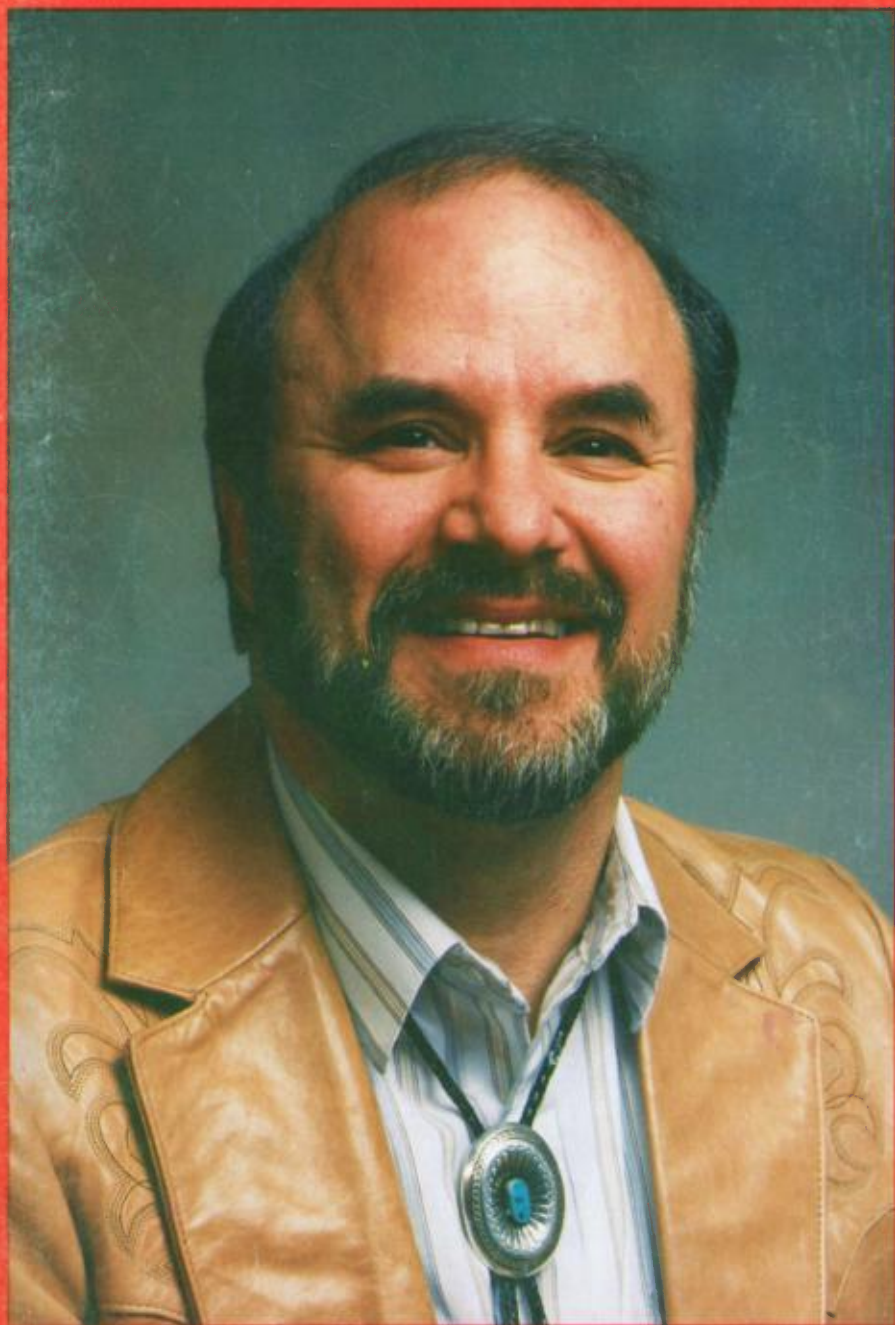


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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 44, No. 2
FEBRUARY 1989



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Mary Fabik	Connie Maike
Bob Mellen	Jean Wright

Workshop Editors

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

Walt Cole

Feature Writers

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Here we sit on a very snowy day between Christmas and New Year's Day, projecting ahead to February with Valentine's Day and patriotic presidential birthdays, and thinking about the content of this column. We know from our "Date-Line" listings that February is still one of the slower months for special square dances. During March and April and May the festivals proliferate; June brings the National Convention, the largest of them all, and then things slow down for the summer. How fast the square dance seasons go by! Yet many of you will dance many nights at clubs and workshops before this season ends.

Here at the office we hear the best of the news and, probably, the worst. Folks write often to tell of the good things that happen because of square dancing and of special activities that bring dancers together. We know there are thousands of dancers spread across the face of the globe who are truly enjoying every minute of their time on the dance floor. How can this be true, when other letters bring a message of doom and gloom about falling numbers, closing clubs, proliferating calls and the "fact" that we cater to round dancers who are taking over the activity? (We're not making these items up—they're true, honestly!)

From our window on the world of square dancing, the problems seem to be a question of attitude. New, enthusiastic dancers bubble over with joy that they have discovered a new healthful, sociable, satisfying hobby. Most of the more nega-



tive statements come from those who have been in the activity for some years and focus on some phase that is "not what it used to be." Yet there are long-lived square dancers who are enjoying it as much today as they were 25 or 30 years ago. So here goes another cliché: it's all in how we look at it. It's a matter of attitude. It's a matter of how much we give to the activity. It's a matter of taking a new look now and again at ways of interesting newcomers, of maintaining the fun for present dancers, and of sustaining our clubs for the future.

Yes, folks, there are clubs out in square-danceland that are healthy and growing, that have sturdy new classes with a variety of age groups, that have dancers willing to serve as planners and officers. Can yours be one of them? YOU can help make your club vital and satisfying. Be a VALENTINE to your club this month!



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BY-LINE

Over a year has gone by since an ASD cover featured a professional caller. Many of you heard **Bill Heyman** on national TV at Liberty's Birthday Party; now meet him and Peggy in these pages.

Other familiar authors' names appear this month: **Marilyn Dove**, whose fiction has appeared before; **Jo Jan Nunley**, with another program idea you might want to incorporate into your club planning; **NiNi Harris**, who treats us to interesting peeks into little known historical facts in her contributions. A newcomer to ASD but not to square dancing is caller **Jim Howatt**, who sent his thoughts on being active in square dancing "beyond the club." Jim is a good example, for he and Doris have been involved on many levels, and told us last summer that square dancers are "just wonderful people." How's that for a Valentine to all of you?



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* GRAND ZIP *

Square dancers are the greatest! My wife and I were visiting Covina, Cal., and on Friday night we went to Temple City dancing with the Twilight Twirlers and had a wonderful time, just as if we were home.

When we left, I found that my keys were not in my jacket pocket. Cleon and Millie Brown of El Monte came to our rescue and drove to Covina and back for the extra set of keys.

The next day I drove to Monrovia to exchange jackets with Frank Kollings. In all this process we met four great people that typify the wonderful people of western square dancing.

On Saturday night we danced with the Covina Two Timing Squares and had Charles Nadeo show us around and give us the dubious honor of judging the Halloween costumes.

Once more we want to thank all the great and friendly square dancers we met and danced with. *Fran & Howie Snyder*
Newfield, New York

I have thoroughly enjoyed reading *ASD* this year. It has meant so much to me as Bill was in the hospital for almost three months...It has kept me in touch with all the news that is going on in other areas. I especially enjoy Stan's "Meanderings." Reading your magazine has helped to fill many dark moments as I sat in the hospital. God bless you for your dedication

to the square dance movement. Bill was a teenage caller back in 1939 and he had been actively dancing ever since then. But now, he can barely finish part of a tip.

Babe Mitchell, Editor, Calls 'n Cues
Camp Springs, Maryland

Thank you for the article in your November issue with Ben Hardin and myself calling to live music. I never miss an opportunity—it's a fun thing for dancer and caller. My greatest thrill was calling to live polka music.

I have distributed all the sample copies you have sent to me and hope you are getting a feedback. I will retire in March after forty-odd years of labor. Plans are to visit some of the clubs you feature in your magazine. I have been calling club dances for fourteen years; maybe someone will hire me on the road...

Ed & Colleen Lang
Austin, Texas

Why do people do a Hungarian Swing instead of a *do-sa-do*? Like horses, people do not like to step backwards. Some cannot overcome their fright, and therefore use the Hungarian Swing when *do-sa-do* is called. It is human weakness, and as such must be tolerated. (If square dancers liked to swing, they would dance an eight-count swing and not stop dead after the first four beats.) *Heiner Fischle*
Hannover, West Germany

John and I have complete sets of Sets
Continued on Page 83



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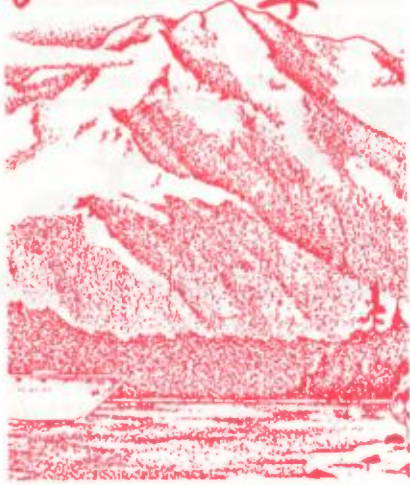
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Meandering With Stan



MOUNTAINTOP EXPERIENCES

Once a month when both of us are at home, your co-editors try to attend a dinner/speaker club called *Torch* in Sandusky, which often elicits stimulating discussions from members on the month's very variable speech. If the speakers aren't fulfilling, at least the dinner is.

The most recent program dealt with so-called *mountaintop experiences*—the kind that happen a few times in a lifetime—ones that are at once exhilarating, challenging, unique, and phenomenally exquisite with spiritual uplift. Call them *landmark occasions*. Ones that are so memorable they're *etched*, not sketched. "Some of them," the speaker intoned, "can draw out latent abilities, hidden resources from deep within one's very soul."

The particular event he described took place (quite literally) on a mountain, or on a series of mountains, as he and his daughter went through days of wilderness hiking/camping in the Rockies of Colorado. I liked his revelation that during that mixture of travel and travail, they suddenly felt "of the land, not on the land."

I wondered how many times you, our readers, have had that kind of an experience coupled with square dancing. We

know there are dozens (hundreds?) of stories out there—please tell us yours.

Thinking along these lines, I couldn't resist a list of the many times these mountaintop experiences have happened to me. Please let me tell you the ways. (Oh, my—here comes a *him*-sing from the gaseous, gushing guru of the Him-alayas, folks!—Co-Ed.)

- The first momentous moments came when Charlie Baldwin asked me (a fledgling caller) to call a tip for his large Brocton, Massachusetts club in about 1954. Similarly, Ray Anderson asked me to call one then in Cranston, Rhode Island.
- At Charlie's Camp Becket, about 1953, Cathie and I (two singles, newly acquainted) danced on a cloud or two in the scenic Berkshires.
- In summer of 1955, when calling easy-level dances on a contract basis at the Y resort at Silver Bay (the first of over 30 years of similar engagements there), Cathie and I *tied the knot*.
- Year after year (seven times in all), I called and we vacationed at the resort in Fontana Dam. Such a thrill to call with that live band.
- Working closely with Bob Osgood and the late Charlie Baldwin on the creation of the LEGACY organization was such an event.
- The night in Delaware when I finally could say I'd called at least once in each of the 50 states was a thrill. Later I was able to chalk up all provinces (except Newfoundland) and a dozen countries.
- The dozens of overseas tours—where do I start? Switzerland: looking at that Jungfrau mountain the first time. China: dancing on the Great Wall. The surf in Hawaii. Both South Pacific tours ten years apart. The big 1988 tour/festival in Germany.

There were so many milestone moments it is hard to isolate a few without become engulfed in a cascade of others coming to mind. How could I forget our very first issue of this magazine in Oct-

ober, 1968? Or that one electric three-hour period when I called a dance for 5,000 dancers at once? Or the time Cathie and I helped decorate the colorful float that later impressed millions of viewers at the Tournament of Roses? I could go on and on.

Enough of that. (Hurray!—Co-Ed.) Again, let us hear your mountaintop memos as they concern square dancing and a touch of magic.



NEW YORKY SORTIE

Celeron (Jamestown), New York—Geography lesson #875; If one goes east on I-90 through Cleveland, through a little northwest bunion of Pennsylvania, onto that wonderful winding Southern Tier Expressway (Rt. 17), one soon comes to Jamestown, located on the far pocket of saddle-bag-shaped Lake Chatauqua. This lake, like its brother Lake George on the other side of N.Y., failed in its matriculation to earn the honored degree of Finger Lake. On the outskirts of J-town sleeps tiny Celeron, whose most famous native is Lucille Ball, and whose census count would hardly reach 2,000 if taken even on Sunday morning, including Lucille and her entire family.

So here I was on the same school stage again, loquaciously serving up certain calls, where Lucille was once graciously deserving curtain calls. (I'll bet your audience wished they could have a Ball again sometime—Co-Ed.) The club is Cha-Tau-Qua Squares (Don't fracture the phonetics.); Fred Rupezyk cued; caller Clyde (S. Bay CC grad '88) and Gladys Pier were there; neat eats preceded our retreat. I stayed in comfort in a Comfort Inn.

Cicero (Syracuse), New York—As one moves further east along the STE in late November, smokepuff forest patches give every hill a green-gray blanket for winter's sleep, while close-cropped fields of gold-

en corn stubble leave little for hungry herds of deer. Colorful village names fly by: Poland Center, Cuba, Steamburg, Salamanca, Kill Buck, Elkdale, Lime-stone, Alfred and Angelica, Almond, Bath, Horseheads and Painted Post. Finally, after five hours of worm-squirms northeast



(17, 13, I-81, I-90), my destination appeared. Caller Maurice and Dorothy Warner had set up the dance with the Plank Road Pioneers again. They would have hosted me except for a sudden family sick call out of state. Gene and Marie Smith of Verona and Adams Center invited me to dinner. They (and others in that area) can tell you more about me and my family a quarter century or so ago than I can even remember. (Try two quarter centuries ago.—Co-Ed.) The gym was full that night; 15 □'s or more; callers Mike Hairl and John Miner were there; Claire Wilcox cued; love that friendly central N.Y. welcome, along with a Friendly snack after with friends; my Syracuse brother Bob shot countless photos of the event; the Seneca offered welcome rest.

Syracuse (downtown), New York—Hardly a rock roll down from Cicero into Syracuse (town center) sits the Wagon Wheel Senior Center (good name), which literally buzzes with activity, including a weekly dinner followed by a CDP-type square dance. Easy tips mixed with line dances, waltzes, polkas, mixers, is the formula. (A favorite is the *Varsouvienne*). Host caller Chuck Collins (S. Bay CC grad '87) was emcee, callers Dave McLeod and Phil Bolson were there; the hall was full. Age is no barrier to dance fun.

A TALE OF TWO CITIES

Kewanee/Peoria, Illinois—On the weekend following Thanksgiving, the end of November, I normally fly to Canada. (Their

Thanksgiving is earlier.) to call in the Montreal area. This year was different; Canada would be delayed one week. *Voilà*: an open weekend! Shortly before that open weekend rolled around, a plan for a caller clinic in Illinois evolved quite by chance. So I drove 450 miles straight west via turn-pikes, in rather unseasonable 60° weather, to conduct a micro-mini clinic in two days in two towns for two guys, firming up affirmations of field fitness, and formulating formidable formations from fractions and fragments. In other words, two guys, Bill and Sherm, along with two gals, Gert and Sandy, spent a good twelve hours with me in two corporate home settings, digging to the core of caller concerns. (Sounds like a bit of a boring drill.—Co-Ed.) We even had a set of live local dancers there one night, adding a measure of shuffling to our shoveling. Sunday, the excavation had met our expectations. So I left in the afternoon to go leap-frogging all the way home amid all the other holiday-end returnees. (That's a graphic traffic report.—Co-Ed.)



A LITTLE MAPLE-LEAFING

Point Claire (Montreal), Quebec—It hardly seems virtually veritable to have called for Circles and Squares Club seventeen times, but that's the reckoning of emcee/past president Bill (Mirjam) Osterman when he introduced me to the almost seventeen sets assembled in Northview School on the first Saturday in December. It had been a breeze slipping through customs at Dorval Airport this time; I checked through on business as a "publisher" rather than a caller. Maybe the easy access could be attributed to an officer's Christmas Spirit. My hosts, as usual, were Charles and Jennifer Norman, the most cruise-some twosome I know; Fred and Jean Crombie also joined

us for dinner. Longevity aside (17 or 27), there's a super friendly spirit alive in that Anglo-Judeo-French club that makes me want to return time and time again. Cuers were Ben and Cathy Ward. Other cuers present were Bill and Kay Burton. Other callers present were Milt Thomas, Dick Fleming, Holly and Jerry Gilligan. VIP's besides the Ostermans were Stan and Marion DeFerry, Keith and Betty Heron, and Dieter and Linda Minarzick. The after-party was held in the home of Dot Grand-sen. Equipment was furnished by caller Allen Marjerison. Northwest flew me effortlessly southwest to home on Sunday; the days will fly by until my "18th" next December.



THE PILGRIMAGE

Fort Worth, Texas—The best kind of memories are those that sparkle and glisten on the window of one's mind, over and over, time and time again, with barely a trace of fading. They are like tiny snowflakes, drifting, swirling, crystalizing in patterns to form a frosty collage that collects and reflects images of special experiences.

Such indelible reflections sparkle from Fort Worth, where Cathie and I spent a long weekend in early December. For the third consecutive year, we joined about a hundred others as *pilgrims seeking a star* in the Lone Star State. The four-day program's purpose gave us a play, a play-party, a house party, and many mini-parties, with all parties participating in a playful reunion.

I'd like to isolate the images this way;

- The nativity play pageant by Dr. Lloyd Shaw including poetry recorded by Dorothy Stott Shaw.

Continued on Page 65



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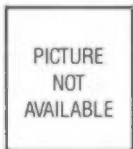
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BILL AND PEGGY HEYMAN

The caller pictured on this month's cover is also the one who called for a nationwide audience at the Liberty Festival, when Miss Liberty celebrated her 100th Birthday. Bill Heyman has been calling only ten years but he has left his mark on the square dance activity in that short period.

The Heymans, with their children—Lynn, 20; Mark, 18; Jay, 15—lived in Vienna, Frankfurt and Zurich from 1969 to 1980, while Bill pursued a banking career with Chemical Bank. Bill and Peggy learned to dance from Walt Cooley and Bill started to call under his guidance while the family was living in Zurich.

Bill resigned his vice presidency after 19 years with Chemical Bank to pursue square dancing full-time. Bill and Peggy purchased Supreme Audio and have made it a major supplier of professional audio equipment for dance instructors, both in the square dancing activity and in other fields. In late 1987, they added Hanhurst's Tape and Record Service to their business venture. Bill and Peggy, with their efficiency and expertise, have

made both businesses successful and reliable.

Both Bill and Peggy have been active in volunteer positions in square dancing. They are past presidents of the Callers Council of New Jersey, and continue to be active in the council, as well as in local dancer associations. Both are active members of the Country Dance and Song Society, and regular participants in its summer dance programs. Peggy has served on the executive committee of CDSS. The Heymans are members of the National Assn. of Square and Round Dance Suppliers (NASRDS) and Bill served on the executive committee and as chairman of the Ethics Committee. They are also members of LEGACY.

Bill has been a member of Callerlab since 1983 and has served on various committees. He is presently chairman of the Plus Committee. He served on the special Ad Hoc committee and attended the Crossfire Conference in 1985, both of which helped analyze the current situation in square dancing. He is a caller coach. ▶

Fourteen outstanding Profile personalities have been featured in the past twenty years of ASD: Harold Bausch, Tex Brownlee, Lee Kopman, Ken Bower, Orphie Easson Marcellus, Jerry Haag, Don Williamson, Wade Driver, Jack Lasry, Gary Shoemaker, Osa Mathews, Cal Golden, Don Hanhurst and Jack Murtha. Qualifications include longevity in the activity, superior accomplishments, unselfish dedication and the respect of their peers.

A list of activities and accomplishments does not necessarily describe two people adequately. If your editors were asked to state one most outstanding characteristic of both Heymans, we would cite their humor. One never comes away from a conversation with either Heyman without a smile or a chuckle. Bill and Peggy are fun people! They approach their dealings with dancers, customers, committee members with unfailing courtesy and humor. To be a neighbor of theirs in a convention booth is to be treated to stories, good conversation, songs, and perhaps even a little dance, and always laughter!

The bank's loss was square dancing's gain when Bill and Peggy returned to New Jersey and created their square dance enterprise. Watch them grow!



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Who could refuse an invitation like that? My husband, Clem, and I had just completed A-1 lessons when Toby Berg, our caller, handed applications to the sixteen couples in his class.

The application also said that besides bedrooms in the lodge, there were recreational vehicle spaces with electrical hookups. We reserved a space for our motorhome; we were used to sleeping in that.

overlooked a lake. Sun-sparkled waves gently splashed over a wooden dock on their way to the shoreline. A few fishing boats were stacked up on the shore.

"I hope you won't mind dancing on the porch," said Hank. "I couldn't get a dance area indoors ready in time. Toby will have to call from the porch, too."

One by one, other dancers drove in and toted billowy petticoats and suitcases to their rooms. Most of the couples were from our A-1 class.

Toby and his wife soon arrived; Clem and Hank helped carry his turntable, amplifier and speakers to the far end of

AN ADVENTURE IN A-1

by Marilyn O. Dove, Lakeland, Minnesota

The early May weekend arrived. After 100 miles of smooth freeway, we drove three miles of uneven, winding road through towering pine woods before coming to the clearing where the lodge stood.

Hank Powell, the resort owner, directed Clem to park alongside a utility shed. "You're the first ones here," he said, hooking our unit to an electric outlet. "As soon as you're settled, I'll give you a tour."

Fragrant knotty pine walls housed ten bedrooms on the main floor and ten on the second. The main floor was centered with a huge stone fireplace and deep-cushioned mauve-colored sofas.

"Your group will 'initiate' my new lodge," smiled Hank. "But I do have bookings through the summer for business conferences, and a couple of winter weekends reserved by a ski club."

Long wooden tables were at one end of the room. "Meals will be cafeteria-style," said Hank. "My wife and teenage daughter are excellent cooks."

He explained that there had been another lodge on this very site. "The owner died, and the place stood idle until I bought it six months ago and remodeled it."

The screened-in front porch, which extended the full length of the lodge,

the porch.

A motorhome pulled in and Hank went out to greet the newcomers. When he returned, he said, "Name's Smith. They're not part of your group. They were surprised that the lodge was open. Said they'll be here just a couple days."

For the Friday night dance, we dressed casually. Everyone quickly squared up as the music started. "Chain reaction, Toby called, and smiled as all five squares paced smoothly through the maneuver.

After the tip, everyone headed for the bar at one end of the porch, where Hank, his wife and daughter served lemonade, ice water and coffee. A group of us took our refreshments indoors to relax on the sofa. I noticed one couple wasn't wearing name tags, and I introduced myself.

The man said, "We're the Smiths. We're just checking out the lodge—as a possible conference site—that's all."

His wife timidly added, "Square dancing looks like fun."

"If you're interested in lessons," I offered, "I'm sure there are classes near you. Where do you live?"

They exchanged glances before Mr. Smith replied. "A suburb of the Twin Cities."

I wasn't about to give up on possible

new dancers! "I'll be glad to send you a list of teachers and class locations. Just give me your address, and I'll mail the information."

"Thanks," Mr. Smith's mustache twitched. "We can check it out ourselves."

They seemed relieved when the music started for the next tip and our group returned to the porch.

That night, Clem and I showered and prepared for a good night's sleep in anticipation of workshop the following morning. A yowling sound pierced the stillness. I shot straight up in bed.

"Probably a coyote," said Clem, before he started snoring. The rhythmic brush of waves at the shoreline finally lulled me to sleep!

On the way into the lodge for breakfast, we were greeted by a poster on the porch:

**WEINER ROAST AND SINGALONG
AFTER THE DANCE TONIGHT.
MEET AT THE FIREPLACE.**

A leisurely breakfast of pancakes, bacon and eggs offered the opportunity to meet dancers from other clubs.

"Did you see the sign on the porch?" asked one of the women at our table. "Hank says he's 'christening' the fireplace in honor our group. And he'll play his guitar for the singalong."

Toby's workshop included *cast a shadow* from different positions, *square*

chain thru, and fractional *tops*.

"I'm feeling more confident about A-1," said my corner.

His wife added, "If Toby has another outing here next year, we'll be sure to sign up. I love the woodsy atmosphere."

A sudden breeze brought a floral fragrance into the porch that tickled my nostrils. I stifled a sneeze and headed for the ladies' lounge to get a tissue.

The Smiths were kneeling at the fireplace, lifting logs and looking under them.

"Are you wondering if they're real?" I joked. They quickly stood up. Without a word, Mr. Smith took his wife by the arm and led her outdoors.

For the dance that night, everyone dressed up. Clem and I wore our "Sky Blue" Minnesota state convention outfits decorated with chubby-cheeked gopher plaques. The porch became a mobile of brilliant colors as Toby tossed one A-1 call after another at us.

The Smiths watched the first half of the tip, complimented the couples on their attractive outfits, then retreated indoors.

After the tip I felt a tickle in my nose again. I wished I'd remembered to bring antihistamine tablets. I started for the lounge to get a tissue and stopped in my tracks; the Smiths were at the fireplace. All the logs had been removed and Mr. Smith was lifting a large canvas bag from beneath the grate.



"What in the world...?" I interrupted.

Mr. Smith twisted around in surprise and jerked to his feet. The bag fell out of his hands, spraying packets of paper money across the floor.

"Oh, no!" cried Mrs. Smith.

I yelled for Hank. He came running.

The Smiths were on the floor, scrambling for the packets and flinging them into the bag.

"What's going on?" demanded Hank.

"This is ours," said Mr. Smith, clasping the bag defiantly.

"We'll let the authorities decide," Hank said. "I'm calling the sheriff."

By now, all the square dancers were on hand; instinctively, they locked hands and encircled the Smiths.

Mrs. Smith looked hopelessly at the human trap and started to sob. Mr. Smith sprinted toward the barrier; the dancers stood their ground.

Still clutching the bag, Mr. Smith sank to his knees and buried his face in its folds.

Three deputy sheriffs arrived. One of the officers examined the bag as well as its contents. "I'm pretty sure this is it," he said. "We can check it out at the station." He closed the bag securely and carried it out to his car.

The other two officers escorted the Smiths to the cars, seating Mr. Smith in one, and Mrs. Smith in the other.

At the next dance back home, Toby announced that he had reserved the lodge again for next year. "Hank said that the couple, whose real last name was Proctor, confessed to robbing the bank, hiding the moneybag beneath the fireplace grate, and covering it over with logs. They planned to retrieve the bag when 'the coast was clear.'"

When the Proctors finally returned for the money, they were surprised not only to see that the lodge was open for business, but that square dancers were there.

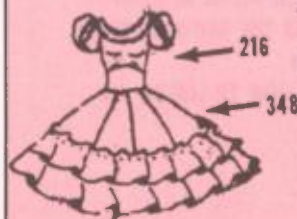
"Why didn't they wait for us to leave before trying to recover the money?" I asked Toby.

"Our group was a good distraction," said Toby. "If you recall, Hank and his family were always occupied on the front porch either watching the dancers, or serving refreshments between tips. But it was the sign announcing the weiner roast that spurred the Proctors into action.

"Apprehending the couple wouldn't have been possible without the cooperation of the square dancers," Toby continued. "Hank said that the sheriff and his deputies send their thanks, too!"

As we drove home from the dance, Clem asked, "Do you think you'd like to take A-2 lessons?"

"Of course!" I replied. "A-1 was so adventurous."



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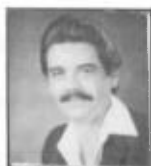
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BEYOND THE CLUB

Or, is there life for past and present club officers after their terms are completed?



After listening to the panel members and their audience at LUST '88, a Mini-LEGACY Seminar in New Jersey, the answer to the above question is *Yes, there is*. Norman and Audrey Bolin, Don and Pat Stephens, and Helen and Frank Cavanaugh, all former club officers, were the panel members and they talked about the organizations they are now involved in: Northern New Jersey S/D Assn. (NNJSDA), S/D Council of N.J. (SDCNJ) and LEGACY. Also in attendance were Steve and Dorothy Musial of the National Executive Committee, General chairmen of the 26th National S/D Convention in 1977, and Jim Howatt, General Chairman of the 2nd N.J. S&R/D Convention and Penn-Jersey District Chairman.

To best sum up what was said, let us use the example of two former NNJSDA board members, Nan and Frank Habersberger. They were club officers in a northern New Jersey club; they held various positions in NNJSDA, including president. When I first met them, they were NNJSDA's reps to CCNJ. When they retired to Florida, they told me they were going to take it easy. They have been deeply involved with Florida S/D organizations and now are treasurers of the United Square Dancers of America. Yes, there is life after your terms as club officers.

There is a "let-down" after you complete a term in office or a job. Some take another office in the club. Some want something larger or wider in scope. The local association of S/D clubs or dancers has many jobs to be done. The NNJSDA runs several "special" dances. They coordinate club dates, assist clubs with classes and provide insurance. They publish a bi-monthly magazine, *Grand Square*, and provide a Blood Bank. They also produce this mini-LEGACY called LUST, or Let Us Speak Together. At their three delegate meetings each year, flyers

of various club and association activities are exchanged. Each of these activities needs people. Some of those involved are still club officers, others wanted something to do. Some are officers in the association and others are committee members. But all work together to make this a strong 42-club association.

by Jim Howatt
Chesterfield, New Jersey

The Stephens led us a step farther in their explanation of the SDCNJ. This is a state-wide organization of the four dancer organizations and four caller or cuer organizations. Each organization has eight delegates. The council's best known activity has been the N.J. State S&R/D Convention. The council was formed after seven of the current eight organizations worked together to hold a Baltimore Booster Ball to provide seed money to the 33rd National Convention. Those involved found that we had much in common and, when working together, we could do much more. The council was formed to provide a communication link between the various organizations. It has succeeded. The area of influence covers the entire state and includes Brooklyn and Staten Island, N.Y. and many of the clubs in the Pennsylvania counties along the Delaware River. The caller and cuer organizations cover the northern part of New Jersey and the adjacent counties in New York and the Delaware Valley. (The greater Philadelphia area includes South Jersey.) The convention itself uses over 300 volunteers, plus 120 callers and cuers and their partners. As the proceeds of the state conventions accumulate, they will be spent by committees in promoting and encouraging square dancing using advertising in all its forms. This will take people. Yes, there is life after being a club officer.

Frank Cavanaugh went further. Frank

English Mountain

AMERICA'S NEWEST AND FINEST SQUARE DANCE RETREAT 5 DAY SCHEDULE 1989

APRIL 23-28 (**) Kin Bowen (CA) Tom O'Grady (SC) John Stone (TX) Ray/Bla Doney (WV) [R]	APRIL 30-MAY 5 Walt Brown (FL) Cecile Doney (FL) Bob/Vilma Burner (FL) [R]	MAY 7-12 "Round Wits" Tom/Jan Kerasi (KY) Ray/Esti Vancator (KY) Randy/Lynn Collier (NY) "CALIFORNIA SODA" (*) Walt Doney (TX) Gary Shoemaker (TN)	MAY 14-19 (**) "Round Wits" Betty/Barbara (MO) Phyllis IV, V, VI (Dancers) & Teachers	MAY 21-26 Wendy Menden (TX) Doc Gray (FL) Jackie/George/Courtn (FL) [R]	MAY 28-JUNE 2 + "Sixes Wits" Tai Marston (VA) Mark Claring (OH)	JUNE 4-9 + Arl Pritzer (LA) Boyer Newman (KY) Mark Turner (KY) Nancy/Wally Carter (KY) [R]
JUNE 11-16 + Bob Hutz (MO) Pat Doney (AR) John/Dot Tooley (KS) [R]	JUNE 18-23 Kin Bowen (CA) Dixie Crowder (TX) Mary/Pat Pugh (TX) [R]	JUNE 25-30 Liz Greenwood (CA) Lorne Lodgey (CA) Walt/Alphynia Brown (CA) [R]	JULY 2-7 Margaret F. Piro (TX) Doreen Prosser (PA) [R]	JULY 9-14 John Stone (TX) Lynn Linton (TX) Jim/Jane Poshon (IL) [R]	JULY 16-21 Frank Gattler (OH) Scotty Swisher (OH) Charles/Carolyn Hines (OH) [R]	JULY 23-28 Liz Marx (OK) Earl Toome (MO) Bob/Marian Collier (KS) [R]
JULY 30-AUG. 4 Walt Doney (TX) Tai Marston (VA) Bill/Betty Linton (AR) [R] "CALIFORNIA SODA" (*) Jack Lantz (FL) Earl Johnston (CT)	AUG. 6-11 Art Taylor (OK) Dor/Gail Black (OH) [R]	AUG. 13-18 Jim Pate (MI) Dorsey Rossner (MI) Clara/Sarah Weiss (MI) [R]	AUG. 20-25 Tom Miller (IN) Laver Pugh (FL) Laver Pugh (FL) [R]	AUG. 27-SEPT. 1 John Carlton (MO) Pete Dwin (MO) R.L. Hogan (FL) Susan/Wendy Goshaw (FL) [R]	SEPT. 3-8 Ron Schoener (IL) Bud/Dorcas Miller (OH) [R]	SEPT. 10-15 Harold Rucker (MO) Lynn Conard (MO) Gene/Gail McAlister (MO) [R]
SEPT. 17-22 Veda Tardella (IN) John Pate, Barbara (AL) Pat/Larry Way (IN) [R]	SEPT. 24-29 Laver Linton (TX) Liz Crowder (LA) Marly/Glenn Hines (MI) [R]	OCT. 1-6 Kin Bowen (CA) Gary Schoener (TN) Richard/Jeanne Larrison (AL) [R]	OCT. 8-13 Bill Haysden (MO) Hazel Hooper (TN) Wayne McDonald (TN) Tom/Jan Kerasi (KY) [R]	OCT. 15-20 Raeann Mason (OH) Jenny Lee (CA) Lynn/Eileen Lockman (PA) [R]	OCT. 22-27 Tom O'Grady (SC) John Stone (TX) Jim/Phyllis A. Accord (VA) [R]	OCT. 29-NOV. 3 Earl Toome (MO) Bill Vaden (MO) Bill/Martha Buck (LA) [R]

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APRIL 28-30 (**) Overnight, Recording Staff Kin Bowen (CA) Gary Shoemaker (TN) JOEY HAIG (TX) Scott Smith (AZ) Bryce Marx (CO) Ray/Bla Doney (WV) [R]	MAY 5-7 "Sixes Wits" Gracie Lankford (AL) Gary Shoemaker (TN) Some/Lose (NC) [R]	MAY 12-14 Buddy Allison (GA) Bill McVay (GA)	MAY 19-21 Ron Dix (IN) Susan Dix (IN) [R]	MAY 26-28 Jim Pate (VA) Ruth/Maria (VA) [R]	JUNE 2-4 Cleo Johnson (OH) Cecile Doney (WV) Bill/Suezy Buck (WV) [R]	JUNE 9-11 John Bosterman (NC) Dawn Cox (NC) Bill/Elna Anderson (NC) [R]
JUNE 16-18 Bill Bumparden (OH) Ron Entwistle (IN) John Entwistle (IN) [R]	JUNE 23-25 Ray Doney (TN) Roy Hesse (GA) Cathy/Earl Johnson (TN) [R]	JUNE 30-JULY 2 Cecile Myers (AL) Sue Doney (TX) Dorothy Pugh (OH) [R]	JULY 7-9 (**) Rita/Bob/Boss/Sue/Sue Tom/Mary Sue/Sue & Ron/Sue	JULY 14-16 Harvey McCowan (WV) George Sells (VA) G. W. White (VA) [GOLF] Full Time: (S/D Shows Only)	JULY 21-23 Good "O's/Boss" Sue Doney (WV) Mae King (OH) Kimberly Zambrian (OH)	JULY 28-30 Mark Linton (AL) Jim Prosser (AL) Wilson/Ann McCowan (AL) [R]
AUG. 4-6 Harvey Lacey (NC) Mae Estes (AL) Mae Patterson (KY)	AUG. 11-13 Phil Kozlowski (IN) Kevin Rossner (KY) Phil Vancator/Phyllis Barton (OH) [R]	AUG. 18-20 Kin Burns (IL) Burt/Wendy Tracy (IN) [R]	AUG. 25-27 Gene Record (KY)	SEPT. 1-3 The Rita/Bob/Boss (TN)	SEPT. 8-10 Sue Low (SC) Michele Forester (NC) [R]	SEPT. 15-17 Eddie Potts (OH)
SEPT. 22-24 Wendy Lockman (GA)	SEPT. 29-OCT. 1 Cathy Dren (AL) Dawn Weiss (GA) John/Betty Griffin (MS) [R]	OCT. 6-8 Bill Stern (OH)	OCT. 13-15 Mae Hesse (TN) Wayne McDonald (TN) Bill Haysden (MO) Dor Smith (TN) [R]	OCT. 20-22 Harold Kelly (GA) John Semple (GA) Hale/Sade Roark (GA) [R]	OCT. 27-29 Don W. Linton (TN) Phyllis ELINGTON/Dawn Hines (NC) [R]	NOV. 3-5 Pats/Martin (TN) Ruth/Melody Southworth (KY) [R]

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told us about LEGACY, a non-profit organization that is defined as a leadership, communications and resources center for the continued development of square dancing. It is a conglomerate of dancers, callers, suppliers, manufacturers and publishers. They meet biannually and work together to promote square dancing throughout the world. This group of leaders provides guidance to the square dance community. LEGACY'S current efforts are in four areas:

1. To increase efforts in leadership training through Mini-LEGACIES. LUST is one of these.
2. To initiate a process for mediation and arbitration within the S/D activity.
3. To develop our overseas contacts.
4. To increase our efforts with all national and international S/D organizations toward cooperation with one another on a more positive basis.

Evidence that #4 is working was provided when the organizations got together and testified before the U.S. Congress in support of the bill to make square dancing the American Folk Dance of the U.S.A.

As you can see, there is life after your term as a club officer. Keep involved. There is something to be done that can use your present talents and help you develop new ones. Get involved. The friends you make are lasting ones.

Although not a part of the panel discussion, "Beyond the Club," the same ap-

plies to callers, cuers, contra prompters and clogging leaders. There are national organizations beyond your local ones: Callerlab, Roundalab, Contralab, CLOG and others. There are state and regional conventions that need volunteers. And don't forget the national conventions.

All your volunteer work in these groups need not be "behind the mike." My efforts have been diversified. I have been the Vice Chairman for Contra Education for the 26th National S/D Convention, on the Contra Programming Committee for the 33rd National Convention, Program and Service Chairman for the first N.J. State Convention, and General Chairman for the second. My wife and I work registration at the annual Callerlab convention and I am a member of the Callerlab Mainstream and Contra Committees.

After completing terms of office as vice president, president and secretary of the Square and Folk Dance Leaders of the Delaware Valley, and concurrently General Chairman of the N.J. Convention, Doris and I became the chairmen of the Penn-Jersey District of the Delaware Federation of Square and Round Dancers (an association of dancers, not clubs). We took the job because we felt square dancing is good for all, and through this organization we could help rebuild square dancing in the South Jersey area.

Yes, there is life beyond the local organization!



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2368	DIXIELAND CABARET, Johnnie Wykoff	Square Dance
2367	NEW WORLD IN THE MORNING, Johnnie Wykoff	Square Dance
2366	SPRECHEN SIE DEUTSCH, Jerry Helt	Square Dance

DANCE RANCH RELEASES:

698	CAN'T STOP MY HEART, Chuck Myers	Square Dance
697	WE GOT THE MEMORIES, Chuck Myers	Square Dance

BOGAN RELEASES:

1379	CRAZY RHYTHM, John Aden	Square Dance
1378	NAOMI, Ken Jeffries	Square Dance

LORE RELEASES:

1237	BY THE SEA, Johnny Creel	Square Dance
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by Jo Jan Nunley
Canyon, Texas



February 14 comes but once a year. It's a special day for me because my mother was born on Valentine's Day, but the day is special for most of us because it's the day we celebrate being in love and having a sweetheart. Cupid plays funny tricks on all of us around Valentine's Day. Men who usually wouldn't be caught dead in card shops throng to the stores to get cards for their special ladies. (I think it has a lot to do with not wanting to sleep in the doghouse on February 14, but that's not scientifically proven fact, not yet, anyway.)

Cupid plays funny tricks on women around Valentine's Day, too. Even though many of us know that our sweetheart husbands wouldn't read a mushy card if we held a gun to their heads, much less Cupid's arrow, we still rush out and read at least twenty cards before we choose the perfect one for our soul mate at home. And isn't it amazing how their reading skills improve when they are reading those mushy cards. I know my husband can dash through reading one chocked full of mushy sentimental lines in—oh say, ten seconds or less.

Of course, Valentine's Day doesn't just happen at home (or not happen, as the case may be). Some husbands do choose to sleep in the doghouse, so I've heard. Anyway, Valentine's Day happens in our square dance clubs. Many of us choose a Club Sweetheart on Valentine's Day to reign throughout the year.

What should a club sweetheart represent to our clubs? Should she be pretty? Should she be the loveliest in the club? Maybe, maybe not. If she also has the most beautiful actions in the club, then surely she should be the sweetheart. But the coveted role of club sweetheart shouldn't just go to the prettiest member automatically.

Why not? Well, it reminds me of a high

school cheerleader I once knew. In high school, she won many popularity contests, including "Cutie" and her picture was in the school annual along with the other "cuties." She began to expect that she would win attention simply because she was a very lovely girl. The graduation came. She went off to college where none of the college men knew that she was supposed to be treated specially because she was pretty. (I guess this was a slip-up on the part of her high school; they didn't send a pedigree letter along with her.) Anyway, Miss Cutie couldn't get any dates her first semester in college, or her second semester in college, or...on through graduation. So, naturally, square dance clubs want more than a pretty face for their club sweethearts. Beauty shouldn't necessarily be a disqualification! But, again, it shouldn't be the *only* qualification, either.

What other qualifications should your club look for in a club sweetheart? Personality plus. Does the one you choose get along well with the majority of the other dancers? Is she willing to dance with more than one partner? Is she friendly? Does she make visitors feel welcome? If the answer to these questions is yes, then you are well on the road to picking the club sweetheart your club can be proud to have.

Some cities have a city-wide dance at which all of the club sweethearts are introduced. If your city has such a function,

Continued on Page 90



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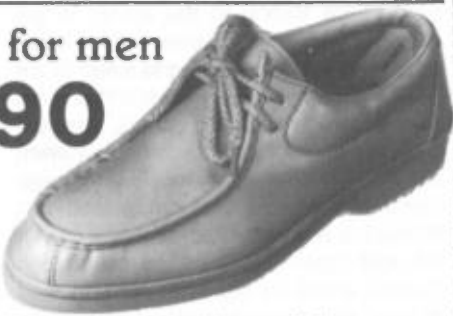
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THE U.S. CAVALRY LIKED TO DANCE TOO!

Before movies, before radio, before victrolas—back when regular folks had to make their own entertainment—dancing was a mainstay of fun. Exuberant contras and square dances provided endless fun at frontier gatherings in the great American West. It wasn't just the sod-busters, miners and cowboys, however, who regularly lightened the dreariness of frontier life by dancing. After the sun set, the sawn-wood barracks floors of many a frontier fort resounded with the dancing of United States Cavalrymen.

The crushing monotony of post life in the west led to a search for home-made recreation. Forms of track and field competition including foot racing, jumping, weight-throwing and horseshoe pitching were popular among the enlisted men. Baseball, a game that had achieved a nationwide following by the end of the Civil War, was the favorite team sport. Boxing was also a popular pastime of the cavalrymen. Singing filled many an empty evening, with Civil War songs like *Marching Through Georgia* and *The Girl I Left Behind Me* echoing through the barracks. Frontier regulars also enjoyed Irish, English, German, Scottish and American folk songs. But none of these entertainments diminished the playful fun of dances.

At large posts, which sometimes boasted regimental bands, and at posts located in or near towns, dances for the enlisted men were held regularly. At Fort Laramie in Wyoming, at Omaha Barracks in Nebraska and at some other posts, dances for the rank and file were occasionally as formal as balls held for officers. Engraved invitations announced the dances and elegantly printed programs presented the order of the waltzes, polkas and contras to be enjoyed at the dances.

At isolated posts, dances suffered from a shortage of women. Ladies living in nearby settlements often ignored the invitation to the soldier hops—a symptom of civilian disdain for the military. Any lady who did attend a dance held at a fort

by NiNi Harris
St. Louis, Missouri



could count on joining in on every number of the evening.

To compensate for the lack of women, stag dances were a regular feature of post life. The men playing the opposite sex wore kerchiefs tied around their upper arms.

The Good Templars Society, a temperance organization founded in New York in 1851 that spread across the continent by the late 1860's, sponsored dances for the rank and file in their meeting rooms. Since drunkenness was a considerable problem at the outposts, many post commanders supported the work of the Good Templars at their forts. Commanders made buildings available to serve as Good Templar Lodges where soldiers sworn to abstinence could read, play cards, relax and participate in dances. The strongest drink served at these dances was a lemonade made with extract.

The most common dances at cavalry posts, however, were the impromptu jigs and square dances held in barracks to the accompaniment of banjo, violin and harmonica music.

The information for this piece was found in *Forty Miles A Day on Beans and Hay*, published in 1963 by the University of Oklahoma press. This fascinating study describes the day-to-day life of the enlisted men who fought the Indian Wars.

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25 YEARS AGO — February 1964

"Where are we going?" asks Bill Castner.

"Rather than destroying square dancing, new basics have through the years aided its growth and added to its vitality. So let not the doom criers prevail. Certainly we should be concerned with the interest and opinions of others, but these must be evaluated with a cool head and rational thinking.

"Square dancers tend to seek their own level and with the vast number of groups dancing today, everyone should be able to find the type of dancing they enjoy and have the grace to allow others to do likewise...Square dancing is a vital, growing, ever-changing experience, adaptable to the varying interest and emotional needs of the people who are its substance.

"Leave the doom criers to their lamenting and looking backward. The rest of us, knowing and appreciating the various facets of square dancing, can give it strength. It will not be destroyed as long as there are people who love the heart-beat of its music and its many-throated

calls ringing across the years to link the past with the future."

"About the hand or arm movement during a *wheel and deal*...I do not like to see arms hooked. I like the forearm to forearm press with the lady's left hand in the gent's right hand. This stops the fight to unlock or drop hands before the *double pass thru* after a *wheel and deal*," says Bob Van Antwerp.

During the past few months, three new record companies have entered the growing square dance record market: Hi-Hat, Prairie and Mustang.

New basic: *curl the line* by Lee Boswell of Gardena, California.

10 YEARS AGO — February 1979

"Economics, Ethics and Education," the three big E's that are of prime interest among square dance leaders today will be the theme of LEGACY IV. No one today is unaware of the rising costs of everything from gasoline to public ad-

Continued on Page 87

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- C-217 I'M GONNA SING—Jerry Haag
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Hem-Line

by Mary Read Cooper

HOW TO GET FESTIVAL PUBLICITY FROM A SQUARE DANCE OUTFIT

After you've planned your festival, hired the callers, leased the hall, and chosen your theme, design a catchy square dance outfit anyone can make that will publicize your event and add to the fun. It is easier than you might think.

Whatever your theme—beach party, wild west, snowflake ball—reduce your visual elements to coloring-book simple designs. Palm trees, seashells and waves for the beach party; cowboys, horses and cactus for the wild west, come to mind immediately. Use your imagination and you'll come up with appropriate designs.

The Washington (D.C.) Square Dancers Cooperative Association (WASCA) Spring Festival for March, 1989, has the theme, *Ride the WASCA Line in '89*, with a train for a logo. In the simplest of shapes, a train was designed to run around the bottom of a plain square dance skirt.

The engine and cars are cut from bright cotton-polyester fabric swatches and attached to a skirt with Wonder-Under, a



Photo by David Wayment

Dave and Mary Read Cooper model their gold and black WASCA Line train outfits, designed by Mary Read especially for the 30th WASCA Festival, March 2-4, 1989.

fusible bonding medium available in any fabric store. Non-sewers can purchase a skirt (suggestions include Malco Modes #135, #177, or #173, and Jerri Bee #363), iron on the designs, and they are finished.

Sewers can make simple circular skirts in colors of their choice, then add the appliques. The appliques also can be stitched to the skirt by hand or machine with a satin or overcase stitch. On either skirt, the designs can be detailed with hand or machine embroidery, or fabric paints, as desired. **Continued on Page 88**



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**LINCOLN SQUARES
Merrill, Wisconsin**

It would seem appropriate in the month of February to feature a club that is named *Lincoln Squares* and also sends a *valentine* far and wide to "touch someone," as Mark R. Briggs, president, told us.

The traveling heart banner, held by Sonja Briggs in the photo and made by her, was given to the individual or couple who came to the club's Valentine Dance from the farthest point. At the big Heart Dance this month, the club members hope the banner will be returned with notations showing where it has been displayed during the year. As it passes from club to club, persons who come from far distances take it to their home clubs.

The instructions on the back of the banner are spelled out in a poem written by Ed Urban, from which we excerpt these final lines:

So treat it nice,
 Display it well,
 And pass it on to others,
 That they enjoy the love we send
 To all our square dance brothers.



So in conclusion
 All we ask
 Is that you take good care
 Of this heart we freely give
 For all the world to share.



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FEEDBACK

I was catching up on reading some square dance magazines when an article about Rare Squares and Red Correll caught my eye...My husband, Dick, and I moved from Binghamton three years ago with a job relocation and always enjoy hearing about the people we knew back there...I realize that the article was about the Rare Squares and their caller, Red Correll, but I really think your readers should know more about Art Cook, who was the caller for that club for its first two years of existence. Back then there were very few callers in those hills. Square dancing was just getting established in that area and Art used to travel all over the place doing the calling. He got many, many callers started and Red Correll was one of them.

Yes, Art got him started but Red took it from there and has done a great job too, but let's give some credit to the caller who traveled every week to Honesdale, Pa. to get the club going. If it weren't for the efforts of callers like Art who for very little money, if any, were willing to travel around calling and teaching square dancing and new callers, I wonder how many established clubs we would have today.

Without that initial start given by Art (and other callers like Art), many of our

callers of today would never have materialized. I honestly don't know how many callers Art got started, but since he spread himself over a hundred-mile radius, it was many. Art continued this practice right up to the day he semi-retired. If a dancer was interested in calling, he/she got a chance at Art's club every dance night without fail.

That's something that I miss here in the south. It is not established practice to encourage new callers. I wonder how many potential clubs are lost because of that practice. I've been told that the dancers of today will not tolerate an inexperienced caller at the mike. Pity!

Has this same thing been happening north, south, east and west lately? If so, perhaps that explains the "fall of square dancing" to its low levels of today.

I could expand on that thought by saying that another thing that Art did often was call without charge. Callers of today would consider it an outrage if anyone suggested such a thing to them, but I wonder how large a club Shirts and Skirts would be today if he had not taught so many, many years of classes without charge because there was not enough money to pay hall and caller, too. By the way, Shirts and Skirts has been in existence for well over 30 years now.

At any rate, if I had a glass, I'd be raising it to toast a great man of square dance, a man who helped square dancing expand in the Pa. and N.Y. areas and who is still loved by many people in those areas. Here's to Art and his wife, Betty!

Betty Card



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STRAIGHT TALK

Bruce Franz publishes *M² Dancer* for square dancers who are Mensa members. Here is a letter he sent on:

A letter from one of my "deleted" members had some additional complaints that she didn't want published. However, I thought it might be interesting to share some of her thoughts.

She is a single dancer, which presents certain obvious problems in itself. She was most bitter, though, about practices she encountered in her area of the country. At a recent dance, she felt "invisible." No one asked her to dance. When she started to approach one of the men to ask him to dance, he approached another woman who was the caller's wife. My acquaintance felt that more attention was paid to the caller's wife than to the paying guests.

She was further perturbed by the "set" squares. She was prepared to dance the man's part with another single woman, but they were unable to enter a square. She mentioned at least one square where one couple split to occupy two positions until the fourth couple arrived. I find that distasteful myself, and am glad I have not encountered it personally.

At any rate, this woman has left square dancing, whether her complaints are justified or not. It only points out to me that we perhaps need to remember our "friendly" image, to recall a few common courtesies, and to apply a little common sense.

Bruce Franz
Xenia, Ohio

Education (*Webster's Dictionary*): "The process of training and developing the knowledge, mind, character, etc., especially by formal schooling; teaching; training; formal schooling at an institution of learning; systematic study of the methods and theories of teaching and learning.

Now that we know what education is—who needs it? We all do, as a means of improving our leadership, teaching and

cueing skills in our chosen profession.

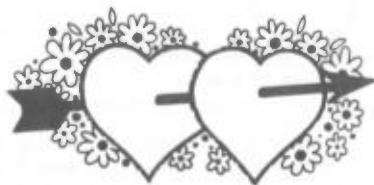
There are many ways to improve our education—one way is through experience (trial and error), another way is one leader helping another on a one-to-one basis, yet another way is through formal education by attending a school that is qualified in the fields in which you want education. All of these ways will work—which is best?

We feel that the formal education is the best of the ones mentioned. You may say yes, they would say that, since they operate schools for round dance leaders. You are right, not only do we operate schools, but the real reason is that we feel if the leaders can be properly taught in the beginning, we will be well on our way to keeping round dancing at the high standard we have today.

People say they can't afford to attend school. In answer to that is there are ways of getting help—the Roundalab Scholarship Program for members of Roundalab. It disturbed us to learn at the annual meeting, June '88, that people in Roundalab didn't know there was such a program. If you are interested, contact the executive secretary. Another source of help is offered by some callers and round dance leader associations to their members. The latest and newest way is offered by *American Squaredance* magazine.

Betty & Clancy Mueller
New Whiteland, Indiana

Ed. Note: The season is almost here for callers' and cuers' schools. ASD awards a limited number of scholarships, one of which this year will go to a round dance cuer. Applicants may write to ASD for more information. Donations, in memory of dancers or leaders, may be made to the ASD Scholarship Fund.





The Lloyd Shaw Foundation, Inc.

The Lloyd Shaw Foundation is marking an important milestone in 1989—its silver anniversary. Foundation members will be celebrating 25 years of accomplishments and making plans for the next quarter century. Established in 1964, the Foundation has this stated objective: To perpetuate the memory and work of Dr. Lloyd Shaw, the Foundation shall endeavor to preserve, encourage, and extend the arts of American folk and square dancing, music, songs, and associated dances and arts, in recreational and educational fields.

Lloyd Shaw was a school superintendent at Cheyenne Mountain School in Colorado Springs. In the process of finding suitable activities for his students, he discovered square dancing and all the other forms of American dance. His interest led him to do extensive research in seeking out and recording the old dances. It led, too, to the formation of the Cheyenne Mountain Dancers, an exhibition team of high school students that took the country by storm in the 30s and 40s. Lloyd Shaw assembled his findings in two books, *Cowboy Dances* and *The Round Dance Book*, and he conducted summer classes to train a generation of S/D dance leaders whose influence is still felt today.

Through the years foundation members have worked to carry on this legacy. They have been engaged in many activities, but one characteristic can be seen through Foundation activities: variety in programming. As square and round dancing have become more complex, people have tended to specialize, sometimes doing only one form to the exclusion of the others. The LSF presents a varied program of

squares, rounds, contras, quadrilles, and folk dances at all events.

The Foundation has always produced dance records. In the early years, there were a few square and round dance records, but the emphasis has been on producing an extensive program of contra dance music. These records, with cued and instrumental sides, cover a broad spectrum of traditional to newly-choreographed contras, using a variety of dance music.

Three LSF dance curriculum kits with teacher's manual and records have been designed to meet the needs of three different populations: elementary school children, secondary school students and recreational dancers, and people with physical and mental handicaps. Foundation members believe that children should grow up dancing, that by the time they are adults their dance heritage should be a part of them. Through dance, children can get in touch with themselves and their heritage at the same time that they relate to each other in a non-competitive way.

The Foundation has conducted workshops at universities throughout the country to teach teachers and recreation leaders how to teach dance to others. The

Continued on Page 95

A new 1989 project of the Lloyd Shaw Foundation is a Leadership Training Institute to be held June 29 to July 2 at Canon City, Colorado. The focus will be on variety in One-Night-Stands and Community Recreational Dancing. For prices and information, contact Cal Campbell, 343 Turf Lane, Castle Rock CO 80104. (303-790-7921)

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<p>Walt Cole's Three TIMING/ MUSIC/CHOREO SCHOOLS Hannibal, Missouri—May 28-31 Rapid City, SD—July 16-19 Pt. Angeles, WA—Aug. 27-Sp.1 New & Experienced Callers <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>McCLOUD DANCE COUNTRY McCLOUD, CALIFORNIA Memorial Wknd, May 27,28,29 Labor Day Wknd, Sept. 1,2,3 <i>STAFF: Bob Van Antwerp</i> Clinic for New & Experienced Callers</p> <p>For information, write: Dave Abbott, PO Box 1720 McCloud CA 96057 916-964-2252</p>	<p>CALLERS COLLEGE at English Mountain Sevierville, Tennessee May 8-11, 1989 <i>Wade Driver, Gary Shoemaker</i> For experienced callers with emphasis on aspects of touring and traveling English Mountain S/D Retreat Rt. 6 Box 212, Sevierville TN 37862 615-453-0171</p>
<p>WISCONSIN R/D LEADERS CUERS COLLEGE Holidome, Stevens Pt., WI July 14-16, 1989 7 PM Friday-1:30 PM Sunday Phase I & II Staff: 8 Active Cuer Couples Deadline: April 15, 1989 Contact: Milt & Alice Spoor 13325 Burleigh Rd. Brookfield WI 53005 414-782-7582</p>	<p>MIDWEST CALLERS COLLEGE Promenade Hall Auburn, Indiana for new/newer callers June 11-16, 1989 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i></p> <p>Don Taylor/Promenade Hall 112 Depot St, Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Silver Bay, N.Y. July 19-23, 1989 <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 16-21, 1989 Phases 4-5-6 <i>Staff: Irv & Betty Easterday</i> July 23-28, 1989 Phases 1-2-3 July 28-30, 1989 Phases 3-4 <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 16-19, 1989—<i>Al Brundage, Earl Johnston, Dick Bayer</i></p> <p>CHARLOTTESVILLE, VIRGINIA St. Anne's-Belfield School July 23-26, 1989 <i>Al, Earl & Tom Miller</i></p> <p>NEW ENGLAND SCHOOL August 13-17, 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 9-13, 1989 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limit 8 for max. personal attention. 6 mos. experience Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>
<p>2nd ANNUAL KACHINA KOLLEGE FOR R/D TEACHERS Parrish Ranch Campground Berthoud, Colorado May 21-25—Beginning Teacher May 26-June 1—2-5 Yrs. Exp. June 4-8—5+ Yrs. Experience Emphasis on Teaching, Cueing & Dancing Techniques</p> <p>STAFF: Ray & Anne Brown INFO: Ray & Anne Brown 10975 E. Berry Av., Englewood CO 80111 602-984-1780</p>	<p>LASRY COLLEGE FOR CALLERS English Mountain Resort Sevierville, Tennessee July 30-Aug. 1, 1989 <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 305-981-7788</p>	<p>DANCE O RAMA COLLEGE (Since 1965) August 18-19-20, 1989 <i>Complete Curriculum 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>



DANDY IDEA

A GOOD CARD TRICK

Betty and Dick Card (Betty is the caller) feel fortunate that this beautiful club quilt made by Beulah Gault for the Spartan Spinners of Spartanburg, South Carolina, is displayed as a wall decoration in their recreation room. Dancers often meet

there and can admire the handiwork of Beulah, who is a young 89 years old, and is shown here with the quilt.

Carol and Vera Gault, who've danced with the Spinners for 14 years, are always trying out new ideas to assist the club. Carol worked up a design for a quilt and asked his mother, Beulah, to make it from the design. Beulah consented and made two—one to be auctioned off for the benefit of the Spinners class. The result was both profitable and decorative—another worthwhile project to pass on.

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by Ron Ehrlich, Rochester, N.Y.

The idea of computer simulation of square dance choreography is well over ten years old. I programmed my first computer and did my first *left allemande* in 1968, but it was not until 1986 that I actually delved into the marriage of software and square dancing. My main initiative for this effort was to be able to write sequences for the dance workshop we hold every Monday night. It was fairly easy to get the dancers from a squared set into the formation for teaching most any call, but dancing them back to their corner was well beyond my ken.

My wife and I are both computer professionals, so when home computers came within our financial reach in the early eighties, we bought a tiny Sinclair system with cassette storage and less than 20,000 characters of memory. This black and white system was replaced a few years later with an Atari computer having about 60,000 memory locations, color, sound, graphics, and anything we could ever want, right? Later in the decade, because most of the software we used at work was based on IBM personal computers, we purchased an IBM PC for home use. No more data stored on tape cassettes for us.

Of course, there was no way my dance software would ever grow any larger than 64K, so I never had any worry that the programming system I was using to develop my software would run out of capacity. That fantasy lasted about six months. With the Mainstream list about half done,

I started seeing nasty messages about program and data segments being violated. So I had to start from scratch with another development system that would last a few years and a few hundred more calls. This restart was healthy for my program logic, because some of my routines were awkward and had been patched far too many times.

Here are some of the goals I had set in developing my dance program:

—The only hardware requirements would be a personal computer costing less than \$1500, would not require a fixed (hard) disk, and would run on the cheapest color monitor available.

—The only software requirements would be the operating system, such as DOS.

—The software would not need to access the disk or diskette, once the program had been loaded.

—The user would have the ability to move any dancer to any point on the floor without being restricted to known formations.

Thus, I dubbed my program the “poor man’s” square dance software.

The computer is a square dancer who is blind, deaf, and has no fear of marching right off the dance floor, or standing on exactly the same spot as another dancer. The only sensory organ that this dancer has is the keyboard. There certainly exists today the technologies of computer vision and hearing. For example, a computer can tell whether a screw is missing from an assembled part; certain computers can easily distinguish spoken vocabularies of a thousand words or more. But these are not features of the average home system.

The most important thing that I have learned along the way is also the most frustrating: the way that dancer knows how to position himself after a call is by knowing what the next call will be...and the caller usually gives dancers the next call when the dancers are about $\frac{3}{4}$ of the way through the current call. The computer does not have this advanced information. For example, if we start from a squared set, have heads *pass the ocean*

Continued on Page 91



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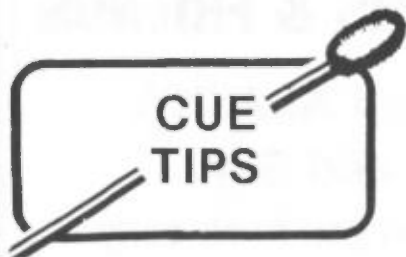
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 in parenthesis
 PHASE: II
 SEQUENCE: Intro-ABC-ABC-B-Tag

INTRO

- 1-4 **WAIT;; BOX APT;;**
 1-2 Wait bfly wall;;
 3-4 Sd LOD L, cl R, bk L, —; Sd RLOD R, cl L, fwd R to bfly,—;
 5-8 **BACK AWAY 2 TWO—STEPS;; SLO STRUT TOG 4 OP LOD;;**
 5-6 Bk COH L (W bk wall), cl R, bk L, —; Bk R, cl L, bk R, —;
 7-8 Strut tog L, —, R, —; L,—, R to OP LOD, —;

PART A

- 1-4 **2 FWD TWO—STEPS;; SLO STRUT 4;;**
 1-2 Fwd LOD L, cl R, fwd L,—; Fwd R, cl L, fwd R,—;
 3-4 Slow strut fwd LOD L,—,R,—; L,—,R,—;
 5-8 **VINE APT CLAP; VINE TOG BFLY; SLOW OP VINE 4;;**
 5-6 Sd COH L (W sd wall R), XRIB, sd L, clap hands; Sd wall R, XLIB, sd R trng RF to bfly, tch;
 7-8 Sd LOD L, —, XRIB to LOP RLOD,—; Sd LOD L,—, XRIF OP LOD,—;
 9-16 **REPEAT MEASURE 1-8 PART A**

PART B

- 1-4 **CHARLESTON;; 2 FWD TWO—STEPS;;**
 1-2 Fwd LOD L, —, pt R fwd,—; Bk RLOD R,—, pt L bk,—;
 3-4 Repeat measure 1-2 part A.
 5-8 **HITCH DOUBLE;; SLOW BASKETBALL TURN 4;;**
 5-6 Fwd LOD L, cl R, bk L,—; Bk R, cl L, fwd R in OP LOD,—;
 7-8 Lunge sd LOD L,—, rec fwd RLOD R to LOP,—; Lunge sd RLOD L trng away from partner,—, rec fwd LOD to OP,—;

- 9-16 **REPEAT MEASURES 1-8 PART B TO BFLY WALL**

PART C

- 1-4 **SD, TCH, SD, TCH; SD TWO—STEP; SD, TCH, SD, TCH; SD TWO—STEP;**
 1-2 Bfly sd LOD L, tch R, sd RLOD R, tch L; Sd LOD L, cl R, sd L,—;
 3-4 Bfly RLOD R, tch L, sd LOD L, tch R; Sd RLOD R, cl L, sd R,—;
 5-8 **HITCH APT BANJO; WHEEL 3; HITCH APT BANJO; WHEEL 3;**
 5-6 Bfly bk L, cl R, fwd L to bfly bjo,—; Wheel RF R,L,R bfly COH;
 7-8 Repeat measure 5-6 part C to bfly wall;;
 9-16 **REPEAT MEASURE 1-8 PART C WOMAN TRNG TO OP LOD ON MEASURE 8**

TAG

- 1-2 **SLOW OP VINE 3 AND PT LOD ON 4;**
 1-2 Sd LOD L,—, XRIB to LOP RLOD,—; Sd LOD L,—, pt R OP LOD maintaining weight on L,—;

STAN'S FLORIDA MEANDERINGS

Normally, Stan's future calling dates are not listed, but several (That's three.—Co-Ed.) people have asked about Florida engagements, so here they are: Jensen Beach, Feb. 8; Ft. Walton Beach, Feb. 10; Venice, Feb. 11; Ocala, Feb. 14; Arcadia, Feb. 15; Key West, Feb. 24; Orlando, Feb. 25; Flagler Beach, March 17; Eau Gallie, March 18; Ft. Pierce, April 1 (Plus a few other *tentatives*).



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If you want variety, square dancing is for you—so many different calls, different formations, different styles of calling. Add to all this the variations in clubs and the variety the clubs offer. Clubs have "Badge Nights," where each dancer tries to wear more badges than others do; Night Owl Dances where the end of the dance doesn't come till three in the morning, or even later; Mystery Dances where the caller is unannounced and you try to guess ahead of time who it will be. We have Halloween costume parties, New Year's Eve parties, Winter Wonderland Dances in the summer, Hawaiian theme dances most anywhere, and festivals of all kinds and sizes.

Years ago, I called a dance where each dancer was to come dressed to represent his or her profession or line of work. You could hear friends say, "Oh, I didn't know you did that!"

A large area of our country has clubs where lunch is served after each dance, brought by club members. These also lend to themes. There are Pie Nights, Chili Nights, Chicken Dinner Nights, Ice Cream Socials, Sandwich and Salad Nights, Hors D'Oeuvres Nights, Sloppy Joe Nights, Cider and Donuts, Root Beer Floats, and many others. We should never be bored! Lunches at the end of a dance are great for fellowship, but defeat the slimming of our waistslines that square dancing should be promoting.

We also have workshop dances, both square and round. We have half-hour workshops before the start of club dances, we have skits after some dances. We have guests who come to steal the club's traveling banner.

In our area, we have been promoting

cooperation among clubs, not competition.

I do realize that when you have many clubs in an area there is bound to be some competition, but let us minimize it in order to have better feelings among clubs. I was delighted this last summer that one of the clubs where I am the club caller decided to have a float in a local parade—good publicity—but then to my delight, after getting everything ready, they invited all the clubs in the area to participate. They displayed banners that represented nine area clubs and eight of the nine clubs had dancers in the parade to help. The better we get acquainted, the better we cooperate. The better we cooperate, the better we like one another.

Variety is also in evidence when the caller is free to program calls from different times. The traditional is an example. Have you done the *Virginia Reel*? Actually this is a contra, but any square dancer can do it. Have you done *Venus and Mars*? You could, and the caller should be able to show it to you in mere minutes. Has your caller ever exposed the dancers to Hexagon Squares? Tandem Squares? Exploding Squares? Mini Squares? Most callers can call these and they can be fun for Mainstream or Plus clubs—maybe even Advanced.

We have variety in our singing calls—such a range of fast and slow numbers, mood songs, torch songs, old time songs, rock and roll songs. Most any song with a good beat can become a hit. The singing calls give callers a chance to show what they can do and are often the favorites of dancers—so much so that many clubs have occasional all-singing-call dances. Can you imagine an all-patter-call dance? They're rare, but they do exist.

With all the variety we have, there is one thing that should never change, the good fellowship. We must provide an opportunity for dancers to talk together, dance together, promote together. The wonderful thing about square dancing is just this—it promotes all those good things. We all like variety, but it must not replace fellowship.



Al Horn



Benny Mann



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DR34 BILLY, DOES YOUR BULLDOG BITE, T. G. Brown by Hal
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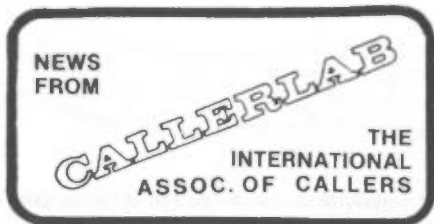
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cluded: *follow your neighbor, chase right, diamond family (diamond circulate, flip the diamond), 3/4 tag the line.*

ADVANCED COMMITTEE

Damon Coe, Chairman of the Advanced QS Committee, has announced that the Advanced QS for the period beginning December 1, 1988, is *shadow the column.*

Starting formation: Columns

Action: #1 peels back to meet #3 and they *cast off 3/4 and spread*; #2 *circulates*, then *cloverleafs* to stand between the spreading dancers, giving the nearest dancer a hand; #4 *circulates 1 1/2, hinges*, then *extends* to vacant center.

Ending formation: ocean waves.

Timing: Approximately 8 beats.

Dance example:

Heads lead right, circle to a line, touch 1/4

Shadow the column, acey deucey

Boys cross run, recycle, square thru 3/4

Left allemande...

Singing call: Heads lead right, circle to a line

Touch 1/4, shadow the column, trade the wave

Recycle, swing, promenade...

The current Advanced QS are: *(anything) and cross, counteract, shadow the column.*

MAINSTREAM QUARTERLY SELECTION

Kenny Farris, chairman of the MSQS Committee, has announced that his committee selected *cloverflow* as the QS for the quarter beginning January 1.

Starting formation: trade by.

Action: Those facing out *cloverleaf* and then *pass thru* as those facing in *pass thru* and then *cloverleaf*.

Ending formation: *eight chain thru*

Timing: 6 beats

Teaching tip: Eventually, everyone will *cloverleaf*, but the centers have to *pass thru* first. After the *cloverleaf*, the new centers will *pass thru*. It may help to suggest that dancers look for a new partner to hold hands with after the *cloverleaf*.

Dancing example:

Zero box: Square thru 3/4, *cloverflow*

Square thru 3/4, *cloverflow*, zero box

(rotated 180° degrees).

Singing call:

Heads promenade 1/2, into the middle star thru

California twirl, square thru 3/4, *cloverflow*

Allemande left corner, do-sa-do back to back

Swing corner, promenade...

The current MS QS are *hang a right (left), and cloverflow.*

Martin Mallard, Chairman of the Callerlab MS Committee, announces that the Mainstream Emphasis Calls for the first quarter are *cross run* and *cross fold*. MS Emphasis Calls for 1988 include: *dixie style to an ocean wave, centers in, divide and fold family.*

PLUS COMMITTEE

Plus Committee Chairman, Bill Heyman, has announced that the Plus Emphasis Call for the first quarter is the call *crossfire*. 1988 Plus Emphasis Calls in-

CALLERLAB ELECTION RESULTS

The following have been re-elected to the Board of Governors: Red Bates, Don Beck, Jack Berg, Martin Mallard and Daryl McMillan, current chairman. Newly elected to the board are Stan Burdick, Max Forsyth, Eddie Mayall, Tony Oxendine and Keith Rippetto (who is completing an unexpired term). The other elected candidates will serve three year terms, beginning at the conclusion of the March 20-22 Callerlab Convention in Nashville.

Other board members are Daryl Clendenin, Norman Cross, Bill Davis, Herb Egender, Betsy Gotta, Jim Hayes, Ernie Kinney, Larry Letson, Melton Luttrell, John Marshall, Jim Mayo, Jack Murtha, Bob Osgood, Mike Seastrom, Stew Shacklette, Elmer Sheffield, Jr., Gary Shoemake, Mike Trombly and Francis Zeller.



by Bob Howell

easy level

For our month of lovers, here are a couple of dances that certainly fit the theme. Lou Hyll of Dayton, Ohio, tells me that he has been having success on his one-nighters with the following solo routine, but Nancy had better not find out what he's asking everyone...

SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE?

RECORD: Flashback Records FLB-81

FORMATION: Solo, scattered, all facing leader.

Start on left foot after long, slow intro.

COUNTS:

- 4 Left heel, right heel
- 4 Pigeon toe, pigeon toe (Toes together, heels apart, twice)
- 8 Repeat all of the above
- 8 Charleston step two times starting with left foot
- 8 Circular solo turn to the left while waving right hand over head.



Charleston step: Starting with left foot, step forward on left foot and touch right foot forward, step back on right foot and touch left foot backward.

Callerlab's quarterly traditional dance selection for the first quarter of 1989 is:

THE GRAND SQUARE QUADRILLE

FORMATION: Square

RECORD: Shaw 276

This dance is prompt called in the same way as a contra.. Dance is done as recorded by Bob Osgood.

CHORUS:

-----, Sides face, grand square

-----, -----

-----, ----- Reverse

-----, -----

-----, (Begin verse prompt here)...

FIRST VERSE: Head couples right and left thru

-----, Head couples right and left back

-----, Side couples right and left thru

-----, Side couples right and left back

-----, Same two right and left back

-----, Heads to the left, right and left thru

-----, Same two right and left back

CHORUS:

-----, Sides face, grand square.....

SECOND VERSE: Head ladies chain over

-----, Same ladies chain back

-----, Side ladies chain over

-----, Same ladies chain back

-----, Head ladies chain right

-----, Same ladies chain back

-----, Head ladies chain left

-----, Same ladies chain back

CHORUS:

-----, Sides face, Grand Square.....

THIRD VERSE: Heads half promenade inside the square

-----, Same two right and left thru (back home)

-----, Sides half promenade

-----, Same two right and left thru

-----, Heads to the right half promenade

-----, Same two right and left thru

-----, Head to the left half promenade

-----, Same two right and left thru

CHORUS:

Sides face, grand square.....

And Callerlab's quarterly contra dance selection for the same quarter is...

RUTGER'S PROMENADE

AUTHOR: Art Seele

FORMATION: Duple Improper

MUSIC: Bye Bye Blues, Pulse, or I Like To Dance, TNT.

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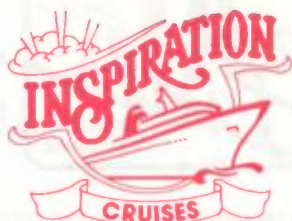
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by
Ed Foote

A RESPONSE TO "WHAT'S THE DIFFERENCE" ASD, November 1988

The article, by Walt and Louise Cole, is somewhat misleading to those not familiar with Advanced and Challenge dancing. Let us look at some of the Coles' statements.

Cole statement: "Stop and go dancing is encouraged at Advanced, because the movements require more mental concentration and because the dancers want to conquer more difficult situations."

Reply: Not true. Advanced dancing is designed to be as smooth-flowing as Mainstream or Plus, and this smooth flow usually exists. When stop and go dancing occurs, it is either because the caller is calling too hard or because the floor cannot handle standard Advanced material.

We have noted previously in this column the fact that many dancers are trying Advanced dancing who should not be doing so. If these dancers comprise the majority of the floor, then that particular dance will be stop and go, because most callers will not let people break down. But the goal is always smooth flow.

It should be noted that many Mainstream and Plus dances are stop and go, because many of these dancers need time to react to the calls and positions.

Stop and go dancing at any program is usually the result of the dancers not knowing the calls, and occasionally is the result of the caller using material which is difficult. Thus any fault lies with the individuals themselves and not with the actual program.

Cole statement: "Styling at the Plus Program is for 'smaller squares,' at Advanced for 'compact squares' and at Challenge for 'tight squares.'"

Reply: These statements are correct. Unfortunately, they seem to be made with a negative connotation in the article, as though it is not desirable to have squares become smaller as dancers move on to subsequent programs.

In fact, Advanced and Challenge dancers are proud of the fact that their squares are compact and tight, because this is the secret to smooth dancing. Large squares, which are common at Mainstream and often at Plus, result in sloppy dancing. They also result in stop and go dancing, because the caller must give extra time for the dancers to do the calls, since the dancers have more floor space to cover.

A general rule of thumb noticed over the years is: the sloppier the dancers, the larger the squares. Compact and tight squares are never so tight as to be uncomfortable; they are simply close enough to enable the calls to be done precisely and with correct timing.

Cole statement: "At Challenge, choreographic sequence is almost non-related to musical structure."

Reply: This is only true for a small minority of Challenge in its most difficult form, namely C-4 and difficult C-3. The vast majority of Challenge dancers are at C-1 and C-2, and they want to dance to the music. Because there are so few callers doing Challenge, the dancers will tolerate someone who is not relating choreography to music more so than at previous levels. But Challenge callers who consistently do not relate choreography to music have a very small following compared to those who do use the music well.



- With the one below (corner) do-sa-do
- - - - , -- Same lady swing
- - - - , Face across go right and left thru
- - - - , -- Right and left back
- - Courtesy turn and 1/4 more, promenade up and down
- - - - , Wheel around (as a couple), promenade back
- - - - , Bend the line, two ladies chain
- - - - , -- Chain them back
- - - - , New corner do-sa-do



Here's an old timer that will cause some excitement with its "slingshot" movement as the ladies are popped under.

SHOOT THAT PRETTY GIRL THRU

First couple bow and swing, out you go to the right of the ring, and circle four

Drop that gent in the center of the floor and circle three

(Circle four once around and drop visiting gent in center of set; circle three, half around, to put home couple with backs to inside of circle, visiting lady in home couple's position facing inside of set.)

Shoot that pretty girl through to me

(Home couple forms arch, give visiting lady a good strong pull and shoot her through arch to her partner)

And swing, both couples swing

On to the next and circle four, drop that gent as you did before, and circle three

Shoot that pretty girl through to me and swing, both couples swing

On to the last and circle four, drop that gent in the center of the floor and circle three

Shoot that pretty girl through to me and swing, everybody swing.

Repeat three more times with second, third and fourth couples leading. Of course, the dance can be danced just as easily with two couples active at the same time.

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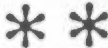


Creative Choreography

by Ed Fraidenburg



Gimmick



GRAND DIVIDE by Dale Roberson

A variation on the *Grand Square*:

Heads part: Heads move into the center and *star thru*, then back away to the side positions. These same dancers *divide*, go to the (opposite) head positions and *star thru*. Repeat all of the above to return home.

Sides part: Sides divide, go to the head positions and *star thru*. These same dancers then go into the center and *star thru*, and back away into the opposite side positions. Repeat all of the above to return to home.

Timing: 32 beats.

CHOREOGRAPHY

HALF SASHAY FAMILY

a. Half sashay.

Starting formation: couple.

Partners exchange places without changing facing directions. Dancer on the right side steps

to the left, while the dancer on the left steps back, side-steps to the right, then steps forward to rejoin partner.

b. Rollaway.

Starting formation: Couple.

The directed dancer or, if not specified, the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he side-steps to the right, to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men.

c. Ladies in, men sashay.

Starting formation: Circle or line with alternating men and ladies.

All dancers are facing in. The ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the man. If the circle is moving to the right, the men sashay to the right.

SAMPLE CHOREO:

Circle left, ladies center, men sashay
Ladies center, men sashay, allemande left
Right and left grand but on the third hand
Promenade...

Heads promenade 1/2, circle eight
Ladies center, men sashay, ladies center
Men sashay, sides rollaway half sashay
Circle eight that way,* four girls go
Forward and back, pass thru, both turn left
Go single file, men pass thru, left allemande..

*Or, four men go forward and back, pass thru
Both turn right, go single file, girls pass thru
Left allemande...

Heads promenade 1/2, pass thru, both turn right
Lady go round one and gent go round one
To a line, circle eight, ladies center
Men sashay, heads right and left thru
Sides lead right, left allemande...

Heads go forward and back I say
Two and hour half sashay, pass thru
Both turn left go round two to a line
Left allemande...

PULPOLLEX

CHAIN DOWN TO DIXIE

by Danny Faria

Start like *chain down the line*, but instead of the *courtesy turn*, catch a left and left arm turn into a wave, similar to *dixie style*.

SAMPLE CHOREO:

Heads pass the ocean, recycle, veer left
Chain down to dixie, recycle, pass thru
Left allemande...

Heads square thru four, swing thru, boys run
Chain down to dixie, boys circulate, girls run
Ferris wheel, reverse flutter wheel
Pass thru, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Left swing thru, girls circulate
Chain down to dixie, boys cross run
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads lead right and circle to a line
Spin the top, boys run, chain down to dixie
Boys trade, left swing thru, trade the wave
Same sexes trade, right and left grand...

REVIEW



SWEEP A QUARTER

Starting formation: Facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

Good call to precede *sweep $\frac{1}{4}$* :
Flutter/reverse flutter wheel, recycle
Wheel and deal...

SAMPLE CHOREO:

Heads square thru four, swing thru, boys run
Wheel & deal, sweep $\frac{1}{4}$, reverse flutter wheel
Sweep $\frac{1}{4}$, star thru, pass thru, wheel & deal
Zoom and pass thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$, scoot back
Boys run, reverse flutter wheel, sweep $\frac{1}{4}$
Left allemande...

Heads square thru four, touch $\frac{1}{4}$
Split circulate, boys run, reverse flutter wheel
Sweep $\frac{1}{4}$, star thru, pass thru, wheel & deal
Centers pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, wheel & deal, centers flutter wheel
Sweep $\frac{1}{4}$, star thru, pass thru, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Flutter wheel, sweep $\frac{1}{4}$, pass thru
Partner trade, reverse flutter wheel, sweep $\frac{1}{4}$
Pass thru, wheel and deal, centers pass thru
Swing thru, girls circulate, swing thru
Recycle, sweep $\frac{1}{4}$, reverse flutter wheel
Sweep $\frac{1}{4}$, star thru, pass thru, wheel & deal
Zoom and pass thru, left allemande...



COMPLETE THE CYCLE

by Dick Han

Starting formation: Split (or box) circulate box of four.

The dancers facing into the box will *circulate* two positions (moving in a looping pattern, similar to a long folding action), and the dancers facing out of the box will *fold, follow and peel* (turn around, as in *linear cycle*) to finish as couples facing. Dancers who started beside each other will finish as partners.

From a right-hand box, the peel or turn around is to the right. From a left-hand box, the peel or turn around will be left.

Columns finish in an eight chain thru formation and parallel waves will finish in lines facing.

From a Z formation: The lead dancer will *extend* and *box circulate* one position (moving in a looping pattern, similar to a long folding

action and the trailing dancers will *follow and peel* (turn around, as in *linear cycle*) to finish as couples facing.

Complete the cycle and roll will change waves to columns and columns to waves. Right-hand boxes become left-hand boxes and vice versa.

The total action is a *linear cycle* without the beginning hinge. We have found it to be especially useful as a means of changing columns to the eight chain thru formation.

CHOREO:

Heads touch ¼, walk and dodge
 Pass the ocean, recycle, pass thru
 Tag the line in, touch ¼, complete the cycle
 Right and left grand...

Heads touch ¼, complete the cycle
 Pass thru, slide thru, touch ¼
 Complete the cycle, left allemande...

Heads pass the ocean, girls trade, extend
 Recycle, veer left, chain down the line
 Touch ¼, complete the cycle, pass thru
 Left allemande...

Heads lead right, pass the ocean, girls trade
 Single hinge, triple scoot, complete the cycle
 Right and left grand...

Heads star thru, pass thru, right and left thru
 Veer left, ferris wheel, centers touch ¼
 Complete the cycle, back away, you're home...

Heads lead right, swing thru, boys trade
 Girls fold, complete the cycle
 Right and left grand...

Heads pass the ocean, girls trade, extend
 Girls trade, single hinge, complete the cycle
 And roll, girls peel off, right and left grand...

Singing call:

Heads touch ¼, complete the cycle, pass thru
 Right and left thru, swing thru, spin the top
 Single hinge, complete the cycle, swing
 Promenade...

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by Walt Cole

TIMING'S THE THING:

INTRO: : -- Heads touch $\frac{1}{4}$
-- -- Boys run : With the sides,
 a right-hand star
- - - - - : -- Into the middle,
 left-hand star
- - - - - : -- Right & left thru
- - - - - : Swing thru -- --
-- -- Boys run : -- Half tag the line
-- -- Corner swing : -- Promenade
- - - - - : - - - - -
- - - - - : - - - - -

FOR THE MODULAR CALLER:

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, centers fold
Swing thru, boys run, crosstrail thru
Left allemande...

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Dixie style to an ocean wave, boys cross run
Recycle, sweep $\frac{1}{4}$, zero line...

Zero line: Right and left thru, dixie style
To an ocean wave, boys cross run
Single hinge, scoot back, boys run, zero line...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, boys cross run
Girls trade, recycle, sweep $\frac{1}{4}$, zero line...

Zero box: Swing thru, boys run
Couples circulate, partner trade, girls circulate
Boys trade, bend the line, left allemande...

THE BASIC PROGRAM:

With a twist:

Zero line: Rollaway with a $\frac{1}{2}$ sashay
Square thru, but on the fourth hand, do paso
Partner left, corner right, partner left
Allemande thar, slip the clutch, left allemande...

Zero line: Right and left thru, rollaway
Half sashay, box the gnat, square thru
With the girl on the right, California twirl
Star thru, crosstrail thru, left allemande...

Static square: Heads crosstrail thru
Around one to a line, star thru, dive thru
Pass thru, star thru, pass thru, bend the line
Star thru, left allemande...

Static square: Heads pass thru, around one
To a line, centers square thru, ends star thru
Right and left thru, right and left thru back
Inside arch, dive thru, pass thru
Left allemande...

THE MAINSTREAM PROGRAM:

Centers in:

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, centers run
Centers partner trade, star thru, trade by
Star thru, pass thru, bend the line
Right and left thru, slide thru, swing thru
Turn thru, left allemande...

Static square: Heads pass thru, around one
To a line, pass thru, wheel and deal
Double pass thru, centers in, centers cross run
Girls run, pass thru, tag the line right
Wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in
Centers partner trade, ends run, pass thru
Bend the line, right and left thru, swing thru
Turn thru, left allemande...

Left-handed two-faced lines:

Zero box: Swing thru, boys run, tag the line left
Couples circulate, wheel and deal
Pass thru, trade by, left allemande...

Zero line: Pass the ocean, swing thru
Boys run, couples circulate, tag the line left
Couples circulate, wheel and deal, veer right
Ferris wheel, centers pass thru, box the gnat
Grand right and left...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, boys run
Girls trade, wheel and deal, box the gnat
Square thru $\frac{3}{4}$, left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, boys run
Couples circulate, boys run, boys cross run
Swing thru, turn thru, left allemande...

Reverse to a veer right:

Zero box: Touch $\frac{1}{4}$, split circulate, boys run
Reverse the flutter, sweep $\frac{1}{4}$, veer right
Ferris wheel, double pass thru
Leads partner trade, pass thru, trade by
Recycle, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Zero box: Swing thru, scoot back, fan the top
Spin the top, boys run, wheel and deal
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Steal a Little Peek



VARNER MAXEY **Millbrook, Alabama**

Varner Maxey has been calling 27 years and just completed his twenty-fifth year with the Rebs and Debs of Montgomery, of which he was the founder. Varner presently calls for three clubs, the Auburn Allemanders, the Rebs and Debs and the Solo Promenaders in Montgomery. He has previously called for several other clubs in Alabama. Varner is a member and past president of the Montgomery Area Square Dance Callers Assn.

Varner is retired from the Illinois Central Railroad and, when not calling, likes to spend his spare time bass fishing. He and his wife Kitty have two children and five grandchildren. One granddaughter, Katie, has helped her grandad on a singing call or two and says she would one day like to call like her grandad.

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JERRY & PERRY LEFEAVERS Lilburn, Georgia

Jerry has been dancing most of her life; her father was a square dance caller. She has been teaching rounds for 20 years. She was a widow when friends Ed and Carolyn Raybuck introduced her to Perry, a dancer from North Carolina. They both loved round dancing and were dance partners at Fontana's Accent on Rounds Festival. In 1984, they were married and a new dancing and teaching team was established.

Both Jerry and Perry are teachers at every level of rounds. They teach a class in basics annually and have three round dance clubs, a fun club, an intermediate club and a National Carousel club. Jerry also cues for three square dance clubs in the Atlanta area. They have taught at festivals, state conventions, three national conventions and the URDC Convention in Winston-Salem, N.C.

The Lefeavers have choreographed over 15 round dances, including *In Old Monterrey*, *Who's Sorry Now*, *Mi Rival Cha*, *Lovely To Look At*, *For You*, and *Touch A Hand*, but the best known is *White Sport Coat*, which has received much recognition.



Jerry organized the Atlanta R/D Teachers Panel, and she and Perry are active members of this association. They are also members of the Georgia R/D Teachers Assn., Dixie R/D Council, Roundalab and the URDC.

Jerry managed a college bookstore and owned her own S/D shop while raising two sons and a daughter. Perry is a retired school teacher and the father of six grand children. Together they have nine grandchildren. Jerry is a doll collector and enjoys sewing. Perry likes gardening and collects phonograph records. They live in Lilburn, Georgia, a suburb of Atlanta.



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SG501—WILL IT BE LOVE BY MORNING



NICK HARTLEY

JIM FORD





ROUNDS OF THE MONTH

The Toronto and District S&R/D Association has chosen these rounds during the past dancing season: September, *Buffalo Gal*; October: *Fiddlestepper Polka*, *Glory of Love*, *Turn It Loose*; November: *Maybe Tomorrow*, *Fishin' In the Dark*, *Somebody's Knockin'*, *You're The Top Cha*; December: *The Boy Next Door*, *For Ever and Ever*, *Spider of the Night*.

Helen Maddeaux
Huntsville, Ontario



Attendees at the Prairie Conclave with guest director Don Malcom in the rear (holding cup of coffee).

PRAIRIE CONCLAVE VII

75 square dance leaders gathered at Kearney, Nebraska, for the seventh biennial Prairie Conclave last November. Guest director of the Mini-LEGACY-type conference was Don Malcom of Sheldon, Missouri, who developed his remarks around the theme, "Wings of Progress." Discussion group topics were: code of ethics, the tolerance factor, recruiting new members, communication, etiquette, blending dancers, round dancing, and "everything they didn't tell me when I finished lessons."

Ken Clinefelter
Lincoln, Nebraska

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SQUARE DANCING NAMED OFFICIAL STATE FOLK DANCE OF CALIFORNIA

On August 24, 1988, an amended bill (SB2460) was reconsidered and passed by the California Assembly; on August 29, the bill passed the Senate and was enrolled to the governor on September 12. The bill became law on October 1. The amended bill designates the west coast swing (also known as swing, whip or jitterbug) as the official state dance and the square dance as the official state folk dance. The action came about after proponents of both parts of the bill worked together to attain its passage.

California is the ninth state to designate the square dance as the state dance or state folk dance. It is the first state to designate two dances on a single bill. Previous states have been Oregon, Washington, Tennessee, Alabama, New Jersey, Florida, West Virginia and Oklahoma.

*George and Ann Holser
Aptos, California*



MIAMI VALLEY CALLERS ASSN.

A chalkboard/bulletin board was recently contributed to Dayton's Division of Parks and Recreation, by the Miami Valley Callers Association (Ohio) in appreciation for the use of the Bomberger Center for beginner student dances. John Hicks, vice president of MVCA, made the presentation to Peggy Burris, area manager for the DPR.

The MVCA has utilized the Bomberger Center facility for a number of years for their series of dances from November through April. These dances are beneficial to the students since they provide a dance environment, an opportunity to

hear and dance to other callers and to meet square dancers from other lesson classes throughout the area. Also, between selected square dance tips, the dancers this year will be given an introduction to round dancing, line dancing, contra and the traditional hoedown.

28 callers/cuers from the MCVA will participate in this year's program monthly dances from November to April.

John Hicks
Centerville, Ohio

IN MEMORIAM

A.O. (Speedy) Foster, caller for the Muskogee Swingers in Muskogee, Oklahoma, passed away in October. He had received his certificate for 25 years of calling from Callerlab in 1985. He was a past officer and member of the Tulsa Area Callers and Teachers Assn. He and his wife Lois promoted square dancing every place they went. George & Eva Horn

Tulsa, Oklahoma

Mel Fortune died last June while teaching a round dance class. Nadine has now resumed teaching and cueing. Mel and Nadine edited *QTR TRN* about a decade ago. Nadine is now living in Pickens, South Carolina.

Warren Hawkins, a square dance caller from Fredericton, B.C., who died last fall, is greatly missed by the square dance community there. Al Kingston

Joe Hicky Harding of Clarksdale, Mississippi, a longtime club caller, literally "died with his boots on" at a square dance last November. He had been a caller for at least 18 years and had stated that he hoped he died while at a dance.

Sympathy is extended to the spouses and children of these men who were active in the square dance scene.

GET IN LINE FOR ON LINE

Readers will note that a second in the series of *On Line* articles (about computers) appears this month on page 41. Several others are *programmed* (pardon the pun) for upcoming issues, but we need your *input* (ditto) and a few more good features on the subject.



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The Roundalab membership have adopted a program for selecting a Round of the Quarter in each phase. Jo Yakimowski, chairman of the Classic Committee, was charged with the responsibility for developing guidelines and criteria and with carrying out this new program.

Working in conjunction with Palomino records, any phased round dance whose record is available in sufficient quantities will be considered. A tape is made of all possible dances and sent to the members of the selection committee with a ballot.

Rounds for the first quarter of 1989 are:
Phase I & 2: *Nice and Easy*, Barbara / Jim Connelly, Dance Along P6063; Phase III, *Axel F*, Russ/Carol Mathewson, MCA 52536; Phase IV, *Look for the Silver Lining*, Jo Yakimowski, Sydney Thompson EP 609; Phase V & VI, *Allegheny Moon*, Peter/Beryl Barton, Collectible COL 4226; Classic, *Could I have This Dance*, George/Johnnie Eddins, Capitol Starline X 6269.

At Roundalab's 12th Annual Meeting in June, the membership expressed great concern to the Board of Directors over the practice of some choreographers writing their routines to records that are no longer available.

The Roundalab Board of Directors has adopted the following statement: "It has been brought to the attention of Roundalab, as your professional Round Dance Teachers Organization, that some round dance routines have been choreographed to records which are no longer available. In all fairness to round dancers and round dance teachers, and the future of our activity, Roundalab encourages all choreographers to utilize all sources in ascertaining the availability of records used before releasing future routines. We would discourage releasing any routines choreographed to records not available in sufficient quantity."

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People

IN THE NEWS



Memories will linger long concerning the German-American Friendship Festival last fall. The crossed-flags on stage at Oberammergau were shot by **Friedmar Schmidt**.



Photographer **Ichiro Fujima** of Tokyo, now fully recovered from surgery, is shown here in Oberlin, Ohio, with young **Sara**, caller **Scotty** and **Marlene Sharrer's** daughter.



At Yokata Airbase in Japan, **Pat Barbour** guest called recently. Shown, l. to. r., **Tokuko Yasuraoka** and **Hiroshi Itom** (cuers), **Pat** and caller **Moto Yoshimura**.

A double page newspaper report, full of pictures, ap-

peared in *Horizons* of Bellevue, Washington, sent to us by **Gene and Helen Norris**, who are also featured. Much about history, customs and organizations appears.



Members of the *first time* Chinese delegation are shown at the National Convention in Anaheim last June with editors **Stan** and **Cathie**.

Bill **Stiehl** reports that a dance for the Callerlab Foundation was held recently in the Cincinnati area, and the callers assisting were **Rick Rothert**, **Estil Owens**, **Kevin Robinson**, **Mike Alexander**, **Hotsie Bacon**, **Phil Kozlowski**, **Gayle Dews**, **Carl Heismann** and **Bill Stiehl**.



Photographer **Bob Messina** took this shot in Santa Maria, California, in September at the Central Coast Association Square Affair.

A one-time plug for contra dance was made by **Amy Friedman**, a contestant on TV's *Jeopardy*, December 20.

Contras as well as squares are promoted in a column called *The Dance Beat* by **Phil**

Jamison, sent to us by **Bob and Mel Livingston** of Middletown, Connecticut.



John and **Wanda Winter** of Garland, Texas, are shown receiving a gold record for their popular round dance recording of *Stand By Your Woman* from **Gary Shoemake** of Chaparral Records at a weekend in Oklahoma City.

From St. Louis, Missouri, news comes from **Marie Tueth** that **Frank and Caroline Miller** were feted at a golden wedding dance with the Webster Whirlers and Whingdingers. 14 couples (of 120 friends attending) have also been married 50 years or more and are still dancing!



Shown in this photo are (l. to r.) **Neville and Ailsa Fall** (hosts, sound engineer), Auckland; caller **Joe and Pat Porritt** (Jo-Pat Records), Louisville; **Bob and Verna Johnson**, Frankfurt, Ky.; and **Bud and Cissie Drake**, New Albany, Indiana, at the annual Labour Day Festival in Auckland, N.Z., called by **Joe** and attend by 900 dancers.

American Squaredance, February 1989

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- The evening play-party dance with ASD staffer Bob Howell doing squares, contras, solos.
- The Western evening with Bob and several others of us calling a tip or two.
- Being lodged in the elegant Fort Worth Hyatt Hotel with amenities unlimited.
- The opening reception at the Colonial Country Club.
- Fine meals each day provided in restaurants and clubs.
- Gifts by the dozens given to each of

us at each event.

- Those two buses moving us around town on a strict schedule several times a day.
- Meals and socializing at both Walsh homes—in town and out on the ranch.
- The theme of the weekend, *O Tan-nenbaum*, built into all decorations, all gifts, songs and dances.
- The unmatched spirit of fun and friendship that was generated among all the *pilgrims*.
- The amazing and prolific generosity on the part of Mary D. and Howard Walsh, who make this unique reunion possible each December, from the time the pilgrims are picked up at the airport, to the time we are returned to our DFW jets heading home, a bit dazed by the wonder of it all, and certainly enriched by the spirit that is the very heart of Christmas. (Not to mention getting a few pounds heavier due to the fabulous food!—Co-Ed.)

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SOME DO AND SOME DON'T—MGR 058

Choreography by Dick Taylor

Good music with a Latin beat and an easy two-step, cued by Pete Metzger. Phase II.

BUTTON OFF MY SHIRT—RCA 83897

Choreography by Lloyd & Joyce Goode

Ronnie Milsap vocal and a comfortable, three-part, easy two-step. Phase II.

HONEY—Silerspotlight X046

Choreography by Sean Clemons

Pretty Bobby Goldsboro vocal and a nice, easy-going, intermediate rumba. Phase IV.

KOKOMO—Elektra 7-69385

Choreography by George & Mady D'Aloiso

An interesting and challenging rumba to a Beach Boys vocal. Phase VI.

SPANISH EYES—Columbia 38-08066

Choreography by Dan & Doris Sobala

Good Willie Nelson and Julio Iglesias vocal and a nice, easy-going intermediate rumba. Phase III + 2.

NOBODY'S ANGEL—WB 7-27811

Choreography by Dennis & Ginny Crapo

Pretty Crystal Gayle vocal with Latin flavor and a comfortable three-part, intermediate rumba. Phase IV + 2.

SOMEWHERE OUT THERE—MCA 52973

Choreography by Don Waldal & Ellie Bushue

Pretty music and an interesting, challenging, four-part timing routine. Phase VI.

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I FALL TO PIECES—MCA 60062

Choreography by Bob & Yvonne Madison

Good Patsy Cline vocal and an interestingly different, high-intermediate foxtrot. Phase V + 1.

MEMORIES OF YOU—Capitol 44220

Choreography by Maryann & Fred Needham

A flowing, easy two-step to Barbara Mandrell's *I Wish That I Could Fall In Love Today*.

SWEET LOVE—Special Press

Choreography by Tom & Jan Kannapel

Catchy music and a fun-type, intermediate foxtrot and soft shoe. Phase IV.

LOVE HELPS—MTM 72113

Choreography by Ron & Carol Erhardt

Good Paul Overstreet vocal and a nice, easy-going two-step. Phase II + 2.

DON'T WASTE IT ON THE BLUES—WB 7-27692

Choreography by George & Johnnie Eddins

Good Gene Watson vocal and a good smooth intermediate foxtrot. Phase IV.

RIGAMAROLE—MTM 72115

Choreography by George & Johnnie Eddins

Music with a solid beat and a flowing, easy two-step. Phase II.

YOU BABE—Epic 34-08111

Choreography by George & Johnnie Eddins

Easy-going, two-part, easy two-step to a Merle Haggard vocal. Phase II.

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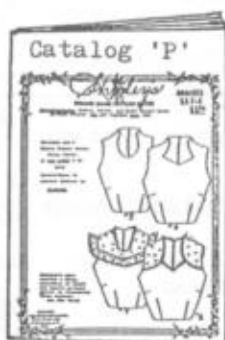
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I COULDN'T LEAVE YOU IF I TRIED—A Bar K 103;

Caller: King Caldwell

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, promenade.

THE LOVE SHE FOUND IN ME—Blue Star 2371

Caller: Milt Floyd

Key: B Flat

MAINSTREAM. FIGURE: Heads pass thru, partner trade, square thru, swing thru, girls U-turn back, feris wheel, pass thru, eight chain three, left allemande, promenade.

FAMOUS LAST WORDS OF A FOOL—C Bar C 8805

Caller: John Holmes

FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep 1/4, pass thru, swing, promenade.

LINDA—C Bar C 8806

Caller: Chuck Curtiss

FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

WHO'S GONNA PLAY THIS OLE PIANO—Chaparral 216; Caller: Jerry Haag

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

HELP—Chaparral 809

Caller: Scott Smith

FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do, make a wave, swing thru, boys trade, turn thru, left allemande, promenade.

IT KEEPS RIGHT ON AHURTIN'—Circle D 235

Caller: Andy Petrere

FIGURE: Head pair promenade 1/2, square thru, right and left thru, pass thru, trade by, touch 1/4, scoot back,

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scoot back again, swing, promenade.

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Caller: Kip Garvey

Mainstream. FIGURE: Heads lead right, veer left, couples circulate, chain down the line, pass thru, wheel and deal, centers pass thru, right and left thru, square thru 3/4, corner swing, promenade.

APPLE BLOSSOM TIME—Eureka 1301

Caller: Tom Miller

Mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru 3/4, corner swing, promenade.

LET'S TWIST AGAIN.—Eureka 1302

Caller: Tom Miller

Mainstream. FIGURE: Heads promenade 3/4, sides right and left thru, pass thru, touch 1/4, walk and dodge, partner trade, slide thru, square thru 3/4, swing, promenade.

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Grenn 16019; Caller: Bob Howell

FIGURE: Heads promenade 1/2, sides square thru, right and left thru, eight chain six, swing corner, promenade.

BRING BACK—Hi-Hat 5111

Caller: Dave Abbott

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left and couples circulate, half tag, scoot back, scoot back again, swing, promenade.

I LOVE YOU MORE AND MORE EVERY DAY—Hi-Hat 5112; Caller: Ernie Kinney

FIGURE: Heads square thru, right-hand star, heads star left, same two right and left thru, roll away, pass thru, U-turn back, swing, promenade.

ROCK-A-BILLY REBEL—Rebel 112

Caller: Dale Miller

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru 3/4, swing, promenade.

ONE MORE NIGHT—Shakedown 200

Caller: Pat Carnathan

FIGURE: Heads promenade 1/2, touch 1/4, walk and dodge, make a wave, swing thru, boys run, bend the line, right and left thru, slide thru, square thru 3/4, swing, promenade.

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Caller: Lee Schmidt

FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run right, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade.

SATURDAY NIGHT SPECIAL—Silver Sounds 107

Callers: Jack O'Leary & Bruce McCue

FIGURE: Heads couples promenade 1/2, right and left thru, square thru, do-sa-do, swing thru, boys trade, swing, promenade.

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we go on—
dancin' together

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there's nothing better
than the way we dance together—Squaredancin'

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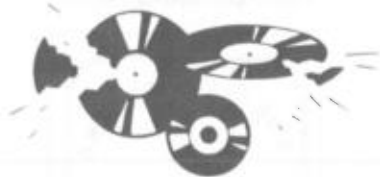
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Speaking Of



Singles

38th National Convention

Oklahoma State Singles have a fun-filled program planned for singles at the 1989 National Convention, starting with a Trail End Dance in the Kitchens of America Building at the State Fair Grounds on Wednesday, June 21, 8-11 PM. Both local and national callers have been lined up for this free dance.

Convention dancing for singles will also be at the State Fair Park in the Made in Oklahoma Building. A Singles Hospitality Room will be open throughout the convention.

All dancers must be in square dance attire—women in square dance dresses, men in western-type long-sleeved shirts.

At last count, about 700 singles were registered. When registering, check Code 30 for the Holiday Inn NW which is the designated singles motel.

A flyer on singles events with a map is available from Newt Burrow, 2400 S. MacArthur #161, Oklahoma City, OK 73128; Phone 405-482-1472.

SPECIAL EVENTS FOR SINGLES

February 24-26, Pre-March 89, Brandywine Hotel and Resort, Downingtown, Pa. Dalt Young, Ted Knauss, Mary and Pete McGee. Contact Pauline Kline, 14 underwood Rd., Wyncote PA 19005; 215-844-8456.

March 10-12, TASSD Roundup '89, El Tropicao Hotel, San Antonio, Texas. Rusty Fennell, Fred Goynes, John and Judy Gorskiu, Richard and Susan Perry, John and Norma Jean Becker. Contact Marland Jylha, 3422 River N., San Antonio TX 78230; 512-694-4699.

April 21-22, HASSDA Ozark Spring Fling, Hammons Trade Center, Joplin, Mo. Jerry Haag, Johnny Metcalf, Taco Zuniga, Doyle Rutherford, Van Greenwood, Harvey Castelee, Monty Hackler, Jerry and Dot Yawkey. Contact Wesley Williams, Rt. 1 Box 157A, Reeds MO 64859.

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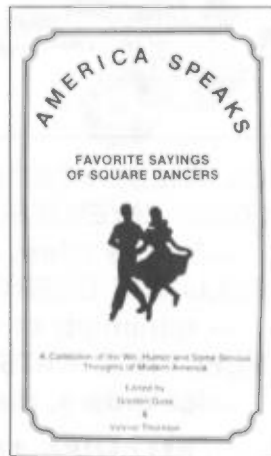
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- RYL 206 I BELIEVE IN MUSIC by Tony
- RYL 303 MORNING SKY by Jerry/Tony/Paul Marcum
- RYL 304 WHY MUST WE EVER SAY GOODBYE by Jerry/Larry
- RYL 601 TENNESSEE RIVER by Jerry/Tony/Larry

BEST SELLERS

- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 206 I BELIEVE IN MUSIC by Tony
- RYL 501 ROCK AND ROLL LULLABYE by Larry
- RYL 101 SOMEBODY LIKE ME by Jerry
- RYL 102 BLAME IT ON MEXICO by Jerry
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- RYL 104 FANCY FREE by Jerry
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- RYL 202 EVERYBODY LOVES A LOVER by Tony
- RYL 203 TWO OUT OF THREE AIN'T BAD by Tony
- RYL 204 AROUND THE WORLD WITH BILL BAILEY by Tony
- RYL 301 BEAUTIFUL BROWN EYES by Jerry/Tony
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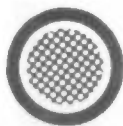
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3. I'll Be The One
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1. Sunflower
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14. You Alone (Palmquist)
15. Isle of Capri (Rother)
16. Sunny Cha (Easterday)

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A Taste of the Wind
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All Night/KonTiki
Piano Roll Waltz
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PHASE III

- Alice Blue Gown
Patricia
Desert Song
Crazy Eyes
Maria Rumba
Butterfly
Apres L'Entrient
Lisbon Antiqua
That Happy Feeling
Third Man Theme

- In the Arms of Love
Hallelujah
Beautiful River
Sheik of Araby
Games Lovers Play/
Three A.M.



PHASE IV

- Pop Goes the Movies
I Want A Quickstep
Gazpacho Cha
Dance
Til Tomorrow
Lazy Sugarfoot
Rainbow Foxtrot
Biloxi Lady
Marilyn, Marilyn
Hooked On Swing

PHASES V & VI

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

Spin chain and exchange the gears
Spin chain the gears
Teacup chain
3/4 tag the line
Track two
Trade the wave
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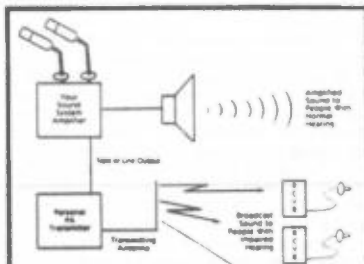
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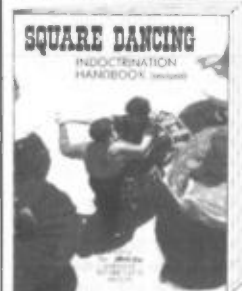
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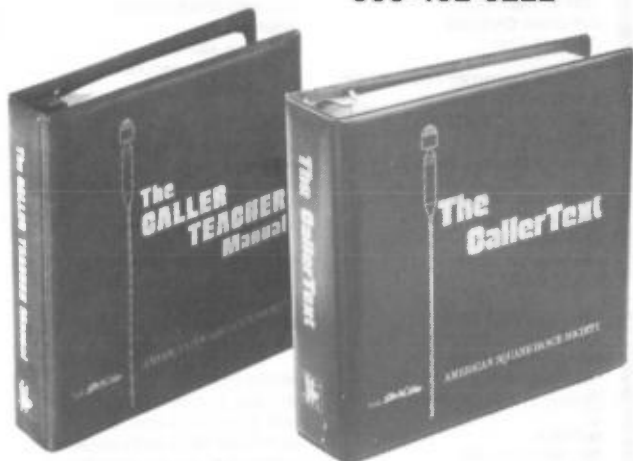
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Please renew my subscription for two years. I enjoy your magazine so much. So many good articles and information, can't miss an issue. *Marvin & LaFern Avery Mangum, Oklahoma*

"Ed and Dru Gilmore lie in unmarked graves." Sad! Sad! Sad! I know there are square dancers today who did not have the privilege of knowing this couple, but they were a real part of the movement. It does not seem possible, as today we are trying to have the square dance become a national symbol, that two people who were such an important part of the main roots of our activity should be left unrecognized. Sad, Sad. *Hal Holmes*

Hyde Park, Vermont
Ed. Note: A group of dancers in California is investigating these circumstances in order to take appropriate action.

Please cancel my subscription to ASD. I am now a widow, 77 years old. I just got too old to cut the mustard anymore. I enjoyed every minute of it. Thank you kindly. I send my love to all square dancers everywhere. *Josie Taylor Baird, Texas*

On behalf of Cathedral Squares Club, we would like to add our congratulations to the many others you must have received on 20 years of publishing a great magazine. Working to deadlines is a challenge at any time but 20 years is a mighty effort and your readers certainly appreciate it. Thank you for the coverage you give our items and our very best wishes for the future. *Mary Stanley*

Christchurch, New Zealand
83

UNDERLINING

THE CALLER NOTE SERVICES

How long has it been since you've done a gimmick like *I circulate*? You can find out how to have fun with this and other novelty items this time in Malcolm and Burdick's **Lead Right** notes. For instance, here's a quick wink of the *I*:

The *I* Formation: A wave between couples that are facing in. The wave is at right angles to the outside couples and to the center wave of a quarter tag formation. (eg. *Heads step to a wave from a squared set.*)

I Circulate: From an "I," those in the wave *step thru and cloverleaf*, as the outside couple *step ahead and pass the ocean* to form a new "I."

Static sq.: Heads pass the ocean, fan the top *I* circulate, single hinge, walk and dodge
Left allemande...

Static sq.: Heads do-sa-do to an ocean wave *I* circulate, *I* circulate, swing thru, boys run
Tag the line, split two, both turn left around one
To lines, forward and back, left allemande...

When you only have two couples dancing, such as with mini-squares, according to the **Southern California Callers Notes**, here are the formations you

can work with: 1. facing couples (includes RH and LH ocean waves), 2. Couples back-to-back, 3. Box circulate (CW and CCW), 4. Half double pass thru, 5. two-faced line (CW and CCW), 6. one-faced line, 7. diamond (CW and CCW), 8. single double pass thru, 9. completed single double pass thru, 10. single eight chain thru (box), 11. single trade by, 12. four-dancer single file column.

Jack Lasry, in his **Notes for Callers**, tells us that "the combination of a *fan the top* and a *single hinge* is a nice way to set up columns, parallel ocean waves, mini-waves or scoot back boxes. The hand action is nice and comfortable.

Zero line: pass the ocean, fan the top
Single hinge, all eight circulate, boys run
Step to a wave, recycle, left allemande...

Zero line: touch $\frac{1}{4}$, all eight circulate
Single hinge, fan the top, single hinge
Split circulate, boys run, slide thru
Left allemande...

A bit of choreo that features $\frac{3}{4}$ tag: is found in **For the Record** of the Texas State Callers Association:

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 $\frac{3}{4}$ tag the line and all face to the right
Centers star thru and those boys trade
And run, all diamond circulate
In the wave swing thru and boys run
 $\frac{3}{4}$ tag the line as others circulate half
All finish like a ferris wheel with men
In the middle, centers (men) pass thru, star thru
Girls trade, $\frac{3}{4}$ tag the line, girls face right
All flip the diamond, men run, promenade...

From Ed Fraidenburg's **Choreo Connection**, we'll borrow this figure:

Heads lead right and circle to a line, pass thru
Wheel and deal, swing thru
Ping pong circulate, swing thru
Ping pong circulate, extend, single hinge
Boys trade, slide thru, left allemande...

In addition to lots of good choreo this time, and a look at the round *Boy Next Door*, the **Toronto and District Notes** reminds us of that little gimmick call to get everyone facing the stage for announce-

ments as follows:

#1 couple face your corners and box the gnat
Square your set just like that
(This puts two boys in #4 position, two girls in #2, and the couple in #1 position is half-sashayed)
New heads square thru, all star thru
Bow to the caller...
Get-out: Men with the lady on your right,
Left allemande girl on the left
Right and left grand...

Al Stevens and Rudi Pohl give us interesting insights into using *thar* figures in **Notes for European Callers**. Here's one neat example:

Allemande left to an allemande thar
Go forward two then star
Shoot the star a full turn, give a right to the next
For a wrong way thar, single hinge
To an alamo style (boys facing out)
Left swing thru, single hinge to wrong way thar
(Girls in center) slip the clutch, skip one girl
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ENCORE, Continued

dress systems but while the cost increases, square dancing remains one of the big bargain buys in the world of recreation. How to keep it a "bargain" will occupy at least one-third of the time at the LEGACY convention.

The delegates will also be talking about ethics and the role it plays in all phases of the square dance scene. Education, the final E of the trio, will cover caller training, round dance leader and prompter education and dance leadership courses.

LEGACY is proving to be an invaluable leadership communications system aimed at providing the information and tools so needed by the area associations and clubs.

In "Dancing Tips," Bob Baier talks about "Greeting Guests with Gusto." Bob suggests that the next time you see a new

face at your regular dances, or at a visitation, or at a non-square dance function, take the time to introduce yourself and involve the newcomer in the activities going on. A tip danced with the newcomer will certainly be appreciated by someone new to the club and will make a friend out of a stranger. Besides, weren't we all newcomers at one time or another?

"Steal A Peek" features Johnny Hayes, then of Christchurch, Dorset, England. Johnny and Renee started dancing in 1968 and after a trip to a convention in Canada in 1970, Johnny decided to take up calling. In his record case, you find singing calls: *Walk Right In, Columbus Stockade Blues and Great Afternoon; Hoedowns: Excelerator Special, Jarring and Rhythm Special*. (Ed. Note: Johnny and Renee now reside in Spain.)



Gerald McWhirter

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- C-108 I FEEL BETTER
- C-107 KINDLY KEEP IT COUNTRY
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- C-303 HONEYCOMB
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HEM-LINE, Continued

Perhaps your local square dance shop will display a finished outfit to encourage dancers to assemble their own. This is wonderful added publicity for you, but make sure the shop has a contact person in your organization to answer customer questions.

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Fine tune your design and instructions, if necessary, then begin wearing your outfits to create a bit of "festival fever."

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DATE-LINE

New Hampshire—Ralph Page Legacy Weekend, U. of NH, Durham; January 13-15. Write Ralph Page Weekend, c/o NEFA, 1950 Massachusetts Av, Cambridge MA 02140.

Mississippi—Valentines Dance, H.W. Rec Ctr, Gulfport; February 10; Ted Kennedy. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

Georgia—Jekyll Island Ball, Convention Ctr; February 10-11; T. Oxendine, J. Story, Jack/Genie Whetsell. Write Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

Alabama—29th Annual Dixie Jamboree, Montgomery Civic Ctr; February 17-18; Carol/Paul Place, D. McMillan, M. Turner. Write Montgomery Area S/D Assoc., PO Box 7132, Montgomery AL 36107.

Connecticut—S&R/D Weekend, Ramada Inn, Mystic; February 17-19; J. Marshall, R. Bates, Collipis. Write Joan/Ralph Collipi, 122 Millville St, Salem NH 03079.

Canada—Square Dance Special, Christian Education Centre, Kamloops, B.C.; February 18; Bob Wright, Jr. Call Art Poirier 573-3366.

California—Sweetheart Ball, Juniper Park Community Ctr, Fontana; February 18; Red Cullop. For more info call (714)820-504, 877-2299 or 627-3723.

Washington—4th Annual Rainier Mid-Winter Round Up

S&R/D, Tacoma Dome Convention Ctr; February 18-19; J. Jones, D. Waibel, Don/Pete Hickman. Write Bud/Hilary McMahon, 19718 Orting-Kapowsin Hwy, Graham WA 98338

Tennessee—Dogwood Arts Festival House & Garden Fair, Knoxville Convention Ctr; February 23-26. Write Dogwood Arts Festival, 203 Ft. Hill Bldg., Knoxville TN 37915.

DC—WASCA's 30th S&R/D Festival, Sheraton-Washington Hotel; March 2-4; Bill/Carol Goss, L. Kopman, Ralph/Joan Collipi, R. Libby, D. Lightly, D. Bayer, D. Coe, T. Miller, Richard/Jo Anne Lawson, S. Kopman, Ron/Ree Rumble. Write Margaret Reynolds, 1836 Metzert Rd Apt T23, Adelphi MD 20783.

Pennsylvania—27th Annual S&R/D Carnival, Harborcreek H.S.; March 4, F. Gattrell, L. Dunn, LeVerne/Doris Reilly. Write Joe/Becky Duscisko, 1705 W. Gore Rd, Erie PA 16509.

Virginia—Johnston Special; March 4; Earl Johnston. Write Cecil DePriest, 811 Opie St, Staunton VA 24401.

Ohio—Dusty Trails Dance, Berea Fairgrounds, Cleveland; March 5; B. Bumgarner, S. Sharrer, D. Stuthard. Write Cheryl Storgard, 9456 Sherwood Tr, Brecksville OH 44141.

Tennessee—13th Annual Memphis German, Memphis State University Center Ballroom; March 10-11; Peter/Beryl Barton. Write Grant/Barbara Pinkston, 3950 Lakemont, Memphis TN 38128-2438.

Canada—16th Annual "It's a Spring Fling" S/D Weekend, Oliver Community Hall, Osoyoos; March 10-12; Murray Few. Write Peter Revesz, RR 1, Osoyoos, BC Canada V0H 1V0.

Alaska—R/D Festival & Clinic, Anchorage; March 10-12; Ralph/Joan Collipi. Call Don Waldal (907)243-7418.



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- LR-301 SEA CRUISE by Bob
- LR-401 HOOKED ON Music by Max

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- LR-101 I'LL BE THE ONE by Jimmy
- LR-201 WHAT A WONDERFUL WORLD by Barry
- LR-102 IT'S ONLY MAKE BELIEVE by Jimmy

BRAND NEW RELEASES

- LR-105 DO THE LOCOMOTION by Jimmy
- LR-103 HELLO TROUBLE by Jimmy
- LR-302 I DON'T THINK SHE'S IN LOVE ANY MORE by Bob



Max Arnold

CLUB SWEETHEART, Continued

your club might want to do something extra special for your club sweetheart. Many must buy their own new dress to be presented at such a function. Why not give your sweetheart something to remember this special occasion by—a new dress? A sweetheart can treasure a new square dance dress long after red roses have bitten the dust.

Choose a sweetheart who can be an ambassador for your club all year long. Such a person would be willing to go with your club to visit other clubs as your official sweetheart. When your club chooses a Valentine sweetheart, try to recall which women have been willing to go to these extra dances. The ones who have been willing through the year should be recognized in a special way such as this.

Maybe your club will want to include a male representative for Valentine's Day—maybe have a King and Queen of the Heart Court. This might make it more fun for the entire club. Being chosen for this special honor should be just that—a very special honor. The choices should be given real thought. Anytime an individual

or a couple represents a square dance club whether by being officers or being chosen for a special honor, the club should be able to be proud of their choices.

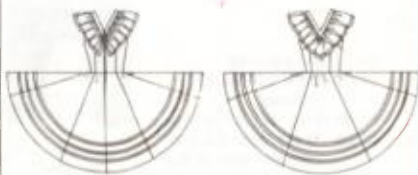
How will your club choose a sweetheart? Open floor nominations seem to be popular, but in my opinion the better way to handle an election such as this is to have each club member write a choice on a piece of paper, drop it in the hat, and have the club president tally the votes and announce the winner. This way every individual, whether nominated or not, can live with the illusion that maybe he/she didn't win but was nominated. Why not give us all a little illusion?

When Cupid pulls out his arrows this Valentine's Day, don't let your eyes be blinded by beauty alone. Choose a sweetheart who is really a "sweet" heart. Make it a choice that will enhance your club.

When you have finished choosing your sweethearts for the club, go home and let Cupid work his special magic at home. Your dog will thank you for not having overnight company!

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ON LINE, Continued

and the sides face right, the computer has no automatic right to assume that the resulting formation will be diamonds. The live dancer is continuously adjusting himself, with no caller prompting, based on anticipation of the next call, or from past experience in that given situation; therein lies the beauty of the human mind.

Experience is the most important square dancing success ingredient. A dancer could memorize any of the call glossaries from cover to cover, and still fall apart on the dance floor. There are literally thousands of unwritten rules, traditions and nuances in square dancing, such that every time I think that my software has Mainstream perfectly in control, I find one more situation my program cannot handle. The way my program is tested is that I listen to hundreds of dance tips on tape, and then enter the sequences into the software, and there is never a dull mo-

ment in bugsvlle.

The main thrust of my software project is to show dancers and callers with inexpensive, popular home computers that computer simulation of square dance choreography can be entertaining and useful in understanding dancing situations. I have an exciting time developing the software and I hope that others can share in this excitement.



FRONT LINE COVERAGE

That good color shot of Bill Heyman on our cover was the work of photographer Bill Mitchell. So we're pleased to be able to offer you a DOUBLE-BILL this month!

The Store Small—Has It All Make the Trip—It's Worth It!

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RECORD TAPE SERVICE

When the editors of *ASD* stopped printing actual reviews of square dance records (now giving only the figures, titles, callers) a few months ago, readers were strongly urged to subscribe to a tape service which carries samplings of each record produced every month, to make personal decisions on what to buy. Your editors still feel that's the best way, rather than your depending on one reviewer's/ one group of dancers' opinions, sometimes alleged to be biased. There are several tape services on the market, most advertised elsewhere in this magazine. Here's a good one, and quite reasonably priced. There will be selections from 15 to 40 records per month. A bonus to

subscribers is a plastic record sleeve free with each record ordered, and free space available for those wishing to sell or locate equipment in the newsletter. Credit cards are accepted. Toll free number is 1-800-346-4867 (except Tennessee: 1-615-894-2655). The annual fee is \$24. Write Allemande Shop Tape Service, PO Box 8246, Chattanooga TN 37411.



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92

American Sqauredance, February 1989



Run to KLAHOMA

NATIONAL SQUARE DANCE CONVENTION

38th



Oklahoma City

June 22-23-24, 1989

1889 - 1989

"Run of '69 Centennial"

WANT TO TOUR A WESTERN FORT?

One of the side tours being offered at the 38th National Square Dance Convention in Oklahoma City on June 22-24, 1989, will be to the location of an original western U.S. Army fort. It's a bit more modern now. This Centennial Trail #7 tour includes the environs of Lawton and Anadarko as well as Fort Sill.

Fort Sill was founded by General Sheridan on Jan. 8, 1869, during a winter campaign against the South Plains tribes. The post was constructed by the black troopers of the 10th Cavalry, the famed

"buffalo soldiers."

Since 1911, Fort Sill has been the home of the U.S. Artillery Center School, where the art of tube, missile and aerial gunnery is taught. The Field Artillery Museum and Fort Sill Museum are two of the most outstanding military museums in America.

Tour Fort Sill and see the old post guardhouse where Geronimo, the last great Apache war chief, was imprisoned. Included is a driving tour of the Wichita Mountains Wildlife Refuge, where you will see longhorn cattle, buffalo, deer and antelope roaming freely.

Mount Scott is Oklahoma's biggest mountain and you see it on the way to Medicine Park, once the finest summer resort in the state, and now on the National Register of Historic Places. Lunch will be taken at the old Plantation Hotel, where you may browse the antique shop.

On the return trip, you will tour Indian City U.S.A. in Anadarko, the Indian Capital of the World, where you will find many items hand made by local tribe members and see authentic Indian dancers in



Jim "Who" Logan "Little Joe" Goins



Herb Edwards Gene Warrington



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RECENT RELEASES

EAG 1902 IN LOVE, Andy Bond
EAG 2010 ABILENE, Joe Goins
EAG 2011 TWO OLD CATS LIKE US
Joe Goins & Jim Logan

EAG 2101 GUITARS, CADILLACS & HILLBILLY MUSIC
Jim Cholmondeley

NEW RELEASES

EAG 2012 TURN IT LOOSE Joe Goins
EAG 2102 FULL GROWN FOOL Jim Cholmondeley
EAG 1208 CRAZY OVER YOU Jim Logan
EAG 2201 CANDY MAN Herb Edwards
EAG 2301 OLE TIME ROCK AND ROLL Gene Warrington

EAG 1209 OLD LAMPLIGHTER Jim Logan
EAG 2103 ONE STEP Jim Cholmondeley
EAG 2202 INDIAN LAKE Herb Edwards
EAG 2013 BLOWING IN THE WIND Joe Goins
EAG 2401 BORN TO BOOGIE Walt Ishmael
EAG 2104 THINGS Jim Cholmondeley



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action.

This tour is offered on June 21. Cost includes transportation, escort, lunch and admission to all attractions. Tour reservations will be closed two weeks prior to convention dates. For more information write to Gerry and Brenda Klink, directors of tours, 401 S. English Drive, Moore OK 73160.

SOONER CERTIFICATES MUST BE REDEEMED

A number of dancers who have purchased the 38th National Convention Sooner Certificates have not redeemed them by completing a registration form for the convention. Those dancers need to take the earliest opportunity to complete the registration form, entering "S.C." in the fee blocks for each person covered by the certificate and send the form to registration chairmen, R.C. and Polly Raulston, PO Box 30829, Oklahoma City OK 73140-3829. The Sooner Certificate alone will not give you access to the convention. It must be transferred to a

registration form.

SHOWCASE OF IDEAS

The traditional Showcase of Ideas and Publications Display for the 38th National Convention is estimated to occupy an area "two blocks long and then some."

The exhibit area is considered to be a learning center—a sort of "show and tell" for square dance organizations to display photos, flyers, banners, badges, publications and anything that serves as a source of ideas for other clubs and organizations to share.

SIGHTS TO SEE

RemingtonLand is an area of Oklahoma City that centers around an ultra-modern horse-racing track, Remington Park. Within one mile are the National Cowboy Hall of Fame, the OK City Zoo, Kirkpatrick Center/Omniplex, the 45th Infantry Division Museum, Firefighters Museum and the Softball Hall of Fame.

Don't wait! Register Today!

We hope to see you at these Circle D Trail-In Dances to the National Convention:

June 19—Marshall Civic Center
Marshall, Texas (214) 693-5827

June 20—Swingtime Center
Fort Worth, Texas (817)763-8499

June 21—Stevens County Fairgrounds
Duncan, Oklahoma (405)785-2389

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Andy & Algie Petrere

LLOYD SHAW FOUNDATION, Continued workshops have enabled people to take a curriculum kit and teach its progression of dances in schools and in recreational settings. Recently, the Foundation has turned toward inservice workshops, taking LSF materials to school districts.

Among history teachers, it is a cliché, but also a profound truth, that we cannot make sense of the present if we don't know our past. Without our links to the past we are like amnesiacs, unable to function effectively in the present. Thus, a part of the Foundation's mission to preserve and promote dances is to maintain an archive. By studying our dancing past we are able to keep it alive and also to understand the current dance trends, seeing them in the wider historical perspective. As the holdings in the Archives grew, the Foundation needed more space. A very special friend, Russell Acton, made it possible for the Foundation to purchase

The LSF is endeavoring to raise \$25,000 during this 25th anniversary year to be used for the upkeep of the Archives building. Send any donation, large or small, to the LSF, in care of Marie Armstrong, PO Box 1011, Canon City CO 81212. Donations are tax deductible. \$50 or more will net you a copy of the 25th anniversary record, *Pinky Champagne* by Dena Fresh.

a building where the Archives were located in Albuquerque. The building houses the Archives and has a beautiful wooden floor for dancing. It is used for regular and special LSF events as well as for video-taping projects.

The Foundation sponsors two major dance weeks each year in addition to weekend regional events. The first has been meeting for ten years at the Snow Mountain YMCA camp near Granby, Colorado, and the second was established several years later at Copecrest, Georgia.

The Foundation tries to keep in touch



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with LEGACY, The National Folk Organization, the Ralph Page Committee and the Folk Circle Association. The Foundation Archives has been named as a clearing house for dance archives across the country. Through coordination, all groups can be more effective in pursuing goals.

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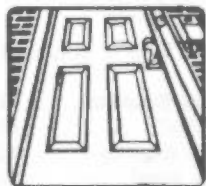
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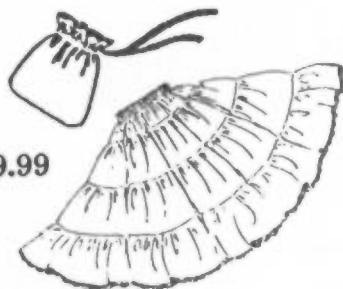
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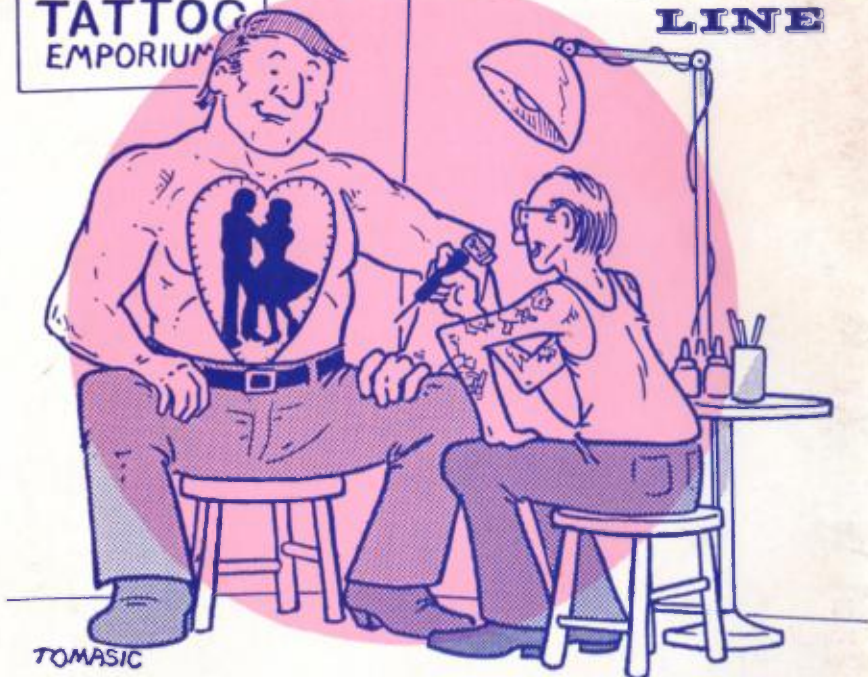
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