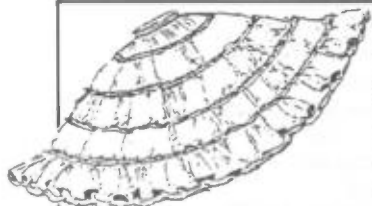
Today's caller calls at random and the dancers don't have the slightest idea of what call is coming next. Or do they?

At our club, we know that when the

caller gets us into waves, he'll call *swing thru, boys run, wheel and deal*. And that when he calls *side ladies chain, then four ladies chain 3/4*, we can all finish the next five calls to a *left allemande*. That's because he always does it that way. We all know the figures he uses and we like to call them along with him as we dance, although some of us do get ahead of him sometimes. We like dancing to caller Joe. We feel comfortable with him, 'cause we know he isn't going to throw in any surprises or call anything we haven't had.

That's some of us. Others soon tire of the routine and want some surprises along the way. We welcome some unexpected *right and left grands and left allemandes* that come out of nowhere. We like those well-thought-out figures that make us scratch a little bit to get them right—a little challenge along the way.

And what about the caller who comes to town, calling Basic and Mainstream



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from all sorts of positions, surprising and challenging us at every tip? Is he a "smart alec caller," as the first group might label him? Or is he a conscientious worker trying to come up with some exciting and enjoyable choreography for his dancers? He's likely spent many hours spinning records, studying his note services and shuffling his patter checkers 'til his fingers are sore, just to come up with some interesting material for one dance.

Well, who's to say who's right or who's wrong! Different strokes for different folks. I think Baskin-Robbins has the right idea. "Not everybody likes vanilla, so we make 31 flavors, all of them good."

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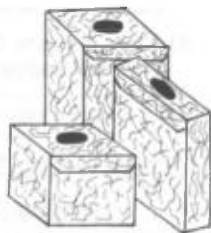
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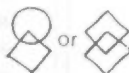


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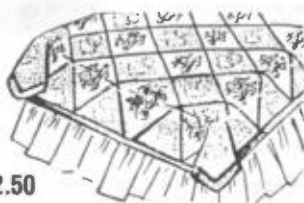
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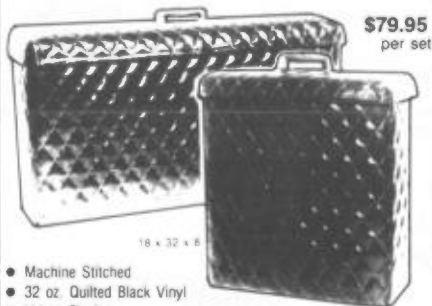
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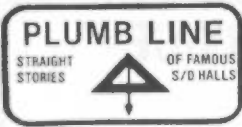
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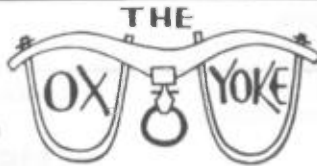
In the rolling farm country of East Windsor, Connecticut, just beyond Hartford's suburban environs, there's a beautifully-constructed square dance hall (shown above) that may never resound with shuffling feet and the friendly laughter of hundreds of square dancers, as its builder intended for it. Reason: Ed and Olive Thrall, owner/builders of Broad Brook, have had a long-term battle with authorities on an inspection issue.

Ed has been described as a *Yankee conservative, a self-styled constitutionalist, an a feisty maverick fighting for the rights of property owners and not letting his building be checked against building codes.*

Despite the legal fight, the building is a marvel, with a floating floor 100' x70',

decorative floor with 7,240 tiles and many other features. It was 100 tons of brownstone from the old Heublein Hotel, being demolished, that got Ed started. Then he picked up remnants of 17 other buildings and carried them to the hall site on his low-bed trailer. Ed and Olive had intended that the Gay Antics square dance club and other would be long-term occupants. Dozens of press stories have appeared in the *Hartford Courant*, the *Journal-Inquirer*, *UPI* releases, and even in *Yankee* magazine, and without further elaboration, *ASD* editors simply say, "It is hoped that the legal problems can be resolved soon, so that square dancers can enjoy the imaginative creation of feisty but talented builder Ed Thrall.

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2352	GIVE MY REGARDS TO BROADWAY, Caller: Johnnie Wykoff*	Square Dance
2351	IN OLD MISSOURI, Cuer: Nancy Carver*	Round Dance
2350	FLY YELLOW BIRD, Cuer: Nancy Carver*	Round Dance
2349	PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*	Square Dance
2348	KITTEN KAPERS, Cuer: Ted Floden	Round Dance
2347	DREAMERS WALTZ, Cuer: Frank Cutter*	Round Dance
2346	LOOKING GOOD, Cuer: Ethel Bieda*	Round Dance
2345	NO MORE DREAMING, Cuer: Ethel Bieda*	Round Dance
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

DANCE RANCH RELEASES

696	DON'T FIGHT THE FEELING' OF LOVE, Caller: Frank Lane*	Square Dance
695	WALK RIGHT BACK, Caller: Frank lane*	Square Dance
694	SWEET MISERY, Caller: Frank Lane*	Square Dance

BOGAN RELEASES:

1374	BRIGHTEN THE CORNER, Caller: John Aden*	Square Dance
1373	AM I BLUE, Callers: Tommy White/David Davis*	Square Dance
1372	HERE RATTLER, Caller: John Aden*	Square Dance
1370	RED ROSES FOR A BLUE LADY, Caller: John Aden*	Square Dance
1369	WAY DOWN TEXAS WAY, Caller: John Aden*	Square Dance
1368	JOY IN MY HEART, Caller: John Aden*	Square Dance

LORE RELEASES

1237	BY THE SEA, Caller: Johnny Creel*	Square Dance
1236	I BELIEVE IN MUSIC, Caller: Dick DeMeritt*	Square Dance
1235	YOU CAN'T BUY YOUR WAY OUT OF THE BLUES, Bobby Graham*	Square Dance
1234	HAVE A LITTLE FAITH, Caller: Johnnie Creel*	Square Dance
1233	RHYTHM OF THE ROAD, Caller: Murray Beasley*	Square Dance

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, Caller: Toots Richardson*	Square Dance
126	SECRET LOVE, Caller: Toots Richardson*	Square Dance

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by Bob Howell

easy level

Louise Kemsies of Strongsville, Ohio, gave me a nice little routine written by Don Armstrong of Canon City, Colorado. He calls it the...

HIGH COUNTRY MIXER

MUSIC: LSF338, *Lighted Sconce*

FORMATION: Circle of couples, hands joined, facing COH

COUNTS:

- 8 Circle left
- 8 Mountain do-si-do with partner
- 8 Circle right
- 8 Mountain do-si-do with partner, but bring her around to face, girl's back to center; join both hands
- 8 Wheelbarrow in 4 counts, wheelbarrow out 4 counts
- 8 Do-sa-so partner
- 8 (Move to left) Wheelbarrow new girl in 4 and wheelbarrow out 4
- 8 Turn this girl two-hand turn, CW, to form ring, with her on right, ready to circle left.

MOUNTAIN DO-SI-DO: With man's right and woman's left hand joined, girl turns toward her partner, passes in front of him and continues on around him to starting position. Man remains facing COH throughout the movement, holding the joined hands high and comfortably loose. (May also be termed a "lasso.")

Here is a routine that I have used for years. Can't remember where I picked it up but it works well as a patter routine or a singing call, as it meters out perfectly.

- Heads right and left thru, forward up and back
- Pass thru, separate, go round one
- In the middle, box the gnat and make a right-hand star
- Turn the star just once around to the corner
- Left allemande, bow to your partner
- Take the corner and promenade...

*Jerry Helt of Cincinnati, Ohio, produced a record a few years back. It is a long play and has several nice simple quadrilles on it. He uses the music of **Waltz of the Bells** on the last band and calls this...*

THREE-QUARTER QUADRILLE

FORMATION: Four couples in a square

MUSIC: Blue Star LP1032

(Face partner, crossed hands joined)

- Balance in, balance out, slide in
- Balance out, balance in, slide out
- Balance together and away, box the gnat
- Balance together and away, pass right by
- Corner right hand two-hand star
- Same girl a left hand two-hand star
- Keep this girl, waltz promenade to home.



NOTE: Sunshine Sahr wrote a note to clarify the directions for her *Sunnycomb Jive*, printed in the November 1987 issue. Dance starts with partners facing. They must progress LOD.

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From Kent, Washington, Glen Nickerson sends along a contra that certainly fits the bill this month.

THE FEISTY SHAMROCK

FORMATION: Couple facing couple in contra lines

Ladies lead, flutter wheel

- Men lead, reverse the flutter
- (Four hand) Left-hand star
- Right-hand star
- Slant left, right and left thru
- With new girl, forward and back
- Ladies chain
- Chain back
-
-



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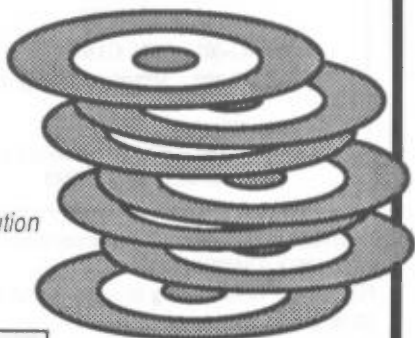
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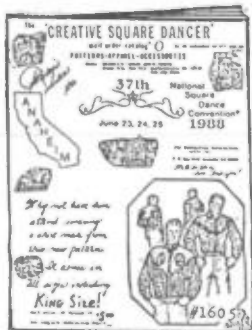
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Calling Tips

by Harold Bausch

Let me start with this statement—There is more right than wrong with square dancing. There is more good than bad.

Three, or maybe four, years ago after one of the LEGACY surveys, one of the LEGACY chairmen addressed the Callerlab board in a private meeting. It was a good discussion of the pros and cons in today's square dance programs.

We asked this gentleman just what he saw as the biggest problem. He said he would rather not say. When pressed for an answer with a promise that the truth was what we wanted, he made the remark that the biggest problem he saw was us. Not the board itself, but all of us as callers. He said that most of the damage was done by callers, not maliciously, but we were causing the most problems.

Today I received a phone call from another caller who mentioned attending a dance recently and becoming very upset. The problem was that the caller that evening insisted on doing the calls from every position he could think of, and the dancers were having much difficulty and very little fun.

These two incidents illustrate what I grasp as one of our biggest problems, and indeed it is brought on by callers.

Some years ago, callers pushed All Position Dancing. This brought a great uproar of disapproval from dancers as a whole, and Callerlab then decided not to encourage it. Some callers at Callerlab then proceeded to tell us that if we follow the definition of calls (interpreting them literally), we have much variety in dancing—so was born Dance By Definition. Which turns out to be much the same as APD. Sad to say, we callers at Callerlab conventions proceeded to take

out all references we could as to man or woman's part in the calls definitions.

We did make one correction that may have helped when we designated that the *right and left thru* is to be done in Mainstream only with the man turning the woman, and not the reverse of that.

Some callers will criticize another caller if they find that he does most all calls from standard position and standard set-ups. This, in fact, pretty well keeps the men and women doing the same part each time. I do not criticize this. In fact, I pretty well do the same. Just a little bit of APD will go a long way, and any more than that is too much.

For the most part, boys want to be boys, and girls want to be girls. Dancing is intended to be an enjoyable rhythmic exercise with men and women dancing together to the calls and the music. Square dancing is not true square dancing when it becomes drill or work. Sad to say, some callers can make even MS like dancing a drill and like working.

Why do callers do this? Because they feel they must show just how smart they are. Because other callers have said how great it is to be able to do this—or that. Callers I have known have made remarks like, "I can put the dancers through this (or that) series of calls." Their remark infers that most callers cannot. This sort of peer pressure develops among callers, and each one wants to show how knowledgeable he is.

The thirst for knowledge and ability is what causes callers to create so many problems. Wouldn't it be great if there were a new way of comparing your worth? Perhaps there is! How many dancers have you brought into square dancing? How many of those you taught are still dancing? How many dancers on the floor do you consider friends? How many consider you a friend?

Callers, I remind you that dancers are not a "commodity" to use and discard. Dancers are moms and dads, brothers and sisters. Dancers are people with feelings. You can go home feeling good after a dance if you know they did, too.

Dancing Tips

by Harold & Lill Bausch

For a long time, square dancing was a very simple and lively dance. In our country's early days, homesteaders and cowboys alike would kick up their heels and do the same dances over and over again. I suspect that rather than try to come up with new dances, they just put more energy and enthusiasm into the ones they knew so well. At that time, very few people had time to invent new dances.

I remember reading about callers having all their calls written in little books which they guarded carefully so no one else would have their dances. In this way, each caller would be different from any other.

Today, we have so much written material about calls, variations of calls and combinations of calls that it nearly "boggles the mind."

You hear folks talk of the good old days! I assure you, the "good old days" are right now. No one wants to go back to the old times, except in memory. You don't wish to give up your modern cars, homes or appliances. You wouldn't want to go back to the old time dance permanently, either.

Sure, it is fun to reminisce. Sure, it is fun to do some of the old dances, but you wouldn't give up today's dances for the old, if that were all you could have.

What we may have lost—maybe temporarily—is the genuine mixing together of folks on a common level. I called a dance in a large city while on tour and was told I should feel honored because six millionaires were dancing to my calls. I didn't say it but I thought to myself, so what! they are no better than anyone else.

We are too often forgetful that all are equal. We are all to be respected equally. Too often we are aware of who has

what, and who has not.

I like to dance in a square of my friends. I also like to dance in a square with people of dancing ability similar to my own. However, is it not best that we put the good of the club ahead of our own wishes from time to time, and dance with any and all a good part of the evening. Wouldn't it be wise to have everyone dancing with whomever happened to walk into the forming squares at least 85% of the time. The other 15% of the time, we could manage to dance with our close friends. I can assure you that such a club would have few problems.

I also like to dance things that keep me on my toes. Does this mean that I must continually strive to dance higher levels or more advanced programs? Not at all. However, it does mean that the caller must not call everything the same way all the time. Variety is what keeps us challenged and amused, but that doesn't mean we must dance all 4000 calls in the *Encyclopedia*. It means that callers should use well-known calls in interesting combinations that are not impossible for us to do, at a tempo that keeps us alert.

Many calls we have used in the past were good, but are not on our MS programs. In clubs where I am club caller, I may use these from time to time with a bit of workshop. We dance these calls that night and may not use them again for many months, at which time I must remind the dancers just how they go. I do the same in Plus clubs.

My whole message is this: we must not separate our dancers, but instead try to keep all together as just plain "square dancers." If I had my choice, there would be no program higher than Plus, and that would be reserved for those who danced more than twice a week.



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October 7, 8, 9 A1 w A2 tips Ron Schneider Bob Hester Rounds HOLMERS	October 14, 15, 16 PLUS Larry Letson Jerry Story Rounds STAIRWALTS	October 21, 22, 23 A2 & C1 & C2-3 3 Halls Lee Kopman Steve Kopman Bob Fisk <small>"Special Rates"</small>	November 4, 5, 6 PLUS Darryl McMillan Tony Oxendine Rounds LOEHRs

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On Thanksgiving Day, 1987, 144 square dancers and 32 cloggers gathered at Texas Stadium, home of the Dallas Cowboys, to perform the halftime show for the Cowboys and Vikings game.

The square dancers were from various towns around the Dallas-Ft. Worth area, and one square of dancers were from the Kiowa Kounty Kickers of Greensburg, Kansas. Each square had its own interesting style of dancing and costume. Colors ranged from red, white and blue to gold and silver.

The callers were Bobby and Janet Hilliard of Grand Prairie, Texas. Bobbie

has been calling for 14 years and is a nationally-known caller. This couple has a unique style. Both are recording artists.

Music for the event was a medley of songs taken from segments of Royal and Rhythm Records. Wade Driver stated that he was proud to have Rhythm music used to promote square dancing during the half-time show.

The clogging portion of the program consisted of two parts; one included top name cloggers from around the U.S. and the second segment was presented by the Bluegrass Express from Paris, Kentucky.



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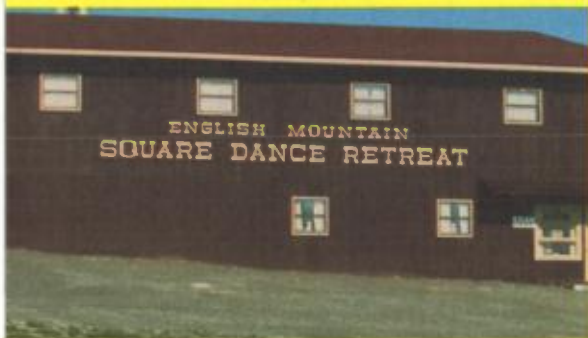
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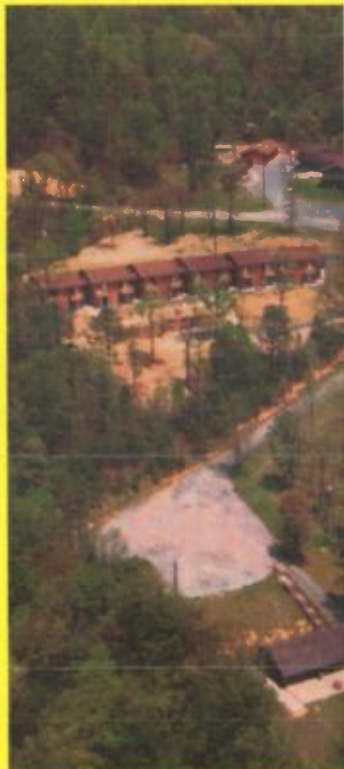
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A FANTASTIC VACATION SUMMER 1988



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Director and Resident Caller



Toots and Jr. Richardson

Square dancing begins May 30, 1988 with featured callers and cuers assisting Toots all summer. Admission to the many activities during the summer is by your free-will donation, which is the tradition of the Community House. Square Dancing during the summer is on the Mainstream M/S level with announced Plus tips. The only exception to this is the Trail-End Festival on June 16, 17 & 18, 1988 with callers Jerry Haag and Toots Richardson; Bill and Nona Lizut on Rounds.

WEEKLY SUMMER ACTIVITY SCHEDULE

S	M	T	W	T	F	S
10:30 Worship Service Sunday School			9:00 Arts and Crafts	10:00 Plus Square Dance Workshop	10:00 M/S Square Dance Workshop	
	1:00-4:00 Bridge Cards and Dominoes	2:00-4:00 Folk and Square Dance Workshop Beginner/ Mainstream	2:00-4:00 Folk and Square Dance Workshop Beginner/ Mainstream	1:00-4:00 Bridge Cards and Dominoes	2:00-4:00 Square Dance Workshop Mainstream and Plus	2:00-4:00 Square Dance Workshop Mainstream and Plus
7:00 Old Fashioned Gospel Singing	7:00 Family Movies	7:00-10:00 Square Dancing with Fun Dances	7:00-10:00 Square Dancing with Fun Dances	7:00-10:00 Family Night with S/D and Fun Dances	7:00-10:00 Square Dancing with Fun Dances	7:00-10:00 Square Dancing with Fun Dances

Special Activities and other workshops will be announced at the previous evening program and posted on the Bulletin board.

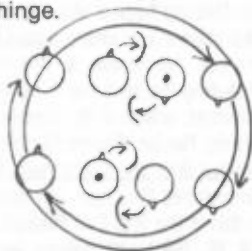
RETAIN YOUR LANE

Just received as this magazine was prepared was the news release from Callerlab, stating that the Mainstream Quarterly Selection for the first quarter of 1988 is *retain your lane*.

Retain your lane starts from parallel two-faced lines or parallel ocean waves. This example shows parallel two-faced lines.



Ends circulate two positions as the centers hinge.

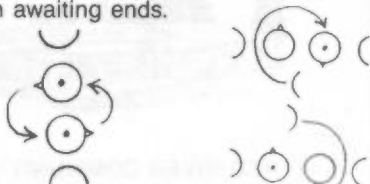


QueST

Quarterly Selection Tips

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

The very centers trade to cast off $\frac{3}{4}$ with with awaiting ends.



Ends in two-faced lines.



(If started from ocean waves, the figure will end with ocean waves.)

Timing: The figure should take 8-10 beats.

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by Ed
Foote

Last month we discussed how important it is for Advanced dancers to be taught Mainstream and Plus calls from various positions. It was noted that Dance By Definition (DBD) use of these calls is part of the Advanced program, and thus DBD use of MS and Plus calls should be taught in Advanced class and should be used regularly at Advanced dances.

Some callers are not aware of what calls to use DBD, so a list is being provided in this column. In addition, some callers know how to present MS and Plus DBD but they do not want to do so. If a dancer requests that the caller use MS and Plus DBD, the caller may reply he is doing so and give examples, and the dancer (not being trained as a caller) has no way of knowing whether the caller is providing the type of DBD that the dancers really need. With the list of DBD from this column, you the dancer will know whether or not you are being given "foundation knowledge DBD."

It is unlikely that any caller will use every example listed here, but the majority of DBD in this list should be used in Advanced class and at Advanced dances on a regular basis. The DBD listed here, if used, will provide the solid foundation knowledge dancers need for the advanced program.

Of all the DBD examples listed here, the most important are for *all 8 circulate*, *slide thru*, *diamonds*, and *follow your neighbor*.

Mainstream Program DBD. (1) *All 8 circulate* from (a) left-hand waves, (b) inverted lines, (c) 3 & 1 lines, (d) from waves, circulate 1½. (2) *Slide thru* from (a) half-sashayed facing couples, (b) same sexes facing, done from positions of facing lines and eight chain thru. (3) *Fan the top* from

(a) facing couples, including half-sashayed facing couples, done from positions of facing lines and eight chain thru, (b) two-faced lines, both right and left handed. (4) *Pass to the center* from half-sashayed couples. (5) *Peel off* from (a) starting double pass thru, (b) columns. (6) *Scoot back* from left-handed waves, using same-sex and mixed sex waves. (7) *Spin the top* from facing couples, including half-sashayed facing couples, done from positions of facing lines and eight chain thru. (8) *Wheel & deal* from facing lines.

Plus Program DBD. (1) *Diamond circulate and flip the diamond* from (a) left-hand diamonds, (b) facing diamonds, (c) point-to-point diamonds. (2) *Follow your neighbor* from (a) right-hand waves with girls as centers of the waves and with boys as centers of the waves, (b) right-hand waves when preceded by a *swing thru*, (c) left-hand waves with girls as centers of the waves and with boys as centers of the waves, (d) left-hand waves when preceded by a *left swing thru*. (3) *Coordinate* from (a) half-sashayed lines; caller says: "Touch ¼, coordinate;" (b) same sex lines, caller says: "Touch ¼, coordinate;" (c) left-hand columns, with sexes in various locations. (4) *Peel the top* from (a) right-hand waves, boys are ends, caller says: "Boys fold, peel the top;" (b) left-hand waves, using both girls and boys as ends, caller says: "Ends fold, peel the top;" (c) right-hand columns and left-hand columns. (5) *Roll* when used as follows: (a) *peel off and roll*, (b) *wheel and deal and roll*, (c) *ferris wheel and roll*, (d) *fan the top and roll*, (e) *roll* added to all Advanced calls where possible. (6) *Load the boat* from starting double pass thru, caller says: "Centers load the boat;" (b) from facing lines and eight chain thru, caller says: "All do the centers' part of load the boat." (7) *Relay the deucey, spin chain the gears, spin chain and exchange the gears* from (a) right-hand waves with boys as centers, (b) mixed sex right-hand waves, (c) left-hand waves, using various sex

Continued on Page 90

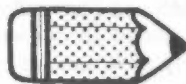


Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

REVIEW



Here is some interesting *star thru and roll* material by George Thompson of Farmington Hills, Michigan. Incidentally, George has been dancing for 50 years and calling for 45.

Heads star thru and roll, same two pass thru
Go round one into the middle, star thru
And roll, centers pass thru, star thru and roll
All pass thru, outfacers turn back
Centers star thru and roll
Pass thru, left allemande...

Heads lead right and circle to a line
Star thru and roll, centers square thru $\frac{3}{4}$
Ends star thru and roll, same ends star thru
Centers cloverleaf, new centers pass thru
Star thru, right and left thru, crosstrail thru
Left allemande...

Heads star thru and roll, others divide and
Star thru, center two box the gnat
Pull by, all pass thru, trade by
Left allemande...

Heads square thru four, split two
Go round one to a line, star thru and roll
Pass thru, wheel and deal, square thru $\frac{3}{4}$
Now star thru, flutter wheel
Centers square thru $\frac{3}{4}$, left allemande...

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

TRADE BY

STARTING FORMATION: Trade by or any formation in which two couples are facing each other and the other couples are facing out.

DEFINITION: The couples facing each other *pass thru*; the couples facing out do a *partner trade* to face in.

Heads pass thru, trade by, sides cloverleaf
Zoom and pass thru, left allemande...

Heads half square thru, pass thru, trade by
Swing thru double, recycle, star thru, pass thru
Wheel and deal, pass thru, left allemande...

Four ladies chain $\frac{3}{4}$, heads lead right
Circle to a line, rollaway, touch $\frac{1}{4}$, circulate
Girls run, pass thru, trade by
Right and left grand, but on the third hand
Promenade...

Heads square thru four, pass thru, trade by
Swing thru, boys run, ferris wheel, zoom and
Pass thru, left allemande...

Heads lead right and circle to a line
Half square thru, trade by, star thru
Pass thru, wheel & deal
Centers flutter wheel, zoom and
Pass thru, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, centers walk and dodge
Girls pass thru, center boys run, trade by
Pass thru, trade by
Pass thru, left allemande...

Heads lead right and circle to a line
Square thru four, trade by, square thru $\frac{3}{4}$
Trade by, square thru $\frac{1}{4}$, left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, centers pass thru
Square thru $\frac{3}{4}$, trade by, swing thru
Ends circulate, girls trade, flutter wheel
Left allemande...

Heads half square thru, centers in
Cast off $\frac{3}{4}$, trade by, ends star thru
Centers cloverleaf, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads pass the ocean, recycle
Square thru $\frac{3}{4}$, pass thru, trade by
Swing thru, right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, square thru $\frac{3}{4}$
Pass thru, trade by, star thru, ferris wheel
Pass thru, left allemande...

Heads half square thru, centers in, trade by
Cast off $\frac{3}{4}$, centers fold, centers swing thru
Recycle, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, centers in, trade by
Ends crossfold, centers pass thru
Left allemande...

Heads square thru four, centers in, cast off $\frac{3}{4}$
Trade by, ends star thru, centers crosstrail thru
Left allemande...

PULPOLLEX

STEAL THE BASES

DESCRIPTION: From facing lines of four, centers *touch* $\frac{1}{4}$, slide apart, and *promenade single file* $\frac{1}{4}$ of the way around the square (*counter rotate*) to become the ends of waves that are forming. The ends give right hands to the persons they are facing, pull by, face in, walk into the center (between the original centers) and *left touch* $\frac{1}{4}$ with the persons they meet, to become the centers of the waves that are forming.

COMMENTS by Don Beck: This call dances smoothly and times out very nicely (i.e., both parts end at the same time). It is very easy to teach and extends easily to a variety of sex ar-

rangements, but since the action is different than most existing calls, dancers initially find it difficult to do smoothly. It probably would fit best into the Advanced and Challenge programs but would also be good for a Plus weekend where you have a little more time with the dancers.

CHOREOGRAPHIC EXAMPLES:

From a zero box: do-sa-do to a wave
Women trade, swing thru, women circulate
Men run, tag the line in, steal the bases
Recycle, zero box...

From a zero line: ladies chain, steal the bases
Men run, star thru, zero box...

From a zero box: veer left, bend the line
Steal the bases, men run, half square thru
Trade by, star thru, zero line...

Heads pass thru, go round one to a line
Steal the bases, swing thru, girls trade
Left allemande...

Sides reverse flutter wheel, rollaway
Heads lead right and circle to a line
Steal the bases, right and left grand...

Heads square thru four, swing thru, boys run
Bend the line, steal the bases, boys run
Left allemande...

Heads square thru four, slide thru
Steal the bases, boys trade, swing thru
Spin the top, right and left grand...

Heads star thru and spread, steal the bases
Swing thru, single hinge, centers trade
Right and left grand...

Heads lead right and circle to a line
Steal the bases, boys run, steal the bases
(Zero lines), left allemande...



DISCONNECT

DESCRIPTION: From eight chain thru formation, belles *veer right and fold* behind the beaux; all extend twice to form side by side columns.

From zero box or any standard eight chain thru arrangement, *disconnect* + *boys run* = *right and left thru*.

NOTE: This is a nice companion call to *connect four*.

SAMPLE CHOREO:

Heads lead right and circle to a line, touch $\frac{1}{4}$
Connect four, disconnect, 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, disconnect
Boys run, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Flutter wheel, touch $\frac{1}{4}$, girls run, disconnect
Coordinate, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Right and left thru, touch $\frac{1}{4}$, connect four
Disconnect, boys run, swing thru
Right and left grand...

Sides flutter wheel, heads lead right and
Circle to a line, touch $\frac{1}{4}$, circulate, boys run
Disconnect, connect four, right & left grand...

Sides rollaway, heads pass thru
Go round one to a line, pass thru
Wheel and deal, zoom and pass thru
Disconnect, circulate, boys run, swing thru
Right and left grand, but on the third hand
Promenade...

Heads lead right and circle to a line
Right and left thru, flutter wheel, touch $\frac{1}{4}$
Girls run, disconnect, coordinate
Wheel & deal, left allemande...

Heads square thru four, spin the top
Single hinge, boys run, disconnect, boys run
Reverse flutter wheel, left allemande...

Heads square thru four, right and left thru
Disconnect, boys run, left allemande...

Side ladies chain, heads touch $\frac{1}{4}$
Walk and dodge, disconnect, circulate
Girls run, right and left grand...

Heads lead right and circle to a line
Grand swing thru, single hinge, boys run
Disconnect, girls run, swing thru, recycle
Pass thru, trade by, pass thru, left allemande...

Heads lead right and circle to a line
Swing thru, single hinge, boys run
Swing thru, right and left grand...

Heads half square thru, right and left thru
Disconnect, boys run, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads lead right and circle to a line, slide thru
Disconnect, circulate, trade and roll
Square thru four, trade by, left allemande...

FIGURES

by Dick Han

Heads half square thru, slide thru
Pass the ocean, scoot back,
All eight circulate $1\frac{1}{2}$, right and left grand...

Heads right and left thru, pass the ocean
Scoot back, right and left grand...

Heads lead right and circle to a line
Pass the ocean, swing thru, split circulate
Centers run, half tag, right and left grand...

Heads square thru four, touch to a wave
Scoot back, all eight circulate $1\frac{1}{2}$
Right and left grand but on the third hand
Promenade...

Heads lead right and star thru
Pass the ocean, scoot back, split circulate
Centers run, half tag, right and left grand...

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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO : Heads — lead right
— — Circle four : — — break to a line
— — Rock forward : And back — —
Pass thru — — : Move on to the next,
pass thru
Square thru ¼ — — : — — — —
Move on to the next,
pass thru : Crosstrail thru — —
— — Swing corner : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Box zeros:

Swing thru, centers cross fold
Pass thru, U-turn back...
Touch ¼, split circulate
Single hinge, ends cross fold...
Pass the ocean, fan the top, ends cross fold...
Swing thru, girls cross fold, box the gnat
Right and left thru...
Swing thru, scoot back, ends cross fold...

Line zeros:

Pass the ocean, girls trade
Boys cross fold, slide thru...
Pass the ocean, boys cross fold
Slide thru, reverse flutter wheel...
Spin the top, scoot back, boys cross fold
Slide thru...
Right and left thru, dixie style to ocean wave
Boys cross fold, slide thru...

THE BASIC PROGRAM

Thars:

Circle left, rollaway ½ sashay, rollaway
½ sashay, allemande left, go forward two
Allemande thar, shoot the star, go forward two
Allemande thar, shoot the star, touch ¼
Boys run, circle left, ladies center, gents sashay
Allemande left to alamo style, swing thru
Grand right and left...

Static square: Four ladies chain, left allemande
Go forward two to allemande thar, shoot the star
Box the gnat, wrong way grand
When you meet your partner, turn by the right

To a wrong way thar, shoot the star
Left allemande...

Circulates:

Static square: Heads square thru, touch ¼
Ends circulate, swing thru, ends circulate
Swing thru, ends circulate, swing thru
Boys run, reverse flutter wheel, star thru
Pass thru, trade by, square thru ¼,
Left allemande...

MAINSTREAM PROGRAM:

Static square: Four ladies chain ¾
Four ladies chain, heads star thru
Just the girls zoom, double pass thru
Lead couple U-turn back, swing thru, boys run
Pass thru, wheel and deal, zoom
Right and left thru, zoom, pass thru
Swing thru, girls U-turn back, promenade...

Static square: Heads touch ¼, boys run
Touch ¼ (check waves), swing thru
Centers run, ferris wheel, girls swing thru
Girls step thru, star thru, couples circulate
Bend the line, touch ¼, column circulate
Boys run, touch ¼ (check waves), swing thru
Centers run, couples circulate, ferris wheel
Boys swing thru, boys step thru, star thru
Couples circulate, bend the line, star thru
Pass thru, trade by, box the gnat
Grand right and left...

Static square: Heads swing thru, boys run
Couples hinge, veer right, right and left thru
Veer left, couples circulate, couples hinge
Center couples trade, couples hinge
Couples circulate, tag the line left
Couples circulate, couples hinge
Center couples trade, couples hinge
Promenade...

Static square: Heads swing thru, boys trade
Slide thru, spin chain thru, single hinge
Centers trade, spin chain thru, boys run
Pass the ocean, spin chain thru, single hinge
Centers trade, spin chain thru, single hinge
All eight circulate, swing thru, girls U-turn back
Wheel and deal, left allemande....

And a quarter more:

Static square: Head ladies chain
With a courtesy turn and ¼ more, veer right
Swing thru, boys trade, single hinge, boys run
Right and left thru and a quarter more
Couples circulate, girls trade, ferris wheel
Centers pass thru, star thru, right & left thru
And ¼ more, couples circulate, bend the line
Slide thru, left allemande... **More, Page 87**



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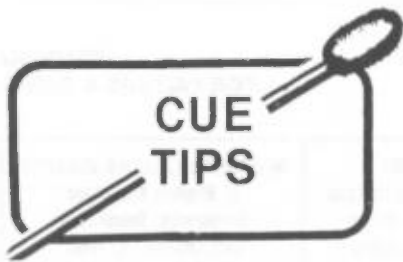
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INTRO

- 1-4 **WAIT; WAIT; APART POINT; TOGETHER OP LOD TOUCH;**
 (1-2) In OP facing wait 2 measures;; (3) Apt L,—, pt R twds ptr,—; (4) Tog R to OP fcg LOD,—, tch L,—;
 5-8 **CIRCLE AWAY TWO-STEP; WALK 2; CIRCLE TOG TWO-STEP; WALK AND FACE;**
 (5) Fwd L curving LF twd COH (W rf twd wall), cl R, fwd L,—; (6) Fwd R twd COH cont LF curve,—,
 fwd L,—; (7) Fwd R twd ptr & wall, cl L, fwd R,—; (8) Fwd L,—, fwd R blending to SCP facing LOD,—;

PART A

- 1-4 **FWD TWO-STEP; FWD TWO-STEP; VINE 4; PIVOT 2 TO CP WALL;**
 (1) In SCP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd L blending to CP fcg wall,—; (3)
 Sd L, XRIB, sd L, XRIF; (4) Sd & bk L pivoting RF 3/8,—; fwd & sd R pvtg RF 3/8 to CP fcg wall,—;
 5-8 **SD CLOSE SD LIFT; BEHIND SD FWD TO BANJO; FWD LOCK FWD LOCK; WALK & FACE;**
 (5) Side L twds LOD, cl R, sd L with slight rise on left toe & extend R twds RLOD,—; (6) XRIB, sd
 L, fwd R blending to banjo facing LOD,—; (7) Fwd L, lock RIB, fwd L, lock RIB; (8) Fwd L,—, fwd
 R trng RF to face ptr & wall,—;
 9-12 **BREAKAWAY LEFT; BREAKAWAY RIGHT WITH PICKUP; SCISSORS TO SCAR; SCISSORS TO BANJO;**
 (9) In CP fcg wall sd L, XRIB to LOP fcg RLOD, rec L to face ptr in CP,—; (10) Sd R, XLIB to ½OP
 fcg LOD, rec R to CP fcg LOD (W rec L swivel LF to fc ptr in CP fcg RLOD)—; (11) Sd L twds COH,
 cl R, XLIF(W XRIB)to SCAR fcg DW,—; (12) Sd R twds wall, cl L, XRIF(W XLIB)to bjo fcg DC,—;
 13-16 **WHEEL 6;; SIDE CLOSE SIDE CLOSE; WALK & PICKUP;**
 (13) In banjo wheel fwd 1 two-step trng RF ½(W also fwd) fwd L, cl R, fwd L,—; (14) Cont banjo
 wheel fwd ½ RF fwd R, cl L, fwd R blend to CP fcg wall,—; (15) Sd L, cl R, sd L, cl R blending
 to SCP fcg LOD; (16) Fwd L,—, cl R (W fwd L swivel LF ½ to face ptr in CP fcg RLOD) to CP fcg LOD,—;

PART B

- 1-4 **RUN 3 DRIFTING APT; ROLL TO A TAMARA; RUN BACK 3; WHEEL TAMARA ½;**
 (1) In CP fcg LOD fwd L, fwd R, fwd L (NOTE: M take very short steps & W take longer steps in
 order to drift apt from M to arms length) to bfly,—; (2) Step in place R,L,R maintaining handholds
 (W roll LF 1 full turn to end in banjo tamara pos L,R,L,—) ending in W tamara pos to fc LOD,—;
 (3) In W tamara pos bk L, bk R, bk L,—; (4) wheel RF ½ in W tamara pos fwd R, fwd L, fwd R
 (W also fwd) maintaining W tamara pos fcg RLOD,—;
 5-8 **RUN BK 3; UNWIND TAMARA TO FAC POS LOD; RUN 6 & EXPLODE TO BFLY WALL;;**
 (5) Bl twds LOD L,R,L,—; (6) Releasing M's L & W's R hands circle RF around ptr ½ fwd R,L,R
 (W circles LF in place L,R,L) end fcg LOD all hands jnd at M's belt buckle,—; (7-8) Explode thru
 all 6 steps fwd L,R,L,—; fwd R,L,R curving to bfly wall,—; [NOTE: *Explode*: Pressing palms tog,
 rotate hands up between ptrs then outward in a circular motion.)
 9-12 **FACE TO FACE; BACK TO BACK; VINE APART 3 & CLAP; VINE TOG 3 TO BFLY;**
 (9) Side L, cl R, sd L trng LF to face COH (W trng RF to face wall)—; (10) Side R, cl L, side R
 trng RF to OP fcg LOD (W trng LF)—; (11) Side L twds COH (W twds wall), XRIB of L, sd L, tch
 R & clap; (12) Sd R twds wall (W twds COH), XLIB, sd R trng to face ptr in bfly, tch L;
 13-16 **ROCK SD REC CROSS; ROCK SD REC CROSS TO SCP LOD; FWD CL BK; BK CL FWD;**
 (13) Rock sd L twds LOD, rec R, XLIF,—; (14) Rock sd R twds RLOD, rec L, XRIF blind or SCP
 fcg LOD,—; (15) Fwd L, cl R, bk L,—; (16) Back R, cl L, fwd R,—;

TAG

- 1 **FWD & LUNGE FWD;** (1) Last time thru Part A of meas 16 blend to SCP fcg LOD then fwd L,—,
 lunge fwd R keeping body erect and shoulders back,—; (hold, release hands and slowly extend arms)

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FOR CALLERS & CUERS

<p>4th Annual Walt Cole's TIMING & MUSIC SCHOOL Port Angeles, Washington August 29-September 2, 1988 <i>Walt Cole & Bob Erry</i> New & Experienced Callers</p> <p><i>The basis of calling is timing, the basis of timing is music,</i></p> <p>Contact: Walt Cole 944 Chatelain Rd., Ogden UT 84408 801-392-9078</p>	<p>DANCE COUNTRY FOR NEW & EXPERIENCED CALLERS May 27,28,29—<i>Bill Peters</i> Sight Calling vs. Modules, Choreography & Formations</p> <p>SEPT. 2,3,4—<i>Bob Van Antwerp</i> Leadership & Teaching Techniques</p> <p>For information, write: Dave Abbott, PO Box 1720 McCloud CA 96057 916-964-2252</p>	<p>SOUTHERN CALLERS COLLEGE at English Mountain Sevierville, Tennessee Oct. 30-Nov. 4, 1988 <i>Don Williamson, Stan Burdick</i> <i>Stan Williamson, Consultant</i> Full Curriculum New or Experienced Callers Don Williamson, Rt. 8 College Hills, Greeneville TN 37743 615-638-7784</p>
<p>CALLER COLLEGE Community House Red River, New Mexico September 4-7, 1988 <i>Toots Richardson & Stan Burdick</i> New & Experienced Callers Callerlab Curriculum <i>Individual Attention, Mike Time</i> Contact: Toots Richardson Rt 1 Box 42, Clinton OK 73601</p>	<p>MIDWEST CALLER SCHOOL Promenade Hall Auburn, Indiana for new/newer callers June 12-17, 1988 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i></p> <p>Don Taylor, PO Box 824 Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Silver Bay, N.Y. July 20-24, 1988 <i>Stan Burdick & guests</i> For 1-5 year callers only Complete Course Fundamentals Write Stan Burdick P.O. Box 488 Huron OH 44839</p>
<p>TURKEY RUN R/D LEADERS SCHOOL Turkey Run State Park Marshall, Indiana July 17-21, 1988 Phases 4-5-6 <i>Staff: Irv & Betty Easterday</i> July 24-29, 1988 Phases 1-2-3 <i>Staff: Betty & Clancy Mueller</i> Write Betty & Clancy Mueller 1112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>HOLIDAY OF HARTLAND Hartland, Michigan July 17-20, 1988 — <i>Al Brundage, Earl Johnston, Dick Bayer</i></p> <p>CHARLOTTESVILLE, VIRGINIA St. Anne's-Belfield School July 24-27, 1988</p> <p>NEW ENGLAND SCHOOL August 7-10, Sturbridge, Mass. NEW & EXPERIENCED CALLERS <i>Al Brundage — Earl Johnston</i> Earl Johnston, PO Box 2223 Vernon CT 06066</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania July 10-14, 1988 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limit 8 for max. personal attention. 1 year experience Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>
<p>OSZARK CALLERS ACADEMY Kansas City, Missouri May 28, 29, 30, 1988 Chicago, Illinois September 3,4,5, 1988 Full curriculum with in-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR2 Box 20 Sheldon MO 64784</p>	<p>WESTERN CALLER COLLEGE Black Mt. Ranch, McCoy, CO May 22-26, 1988 <i>Walt Cole & Stan Burdick</i> Callers, partners: Study & vacation at a scenic dude ranch Complete Caller Course</p> <p>Write Walt Cole 944 Chatelain Rd., Ogden UT 84408 801-392-9078</p>	<p>LASRY COLLEGE FOR CALLERS English Mountain Resort Sevierville, Tennessee Sept. 4-9, 1988 <i>Jack Lasry—Earl Johnston</i> Limited to 20 callers: 10 Experienced, 10 Newer</p> <p>Write: Jack Lasry 1513 No. 46 Ave. Hollywood FL 33021</p>

DANDY IDEA

THE DUMBO AWARD

How often has it happened in your club that inadvertently someone comes out with a non-sensical, whimsical remark or does something really silly or *dumb*? The Cathedral Squares club members in Christchurch, New Zealand heard some real *gems* in this department, and decided, with caller Art Shepherd, that these should be recorded and rewarded. Thus was instituted the Dumbo Award, shown

here. The dumbest saying or doing of the month prompts the presentation of this little carving, created by dancer Keith Rayner. The first recipient was p.r. person Mary Stanley, who once asked the caller: "Do you always do an *allemande left* with the left hand?"



<p>6th ANNUAL ROUND A RAMA INSTITUTE FOR TEACHERS Clifty Inn, Madison, Indiana August 7-11, 1988</p> <p>IV-V-VI IMPROVEMENT CLINIC Teachers Only August 3-7, 1988</p> <p>IV-V-VI IMPROVEMENT CLINIC Frederick, Maryland Dancers & Teachers—May 13-15</p> <p>RAR Teacher Inst., 722 Lawler Ave., Wilmette IL 60091</p>	<p>DANCE O RAMA COLLEGE (Since 1965) August 26-27-28, 1987 <i>Complete Curriculum</i> <i>Lodging & Meals Included</i> New & Experienced Callers Individual Attention</p> <p>Write for Information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>	<p>ENGLISH MOUNTAIN RESORT Sevierville, Tennessee May 29-June 3, 1988 5 Day Pkg for New & Experienced Callers</p> <p><i>Instructors</i> Don Williamson, Red Boot Records Wade Driver, Rhythm Records <i>Consultants</i> Elmer Sheffield, ESP Records Stan Williamson, Musician & Engineer</p> <p>Don Williamson, Rt. 8 College Hills, Greenville TN 3774 615-6338-7784</p>
<p>SUPER SCHOOL-EAST Pocono Hershey August 21-26, 1988</p> <p><i>Jim Mayo, Bill Peters</i> <i>John Kaltenthaler</i></p> <p><i>Full Curriculum Tailored To Individual Needs</i></p> <p>Write: John Kaltenthaler Box 679 Pocono Pines PA 18350</p>	<p>CALLER COLLEGE FRANK LANE'S DANCE RANCH July 31-August 4 2 years or less experience August 7-11 Two years or more experience <i>Frank Lane, Vaughn Parrish,</i> <i>John Kwaiser</i> Full Curriculum—Mike Time Frank Lane's Dance Ranch PO Box 1382 Estes Park Co 80517</p>	<p>THE FRENCH QUARTERS Aurora, Kansas 8th Annual One-Week Callers College June 6-7-8-9, 1988 For new & beginning callers <i>Staff: Herb Egender, Jack Berg,</i> <i>Jim & Shirley Hayes</i> Jim & Shirley Hayes PO Box 106, Aurora KS 67417 (913)464-3041</p>



Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

BYE BYE BIRDIES—Grenn 17107 (14239)

Choreography by Hoss and Kit Waldorf

Great music and a good, smooth, intermediate combination foxtrot, two-step and jive routine cued by Kit. Phase IV.

SWEETHEART TREE WALTZ—Roper 141

Choreography by Hap and A.J. Wolcott

Pretty music and a nice intermediate waltz routine.

SQUARE NOTES SILVER ANNIVERSARY WALTZ—

CEM 37027; Choreo by Betty and Clancy Mueller

Good music with a nice easy waltz routine

LA PETITE—Roper 279

Choreography by Phil and Becky Guenther

Good smooth music and a good easy intermediate two-step/foxtrot. Phase III.

MILL STREAM FOXTROT—MCA 25678

Choreography by Croft/de Zordo

Good Lenny Dee music (*Down by the Old Mill Stream—flip of The Gang*) with an interesting easy-intermediate foxtrot.

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Mark Turner

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RH1101 CAN'T STOP MY HEART by Danny

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Keith Rippetto

FLIP SIDE S/D REVIEWS

by Dick Bayer

THE HAND THAT ROCKS THE CRADLE—Blue Ribbon 245; Caller: Burlin Davis

Nice lively number by Blue Ribbon with lots of fill-in words. Burlin does a nice job on the flip side. FIGURE: Heads promenade ½, curlique, walk & dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru ¾, swing, promenade. ★★★

BRIGHTEN THE CORNER—Bogan 1374

Caller: John Aden

Everyone should "brighten the corner;" there's a message here. FIGURE: Heads promenade, sides right and left thru, touch ¼, boys run, star thru, right and left thru, load the boat, swing, promenade. ★★★½

BE GLAD—Blue Star 2357

Caller: Johnnie Wykoff

Here's an old familiar melody by Blue Star. Johnnie has given us some good music in the past. The dancers liked this one. FIGURE: Heads promenade ½, right and left thru, star thru, pass the ocean, ladies trade, recycle, square thru ¾, swing, promenade. ★★★½

SAVIN' MY LOVE FOR YOU—Chicago Country 15

Caller: Bob Poyner

Chicago has given us some good releases and this will be another. Good floor raiser. FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, swing thru, boys trade, turn thru, left allemande, promenade. ★★★½

IN THE NAUGHTY NINETIES—Chinook 089

Caller: The Chinook Boys

Here's another good one by Chinook, with the kind of music that makes you want to dance. Good M/S. FIGURE: Heads square thru, do-sa-do, swing thru twice, recycle, square thru ¾, swing, promenade. ★★★½

SAINTS—Cross Country 510

Caller: Larry Ingber

Here's a real floor raiser. Music is excellent and the figure is a little different. FIGURE: Heads square thru, do-sa-do, swing thru, cast off ¾, walk and dodge, partner trade and roll, right and left grand. ★★★

DON'T FIGHT THE FEELIN' OF LOVE—Dance Ranch 696; Caller: Frank Lane

Frank gives you two figures on the flip side. Give a listen. FIGURE: Heads square thru, swing thru, box the gnat, right and left thru, star thru, pass to the center, square thru ¾, swing, promenade. ★★★

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TOO GONE TOO LONG—4-B 6087

Caller: **Bob Fisk**

It's been a long time since we've heard from Bob. He's got a good one here. Nice music, and Bob does a good job on the flip side. FIGURE: Heads square thru, right-hand star, heads star left, right and left thru, rollaway, turn thru, left allemande, promenade. ★★★½

HOT HOT HOT—English Mountain 100

Callers: **Phil Kozlowski and Aaron Kozlowski**

A little calypso novelty number by Phil & Aaron. You can have some fun with this one. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, swing thru twice, boys run right, promenade. ★★★

AM I BLUE—ESP 149

Caller: **Elmer Sheffield, Jr.**

Nice melody, well done by ESP and Elmer. Try the figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line in, girls load the boat, boys square thru, swing corner, promenade. ★★★½

CATIE M—Grenn 12205

Caller: **Paul Hartman**

FIGURE: All bow, swing, promenade. No. 1 couple separate and walk around outside of set, swing partner at home. N/A

ONE MAN WOMAN—Hi-Hat 5105

Caller: **Ernie Kinney**

A little rhythm and blues with a little rock and roll; nice beat. FIGURE: Heads promenade ½, right and left thru, square thru, square thru four more, U-turn back, turn thru, swing, promenade. ★★★½

CUPID—LouMac 166

Caller: **Randy Dougherty**

Good release by LouMac. You'll like the melody and you get a choice of figures. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch ¼, scoot back, swing, promenade. ★★★

CRYSTAL CHANDELIERS—MarLet 517

Caller: **Grady Humphries**

Here's another old familiar melody by Mar-Let. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, curlique, scoot back, boys fold, double pass thru, girls turn back, swing, promenade. ★★★½

WITHOUT A NET—Nickel 40

Caller: **E. "Hoss" Waldorf**

Boogie, boogie. FIGURE: Heads square thru, do-sa-do, touch ¼, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing, promenade. ★★★

CAROLINA IN THE MORNING—Nickel 45

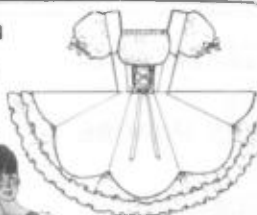
Caller: **Virginia Callaghan**

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Heads promenade 1/2, lead right, circle four to a line, touch 1/4, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade. ★★★

TEXAS SATURDAY NIGHT—Nickel 50

Caller: Jerry Johnson

Lively melody by Nickel. FIGURE: Heads square thru, do-a-do, swing thru, boys run right, ferris wheel, right and left thru, square thru 3/4, swing corner, promenade. ★★1/2

OH YOU BEAUTIFUL DOLL—Nickel 55

Caller: Tony DeLeo

Excellent instrumental with a Dixieland band sound. FIGURE: Heads promenade 1/2, right and left thru, flutter wheel, sweep 1/4, pass thru, right and left thru, swing thru, boys run, 1/2 tag, swing, promenade.★★★

COUNT ON ME—RBS 1305

Caller: Bill Anderson

With a little imagination, you can adlib some fill-in words. Nice piece of music. FIGURE: Heads lead right, circle to a line, touch 1/4, circulate, boys run right, swing thru, boys run, ferris wheel, square thru five, swing, promenade. ★★1/2

DEEP RIVER WOMAN—Red Boot Star 1306

Caller: Jack O'Leary

If you like to sing, give this one a listen, Jack does a good job on the flip side. FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade. ★★1/2

TICKET TO RIDE—Rhythm 203

Caller: Wade Driver

Rhythm always gives you a good piece of music and Wade knows how to sell a record by his delivery. FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, ferris wheel, square thru 3/4, swing corner, promenade. ★★★★★

WE GOT LOVE—Rhythm 202

Caller: Mike Seastrom

This will be a hot number for Rhythm. Good melody with a good piece of choreography. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, double pass thru, leaders partner trade, swing corner, promenade. ★★★★★

FRAULEIN—Sting 306

Caller: Al Stevens

Here's an old familiar melody. FIGURE: Heads square thru, right-hand star, left-hand star, right and left thru, swing thru double, swing, promenade. ★★1/2

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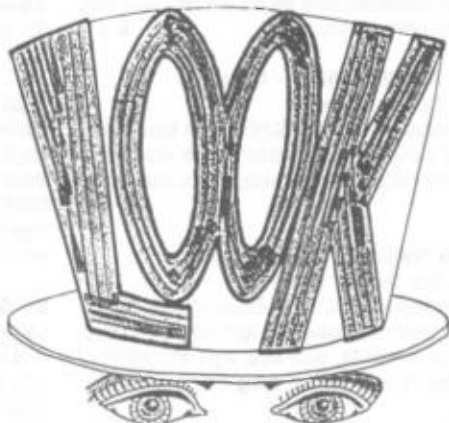
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What fun it can be to schedule a special *hat dance* in March, in which all dancers are urged to attend with the most outlandish hats they can find or create, and offer prizes for the best toppers. It was reported that a penalty (such as an extra quarter admission) should be charged to "anyone who comes *topless*." (The meant of course, *without a hat*.) Here's your chance to dust off the sombreros, derbies, Stetsons, berets and *chapeaux* for a March Hare hair-covering hare-do of hair-raising proportions.



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DATE-LINE

Mississippi— St. Patrick's Dance, H. Wilson Rec Ctr, Gulfport; March 18; T. DiGeorge, V. Hicks. Contact Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

Mississippi— 33rd Annual S&R/D Convention, Holiday Inn, Jackson; March 18-19; K. Bower, B/C Dammert. Contact James/Louise Cox, PO Box 25, Brookhaven MS 39601.

California— Bakersfield Fiesta, Kern County Fairgrounds; March 18-20; R. Dibble, J. Story, M. Sikorsky, R/C Mathewson. Write Bakersfield Fiesta, 286 Hornitos Ct, Bakersfield CA 93309.

New Jersey— 2nd Annual NJ S&R/D Convention, Trenton State College, Ewing Township; March 19. Contact Burt Caplan, c/o Hontchar, 286 Clarksville Rd., Princeton Junction NJ 08550.

Iowa— 26th Iowa State S&R/D Convention, Five Flags Civic Ctr & Julien Inn, Dubuque; March 25-26. Contact Bob/Mary Coohy, 1345 Cox St, Dubuque IA 52001.

Arizona— Eastern Arizona College Centennial S&R/D Festival, Mt. Graham Hoedowners Club, Thatcher; March 25-26; M. Linder, Walt/Lucille Cole. Write Elaine Rowley, PO Box 1000, Thatcher AZ 85552.

Arizona— S/D Festival, Scottsdale Activity Ctr; March 25-26. Write Scottsdale Activity Center, 11420 E Shea Blvd., Scottsdale AZ 85259.

New Zealand— 22nd Birthday Party Dance, Cathedral College Hall; March 26. Contact Mary Stanley, 9 Odie Pl, Christchurch NZ.

Ohio— 3rd Annual Circus of Fun, YMCA Youngstown; March 26. K. Zimmerman, J. Steckman, B/B Myers.

Illinois— 40th S&R/D Festival, Belle-Clair Expo Hall, Belleville; April 8-9; B. Fisk, R. Howell, B. Wise, P/B Guenther. Contact Vic/Marge Nations, 665 Bellsouth Dr, St. Louis MO 63125.

New Mexico— Mountain Flng, Middle School, Santa Fe; April 8-9, Mike Sikorsky. Contact Dee Seitz, 65 San Juan, Los Alamos NM 87544.

Virginia— Square Dance, Christ Lutheran Church, Roanoke; April 9; Bobby Thompson. Contact Edith Hayes, PO Box 12145, Roanoke VA 24023-2145.



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IN MEMORIAM

Lloyd G. Platt, founder and first caller of the Friendly Mixers S/D Club recently passed away. Lloyd will long be remembered for his calling expertise and the fun time he gave to all dancers. Heartfelt sympathy is extended to Lloyd's wife, Marjorie, and his family.

MIAMI VALLEY DANCE COUNCIL

The MVDC of the Dayton, Ohio, area sponsored a dance for the benefit of the Hearing and Speech Center of Metropolitan Dayton in December and netted \$1,324. Callers and cuers donating time were John Chevalier, Sam Dunn (emcee), Jim Erbaugh, Jaye Fitch, John Hicks, Ken Jordan, Chuck Myers, Mary Powell, Dorothy Roasa, Ken Roberts, Barb Saxton, Keith Zimmerman.

1988 officers for the council are Don Linkous, president; John Cook, vice president; Cathy Atkins, secretary; Pete French, treasurer. Special thanks go to Jo Bonnell as she completes two years as president of the council and 20 years of active service to square dancing in the Miami Valley.

The Ohio State Convention will be held in Dayton, May 6-8, 1988, at the Dayton Convention Center. For information, contact Bev and Bob Peyton, Chairmen; 8988 Cedargate Place, Dayton OH 45424.

Barbe Cooke

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New Year's Eve Dance sponsored by the Pistols 'n' Petticoats of Picayune, MS. M.C. and club caller Ted Kennedy introduced guest caller Jerry Duplantier and cuer Voncille Hicks. Gregg Mitchell, mayor of Picayune, delivered a message of welcome to the dancers. Past president Hamilton Hancock delivered an impressive invocation. Jean Powers, president, called committee leaders Alice Selg, decorations; Sue Worthy, refreshments; and Lorraine Sower, door prizes, to the podium to acknowledge the achievements of their committees. Recognition was given Walter Powers for his work in creating a barn interior for the hall.

Kennedy announced that the club had voted to honor two non-members for their continuing support, and presented a plaque to John and Ann Nickell, who were speechless at the unexpected honor.

Plus level dancing began with a duet by Kennedy and Duplantier. The dance ended at midnight with a traditional welcome to the new year of 1988.

*John Nickell
Slidell, Louisiana*



MORTGAGE BURNING

Shown here at the P-M-D-O awards banquet at the national convention are Johnnie Scott and Al Horn, as the flame touches off the burning of the Hornet's Nest Studio mortgage. When the Balance

Studios in Denver, Colorado, were up for sale, the P-M-D-O gang realized they would have to go far afield to do their recordings, so everyone dug in with moral support and offers of financial support, and Al and Donna Horn purchased the recording studio and moved it into their basement and garage in Penrose, Co. Two years later they celebrated the paying off of the debt, involving high numbers of record sales. Now, P-M-D-O is building a brand new studio, adding on to the Heritage Hall complex in Ogden, Utah, storage space, shipping and packing room and a new office for the company. This is part of the celebration of their 25th anniversary in 1988.

TENNESSEE STATE CONVENTION

The 15th Tennessee State S&R/D Convention will be held August 19-20 at the Convention Center in Knoxville, Tennessee, gateway to the Great Smoky Mountains. The convention features continuous dancing all day, in all programs from Basic to Challenge. Round dancing teaching and dancing from Phase II-VI will be offered. Singles and youth will receive special attention. Workshops will be available, as will educational and leadership seminars, a sewing clinic, and a vendor area. A fashion show is planned.

Featured will be Tennessee callers and cuers. Come early and visit the Great Smoky Mt., the lakes of east Tennessee, Dollywood, the Atomic Museum in Oak Ridge, or the resort town of Gatlinburg.

More info is available from Gray and Don Ploch, PO Box 52043, Knoxville TN 37950.

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DID WE SAY THAT?

A new book, *Favorite Sayings of Square Dancers*, is being put together by LEGACY, the leadership and communications organization of S/D leaders from around the world. Sayings have been gathered from dancers, callers and other sources. Published by Gordon Goss and Valerie Thornton, editors of the *National Square Dance Directory*, the hundreds of

Continued on Page 89

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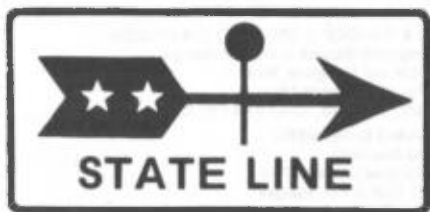
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The North Carolina Folk, Round and Square Dance Federation annually presents special awards at their November meeting. Meeting in Wilkesboro last fall, the group presented the Golden Slipper Award for dancers who have supported square dancing and the Federation and who have been dancing at least ten years, to Bill and Peggy Bradshaw.

Bill and Peggy started dancing in 1976. They have held numerous offices in their local clubs and in the Federation. Bill has been president of the Piedmont Dancers Association, has held several Federation offices and is at present Research Chairman. Peggy has been secretary for seven

years, publicity chairman and historian for three.

The Bradshaws have three daughters and six grandchildren, and are active church members.

The picture shows Chuck Hicks, Federation vice-president (right) presenting the Golden Slipper Award to Bill and Peggy Bradshaw.



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By now it is obvious to all that your editors (with sixteen others) went back to the South Pacific, after not having been there for eleven years. "Meanderings" and "Linear Cycle" have given you the complete *lowdown* on the *Down Under* adventure. In case you're wondering—the lamb was good. No, we didn't eat kangaroo steaks. The "kangaroo" steaks (joking) were really *beef.*" *We left mutton to chance!*

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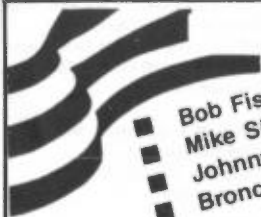
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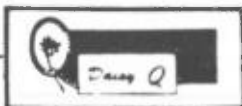
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Flip the diamond

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Load the boat

Peel the top

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Remake the thar

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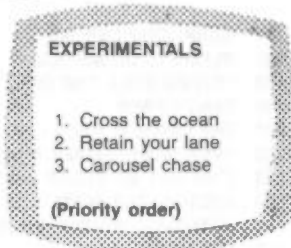
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UNDERLINING

THE CALLER NOTE SERVICES

Tucked in among all the excellent choreo material that Warren Berquam gives us in his **Minnesota Callers Notes** this time, was this little gem about timing that should be considered by all callers. When using *sweep a quarter*, you must have a flow from the previous call, and you should add *sweep a quarter* before the flow stops. "Many callers use the combination, *flutter wheel and sweep a quarter*. *Flutter wheel* is a six-count basic, and *sweep a quarter* is a two-count basic. So many callers do this, *flutter wheel please and then sweep 1/4*. The dancers have already stopped by the time you have finished with 'and then.' Called properly, it should be *flutter wheel, sweep 1/4*, then wait four beats and call the next basic."

This was an especially "meaty" issue of **Lead Right**, we thought (however prejudiced we may be) with entries by Malcom, Burdick, and one by Courtney. These features will give you the clue: "Frosting" (concerning a new MS list); "The Caller Speaks...An Evolutionary Matter" (about dancers growing older); "Module Calling;" "Sing Along;"

"Workshop Fun," *slant, cross and peel*; "Theme Idea," *split circulate*; "Alpha Mainstream;" "Exploring Plus"—Diamonds; and "Choreo, Bits & Pieces."

As he kicks off his commentary in **News 'n Notes**, Ed Foote takes us very explicitly through a basic hash system that every new caller should study and thoroughly understand, with these headings or phrases: "Isolated sight," "The Idea," "Starting Position," "The Action," "Resolution," "Examples of Material that Keeps the Four Dancers Together," "Across the Street Variation," "Location of The Street," Resolution," "Use of Across the Street Variation," and the rules of the system.

In **The Choreo Connection**, Ed Fraidenburg says that *rock the boat and recycle* converts to a zero box, and from a zero line, *rock the boat, swing thru, boys run, compress to a column, boys run*, converts to a zero box. He also explores an experimental from Jack Berg entitled *sub-track and trade*. From completed *double pass thru*, beaus do a *track two*, lead belles *left roll and trade* with the belle



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behind. This ends in parallel waves.

Jack Lasry celebrates the 20th anniversary of **Notes for Callers** and digs into some good choreo exercises with choreo to change lines to two-faced lines and to change inverted lines to eight chain thru formation; *all 8 circulate* choreo; *slide thru* from half-sashayed couples; the left-hand diamond; a review of *rock the boat* and *scoot and relocate*; dancing the plus program. He offers a three-point solution to the diminishing number of class dancers and the loss of club dancers to the advanced and above programs: 1. Increase the number of calls on the Plus program; 2. Establish more MS clubs. 3. Create standards that would govern the skills needed to move up into the next plateau.

Paging through **Mainstream Flow** by Jim and Shirley Hayes, we found a couple of unusual *neighbor* calls:
Sides right and left thru, crosstrail thru

Face your corner, touch $\frac{1}{4}$
Follow your neighbor and spread four times
Follow your neighbor, left allemande...
Sides swing thru, star thru, circle to a line
Right and left thru, pass the ocean
Heads on the diagonal scoot back
Sides on the diagonal scoot back
Heads on the diagonal follow your neighbor
And spread, all right and left grand...

Callerlink by Steve Turner has, among many items of choreo, this very unusual singing call adaptation:
Heads promenade $\frac{1}{2}$ way round the square
Same ladies chain and turn 'em $\frac{1}{4}$ more
Move to sides, girls hook left elbows
Turn the line once around...to the same spot
Wheel and deal, pass thru, trade by
Swing your corner, promenade...(tag)

GREMLINS AGAIN!

Last month, although Ida Reilinger was listed in "By-Line" as a contributor, her name was omitted as the writer of the poem, "Happy Valentine's Day" in "Rhyme Time."

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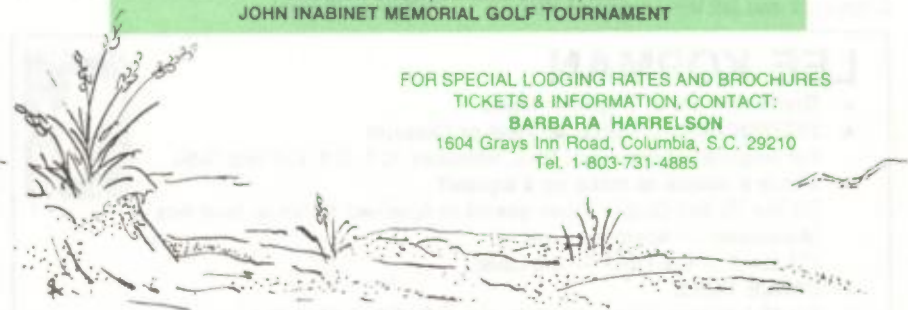
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Swing thru, girls fold, peel off
Couples circulate, bend the line, pass thru
Wheel and deal, double pass thru
Lead couple partner trade, swing thru
Girls fold, peel off, ferris wheel, pass thru
Left allemande...

Girls U-turn back, couples circulate
Bend the line, pass thru, wheel and deal
Centers square thru $\frac{3}{4}$, slide thru, flutter wheel
Slide thru, left allemande...

Zero box; Swing thru, boys trade, boys run
Wheel and deal, pass thru, trade by, swing thru
Spin the top, recycle, slide thru, swing thru
Girls fold, peel off, ferris wheel, pass thru
Left allemande...

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The voting by the Callerlab Challenge Committee for the new C-1 list has recently been completed. Calls added to C-1 are: *beaus & belles concept, dixie sashay, follow thru, switch the line*. No calls were dropped. However, the recent additions to the Advanced list all came from the C-1 list, and these calls have been dropped from the C-1 list. The next revision of the C-1 list will occur at the end of 1989.



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GREEN WITH ENVY, Continued

on the back or better yet, have comfortable spouse do that for you. But, if you don't, all's not lost. Why not do it next time? Why not make your square dance evening more like it used to be when you were out on a date? You opened the door without prompting then, didn't you? Sure you did or she might not have married you.

As you approach the square dance hall, do you open the door and let her enter first? Or do you wait and let her open the door for you? Do you help her take her coat off?

And, let's don't forget the women. You are careful to be courteous to the other ladies and gentlemen at the dance, but how much of this kindness do you reserve for your best fellow? The best way to give your special guy a nudge in the courtesy area might be to lead by example. It never hurts to try. It never hurts to tell this special person in your life "Thanks, I en-

joyed that" after a tip just like you would any other dancer.

Whether or not we make square dancing as enjoyable for ourselves as possible or not hinges on how much of an effort we are willing to expend. I believe how well we treat our partners is an overlooked area that deserves some attention from some of us.

Maybe this month of St. Patrick's Day is just as good a place to start as anywhere. If you manage to pull it off, you might just find the other dancers are "green with envy" at how well your dance partner treats you. Now that wouldn't be a bad treasure to look forward to, would it?

As with so many things, the key lies in your hand. If you take the first step—although it may seem like a long shot to you now—your partner might just meet you halfway for the next step.

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halfway in our dance steps. How about it, gentlemen? Ready to make some ladies green with envy that you're not their partner? And, ladies, how about you? Ready to make some gentlemen green with envy that you're not their leading lady?

There's a saying—"The buck stops here." Since a buck is green, I guess this is just as good a place as any to stop. The challenge is offered, dancers.

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can gain by being a part of this committee: If you are unsure about carrying out your duties as club historian, members of the NDACC who have been through this mill can give you concrete and helpful hints on things to do which will enhance your club's enjoyment of square dancing. If you have a collection of materials handed down from one person to another which are just gathering dust in the basement, the committee can help you to catalog and index the collection and then utilize the contents for worthwhile displays and projects. If your collection of dance books and magazines is missing crucial parts, the committee can help you to find places from which to fill in the gaps. These are only a few of the possible things which can be yours by becoming

a part of the committee.

How do you join the committee? Simply write to The Lloyd Shaw Dance Archives (5506 Coal, SE, Albuquerque, NM 87108) on your club's letterhead stationary (if available), giving details about yourself, your interests, and your position (historian, librarian, hall of fame director, museum director,) and mention that you are interested in being a part of the committee. If you have questions and problems you need to discuss, please do not hesitate to include that as well. If everything is going well for you and you feel that your experience could be helpful to someone else in your position mention that. If we all join together, we will be able to make a great difference in how we perceive our heritage and how we protect it.



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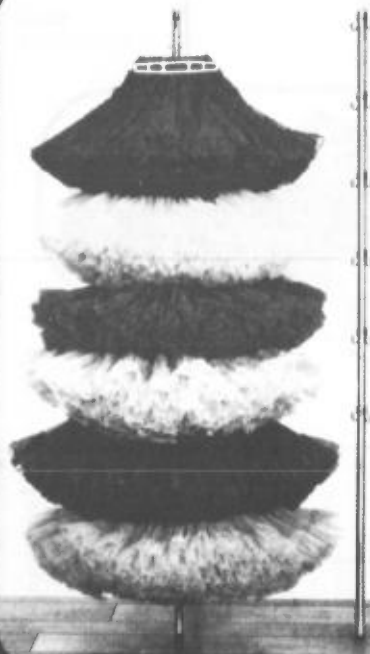
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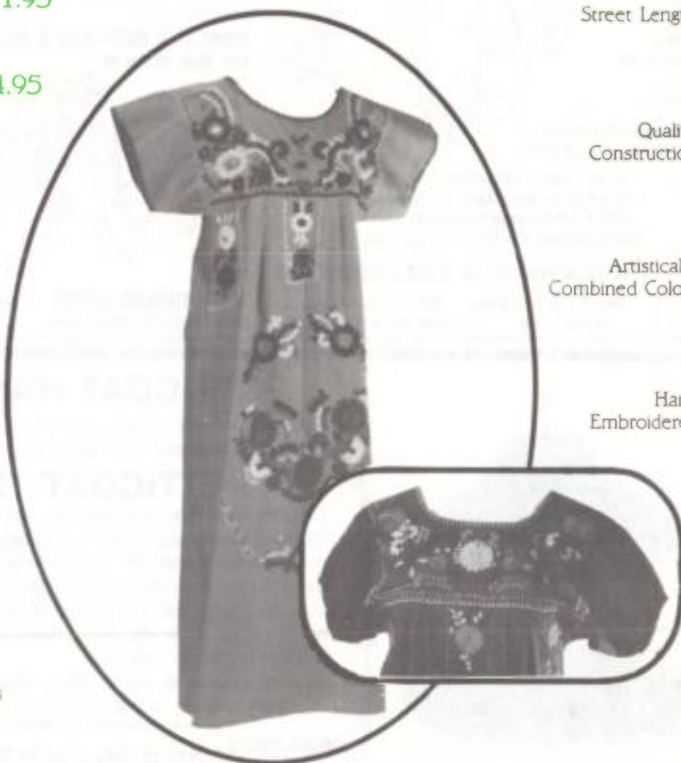
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ENCORE, Continued

can do a mean *Take a Peek* and *Duck and Dive* as well as I can."

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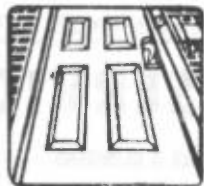
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1988

<p>Week of April 24-29, 88 MIKE HOOSE (TN) WAYNE MCDONALD (TN) GARY SHOEMAKE (TN)</p> <p>Week-End of Apr. 29-May 1, 88 THE RED BOOT BOYS (TN) KEN ROLLINS (NC) STEVE & JACKIE WILHOIT (TN)</p>	<p>Week of May 1-6, 88 JOHNNY JONES (TN) [PLUS] RON SCHNEIDER (FL) STEVE & JACKIE WILHOIT (TN)</p> <p>Week-End of May 6-8, 88 DALE MCCLARY (FL) [PLUS] BOB WILSON (IL) PETE & JAN SHANKLE (FL) BILL FOX (TN) WAYNE MCDONALD (TN) [MS] DEE SMITH (TN)</p>	<p>Week of May 8-13, 88 RALPH & JOAN COLUPE (NH) TOM & JAN KANNAPPEL (KY) ROY & FXIE VAN VACTOR (KY)</p> <p>Week-End of May 13-15, 88 T.D. & FRANCES BROWN (TX) DON FRANKS (SC) LOWELL YOUNG (GA)</p>	<p>Week of May 15-20, 88 CHUCK JOYEUSAZ (FL) GEORGE WARREN (FL) [BS-45]</p> <p>SAM DUNN (OH) DOROTHY HOASA (OH)</p> <p>Week-End of May 20-22, 88 BUDDY ALLISON (GA) GARY SHOEMAKE (TN)</p>
<p>Week of May 22-27, 88 LES GREENWOOD (CAN) LORNE LOCKREY (CAN) NEALE & AUTHURLYN BROWN (CAN)</p> <p>Week-End of May 27-29, 88 UPPER EAST TENNESSEE CALLERS ASSN. [MS] DIXIE ROUNDUP</p>	<p>Week of May 29-June 3, 88 WADE DRIVER (TX) *CALLER'S DON WILLIAMSON (TN) SCHOOL*</p> <p>Week-End of June 3-5, 88 ELMER SHEFFIELD JR. (FL) JIM LEE (CAN) MAC LETSON (AL) WADE DRIVER (TX) WILSON & ANN MCCREARY (AL) SAM DUNN (OH) DOROTHY HOASA (OH)</p>	<p>Week of June 5-9, 88 WADE DRIVER (TX) TIM MARRINER (VA)</p> <p>Week-End of June 9-12, 88 TOM DILLINDER (KY) TOM DAVIS (KY) PHIL & BECKY GUENTHNER (KY)</p>	<p>Week of June 12-17, 88 MARK COOK (MS) PAT DIAMOND (AR) FRED & GAIL JABOUR (MS)</p> <p>BOB HUFF (MS) MIKE KRATZ (WV) JERRY & DOT YOCKEY (KS) Week-End of June 17-19, 88 C. P. & JANICE ASHBY (KY)</p>
<p>Week of June 19-24, 88 ROGER BECK (MI) KEN KALLMEYER (KY) SAM DUNN (OY) [MS] PHIL KOZLOWSKI (IN)</p> <p>Week-End of June 24-26, 88 PHIL KOZLOWSKI (IN)</p>	<p>Week of June 26-July 1, 88 R. J. HOGAN (FL) SHANON GRAHAM (FL) [PLUS] JOHNNY JONES (TN) [A-2] DON WILLIAMSON (TN) [INTRO C-1] Week-End of June 30-July 3, 88 MARTY VAN WART (ME) Week-End of July 1-3, 88 DON WILLIAMSON (TN) JOHNNY JONES (TN) [C-1]</p>	<p>Week of July 3-8, 88 THE RED BOOT BOYS (TN) LARRY CONNER (OK)</p> <p>Week-End of July 8-10, 88 WAYNE MCDONALD (TN) MIKE HOOSE (TN) DEE SMITH (TN) CHUCK MARLOW (OH)</p>	<p>Week of July 10-15, 88 TONY OXENDINE (SC) JERRY STORY (TX) SKIP GATES (LA) LARRY JACKSON (TN) BILL & MARTHA BUCKS (LA)</p> <p>Week-End of July 15-17, 88 HARRY MCCOLGAN (WV) GEORGE SHELL (VA)</p>
<p>Week of July 17-22, 88 BOB & DIXIE FERHMANN (MO) RICH FERHMANN (MO) RON WOOD (TX) GENE & GINA MCMURTRY (MO) RALPH KORNEGAY (NC) FRANK DAVIS (SC) SOPHIE LONG (MO)</p> <p>Week-End of July 22-24, 88 THE GOOD OL' BOYS (OH)</p>	<p>Week of July 24-29, 88 EDDIE GARDNER (LA) [PLUS] WOODY USSERY (AR) DOUG & DORIS EVANS (TX) FRANK GUTTRELL (OH) SCOTTY SCHARRER (OH) Week-End of July 29-31, 88 JOHNNY JONES (TN) GARY SHOEMAKE (TN) PHYLLIS & BOB HATHAWAY (OH)</p>	<p>Week of July 31-Aug. 5, 88 GARY SHOEMAKE (TN) PHIL KOZLOWSKI (IN) THE RED BOOT BOYS (TN)</p> <p>Week-End of Aug. 5-7, 88 HARRY LACKEY (NC) MEL ESTES (AL) MARK PATTERSON (KY)</p>	<p>Week of Aug. 7-12, 88 RON & JUDY EVERHART (IN) BILL EVERHART (IN) DALE & MAXINE EDDY (OH) [PLUS] DICK & GAIL BLASKIS (OH)</p> <p>Week-End of Aug. 12-14, 88 BILL EVERHART (IN) RON & JUDY EVERHART (IN) RAY DONAHOO (TN)</p>
<p>Week of Aug. 14-19, 88 TOM MILLER (PA) LARRY PRIOR (FL) TIM TYL (TX) GARY WHITSETT (TX) Week-End of Aug. 19-21, 88 CHESTER HOWELL (OH) BARBARA SAXTON (OH) BILL STEHL (OH) CHUCK BURNUM (LA)</p>	<p>Week of Aug. 21-26, 88 HAROLD ROWDEN (MO) [PLUS] OLLIE & DONNA LOEHR (MO) JIM PARK (MI)</p> <p>Week-End of Aug. 26-28, 88 ED GRAHAM (WV) J.R. SPARKS (KY)</p>	<p>Week of Aug. 28-Sept. 2, 88 BOB BARNES (FL) JACK LASRY (FL) [ADV] JOHN SAUNDERS (FL) RON SCHNEIDER (FL) [PLUS] JOHN PARKER (FL) Week-End of Sept. 2-4, 88 BOBBY NEWMAN (TX) MARK TURNER (TX) CARL & PATSY DAMMEIR (TX)</p>	<p>Week of Sept. 4-9, 88 BOB BARNES (FL) [PLUS] DON & LORETTA HANHURST (FL) JOHN SAUNDERS (FL) *CALLER'S SCHOOL* JACK LASRY (FL) EARL JOHNSON (CT)</p> <p>Week-End of Sept. 9-11, 88 EARL & FRAN MERCHANT (SC)</p>
<p>Week of Sept. 11-16, 88 DICK & MARLENE BAYER (MI) GARY SHOEMAKE (TN)</p> <p>Week-End of Sept. 16-18, 88 HOMER MAGNET (OH) BARBARA SAXTON (OH)</p> <p>RAY DENNY (TN) DON WILLIAMSON (TN) ALLEN Tipton (TN) JOHNNY JONES (TN)</p>	<p>Week of Sept. 18-23, 88 JERRY STORY (TX) [PLUS]</p> <p>Week-End of Sept. 23-25, 88 RHETT GLOVER (GA) RON & SHARON DEAL (IN)</p>	<p>Week of Sept. 25-30, 88 LARRY LETSON (TX) [PLUS] BLD & DELORES MILLER (OH) BOB AUGUSTIN (LA) FRED DURANT (LA)</p> <p>Week-End of Sept. 30-Oct. 2, 88 DANNY WEEKS (GA) COLEEN DYER (AL)</p>	<p>Week of Oct. 2-7, 88 KEN BOWER (GA) GARY SHOEMAKE (TN) RICHARD & JOANN LAWSON (AL)</p> <p>Week-End of Oct. 7-9, 88 JOE PORRITT (KY) EDDIE POWELL (OH) MILLIE EICH (KY)</p>
<p>Week of Oct. 9-14, 88 BILL HARRISON (MA) [PLUS] MIKE HOOSE (TN) WAYNE MCDONALD (TN) TOM & JAN KANNAPPEL (KY) DOC GRAY (FL) FRANK DUBOIS (FL)</p> <p>Week-End of Oct. 14-16, 88 MIKE HOOSE (TN) WAYNE MCDONALD (TN) [PLUS] DEE SMITH (TN)</p>	<p>Week of Oct. 16-21, 88 CLANCY & BETTY MUELLER (IN) RAY & BEA DOWDY (WV) PERRY & JERRY LEEFAVERS (GA) STEVE & JACKIE WILHOIT (TN) JERRY HAAG (TX)</p> <p>Week-End of Oct. 21-23, 88 HAROLD KELLEY (GA) [PLUS] JOHN SWINDLE (GA) [ADV] HAL & SADIE RODEN (GA)</p>	<p>Week of Oct. 23-28, 88 DARRYL MCMILLAN (FL) KEITH RIPPE TO (WV) RAMON MARSH (OH) LLOYD & EILEEN LOCKERMAN (PA)</p> <p>Week-End of Oct. 28-30, 88 NICK HARTLEY (IN) JIM CONGLETON (AL) C-BAR-C RECORDING STAFF</p>	<p>Week of Oct. 30-Nov. 4, 88 THE RED BOOT BOYS (TN) *CALLER'S SCHOOL* STAN BURDICK (OH) DON WILLIAMSON (TN)</p> <p>Week-End of Nov. 4-6, 88 THE RED BOOT BOYS (TN) PHYLLIS & DOUG ELLINGTON (NC)</p>

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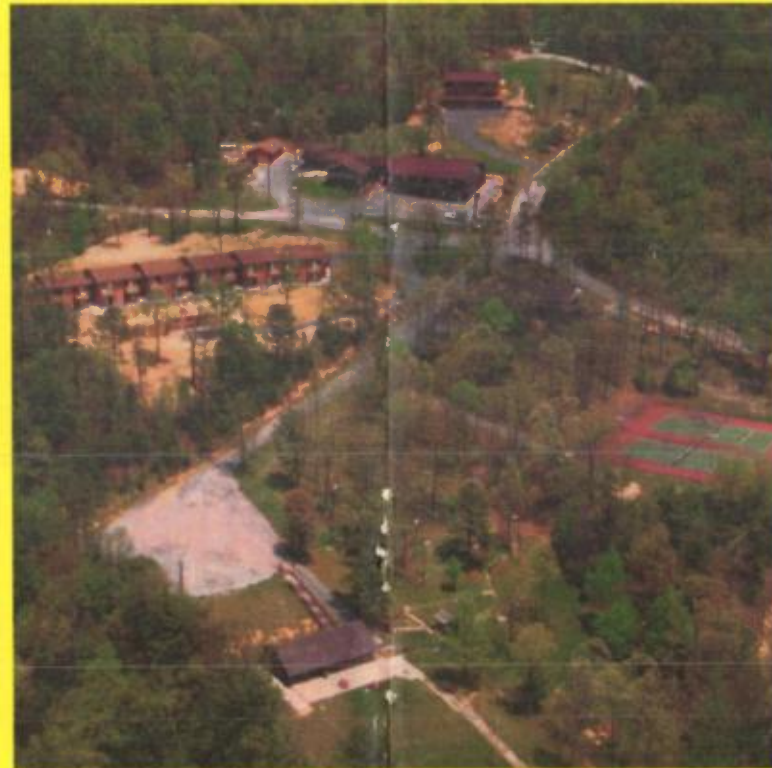
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