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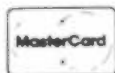
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 44, No. 5

MAY, 1989



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Spring has once again blossomed in areas where seasons change. We know from all the requests for sample magazine copies, that many classes are graduating all over the continent. Square dancers are blossoming into colorful costumes and attending spring festivals and state conventions.

Club members have recruited friends into the activity, callers have taught them diligently over the past months, and now the new dancers are ready to enter the square dance world. Are we ready to receive them? Is there a place where these dancers are made welcome, where the dancing continues from the point where classes ended, where folks will be friendly and outgoing and include them in the fun?

Those readers who are planning packets of information for graduating dancers might want to include *New Dancer Notes*, a tri-fold brochure full of interesting facts published by ASD and the *National S/D Directory* and furnished free. These pamphlets, plus sample copies of ASD, will provide a wealth of information for newer dancers.

While we graduate this year's class, we also want to look ahead and plan promotion for the fall. The new LEGACY promotional packet for Square Dance Month (September) will be available by June 1. Order from this magazine. The packet is furnished free by LEGACY but a postage fee of \$1.25 is requested. Watch for details and announcements of the theme for

CO-EDITORIAL



1989.

Another tri-fold brochure is available for handing out at demo dances to prospective class members. This is sold as a promotional folder, and should not be confused with the *New Dancer Notes*, which contain information for those already entering the activity.

We didn't intend that this co-editorial should be a commercial; we wanted to mention the services we furnish, both free and for a fee, to help in recruiting new dancers and in interesting them in staying in the activity.

We think square dancing is a great activity—it's fun, it's healthful, it's social, it's therapeutic, it's satisfying. We know it's great! Let's tell the world why we like it and how much everyone else will!



John Eubanks
Joplin, MO

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BY-LINE

Our menu this month contains a varied assortment of features, beginning with some good ideas for May dances by **Jo Jan Nunley**. Many folks in square dancing are concerned about current trends.

Doc Tirrell, long time dancer and cuer from Cresskill, New Jersey, and past co-chairman of LEGACY, spells out a problem and a possible solution for us. Sometimes bad things happen to good people, and square dancers are no exception. **Bev Warner** tells the story of a young man struck by lightning, who lived to tell about it and is making a valiant comeback. **Carol Christmas Koch** describes a Pennsylvania family whose members are very involved with square dancing. Tucked away on Page 98 (because of late arrival) is some good news—Idaho has made the Square Dance the American Folk Dance of the state. Congratulations to the committee! Happy May!

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GRAND ZIP

Thanks for the reminder, would not want to miss even one issue. These people who don't like the advertisements really get me. I enjoy them almost as much as the articles. Everything in this publication is for or about square dancers and you never know when you will want or need one or more of the items.

*Roy and Fern Groves
Meza, Arizona*

We're pleased to let you know that the Happy Gang successfully celebrated their 2nd annual Reindeer Romp in January with 16 squares. The winners of annual subscriptions to ASD were Larry Cote of Seaway Swingers and Karen and Tim Dorey of Circles and Squares. As was the case last year, copies of back issues of ASD were snapped up very quickly.

Congratulations on your 20th anniversary as publishers and editors...We appreciate the fine effort you folks have made over these many years and wish you continued success.

*Holly & Gerry Gilligan
St. Hubert, Quebec*

...On reading "Grand Zip, I ponder the thought that so few write a word of praise, for that which you are doing in producing a great publication. November being the last one received, we here are sometimes

behind in getting the news of tours coming our way, but that's the way it has to be, I guess.

*H. McDonald
Cairns, Queensland, Australia*

Our club wants to thank you for the ["Best Club Trick"] article. We received many comments and compliments on it. Unfortunately, we are "broken hearted," because our Heart Banner was not returned. Because of your wide readership, we were hoping that your article would result in its return. We haven't given up hope. Maybe it will be back by next year.

We had an excellent Valentine's Dance and still think of ourselves as the little club in the heart of Wisconsin with the big heart.

*Mark Briggs
Merrill, Wisconsin*

Help! Our mascots, Mr. and Mrs. WOT have been missing for several years. At our annual Beef-A-La-King Dance in February each year, we sent our mascot WOT home with the dancers who had traveled the longest distance to the dance. Those dancers would send WOT on his way, with specific instructions that he was to return home before the next year's dance. WOT left Burlington, Ontario, in 1984, and when he didn't return by 1985, we sent Mrs. WOT out to find him. Both are still missing!

It may be that they are just having such a great time, traveling from club to club, that they have forgotten that we expect

Continued on Page 93



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SOME BONNIE BUNNY HOPS

Suddenly the March hare was here! That brings us to the point of giving you a rabbit rundown of some hare-raising experiences. But even before March marches forth, there are a couple of tell-tale tales to tell about towards the tail end of February...

Marathon and Key West, Florida—After transportation problems to the southernmost USA city last year, I decided to fly down the Keys this year. Eastern and Piedmont did the deed. Host caller Don and Marguerite Wiley had arranged another ASDance in Marathon, sponsored by the Key Deer Squares, which produced a nice total of 13 sets of folks from everywhere. Good show; flowing ho-ho hoedown. Don called a tip. Caller/promoter Jim Roper also came. Barbara Curry cued; Don C. rolled a non-stop video. It's amazing how Barbara reads those braille cards. Len and Darlene Wilson did the road ritual with us, up and down old U.S.1. The night ended with the traditional key lime pie for me, followed by Bed 'n Bath in a pseudo-Hilton hostel that could hardly hold a candle to its namesake.



Orlando, Florida—It was a record crowd; the biggest ever. 25 sets packed the Hanging Moss Hall for another Red Hot Saturday Night in Disney City when Danny Robinson and I fired up the burners for the Whirl & Twirl Club's annual non-stop, festival-fashion fiesta. This is the one where there's no break, no rounds, no idle chitchat. Folks fade to the sidelines when they get tired; others fill the void. The success of this novel notion is reflected in the crowd. Alternate MS and Plus stuff was called by quickly alternating callers. (I hear those alternate callers are the Mutt and Jeff of the square dance world.—Co-Ed.)



It was a night to remember. My hosts were John and Millie Sewell again. Frank and Gloria Hatcher set the stage, as did presidents Carl and Marg Smith. Al and Winnie (the Pooh) Subatch presented Danny with a bushel of popcorn, just for laughs. A cafeteria dinner preceded the dance; a riotous after-party at the Village Inn followed it. Caller Marvin Boatwright came with a busload of Happy Hoedowners from Leesburg. Color them red. Color the whole event red hot!

Wickliffe (Cleveland), Ohio—How in the world can it happen that there are two separate towns of Wickliffe, both in northern Ohio? One is east of Cleveland and the other is west of Youngstown. (Only Rand and McNally know for sure.—Co-Ed.) No problem. I knew where to go to call this dance, but wondered if another caller might have sashayed west when he needed to zoom east, or vice-versa. My jet from the southland sat down at the Cleveland airport with time enough to jump in my own car and drive to the church location for the Buckeye's blastoff. Andy Handy cued real dandy. Bob Calkins was emcee. Full hall, especially

spirited attendees. Wry episode: two guys who vied for the pie prize tied. The night ended too soon. Incidental note: I once was a regular caller for a now-defunct club in that area, the Kits & Kats, who purred along perfectly well for nine years or so and then went *belly-up*. (I even drove that *fur* piece once in a while with you, in the olden days when we first edited this mag. —Co-Ed.)



Columbus, Ohio—The crowd was meager but eager at the Hut (Quonset-style S/D hall) west of the capital city. Caller Bill and Cheryl Bumgarner direct events there and they set up the ASDance for a chilly Sunday afternoon. The Hut gets a good workout from central Ohio dancers. Keeping things humming there also are Lou and Barb Gaffney (owners). Long may it hum!

TRIPLE STATE-LY STUMP

Next came a trio of dates in that many states on a three-day weekend (Ohio, Pennsylvania and West Virginia), involving 1,288 heavy Chevy miles. Good thing two out of the three allow 65 MPH speeds on the freeways now (except Penn. state).



Williamsport, Pennsylvania—First stop: the Susque Hannas and Hanks at the Sheridan School in the home of Little League baseball and the great *Grit* grid gravure. Ron LaMar was my host, and for dinner we had some good staples at the tables of a fabled *stable* named Hoss's. Lillian Skeebay was emcee. Nancy Pro-want cued. (Husband Phil is a local caller as well as Paul Haas. Both came.) The

club's interesting program formula: two hours of solid Plus, then 20 minutes or so of *caller-option* that could be a dose of Advanced or whatever. I did tandems. After the dance, we bent elbows at Elby's.

Solon, Ohio—Back to the Cleveland area I hustled to do one for the Chagrin Valley Squares, and ten sets or so turned out. Vern Carpenter cued rounds. Caller Ewey Stamper was there. Outgoing presidents Bill and Clara Walsh were presented an engraved silver tray from club members. Have you recognized your key officers lately? Tips and little touches observed there might inspire other leaders: printed notes furnished to caller/cuer regarding program preferences and time slots; greeters at door before/after dance; *money walk* (contest) at mid-dance; area dances announced; banner visits announced; light refreshments served; thanks given to all key persons; separate room used for refreshments and president's quiet talk—not in crowded, noisy dance area.



Charleston, West Virginia—Now it was Sunday and I dodged raindrops all morning straight south from Cleveland to Charleston, where the Kanawha Valley Association booked me to call a student-level ASDance to a full church hall crowd of ten sets or so. I love those kind of dances, but the caller's responsibility is indeed heady, heavy and hearty at one of those. Mike Slater was *key-ordinator* and emcee. Callers there (with their near-grads and new grads) were Keith Angle, Fred Camp and Jamie Stewart. Rounds were spun by Susan Smith. It was sheer mountain magic to see the good grade of grad dancemanship—the hills could blush with pride and that's no bluff!

ONE-NIGHT-STAN'S

Sandusky/Huron/Elsewhere, Ohio—

Now and then it should be noted for the record that there are other dances each month that aren't often reported here, since non-readers are involved. (Readers are our life-blood, after all.) They're the One-Night-Stand (O/N/S) variety, important to do but not real newsworthy or noiseworthy. For instance, I went to Meadowlawn School in Sandusky for their fifth annual Family Fun Night, where the grade school kids, already primed and polished on *promenades* and *pick-ups* in gym classes, quite predictably nudged parents through the synchro-intricacies that we quaint quad-quackers pulsatingly pull off. Cathie and I both do quite a few of these O/N/S programs—at our local museum, in Sandusky, on Cleveland's near side, and elsewhere. In lieu of teaching classes (which most callers should do), we get the same kind of deep-down fulfillment feeling from O/N/S's. It's so rewarding to see S/D newcomers respond to the music, smile when they *win*, and finish with a positive feeling about square dancing. It's one of those nice *warm-fuzzies* my friend Sigmund O. Fraud talks about.

ONE LAST CHEER FOR LAPEER

Lapeer, Michigan—"It was a crisp and pretty day," as Ohioans would say, which means it was "not-too-cold, not-too-hot, and sunny." Mid-March can be that way. You'd swear that spring is here; then the snow and blow come again with their

hokus-pokus to choke-us plus the crocuses. So be it. I drove up towards central Michigan for a first-time date in Lapeer, near Flint. The club was the Square Stompers, a *go-gettum* group that sponsors a big annual Circus Dance, complete with big top, balloons, clowns and costumes on all the dancers. (Later we hope to get a photo-story on that event.) My hosts were Art and Pat Mulanix, out on the lake. Great steak! Norbert Batterbee was dance emcee. Marianne (Jim) Senecal cued rounds. Tour friends Russ and Donna Massey were there. After the stompin' we did some chompin' at a local eatery.

APOLOGIES ARE IN ORDER

It happens very rarely, as readers of this column will know, but illness kept me from calling a scheduled date with the Lucky (unlucky?) Squares of Greenwood, Indiana. Sorry, folks, it couldn't be helped.

THE BIG "30"

Journalistically speaking, I've reached the end of my galley, and I can't pick a peck of picas to perpetuate this epistle further. (Thank heavens.—Co-Ed.) But it's only mid-March, so still to come are trips to Callerlab in Nashville, another Florida foray, an Indiana loop and more. Stay tuned.



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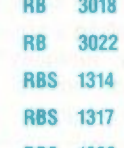
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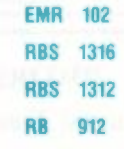
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May Heralds Summer!

by Jo Jan Nunley, Canyon, Texas

In times past, people turned out to welcome summer back into their lives at May Day. Celebrated more in Europe than in America, May Day was an occasion when people gathered all the lovely spring flowers in celebration that summer had finally vanquished winter for one more year.

Maybe May Day is not celebrated as formally in modern times as in the distant past, but still are we not overjoyed that summer comes in May and brings warm weather to dance in and sun to lift our spirits higher? Sure we are.

Square dancers can celebrate the coming of summer by reaching back into their closets and bringing out some of the lighter-weight fabrics than they wear in the colder winter months. Spring is a new beginning for our world and summer is the very midst of this new life.

Your club might choose to celebrate May Day this year. Square dancers are good at finding excuses to have a rip-roaring good time. Wouldn't you say so? What better reason to celebrate than the end of snow, slush, cold weather, dead batteries, slippery roads and the whole lot?

If your club chooses to make the coming of summer a sort of celebration, why not go whole hog this year? Since May means summer and since May Day once figured in people's lives so heavily, why not put flowers to the vote in your club. Does your club have an official summer flower? Probably not. But why not adopt an official club flower and let the May Day celebration burst into your club to announce the coming of that very special square dance season—summer?

Maybe there are so many beautiful flowers to choose from that your club has difficulty choosing just one. That's okay. Every flower Mother Nature creates is special in its own way.

Whatever decision your club makes, why not let each club member bring one flower, a bouquet of flowers, or an armful of flowers to your first club dance in May? Welcoming summer back with open arms might be just the lift your club needs to give summer that joyous kick of the season.

Your club might want to elect a May Day queen and her court and have a really Royal Dance to welcome in Her Majesty Summer. Creating our own fun in square dancing has never been hard for square dancers, and the first official dance of summer shouldn't be any exception.

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If your club decides to hold a Royal Dance, you might invite other clubs to your gala event. You might turn the occasion into a money-making project and throw a city-wide or area-wide dance and advertise your May Day celebration.

If your club needs a boost in membership, why not use this occasion to advertise by newspaper announcements, radio announcements, or whatever means works best for your club, and invite the general public for a rare glimpse at a May Day social event sponsored by your square dance group.

With all your club members togged out in their summery finery, and those boots and shoes gleaming under the lights, who would not want to join in the fun? If the general public wants to join in, of course, this would be a marvelous time to announce the next round of lessons your club plans to host.

The smallness or largeness of your own May Day celebration is naturally only limited by your club's willingness to participate.

When I was a kid, a friend and I looked forward to May Day every year. Our neighborhood had an abundance of lilac bushes. I can still smell their sweet fragrance and hear her grandmother tell us how May Day was celebrated. My friend and I would fashion baskets (which, when I look back today, looked more like large, very large, snow cone cups) and we delighted in surprising some of the shut-ins in the neighborhood by stuffing their baskets full of the most fragrant and prettiest of the lilac flowers. We hung these on their doorknobs, knocked or rang the doorbells, and let them find their surprises. We got a lot of childish joy out of that.

Maybe as adults we could spread some of that May Day summer cheer by initiating some people who don't know the joys of square dancing into our very own world. That would truly be a lovely May Day to remember. How about you? How about your club? Have any extra bouquets of flowers or dance steps you're willing to share this May Day?



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ONE PERSON'S VIEWPOINT

by Doc Tirrell, Cresskill, New Jersey

Ever since Peg and I entered and became active in the square dance picture, nearly 40 years ago, we have heard "Why do we lose so many dancers?" Leaders, callers and dancers have puzzled over this for a long time with no clear answer. Probably there is none. However, to see where we were going, I did review the records of our area of New Jersey relative to how many class members were graduated for a period of nearly 20 years, and an interesting pattern developed. In 1968 our area graduated about 450 dancers. This increased every year, except one, until 1978 when the number was about 1100. From 1978 until 1986 the number decreased every year, except one, to reach about 500. Obviously we were doing something right in the first ten years, and not doing something right in the last eight years. If you have figures for your area, perhaps you will find a similar pattern.

Most of us know that the best way to produce members for a new square dance class is to get the present class members to produce them. The statistics presented above suggest that we in northern New Jersey have not satisfied our class members since 1978, since the classes have decreased continually since then.

What are we doing, or not doing, that is turning this new dancer off?

Let's look at the potential dancer as he/she enters the first night of classes. Why are they here? Probably because a friend has told them of their enjoyment in the class. What is their knowledge of square dancing? Probably some have done square dancing in school many years ago. Some have seen it in demonstrations. Many have attended a one-niter at a church or school social. From this background, what do they expect? A social enjoyable change-of-pace evening, similar to the one-niter—square dance figures, mixers, line dances, Virginia Reel and

a lot of sociability.

Now let's look at what we give them in the classes—square dance figures, and square dance figures and square dance figures. The social enjoyable change-of-pace evening starts to become a frustrating, possibly boring, tension-producing evening, especially toward the last of the lessons when the names of figures become confusing due to their similarities.

Why do we do this to our potential club members? I constantly hear "We have to give them enough so they can dance at the club." And the club ends up with the survivors. The rest disappear.

How has this come about? I believe it is because we (callers, teachers, dancers) have ignored the presence of the Basic Program. We have made the Mainstream Program our basic program, and the Plus Program our mainstream program. The new dancer who enters first grade in September is expected to graduate into third grade by April. It can be done by only teaching square dance figures, but is that teaching square dancing?

We say that square dancing is a total picture, including square dancing, round dancing, contra, clogging, traditional and history. We should be teaching the total picture to our first year dancers. "But there isn't enough time." There is, if a good curriculum is devised for sixty hours of instruction with the new dancer in mind, and the object is to teach square dancing as a total picture.

How can this be done? Here is my suggestion. We have several organizations, national and international, who can develop a recommended curriculum. The first is Callerlab, which already has a basic program in place. Next, Roundalab, which has a phase system in place and could develop line dances and mixers for inclusion in this curriculum. Next, Contralab, which can recommend basic contra figures to be included. Next, Legacy, to moderate the curriculum meetings. Representatives from

these organizations plus United Square Dancers of America (representing the dancer) should meet to determine the number of hours to be allocated to:

1. Basic Program
2. Mixers/Line dances
3. Contra
4. Sit down activity: History, Ethics, Club Make-up.

Each organization would fill their hours as they feel would best meet the curriculum goal.

Next comes the hard job—selling the teachers and the dancers. The professional organizations can encourage the teachers to support the curriculum and to learn those areas in which they are not proficient. Local dancer and professional organizations need to be encouraged to provide a place for these neophyte dancers to dance after graduation. This can be either a caller or a dancer-run first year club, and may dance as seldom as once a month.

Having a place for these basic dancers to dance is a must.

What does all this change do for square dancing? First it introduces the non-dancer to the total picture of square dancing. Second, it reduces the frustrating/boring aspect by providing variety in the teaching curriculum, within a comfortable time frame. Third, it educates the dancer to a variety of avenues that can be followed in the future. Fourth, for those who cannot continue, it makes it easier for them to return into the square dance picture in the future. Fifth, the new dancer should be encouraged to continue into the Mainstream program, but if they can't they are not necessarily lost to square dancing, since they have the Basic club. Sixth, while the mainstream club loses some dancers initially, if the retention rate increases, the club will actually gain.

Now, is there anyone out there willing to step up and try it?





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STRUCK BY LIGHTNING

by Bev Warner, Saginaw, Michigan

This is a rather lengthy story told by Sissy Drake, square dancer. To leave out any part of it would be to lose the incredible impact it has made on many people, and especially on our compassionate square dance families.

"Both of our children, Kara, 18, and Ben Ross, 14, were in El Paso, Texas visiting my mother, Helen Burr. Jennifer Whitmire, 15, was also in El Paso visiting her grandmother, Gwen Pascoe. On July 17th our children were at Pascoes' house. Kara and another girl were sitting on the fence around a freshly seeded pasture that Ben Ross and Jennifer were watering. El Paso is in the desert with a mountain range dividing it into the upper and lower valley and is almost entirely surrounded by mountains. It was storming on the mountains several miles away. All four of the kids felt the effects of the lighting strike. Jennifer was killed instantly. Ben Ross was clinically dead. Kara felt a tingling sensation but never lost consciousness. Immediately she ran to her brother and started breathing into his mouth. Fortunately, within a matter of minutes a neighbor who is a paramedic had Kara and a young man named Dan doing CPR on Ben Ross as he and others worked on Jennifer. (As Ben held the hose, the electrical charge entered his arm and chest, exiting through his ear.)

"At about 8:00 p.m. we received the phone call that every parent dreads. Kara called us from the Emergency Room at Providence Memorial Hospital. She said that Ben Ross had been struck by lightning and it wasn't good. She put a nurse on the phone who told us that Ben Ross was in very grave condition. After we hung up I called our pastor, Dale VanWagoner, and Linda (fellow T-Squares) to have them pray and contact other members of our church to pray. Then I called Ben's folks to ask them to pray also. I was trying to



Ben Ross Drake with his father and mother

call Ben's twin brother Glenn but I was crying and shaking so badly by this time that I couldn't dial the numbers. Ben and I got down on our knees and prayed that God would save our son.

"While I was trying to call different airlines to get us on the next flight to El Paso, Dale and Linda came over. They gave us \$400 for the flight and neighbor Julie Beattie (a former square dancer) brought over her luggage because the kids had ours in El Paso. Ben's brother Henry and his dad drove us to Detroit City Airport. I won't even describe the agony of the plane trip. Actually I think my body had gone into shock and I was performing like a zombie.

"When we got to the hospital Monday afternoon and saw our son laying in intensive care with tubes and machines everywhere, I was sure he was going to live. Ben Ross spent seven days in intensive care. At this point let me give intensive care nurses the praise they so richly deserve. Every night Ben and I were able to go to my mom's house and really rest. Each morning we returned to the hospital at 8:00 a.m. I know I was able to rest so well because I knew a competent, capable person was at the end of my son's bed monitoring his every move.

"Tony Adelini, our square dance caller, called us at the hospital that week. He felt

so sorry for us my heart ached for him. One of Ben Ross's school teachers, Lori Reed, called us at the hospital that first week, and was to spend many hours with Ben Ross later on.

"The next Sunday Ben Ross was moved to the critical care unit. A nurse urged us to get some type of mobile that he could focus on because at this time his eyes, when open, were sharply deviated to the right. We bought a brightly colored helium balloon. He had already started receiving get well cards. During his hospitalization he received approximately 150 cards and gifts too numerous to mention. We hung the cards on twine and strung them across the room to stimulate him.

"On Tuesday I received a card with a \$250 check from the T-Squares. Their love and concern overwhelm us still. On Wednesday I met with the therapy team. During the neurologist's daily visit, Ben Ross moaned and I reassured him. The neurologist told me that it was essential to bringing Ben Ross comfort while he was struggling to come awake from his semi-conscious, semi-comatose state. On the CCU floor, Ben Ross was monitored from the desk and was in the room nearest the nurses' station, but no staff member stayed in his room. I decided that someone from the family would be with him at all times. I stayed that night and on Thursday Manny Chavez, CCU head nurse, told me if a family member was going to stay with Ben Ross he could be moved to the rehabilitation unit. So on Thursday he was moved to the rehab floor and God sent us Jan Peterson, head nurse. I liked her right away; she too believed in miracles. My family began taking turns staying to reassure Ben Ross and to keep him from pulling the tubes from his body. Thank God for my sisters Susan, Linda, Judy, my Aunt Nita and my mother; one of us was with him constantly.

"Kara left to return to Michigan Friday. The Medical Director on the rehab floor, Dr. Cavaretta, informed me that it would be two to three months before Ben Ross could be moved. Ten days later I again asked Dr. Cavaretta why we had to wait

so long if he was going to be air-ambulance home after that length of stay anyway. He said we didn't and started proceedings to get Ben and me home.

"Ten days more and Ben Ross and I met Ben at the Bishop Airport in Flint. Ben Ross was able to walk with assistance, but was not saying anything but Hi and Bye. He understood everything going on around him and would indicate this by nodding or shaking his head. At McLaren Hospital, Ben Ross was admitted to the Rehab Center to begin intense speech, physical and occupation therapy. Until school started, someone from the family stayed overnight with him and I was with him during the day. However, McLaren is a rehabilitation facility and their goal is to get their patients as self-reliant as possible, so I knew our presence would soon not be necessary or beneficial to Ben Ross. He was able to come home during the day on weekends but had to return to the hospital by 8:00 p.m. On Labor Day he began speaking in sentences. By this time he was also walking without assistance. Again, we thank God for dedicated, concerned people who become therapists.

"At the end of September Ben Ross had surgery to repair his right ear drum. (Burst eardrums are common in lightning strikes.) He had an allergic reaction to Demerol, so for two days we struggled through this. Then he resumed his activities in therapy but was unable to leave his ear alone, so once again someone from the family stayed overnight. His ear healed. On September 30, he was discharged from McLaren. The staff in both hospitals went above and beyond the call of duty where Ben Ross was concerned. I believe it was because of his determined, positive attitude that he gained ground. In October, Ben Ross began physical, speech and occupational therapy in our town at Lapeer Regional Hospital.

"For weeks, plans had been underway for a Benefit Square Dance for Ben Ross Drake. The T-Squares and caller Tony and Grace Adelini put time effort and love into the dance that was held on October

Continued on Page 100

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LOWELL'S PLACE

In 1981 Rex Lowell's brother, Cecil, talked him into taking S/D lessons. The first night he was at the Single S/D Club's lessons, Jolane arrived just before the caller announced that every member should take a student and they would start. She invited Rex to join her on the dance floor, and they have been dancing and working together since then. They were married in July, 1982.

The Lowells planned to open a shop, and began by sharing a building with another Lowell brother, Monty. Since both had full-time jobs, they enlisted the help of both mothers. Each worked two days a week and Rex and Jolane worked Saturday.

Rex's mother ended her helping when she and her husband were hospitalized. Jolane's mother worked four days and moved to Moore, Oklahoma, to live with them. In the summer of 1988, the little white-haired lady that so many customers called "Mom," passed away.

Right after suffering this loss, Rex and Jolane were offered the lease of a 4000 sq. ft. building. Last Labor Day weekend was spent packing and moving three blocks north. Now located at 119 West

Main in Moore, the shop has increased the variety of items offered. The nickname "Square Dancer's Friend" has described the Lowells for some time, and now their shop is "More Than Just A Square Dance Shop." A computerized vinyl lettering system was added to the two computer engraving machines the Lowells already operated. In addition to the badges, trophies and awards, they offer custom designs for tire covers and signs, both magnetic and plastic. Add this to the apparel, patterns, jewelry, jackets, slips and records and you can see why they earn their nicknames.

The Lowells have leased a 25-passenger bus to run free between the convention center and the shop during the days of the National Convention in June.

Rex has been in the shop full-time the past two years. He has a full-time engraving assistant, Jim Holloway, and a full-time apparel salesperson, Pat Rachau. The Lowells also have a seamstress, Doris Holloway, and they offer original apparel.

The larger space has allowed them to offer a Bargain Room where new dancers have fun going through the recycled and bargain-priced apparel. Rex and Jolane say their only rule is, "You have to make yourself at home in our shop."

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In the Pennsylvania Dutch country, around the Kutztown area of Berks County, is a group of square dancers who hoedown and jig at local functions, fairs and festivals. What makes them unique is that they belong to the family of Faye and Lester Miller of Route 3, Kutztown.

And yes, I do mean family. The Millers have their own children and grandchildren, as well as some outsiders, dancing in three groups; the little ones ranging from three years old to seven or eight are the *Nixnutzers* (Pennsylvania Dutch meaning a mischievous or somewhat naughty child); the teens are the *Schnickelfritzes* (meaning troublemakers); the young adults and some older teens are the *Schusslers* (meaning persons who are always rushing around carelessly).

You might say hoedowning has been "in the blood" of both Faye and Lester since their marriage thirty-four years ago. Lester has been calling for squares since he was a teen, and thereafter, Faye

adds, "Our date nights were spent hoe-downing!"

Their children, Linda, Julie, Eileen and LeAnn, became involved in hoedown groups through 4-H Club and have won prizes over the years. In 1977, the *Schlusslers* won first place in the Junior Hoedown Division at the Kutztown Folk Festival. The *Nixnutzers* had their claim to fame on the Philadelphia show, *Captain Noah*. Hoedowning has been a family tradition ever since.

Grandma Faye doesn't take a back seat, either. "I do some babysitting while mothers dance or help get the gang ready for the stage and I help teach the dance." She adds, "Usually the gang stays at our house the night before a performance, and that means wall-to-wall children."

We, the viewers, are grateful the Millers have kept alive this rich heritage of folkways and customs and made it into a "family affair." *Carole Christmas Koch*
Easton, Pennsylvania

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AMERICA'S NEWEST AND FINEST SQUARE DANCE RETREAT 2 DAY WEEKEND SCHEDULE 1989

APRIL 28-30 (**) Charmel Recording Show Kin Bowen (CA) Gary Shoemaker (TN) John Hise (TX) Scott Smith (AZ) Brien Mann (CO) Ray/Bra Dancy (WV) [R]	MAY 5-7 "Singles Weekend" George Leshner (AL) Gary Shoemaker (TN) Some Love (NC) [R]	MAY 12-14 Bobby Allison (GA) Bill McVitt (VA)	MAY 19-21 Ron Dix (IN) Susan Dix (IN) [R]	MAY 26-28 Jim Price (VA) Ray/Maria (VA) [R]	JUNE 2-4 Clio Johnson (OH) Cecel Same (WV) Bill/Susan Bush (WV) [R]	JUNE 9-11 Jerry Boatman (NC) Dash Cox (NC) Bill/Eona Anderson (NC) [R]
JUNE 16-18 Bill Buchanan (OH) Ron Eyreward (IN) John Eversatt (IN) [R]	JUNE 23-25 Ray Dancy (TN) Roy Haise (GA) Clay/Earl Johnson (TN) [R]	JUNE 30-JULY 2 Chuck Myers (AL) Saw Duce (OH) Dorothy Ross (OH) [R]	JULY 7-9 (**) Phil Kozlowski (IN) Nick Harley (IN) Betty & Clancy Mueller	JULY 14-16 Helen McCowan (WV) Gloria Shels (VA) G. W. Whit (VA) [Coed] F. L. Linn. (SD) [Soc's Out]	JULY 21-23 Good "Ox" Barn" Saw Duce (OH) Miss King (OH) Katherine Zimmerman (OH)	JULY 28-30 Mack Linton (AL) Joe Hyman (AL) Wilson Ann McCarty (AL) [R]
AUG. 4-6 Helen Lacey (NC) M. E. E. (AL) Mack Patterson (KY)	AUG. 11-13 Phil Kozlowski (IN) Klynn Robinson (KY) Phil VanCleave/Road Boston (OH) [R]	AUG. 18-20 Kin Bure (IL) Burt/Rhoda Tracy (IN) [R]	AUG. 25-27 Gene Ricard (KY)	SEPT. 1-3 Ron Schneider (FL) Bud & Dolores Miller (OH)	SEPT. 8-10 Saw Duce (SC) Mabel Forester (NC) [R]	SEPT. 15-17 Evel Postle (OH)
SEPT. 22-24 Wendell Lowman (GA)	SEPT. 29-OCT. 1 Celia Dora (AL) Denny Wilson (GA) John/Betty Gentry (MS) [R]	OCT. 6-8 Bill Stone (OH)	OCT. 13-15 Miss Haise (TN) Wendy McDonald (TN) Bill Haysden (MO) Del Smith (TN) [R]	OCT. 20-22 Helen Kibury (GA) John Sanders (GA) Hal/Sue Rubin (GA) [R]	OCT. 27-29 To Be Announced Phyllis & Edward Davis (NC) [R]	NOV. 3-5 Paul Menden (TN) Russell & Sonnetta (KY) [R]

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English Mountain

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

APRIL 23-26 (**) Kin Bowen (CA) Tom Osborne (SC) John Stow (TX) Ray/Bra Dancy (WV) [R]	APRIL 30-MAY 5 Whit Bowen (FL) Chuck Dumas (FL) Bob/Vickie Burthen (FL) [R]	MAY 7-12 "Rouge Week" Tom/Jas Karaman (KY) Ron/Eve Vannoy (KY) Ray/Joe Coulter (MS) "Calumet School" Wald Dancy (TX) Gary Shoemaker (TN)	MAY 14-19 (**) "Rouge Week" Ray/Betty Eubank (MO) Paul, M., V., V. (Dancers) & Teachers	MAY 21-26 Wendy Menden (TX) Doc Gray (FL) Janet/Gloria Coulter (FL) [R]	MAY 28-JUNE 2 + "Singles Week" Tom Menden (VA) Mack King (OH)	JUNE 4-9 + Arlene Pender (LA) Bobby Menden (KY) Mack Johnson (KY) Nancy/Wayne Carter (KY) [R]
JUNE 11-16 + Bob Huff (MO) Pat Dancy (AR) Jerry/Dor Yearis (KS) [R]	JUNE 18-23 Kin Bowen (CA) Dean Crowell (TX) Mama/Pat Price (TX) [R]	JUNE 25-30 Liz Greenlee (CA) Loree Lookey (CA) Nels/Melba & Dixie (CA) [R]	JULY 2-7 Mervyn F. Papp (TX) Daw/Ada Probert (PA) [R]	JULY 9-14 John Carter (TX) Larry Linton (TX) Julius Pender (IL) [R]	JULY 16-21 Frank Gattis (OH) Scotty Shaver (OH) Charles/Celia & Hilda (OH) [R]	JULY 23-28 Liz Mann (OK) Dor Toney (MO) Bart/Bea Cole (KS) [R]
JULY 30-AUG. 4 Wald Dancy (TX) Tom Menden (VA) Bill/Betty Linn (AR) [R] "Calumet School" Jack Lacey (FL) Earl Johnson (CT)	AUG. 6-11 Kin Bowen (IN) Art Toney (OK) Doc/Gas. B. Haise (OH) [R]	AUG. 13-18 Joe Papp (MS) Gary Robinson (CA) Cruce/Saw. W. Hise (MI) [R]	AUG. 20-25 Tom Mullin (PA) Wendy Price (FL) Lever Price (FL) [R]	AUG. 27-SEPT. 1 John Carter (MO) Phil Hise (TX) R. J. Haise (FL) Susan/Wendy Gentry (FL) [R]	SEPT. 3-8 Ron Stone (FL) Bud/Dolores Miller (OH) [R]	SEPT. 10-15 Helen Pender (MO) Lloyd Cowan (MO) Gene/Gene McMurry (MO) [R]
SEPT. 17-22 Vicki Toney (IN) John Paul Brennan (AL) Pat/Larry Wolf (IN) [R]	SEPT. 24-29 Larry Linton (TX) Liz Gattis (LA) Mama/C. H. Hise (MI) [R]	OCT. 1-6 Kin Bowen (CA) Gary Shoemaker (TN) Rover/Sue Leshner (AL) [R]	OCT. 8-13 Bill Haysden (MO) Miss Haise (TN) Wendy McDonald (TN) Tom/Jas Karaman (KY) [R]	OCT. 15-20 Rachon Moore (OH) John Linn (CA) Lloyd/Ellen Lookey (PA) [R]	OCT. 22-27 Tom Osborne (SC) John Stow (TX) Jul Price & Assoc (VA) [R]	OCT. 29-NOV. 3 Saw Duce (LA) Bill Vidler (MO) Bill/Mama Bush (LA) [R]

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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—MAY 1964

Charlie Baldwin, editor of the *New England Caller* since 1951 is on our cover this month. He is one of the pioneers of the present square dance revival and has been a full-time caller since 1948.

"Have fun" is Charlie's password. He is against awkward dance movements and mental gymnastics. He believes in the addition of new movements, but only after the most severe tests of their real necessity and value.

Charlie Baldwin believes the expression of ideas at all levels, through the square dance news media, keeps interest in square dancing alive. More important, it keeps individuals dancing longer. So enjoy square dancing more. Read a square dance magazine regularly.

"My theory is that tempo and rhythm are the key to whether dancing will become a chore or a source of continuing pleasure to the dancer as he moves up the lofty ladder of levels that we've prepared for him," writes Stan B. "The tapping cane of the dance master is long gone from the scene but the tapping foot,

the rhythmic nod, and the discreet tapping of fingers can be the modern tools to alert the new dancer to the importance of close alignment of feet to beat. And a good bass thump coming through on a well-selected hoedown record won't hurt a bit.

"The old axiom, 'If you can walk, you can dance,' ought to be embellished with the added thought, 'If you can walk on the beat, you can dance with the best.' "

#1 Record Review: *Two Timin' Blues* by Bill Peters. "Now here's a dance and a caller that really clicked with our dancers. The dixieland rhythm sent 'em clear to swoonsville."

New basic: *Split swing thru* by Holman Hudspeth.

TEN YEARS AGO—May 1979

If we break down our goal in square dance leadership, we find that the majority of people find it is a way of having plain old-fashioned fun. There is no better way to meet and get to know people than to

Continued on Page 92

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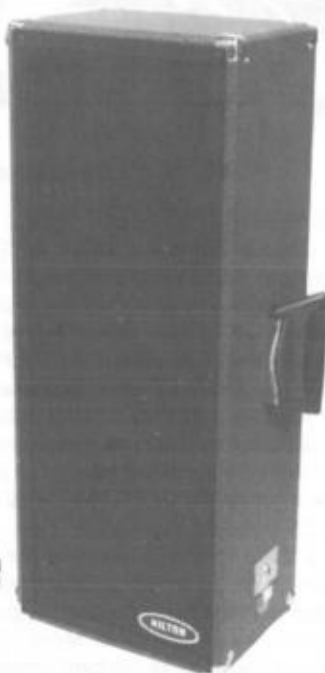
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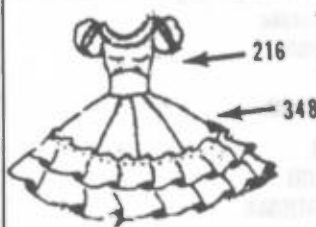
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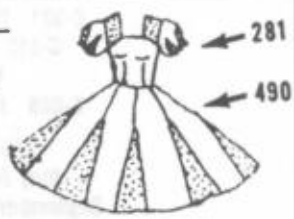
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by Bev Warner

One couldn't miss Joan Hickerson and Belle Amyotte at the Traverse City Festival or the Alpena, Michigan, special dance. The bright yellow two-piece outfits with green trim and bold green lettering of Jack Pine Twirlers and pine trees stood out like a green sore thumb. What a great way to advertise a club and home country atmosphere. It's like wearing your heart on your sleeve—the pride put into these dresses. Joan and Belle hoped that these would eventually be the club outfit for the Onaway Dancers. The idea was Joan's, taken from the club badge, and Belle did the sewing, first by making patterns from newspapers. The lettering was machine sewn.



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- C-216 WHO'S GONNA PLAY THAT OLE PIANO—Jerry Haag
- C-321 NEWTRON DANCE—Gary Shoemaker
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It all started way back in 1945 at a Methodist Church Sunday School class square dance, called by E.O. Rogers. In 1946, the Double Star name was chosen and Joe became the caller. Joe and Clair have received many accolades and awards over the years, such as lifetime members of the NTCA, the Square Dance Hall of Fame, the Callerlab Milestone Award and others. Joe is responsible for introducing square dancing both to Australia and France.

Live music and innovative ideas, such as free Drop In for Drop-Out Dances for ex-square dancers, can be good drawing cards for long-term square dance clubs.



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- LR-201 WHAT A WONDERFUL WORLD by Barry
- LR-102 IT'S ONLY MAKE BELIEVE by Jimmy

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- LR-202 EARLY IN THE MORNING AND LATE AT NIGHT by Barry

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- JP/ESP 231 JOE SURE KNOWS HOW TO LIVE by Joe

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STRAIGHT TALK

Following an exchange of letters in which the Birds suggested an diagnostic and analytical approach to current S/D situations, they submitted this letter:

Many questions have been raised about the status of our dancing activity. The only important questions is, "Is square dancing as good as it can be?" Everyone knows that it can be improved.

The next question is, "What can be done to help us attract and hold more people?"

1. Opinions are almost unanimous that the entry level program should contain fewer calls.

2. A slightly weaker consensus is that dancers would be happier and more confident if they remained at the entry level longer.

Both objectives can be easily met:

1. Adopt the best 75 calls from Main-

stream and Plus as the new Plus program.

2. Adopt a single Advanced Program of everything else now in Mainstream, Plus, A1 and A2.

Everyone gets what they want from this scheme:

a. Callerlab still has its programs in effect.

b. Plus dancers are still Plus dancers.

c. We can teach faster and more thoroughly.

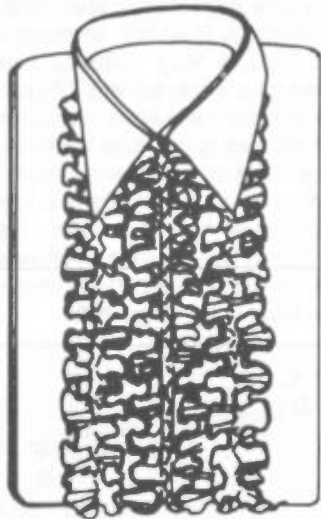
d. The "giant step" from Plus to Advanced would slow upgrading.

1. Entry level clubs would have more of the new dancers' time.

2. Advanced clubs would get fewer, but more qualified and dedicated new dancers.

I have often heard "If you stagnate, you die." Freezing programs and lists, or stifling ideas, is stagnation. I suggest we unfreeze both our lists and our minds and improve our activity.

*Bruce and Roberta Bird
Shawnee, Kansas*



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FEEDBACK

The purpose of this letter is to tell you about the Medina Squares which, like the mythical phoenix bird, rose from the ashes and became whole. It was nice of you to run the picture of Jim Rensel displaying our travelling banner—a wooden replica of the gazebo in the Medina Square, which he constructed. This was an idea from caller Mike Laderoute...

The Medina Squares have a few other innovations:

1. We have a newsletter. We dance on the first and fifth Friday so the newsletter is put out for the members on the first Friday dance. Those not in attendance receive theirs in the mail. The newsletter outlines activities until the next first Friday dance.

2. Members pay the same charge as non-members at our dance. However, we have an annual appreciation dinner dance in December and members get their dinners free.

3. We do not have a kitty out for refreshments. We have refreshment chairmen, a couple. They call various members each month to bring refreshments; coffee and cool drink are provided by the club, as well as occasional special treats.

4. At our Fifth Friday Dance, we have a dangle which is given to the couple

coming the longest distance. We give prizes of passes to future dances.

5. We encourage banner raiding. When we capture or retrieve a banner, we go up front as a group and sing our song (occasionally in tune) to the tune of *Yankee Doodle*:

Here we are, Medina Squares,
We've come to get your (our) banner,
If you want to get it back,
You'll have to visit us!

*Allemande Al
Brunswick, Ohio*

I saw Jim Kassel's name in the March issue...He told me he wrote that monthly column ["Challenge Chatter"] for eight years. I thought the following might be interesting to the friends who still remember him after 52 years of calling all varieties of square dancing. Jim began calling in 1937 while teaching school in St. Petersburg, Pa...Jim calls one tip every Thursday night at the Clarion Fiddle-A-Rounds, calls our New Year's Eve Dance, and whenever he's needed during the year. He calls family one nighters for area churches. Jim had his right leg amputated above the knee in May, 1980, so was slowed down for a while, but this 77-year-old and his wife are really active. Jim takes two sets of dancers to the three local nursing homes once or twice every month and entertains the residents...He said one highlight of his calling was being on the staff of the Trail-In Dance of the Challenge Convention at Niagara Falls in the seven-

Continued on Page 100

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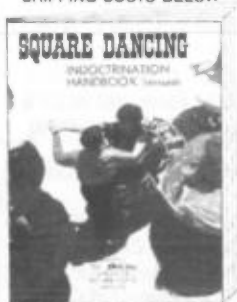
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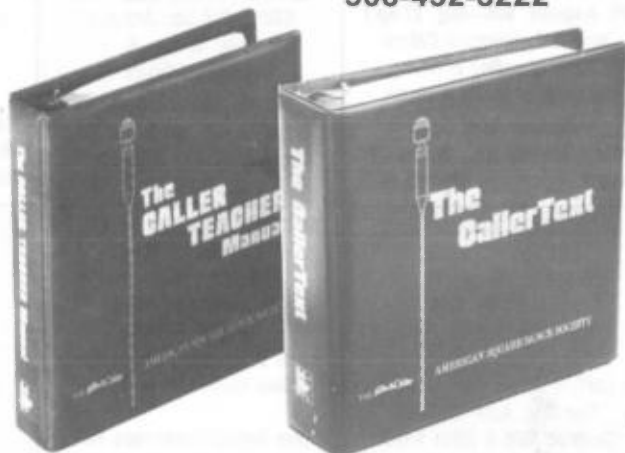
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<p>WISCONSIN R/D LEADERS CUERS COLLEGE Holidome, Stevens Pt., WI July 14-16, 1989 7 PM Friday-1:30 PM Sunday Phase I & II Staff: 8 Active Cuer Couples Deadline: April 15, 1989 Contact: Mill & Alice Spoor 13325 Burleigh Rd. Brookfield WI 53005 414-782-7582</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 28-June 1—2-5 Yrs. Exp. June 4-8—5+ Yrs. Experience Emphasis on Teaching, Cueing & Dancing Techniques</p> <p><i>STAFF: Ray & Anne Brown</i> 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>

Him—
 In red-and-blue-checked bandanna necktie,
 Proper style, toothy smile,
 Gold-buckled shoes with silver taps
 Clicking, clicking—
 Promenade.

Her—
 Crinolined skirts flying,
 Ruby lips and fingertips
 Posed in graceful, suspended time
 Whirling, twirling—
 Jewelry-box ballerina.

Partners changing, passing thru.
 Heads held back, elbows crooked.
 Connecting,
 Stepping together,
 Turning,

RHYME TIME

Moving
 In tune, in time, in touch
 Like an ancient ritual—
 Each move preserved...
 Each ceremonial passage
 Creating a new life in itself
 To excite
 To delight
 Viewer and dancer alike!

*Jeanne Borstein
 Jacksonville, Florida*

NORTH TEXAS CALLERS COLLEGE, Friendship Hall, Rockwall, Texas (East of Dallas) (Just 4 hours from the National Convention) For 0-3 Year Callers June 11-16 <input type="checkbox"/> July 17-21 <input type="checkbox"/> August 14-18 STAFF: T.D. Brown & Guests ● CHOREO MANAGEMENT ● SIGHT VS. MODULES ● MENTAL IMAGE ● MEMORY ● WRITE: T.D. Brown, PO Box 940, Rockwall TX 75087 or Call 214-771-9701		
SUPER SCHOOL-WEST Bally's Hotel, Reno, Nevada August 13-18, 1989 <i>Herb Egender, Bill Peters John Kaltenthaler, Jim Mayo</i> <i>Full Curriculum Tailored To Individual Needs</i> Write: Bill Peters PO Box 10692 Zephyr Cove, Nevada 89448	NORTHWEST CALLER COLLEGE at the beautiful Square & Round Dance Center, and Campground, Lolo, Montana July 19-21, 1989 <i>Daryl Clendenin, Chinook Records Recording Artist</i> Limited: 12 callers Make the College A Part of a S/D Vacation. Write: 9955 Hwy 12 Lolo MT 59847	CALLERS COLLEGE Parrish Ranch Berthoud, Colorado June 11-17, 1989 <i>Jack Murtha Vaughn Parrish</i> For all levels Teaching & Choreography Call Jack Murtha: 916-673-1120 Vaughn Parrish in Arizona (W): 602-982-1088 Parrish Ranch (S): 303-772-5118
CALLERS COLLEGE Showboat Hotel Las Vegas, Nevada Aug. 13-18, 1989 <i>Bill Davis, Kip Garvey</i> Sight Calling, Formation Awareness, Lots of Mike Time Contact: Bill Davis 1359 Belleville Sunnyvale CA 94087	JEKYLL CALLER'S COLLEGE Jekyll Island, Georgia July 16-20, 1989 <i>Dick Barker & Guests</i> Teaching Techniques, Workshop- ping, Programming, Emphasis on Choreography, Individual Attention, Mike Time New/Newer callers—Limit 20 Write Dick Barker 2408 Eastover Drive Waycross GA 31501	SOUTHERN CALLERS SCHOOL Grand Hotel, Pigeon Forge, TN (Scenic Gatlinburg Area) July 2-6, 1989 <i>Staff: Don Williamson, Stan Burdick. Assoc.: Johnny Jones, Stan Williamson</i> For new/newer callers Tuition: \$175.00 plus lodging Full Callerlab curriculum taught. Don Williamson, Rt. 8, Colledge Hills, Greeneville TN 37743



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PARTY LINE



PROGRESSIVE DINNER WITH DANCERS

The calendar shows a couple of very special days this month—Mother's Day and Memorial Day. Then comes Father's Day in June and Independence Day for the USA in July. With these red digit days in mind, Bev Warner suggests a holiday tip to chase away the blues:

"Holidays can be a lonely time for some people. Sometimes if it isn't possible to be with blood relatives, try a get-together with the other family—the square dance family. One year we found ourselves in this situation at Thanksgiving time, so we planned a progressive dinner with other dancers who were going to be alone. This is how it works:

"The first home we went to had the appetizers, where the hostess served tiny venison meatballs and a vegetable cock-

tail juice. The next home had the main course: turkey, dressing, squash, salad, the usual fare. Then we made a stop for pumpkin, mince or apple pie. The last stop was for an after-dinner mint or a scoop of sherbert.

"When planning an enjoyable day, remember to begin early, serve small amounts and eat slowly because you will be spending a lot of time eating. We weren't within walking distance, so we doubled up in cars and did some sight-seeing along the way.

"Another tip is that if many people are involved, they can share in the expense of the meat or bring certain dishes. If you are as lucky as we were to have a caller or cuer along, there is always dancing in someone's basement later, with a snack on leftovers. No one needs to be lonely."

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TUESDAY, 10:00 AM	A-2 STAR TIPS	IOOF Hall
TUESDAY, 2:00 PM	A-2 STAR TIPS	IOOF Hall
TUESDAY, 8:00 PM	A-2 STAR TIPS	Westside Lions
WEDNESDAY, 2:00 PM	C-1 STAR TIPS	IOOF Hall

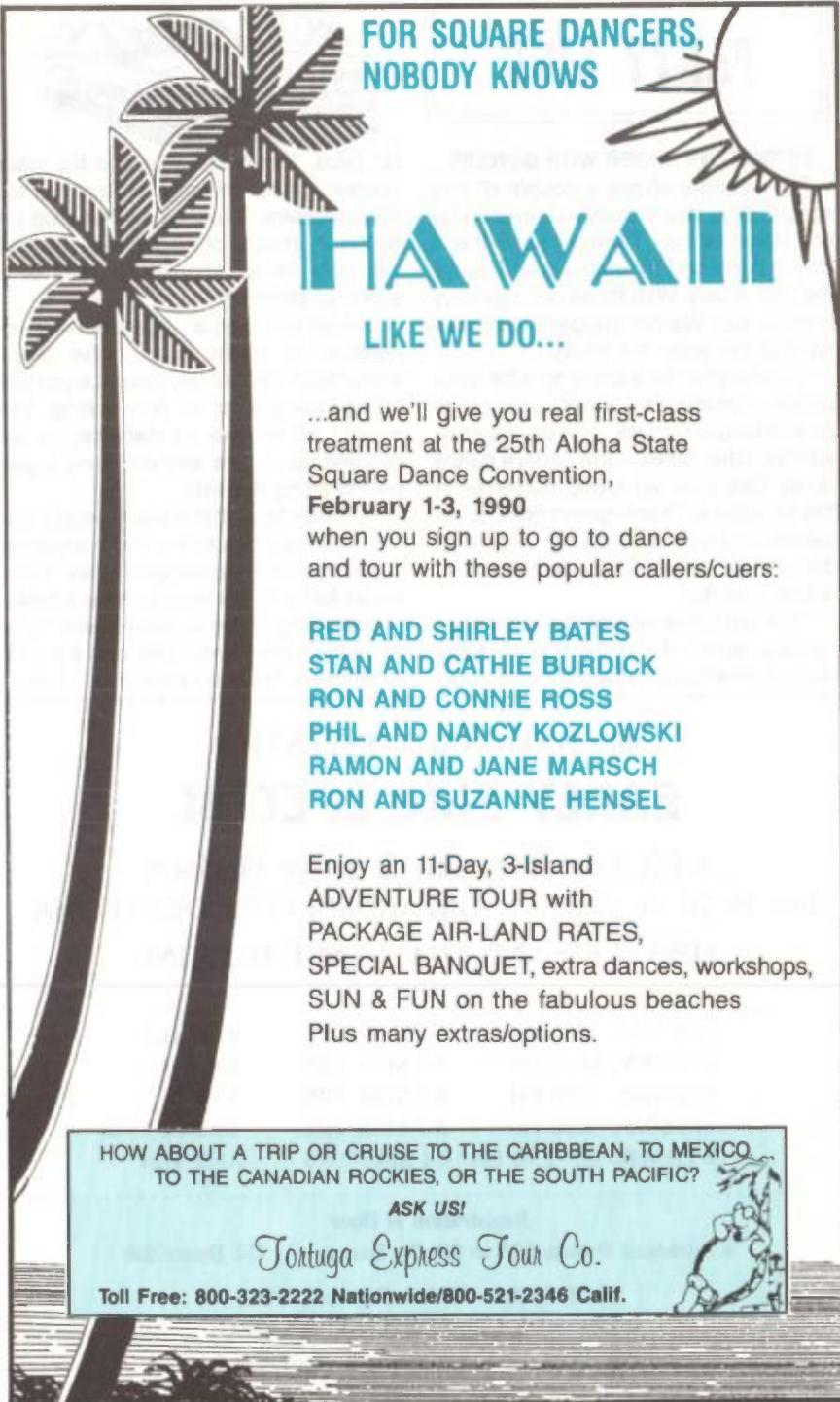
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An attractive little panda stick-on badge, to be worn by square dancers everywhere, says, in effect: "We helped a handicapped club tour China and perform for the Chinese. A tax deductible donation of \$1.00 or more secures the badge.

The Pensacola Special Steppers, a club for persons who are mentally retarded, have received an invitation to represent the United States next September in

China's Festival of Performing Arts. The tour will include engagements in Beijing, Nanjing, Suzhou, and Shanghai.

The Special Steppers are a well-known group which has performed at National S/D Conventions in Louisville, Ky.; Birmingham, Al.; Houston, Tx.; and Anaheim, Ca. In addition to two performances in Washington for the President's Committee for Employment of the Handicapped, they danced at the World's Fair in New Orleans in 1984.

The club has been responsible for the establishment of a number of additional clubs which are devoted to square dancing for individuals who are mentally retarded. It is hoped that their performances in China will open up this same kind of opportunity for handicapped Chinese.

\$85,000 needs to be raised, according to Mac MacKenzie, spokesman for the group at 904-932-6367. Please send donations to: Pensacola Special Steppers, PO Box 280, Gulf Breeze FL 32561.

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FOUR DOZEN USES FOR COMPUTERS IN SQUARE DANCING

by Nasser Shukayr
Shreveport, Louisiana

Continued from Last Month

For callers, developing better choreography:

26. *Callers Angels* computer program. This program is supposed to replace the inexpensive convenient little checkers with an expensive bulky computer. But, if you already have the computer and if you enjoy mashing buttons, well then, why not?

27. Cute patter figures. Just make a list of 'em, and review this list every now and then. You'll be surprised at how quickly the human brain forgets, and how long the computer can remember.

28. Use the computer for doing your homework. Start with the Callerlab list of basics for each program, and pick out the top five calls that you tend to over-use, and also the top five calls that you would like to use more often. Then, print this out and look at it every day for a couple of weeks. Then, do it again and again for 25 years and eventually you'll be known as a caller who has eyestrain.

29. More homework. Key in Callerlab formations and arrangements list, and then look at 'em and try to come up with as many "hidden" formations as you can. For example, the Parallel Ocean Waves formation also has within it Centers, Ends, Outfacers and Infacers.

30. More homework. Whenever you

make a mistake when calling (such as "I shouldn't have watched that front square, because they kept breaking down"), just start yourself a little computer list. Then, you can review this list every now and then, and hopefully your calling might improve because of it.

31. Timing for each Callerlab basic. You just never know when information like this might come in handy.

32. Experimental calls. Just make a data file for the experimental movements, and key in the name of the call, the definition, and anything else you can think of. That way, when a brand-new caller asks you about *square the barge*, you can refer to your computer list, just in case you forgot.

33. Modules. Even if you're not a modular caller, you could at least make a list of getouts from certain situations. You could have a Zero Box setouts and Zero Line setouts. An expansion on this idea would be to indicate which ones you tend to over-use, and which ones you would like to use more often, and then review your list periodically and work on it.

34. Cue Cards. If you use 'em, why not computerize 'em?

35. Programming a dance. Use the computer to come up with the basics that you want to emphasize during each tip. Then, when you're calling for that same club next year, you can review your notes from last year. That way, you won't have to listen to the dancers mumble something like "He sure likes to call *follow your neighbor* a whole lot."

For callers' gimmicks:

36 Hexagon Squares material. There's been a lot of this stuff published, in various places. Well, just gather up all of your different sources and make a single gigantic data file for this kind of stuff.

37. Progressive squares material. Same deal as the Hexagons.

38. Two-couple and Three-couple Squares material. When I was first learning how to call, another caller asked me, What would you do if you're scheduled to call a dance and only two or three couples

show up?" Well, right then and there, I decided to make a computer printout of two and three couple choreography. I'm going to continue to carry this printout in my briefcase, until such a time as I get famous enough that I can be positively sure of at least four couples showing up. Problem solved, move on to the next.

39. Wacky Hint 39 is my own little secret, okay? You, too, can have your own little secrets. The first step, of course, is to finish reading this article.

40. Filler words during *right and left grand* and other calls. Don't you suppose that the dancers get tired of hearing the same filler words during patter figures? Just key in a computer list of various words that can be used, and review this list periodically, and before you know it you'll be a poet and not even know-et.

41. Gimmicks used by other callers. After you go to a dance, simply update your computer list of gimmicks that other callers have used. This type of information might come in handy one day, although so far I haven't had a use for it.

For callers, things which can help you in teaching:

42. Books that you might buy one day. When you see a book or a publication advertised somewhere, and if you think that one day you might want to buy the book, just key the pertinent information in to your computer. Then, when you run out of things to do, review the list and pick out a new book to buy.

43. Workshop material (singing calls and patter figures). It's obvious.

44. Class or workshop program. How does the saying go? Plan your Work and then Work your Plan. Well, I'm merely suggesting that the planning be done on your computer.

45. Lists of movements which are the same yet different, for students. In my beginner class, I occasionally prepare them for the computer printouts which list movements that are similar yet different. Remember way back in high school, when the teachers would pass out handouts to help explain what in the world they

were talking about? It's the same idea. For example, I might list something like this:

SINGLE HINGE/TOUCH A QUARTER:
Single hinge is done when you are already in an ocean wave or mini-wave, while *touch a quarter* is done when you are not already in a wave.

I think my beginners benefit from this type of thing.

46. Class progress chart. Why not computerize it? Then, before each session, you can easily print a list of the basics that you taught last week, and the week before, and the week before.

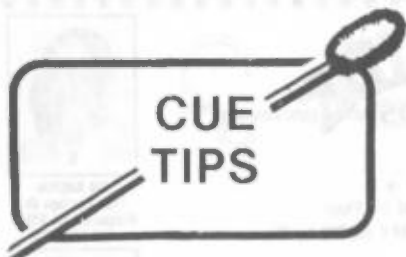
47. How to teach the various basics. One day you may find yourself trouble in getting the concept of a certain basic across to your students. Amazingly, you'll finally figure out something which somehow works. Well, just enter this information in your computer, and then you'll have it next year when you need it again.

48. Why you want to be a square dance caller. On days when everything is going well, just make a list of all the reasons that you want to be a caller. Then, on days when things are not going well, you can review your list. This will provide an almost immediate attitude improvement. In fact, after writing this article, I think I'm going to review my own list, right now.

Well, that'll wrap it up. If one of these ideas can benefit you, do you know what that would mean? It would mean of course, that there are about four dozen ideas that I like and that you don't like. That's life, I suppose. Just remember these two things when working with computers:

- a. A penny saved isn't worth very much nowadays and
- b. A bird in the hand will squirm a lot.





WALKING AND WHISTLING

CHOREOGRAPHY: Ken Croft and Elena de Zordo

RECORD: Scope 31

FOOTWORK: Opposite except as noted.

POSITION: Intro, OP fcg M fcg wall

Dance, Bfly pos M fcg wall

LEVEL: Phase II

SEQUENCE: Intro ABCB ABCB Tag

INTRO

1-4 **WAIT;; APT,—,PT,—; TOG (BFLY)—,TCH,—;**

1-4 In OP fcg M fcg wall wait 2 measures;; standard ack to Bfly pos M fcg wall;;

PART A

1-4 **(BFLY) FACE-TO-FACE; BACK-TO-BACK (TO BFLY); FACE-TO-FACE; TILT RK THRU,—,REC,—;**

1-4 Swd L twd LOD, cl R, releasing lead hands step swd L trng to back-to-back pos (inside hands still joined),—; swd R twd LOD, cl L, swd R returning to Bfly pos M fcg wall,—; swd L twd LOD, cl R, swd L,—; rk thru R twd LOD tilting slightly (lead hands high and trailing hands low),—, rec L,—;

5-8 **(BFLY) FACE-TO-FACE; BACK-TO-BACK (TO BFLY); FACE-TO-FACE; TILT RK THRU,—, REC,—;**

5-8 Repeat action of meas 1-4 twd RLOD with opp ftwrk and handwork ending in CP M fcg wall;;;;

PART B

9-12 **(CP) ½ BOX; SCIS THRU (TO SCP); 2 FWD TWO-STEPS;;**

9-12 Swd L twd LOD, cl R, fwd L twd wall,—; swd R twd RLOD, cl L, thru R to SCP fcg LOD,—; 2 fwd two-steps L,R,L,—; R,L,R ending in CP M fcg wall,—;

13-16 **(CP) 2 TURNING TWO-STEPS;; SLOW VINE TWIRL 4 (TO BFLY);;**

13-16 2 RF turning two-steps twd LOD L,R,L,—; R,L,R to end fcg wall,—; swd L twd LOD,—, XRIB (as W twirls RF R,—,L under joined lead hands) to Bfly pos M fcg wall,—; XRIF (W XIF),—; (NOTE: Last time through Part B end in SCP fcg LOD.)

PART C

17-20 **(LACE ACROSS) CHG SIDES,2,3 (TO LOP),—; FWD TWO-STEP; HITCH FWD 3; RK BK,—, REC,—;**

17-20 Releasing trailing hands chg sides moving diag twd LOD & wall IB of W L,R,L (W diag twd LOD & COH IF of M under joined lead hands R,L,R) taking LOP fcg LOD,—; one fwd two-step L,R,L,—; fwd L twd LOD, cl R, bwd L,—; rk bwd R twd RLOD,—, rec L,—;

21-24 **(LACE BACK) CH SIDES,2,3 (TO OP),—; FWD TWO-STEP; HITCH FWD 3; RK BK,—, REC (TO CP),—;**

21-24 Change sides moving diag twd LOD & COH IB of W R,L,R (W diag twd LOD & wall IF of M changing hands) taking OP fcg LOD,—; one fwd two-step L,R,L,—; fwd R twd LOD, cl L, bwd R,—; rk bwd L twd RLOD,—, rec R to CP M fcg wall,—;

TAG

1-4 **(SCP) 2 FWD TWO-STEPS;; SLOW ROLL 4 (TO SCP);;**

1-4 2 fwd two-steps twd LOD L,R,L,—; R,L,R,—; releasing hands solo roll LF (WRF) L,—,R,—; L,—, R (to SCP),—;

5-8 **(SCP) 2 FWD TWO-STEPS;; SLOW VINE TWIRL,—,2,—; APT,—,PT,—;**

5-8 2 fwd two-steps twd LOD L,R,L,—; R,L,R to CP M fcg wall,—; swd L twd LOD,—, XRIB (as W twirls RF R,— under joined lead hands),—; standard ack;

CALLERLAB DANCE IN OKLAHOMA CITY

Mark your calendar and *come!* On Sunday, June 25 (just after the National Convention), several well-known callers will take the stage at a Callerlab Foundation Dance in the Myriad Convention Center. Tickets will be on sale at the convention. Proceeds will benefit other square dance promotion projects similar to the new S/D videos. Watch for announcement of time and more details next month in *ASD*.



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- RWH-153 I COULDN'T LEAVE YOU IF I TRIED by Stan
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Dancing Tips

by Harold & Lill Bausch

Music! A very important part of square dancing. Few dancers, or callers for that matter, realize the importance of our music. The rhythm of our dance comes from the music. The timing for our movements comes from the music. The "lift" we feel as we dance a lively number is from the music. Do we say, "What a dance, what music!" I doubt it. We probably give credit to the caller, who does deserve credit, but do we realize that the music is what gives the caller the rhythm. The music is what helps us all dance in unison, for we step to the beat of the music, even unconsciously.

Not long ago I was teaching *relay with two stars* to a group of dancers, and we were having problems. It seems to me the dancers understood my instructions but we were still having trouble. I told the group that I was going to take the needle off the record and I wanted them all to step to the rhythm of my voice as I intoned only a repeated shh shh shh shh—or as I usually say, shhp shhp shhp shhp. When they all stepped in unison, they completed the call precisely. You see, when all

stepped in rhythm, no one got out of place. I reminded them to always step to the beat of the music and not to hurry. What a difference that made.

I must compliment today's record producers, for they are putting out a much better product than we had years ago. Most old-time records had more melody than they did strong rhythm section. Today, we find much more emphasis on strong rhythm in most records.

We also teach round dancing, and have always said that round dancing helped each person with square dancing. As dancers round dance, they listen more closely to the music and learn to step to the beat. This helps them be better square dancers. Not that many who do not round dance aren't also good square dancers, but if they are good dancers, they have learned to listen to the music.

Why do you suppose some singing call records are requested over and over again? It may be because of the movements, but chances are it is because of the "lift" dancers get when they hear the music. I have had records with excellent music but a figure that was not really good. When I change the figure to fit the music and to let the dancers move to the music, then I have a good number.

Some years ago, a record came out with a strong beat, a really good rhythm, and a singing call that was sub-par. One of the record dealers said he was not able to sell it. I suggested he tell callers to listen

Continued on Page 89

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Calling Tips

by Harold Bausch

To date, I have been unable to find a teaching list of Basic and Mainstream that is compatible to my teaching. I wonder if any caller has? Also, I have never written out a teaching order, because I doubt I would follow it exactly year after year.

I realized that Callerlab's list is not exactly what I want. I tried the 25-lesson system; that wasn't exactly right either, as I kept filling in calls that were left out. So I contacted Bill Davis in California to get his "Logical Integrated Single Season Teaching Order." That made sense to look at it, but it is not in order the way I am teaching either.

Bill's list is based on the number of times each call is used. I like that, but it does not let me teach in what I feel is a logical order, for ease of teaching and for complete ease of understanding by the students. Callerlab's list might be closer, but still is not in logical order.

Take, as an example, #10 on the Callerlab list, *pass thru*. None of the preceding calls gives us anything to do after the *pass thru*. If you wanted to have the dancers separate, that is #14 on the list.

A logical order of teaching would be #15 *courtesy turn*, #16 *ladies chain*, #19 *right*

and *left thru*. Another logical order of teaching would be #18 *lead right* followed by #22 *circle to a line*, which is most often used, especially in lessons.

A logical teaching order I like to use with #65 *scoot back* is to first teach #51 *turn thru* and #59 *fold*. In-facer does the *turn thru*, out-facer does the *fold*. This is a logical teaching order that the dancers understand.

I didn't start this article to be critical. I intended to call attention to the fact that we will not teach classes in an exact order year after year. We will not stress some of the seldom used calls, and our dancers will be weaker as a result. To illustrate, I do not use #66 *fan the top* a whole lot; consequently, my dancers may not be really sharp on that call. I do not use *curllique* or *peel off* very much, with the same result. I am trying to rectify this. On the other hand, I find myself overdoing *ferris wheel*. Boy, do my dancers do that well! For more than 30 years, I have taught *teacup chain* to my beginners and I probably call that too often. Again, my dancers are expert at it.

When classes graduate, I encourage my dancers to go out and dance often, to me and to other callers. I stress "other callers" because each caller has favorite calls and so the dancers get more experience on a wider variety of calls.

I try to use all the calls often enough for my dancers to be comfortable with them, but I stress the calls they will run into most often. This is where Bill's list

Continued on Page 89



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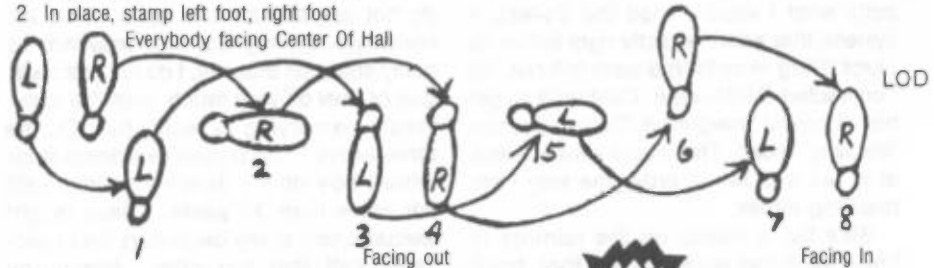
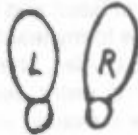
In the October 1977 issue of *American Sqauredance*, I featured a routine sent to me by John Hucko of Oviedo, Florida, called **Crazy Eights**. I have used the dance hundreds of times since. I am printing it again in the column as I have found a new use for it, combining it with another routine and using them both to two pieces of music that have been recorded. First, let's review...

CRAZY EIGHTS:

MUSIC: Any polka record with a strong 8-count beat for this solo dance.

Counts: Part I

- 2 In place, right foot forward and back
 - 2 In place, left foot forward and back
 - 2 In place, right foot forward and back
 - 2 In place, stamp left foot, right foot
- Everybody facing Center Of Hall



Part II

On count of 1, start vine in LOD to right:

- 1 Bring left foot behind right
- 2 Slide right foot to right, pointing in LOD
- 3 Bring left foot over right, facing in opposite direction
- 4 Bring right foot behind left foot
- 5 Bring left foot in front of right, pointing in LOD
- 6 Bring right over left, facing in opposite direction
- 7 Bring left behind right.
- 8 Slide right over left on count of 8

Repeat Part 1, repeat part 2 going in reverse LOD (left).



Last spring, while attending a picnic with some of my roller skating friends, I observed a group of them dancing a simple solo waltz routine in a circle formation. Ruth Klassen of Euclid, Virginia and Harold Abbey of S. Euclid, Mary and Orville Abbey of Pepper Pike and Alice Ryan of Wickliffe, Ohio, eagerly taught me the routine called...

SLOVENIAN WALTZ

FORMATION: Solo. No partners necessary. All join hands in a circle.

MUSIC: Any moderate to slow waltz.

ROUTINE (in measures):

- 1 Balance to the right. (Step to the right on the right foot, touch left toe to right instep or swing left foot across in front of right.)
- 2 Balance to the left. (Repeat above action beginning on the left foot.)
- 3 Balance back. (Step backward on the right foot, touch left foot to right instep.)
- 4 Balance forward. (Step forward on the left foot and swing the right foot forward.)
- 5 Balance to the right again.
- 6 Balance to the left again.
- 7&8 Roll to the right in two waltz steps. (Beginning on the right foot and moving right, turn 360° in six steps.)

I have been searching ever since I saw the group dancing the waltz to find a piece of music that would permit both of the previous routines to be danced in the same tune. Well, I found two melodies that have been recorded in both a waltz and reel rhythm and they are on the same tape. Joy! You move from one rhythm to the other on the same tune. The tunes are **When I Grow Too Old To Dream** and **Planxty Fanny Power**. The tape is called **The Belle of the Contra Dance** and is available from Hands Four, Box A, Bedford MA 01730 (617-643-4039)

The Contra and Traditional Committee of Callerlab announced that **Teton Mountain Stomp** by Doc Alumbaugh has been chosen as the Traditional Dance of the Quarter for the second quarter of 1989.

TETON MOUNTAIN STOMP (Mixer)

MUSIC: Windsor 4615, Shaw E-36

FORMATION: Circle of couples, partners in closed position, man facing line of dance. (CCW))For CD Use, have all face partners and join both hands.

FOOTWORK: Opposite throughout, man begins with left foot, woman with right.

MEASURES:

- 1-4 (Toward COH or IN) Side, close, side, stomp; (Toward wall or out) Side, close,* side, stomp;
- 5-8 (Toward COH or IN) Side, stomp, (toward wall or out) side, stomp; (Banjo pos. in LOD) Walk, 2,3, turn*;
- 9-12 (Sidecar position in LOD) Walk, 2,3, turn* ; (In facing direction) Walk forward, pass one and;
- 13-16 Swing the next;

All changes of direction are done by each dancer doing a U-turn back without dropping hands. After second change of direction, partners drop hands and walk forward in the direction each is facing (man in LOD, woman in RLOD; or man CCW, and woman CW) passing one person to swing the next dancer (8 counts) to end with man facing LOD to begin dance again.

The Callerlab Contra and Traditional Committee announced that **Cathy's Wedding** by Vern Carmichael has been chosen as the Contra of the Quarter.

CATHY'S WEDDING

FORMATION: Contra lines with couple facing couple across.

MUSIC: Smiles, Red Boot Star; Poor Hobo, Thunderbird;

Express Hoedown, TNT, or your choice.

- INTRO -----, -- Two ladies chain
- 1-8 -----, Same couples flutter wheel
- 9-16 -----, -- Reverse the flutter
- 17-24 -----, All star thru, pass thru*
- 25-32 Veer left --, and weathervane
- 33-40 -----, -- (Ends cross over)
- 41-48 -- Bend the line, -- Half promenade across
- 49-56 -----, -- Right and left thru
- 56-64 -----, -- Two ladies chain**

* Progression occurs at this point. **Dance starts over.



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(United Squares of America, that is!)

'We Dance The World Over!'

My fellow Americans...and Canadian friends, too...

It's been a long, but exciting day, and I couldn't wait to share my news with you, so I'm writing this letter as we taxi to the runway on TWA Flight 477...leaving Miami momentarily.

Hi, I'm Nancy, and all of us at United Squares of America have been hard at work for months now in preparation for the "square dance cruise of the year." Our cruise had been scheduled on the superliner *Jubilee* for November 5, 1989. Less than an hour ago, I left the corporate headquarters of Carnival Cruise Lines, the largest cruise line in the world. The Sr. Vice President of Carnival, Bob Dickinson, invited me to Miami to meet with him and discuss our square dance cruise. He had both bad news and great news...oops...we're about to take off...I'll be back momentarily.

Looking out the window of our plane, I'm looking down at the port of Miami where we'll be boarding for our cruise in November. Even from up here, the port of Miami is a huge complex. Anyway, so here I was talking to the head man at Carnival who informed me that they have to take the *Jubilee* out of general service the week we had planned. You could have knocked me over with a feather. I was speechless. All these months of planning, all the phone calls, all the letters, all the meetings, flashed before my eyes. Our cruise cancelled???????...Wait just a minute!!!!!!!!!!

Carnival Cruise Lines didn't get to be the biggest and the best in the world by cancelling cruises. They were SO impressed with almost 200 people ALREADY coming that he suggested the *Celebration*...identical in every way to the *Jubilee* except she is one year newer. As a matter of fact, the *Celebration* is the newest ship Carnival has on the water today...same large dance

floor, same large cabins with kingsize beds, closed circuit TV...and same prices...the only difference is that we will leave one day earlier, November 4 instead of November 5, and we will stop at the lovely Dutch/French island of St. Martin, instead of Nassau.

MOREOVER, we have Carnival's commitment that no other group will be booked on this ship, allowing us more space to make this the biggest square dance cruise in history! We already have almost 200 people coming and **NOW** have room for your families and friends. Carnival's committed to give us complete cooperation and assistance when it comes to onboard dancing... **YES**...morning, noon and night, at sea and in port...dancing daily! Come with us. We'll give you the greatest service you've ever had!!

Well, the stewardess has just informed me that we are about to land and I must return my tray table and seat to their upright position, and I suppose I better put my shoes back on, too...it's been a long day...but exciting and worthwhile!

Sincerely,

Nancy Hetzler
President, U.S.A.

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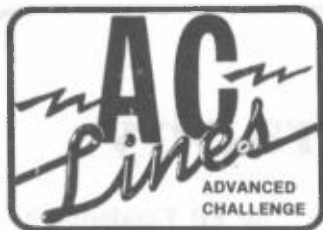


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by
Ed Foote

As a follow-up to my article on *cross trail thru* in the March issue, a request came from the Callerlab office that I print the Callerlab definition of the call, which is:

Cross Trail Thru: Starting formation—facing couples. Dancers pass thru, the right hand dancer crosses in front of partner to the left while the left hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call.

This is the only Callerlab definition for this call. The other definition, which the article states is used at Advanced and Challenge by a great many callers, is not part of the Callerlab definition.

Do Challenge callers enjoy calling Mainstream and Plus? Definitely yes. Yet some Plus dancers become nervous if they know the caller on the mike also calls Challenge. They seem to believe that the caller will automatically call figures too hard for the floor, merely because the caller knows how to call Challenge.

In actual fact, the vast majority of the members of the Callerlab Challenge

Committee are actively involved in Mainstream and Plus calling. Some of the top festival callers in the country are capable of calling C-2 and C-3. The knowledge these callers have gained from Challenge leads to interesting choreography at Plus, and this, combined with the directional calling ability all Challenge callers must have, results in the dancers being successful with the material.

There are some Challenge callers who prefer not to call at any other program, and this is fine. Occasionally, someone who specializes in calling Challenge will accept a Plus booking and call too hard, but these are very rare occasions.

As a general rule, any caller who does a significant amount of Mainstream or Plus calling will call a successful dance, regardless of other programs he may call. If he were calling too hard, then he would not keep getting the repeat bookings that result in his calling a significant amount of Mainstream and Plus.

Announcing the Publication of *Advanced Basic Calls: A-1 and A-2 Diagrams and Definitions*, Compiled by Ruth Graser, Edited by Ed Foote.

This book diagrams the A-1 and A-2 calls from a variety of positions, and contains helpful hints for dancing many of the calls. The book was written to specifications provided by Ed Foote, and the results is what many are calling the most complete diagram book on the market

Continued on Page 97

SQUARE DANCE ALASKA CRUISE

August 17, 1989

via Holland America's ms. *Westerdam*

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

TURN BACK FAMILY

a. U-turn back

Starting formation: single dancer.

The dancer does an about-face turn (180°) in place turning toward partner unless body flow dictates otherwise. If alone (i.e. no partner), the dancer turns towards the center of the set. If the dancer is facing directly towards or away from the center of the set, the dancer may turn in either direction.

b. Backtrack

Starting formation: couple or single dancer. From a couple formation, both dancers U-turn back turning toward each other. If hands are joined, as in a promenade, backtrack is completed without releasing hands. If a single dancer is directed to backtrack, the dancer does a U-turn back by stepping out and turning away from partner or the center of the set.

SEPARATE FAMILY

Starting formation: Couple.

a. Separate

The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call.

b. Divide

The dancers in the couple turn away from each other and walk forward one-quarter around the outside of the square to wait for the next call.

SAMPLE CHOREO:

Heads separate go halfway round
Meet partner and swing
Sides separate go halfway round
Pass your partner, left allemande...

All promenade, men roll back one and
Promenade your corner, girls backtrack
Right and left grand...

Singing call:

Heads pass thru and U-turn back
Sides pass thru and U-turn back
Circle up eight like that, allemande left and
Promenade home...(Repeat 3 more times)

Heads promenade 1/2, pass thru, U-turn back
Sides pass thru and separate, go round one
To a line, ends pass thru and U-turn back
Centers pass thru, separate go round one
And face down the middle, left allemande...

Heads rollaway, pass thru and separate
Go round one, come into the center, pass thru
Split those two go round one
Come down the center, pass thru, U-turn back
Left allemande...

Quarterly Selection

ZIP TO A DIAMOND by Dick Han

From any wave, ends trade with each other, centers fold and follow (as in *recycle*) but stop at the halfway point and touch hands with the adjacent dancer (the other center) to become the centers of a diamond. The original ends are the points.

SAMPLE CHOREO:

Heads square thru four, touch 1/4

Zip to a diamond, diamond circulate
(Wave) swing thru, flip the diamond
Boys run, pass the ocean, swing thru
Right and left grand...

Heads lead right and circle to a line
Spin the top, zip to a diamond
Diamond circulate, flip the diamond
Right and left grand...

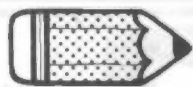
Heads lead right and circle to a line
Swing thru, spin the top
Zip to a diamond, diamond circulate
Flip the diamond, centers trade, recycle
Swing thru, right and left grand...

Heads square thru four, swing thru
Single hinge, zip to a diamond
Diamond circulate, (wave) swing thru
Flip the diamond, girls trade, pass the ocean
Swing thru, right and left grand...

Head ladies chain, heads lead right and
Circle to a line, dixie style to a wave
Centers trade, zip to a diamond
Boys left swing thru, diamond circulate
Flip the diamond, girls circulate
Left allemande...

Heads square thru four, swing thru
Zip to a diamond, girls circulate
Boys trade, diamond circulate, boys circulate
Girls trade, flip the diamond, boys trade
Boys run, ferris wheel, square thru
But on three, dixie grand, left allemande...

REVIEW



TRADE THE WAVE

Starting formation: Any four-dancer ocean wave.

Dancers facing the same direction in the wave exchange places (trade) with each other. Right-hand waves become left-hand waves, and vice versa. Ends of the wave become centers, and vice versa.

SAMPLE CHOREO:

Heads square thru, double pass thru

American Squaredance, May, 1989

Leaders trade, touch to a wave, trade the wave
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, pass thru
Swing thru, trade the wave, centers trade
Boys trade, star thru, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Swing thru, center four trade the wave
Everyone trade, pass thru, wheel and deal
Pass thru, swing thru, girls trade
Right and left grand...

Heads lead right, circle to a line, dixie style
To a wave, boys trade, trade the wave
Swing thru, boys trade, right and left grand...

Heads lead right and circle to a line
Swing thru, trade the wave, left swing thru
Single hinge, circulate, girls run
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads lead right and circle to a line
Right and left thru, swing thru, trade the wave
Left swing thru, single hinge, circulate
Girls run, left allemande...

PULPOLLEX

SLAM THE DOOR

by Mac Letson

From parallel two-faced lines, infacers wheel and deal as outfacers veer (in).

SAMPLE CHOREO:

Heads square thru four, swing thru, boys run
Slam the door, track two, swing thru, boys run
Ferris wheel, dixie grand, left allemande...

Heads lead right, circle to a line, spin the top
Boys run, couples circulate, slam the door
Track two, boys run, promenade...

Heads square thru four, pass the ocean
Spin the top, centers run, centers trade
Slam the door, centers in and cast off $\frac{3}{4}$
Touch $\frac{1}{4}$, circulate, trade and roll, pass thru
Ends crossfold, star thru, boys circulate
Girls trade, wheel and deal, left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Coordinate, slam the door, centers in and
Cast off $\frac{3}{4}$, touch $\frac{1}{4}$, circulate, trade and roll

Pass thru, ends crossfold, star thru
 Partner trade, $\frac{1}{2}$ circulate, bend the line
 You're home...

Heads square thru four, spin the top
 Boys run, couples hinge, girls trade
 Slam the door, sides partner trade
 Left allemande...

Heads pass thru, go round one to a line
 Pass the ocean, centers run, slam the door
 Centers in and cast off $\frac{3}{4}$, pass thru
 Ends crossfold, star thru, wheel and deal
 Left allemande...

Heads lead right and circle to a line
 Pass the ocean, centers run, couples circulate
 Slam the door, centers in, cast off $\frac{3}{4}$
 Star thru, heads trade, swing thru
 Same sexes trade, right and left grand...



CENTERFIRE

by Emanuel Duming

From twin, center to center diamonds, very centers trade, then cast off $\frac{3}{4}$ with the wave ends, and extend; meanwhile, the remaining dancers (the points) crossfold to end in columns. The cross-folding dancers should time their move to their best advantage.

SAMPLE CHOREO by Emanuel:

Heads star thru, pass thru, pass the ocean
 Spin the top, boys run, ladies hinge
 Centerfire, split circulate, boys run
 Slide thru and roll, right and left grand...

Sides rollaway, heads lead right and circle
 Ladies break to lines, touch $\frac{1}{4}$, circulate
 Boys run, centers pass thru, veer left
 Couples trade, ladies hinge, centerfire
 Coordinate, couples circulate, bend the line
 Pass the ocean, recycle, left allemande...

SAMPLE CHOREO by Ed:

Heads square thru four, swing thru
 Boys run, girls hinge, centerfire, boys run
 Trade by, swing thru, right and left grand...

Heads square thru four, swing thru, boys run
 Girls hinge, diamond circulate, centerfire
 Boys run, square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
 Pass the ocean, swing thru, boys run
 Girls hinge, diamond circulate, centerfire
 Boys run, left allemande...

Heads lead right and circle to a line
 Spin the top, boys run, girls hinge
 Diamond circulate, centerfire, boys run
 Square thru $\frac{3}{4}$, trade by, left allemande...

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru
 Flutter wheel, swing thru, centers run
 Girls hinge, centerfire, girls run
 Right and left grand...

Heads pass thru, go round one to a line
 Pass the ocean, centers run, centers hinge
 Centerfire, circulate, boys run, pass thru
 Left allemande...

Heads rollaway, square thru four, swing thru
 Centers run, centers hinge, diamond circulate
 Centerfire, circulate, boys run, partner trade
 Pass thru, left allemande...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, centers hinge
 Diamond circulate, centerfire, circulate
 Boys run, trade by, star thru, pass thru
 Wheel and deal, square thru but on third hand
 Dixie grand, left allemande...

Heads lead right and circle to a line
 Dixie style to a wave, centers trade, centers run
 Centers hinge, diamond circulate, centerfire
 Boys run, swing thru, boys circulate
 Girls trade, swing thru, right and left grand...

Heads lead right and circle to a line
 Grand swing thru, spin the top, girls run
 Boys hinge, centerfire, boys run
 Swing thru, girls circulate twice
 Same sexes trade, right and left grand...



From the past (Approx. 1960):

Heads spin the top, turn thru, circle to a line
 Slide thru, right and left thru
 Double swing thru, all circulate
 Right and left thru, dive thru, pass thru
 Right and left thru, double swing thru
 All circulate, right and left thru, dive thru
 Pass thru, square thru $\frac{3}{4}$, left allemande

Heads right and left thru, ladies lead
 Dixie style to a wave, walk straight ahead
 Circle four, head men break to lines, swing thru
 Box the gnat, right and left thru, dixie style
 To a wave, extend, left allemande...

Four ladies chain, heads square thru
 Swing thru, spin chain thru, ladies run
 Couples circulate, wheel and deal, star thru
 California twirl, star thru, dive thru, pass thru
 Swing thru, spin chain thru, ladies run
 Couples circulate, wheel and deal, star thru
 California twirl, slide thru, left allemande...

Head ladies chain, all rollaway, hds square thru
 Swing thru, eight chain 3, U-turn back
 Swing thru, eight chain 5, U-turn back
 Swing thru, eight chain 3, left allemande...

Heads lead right and circle to a line, pass thru
 Wheel and deal, double pass thru, girls fold
 Star thru, (each line of four) wheel and deal
 New lines wheel and deal, pass the ocean
 Spin the top, right and left grand...

Heads square thru, step to an ocean wave
 Fan the top, spin the top, all circulate
 Slide thru, California twirl, half square thru
 Trade by, left allemande...

Heads right and left thru, rollaway
 Pass the ocean, swing thru, box the gnat
 Right and left thru, circle half, dive thru
 Pass the ocean, swing thru, box the gnat
 In the center, star thru, pass thru, swing thru
 Box the gnat, right and left thru, circle half
 Dive thru, slide thru, right and left thru
 Two ladies chain, rollaway, star thru
 Left allemande...

Head men and corners go forward and back
 Box the gnat, right and left thru, all join hands
 Circle left, *four girls square thru, swing thru
 Centers run, couples circulate, wheel and deal
 *Girls dive thru, pass thru, circle half
 *Girls dive thru, square thru $\frac{3}{4}$, left allemande..
 (*Substitute boys for girls.)

Sides star thru, pass thru, star thru, pass thru
 Bend the line (ocean wave), fan the top
 Right and left thru, square thru $\frac{3}{4}$, step forward
 Bend the line, star thru, right and left thru
 Swing thru, spin the top, pass thru
 Bend the line, star thru, dive thru, pass thru
 Ocean wave, fan the top, right and left thru
 Two ladies chain, star thru, inside 2 Calif, twirl
 Pass thru, ocean wave, fan the top,
 Right and left thru, square thru $\frac{3}{4}$, step forward
 Bend the line, star thru, dive thru
 Right and left thru, rollaway, U-turn back
 Left allemande...

American Square Dance, May, 1989

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by Walt Cole

TIMING'S THE THING (A BREAK):

INTRO: : Heads — square thru
— — — — : — — — —
Swing thru — — : — — Boys run
— — Bend the line : — — Right & left thru
— — — — : Flutterwheel — —
— — — — : Slide thru — —
Swing corner — — : — — promenade
— — — — : — — — —
— — — — : Heads — square thru

FOR THE MODULAR CALLER:

Zero box: Star thru, pass thru, tag the line
Cloverleaf, centers turn thru, left allemande..

Zero line: Touch $\frac{1}{4}$, eight circulate, trade and
Roll to face, lines pass thru, tag the line
Face in, right and left thru, slide thru
Left allemande...

Transitions, zero line to zero box:

Zero line: Pass the ocean, spin chain thru
Boys run, bend the line, half square thru
Trade by...zero box

Zero line: Spin the top, spin chain thru
Recycle, pass thru, trade by...zero box

Zero line: Right and left thru, pass the ocean
Boys circulate, girls trade, recycle
Right and left thru...zero box

Zero line: Right and left thru, pass the ocean
Girls circulate, girls trade, recycle
Right and left thru...zero box

THE BASIC PROGRAM:

Zero box: Swing thru, boys run
Couples circulate, boys trade, girls trade
Couples trade, ferris wheel, zoom
Square thru $\frac{3}{4}$, left allemande...

Zero line: Centers box the gnat and square thru
Ends star thru, do-sa-do (wave), swing thru
Girls circulate, boys trade, boys run
Bend the line, star thru, left allemande...

Promenade, heads wheel around
Right and left thru, crosstrail thru
Men right-hand star, girls promenade
Pass partner, left allemande...

Zero line: Pass thru, wheel and deal

Double pass thru, lead couple U-turn back
Do-sa-do (wave), swing thru, boys run
Left allemande...

Get-out:

Static square: Heads rollaway, circle eight
Boys square thru, star thru, couples circulate
Boys run, grand right and left...

THE MAINSTREAM PROGRAM:

Static square: Heads pass thru, around one
To a line, pass thru, tag the line in, star thru
Centers pass thru, left allemande...

Static square: Heads pass thru, around one
To a line, pass thru, tag the line right
Couples circulate, bend the line
Centers square thru, ends star thru, do-sa-do
(Wave) recycle, pass thru, trade by
Left allemande...

Challenging:

Static square: Heads star thru, peel off
Bend the line, pass thru, U-turn back
Star thru, zoom, square thru $\frac{3}{4}$
Left allemande...

Zero line: Pass thru, wheel and deal, peel off
Tag the line right, ferris wheel
Girls square thru $\frac{3}{4}$, star thru, boys trade
Couples trade, bend the line, left allemande...

Zero box; Swing thru, boys run, tag the line
Cloverleaf, peel off, girls trade, boys trade
Pass thru, tag the line right, wheel and deal
Left allemande...

Veer right:

Static square: Heads $\frac{1}{2}$ square thru, swing thru
Boys run, California twirl, couples circulate
Wheel and deal, veer right, boys trade
Boys run right, girls trade, recycle, dive thru
Square thru $\frac{3}{4}$, left allemande...

Zero box: Swing thru, boys run, tag the line left
Couples circulate, wheel and deal, veer right
Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Static square: heads pass thru, separate
Around one to a line, pass thru, tag the line left
Couples circulate, wheel and deal, veer right
Ferris wheel, girls zoom, boys pass thru
Do-sa-do (wave), single hinge, girls trade
Recycle, pass thru, trade by, left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, recycle
Veer right, couples circulate, girls run
Girls cross run, boys trade, turn thru
Left allemande...



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CLINICS SET FOR THE NATIONAL

According to Clinics Vice-chairmen Chuck and Betty Skaggs, here is what dancers can expect at the 1989 National Square Dance Convention in Oklahoma:

Square Dancing—Introduction to Advance, A-2, Challenge, C-2 and C-3; Styling and Smooth Dance; Rounds and Mixers Any Square Dancer Can Do; Sight Calling and Proper Voice Technique; So You Want to Be A Caller?

Round Dance— Introduction to R/D, Phases I & II, Phases III & IV, Phases V & VI; So You Want to Be a Cuer?

Contra—Introduction to Contra, Intermediate Contra, Introduction to Calling Contra, How to Choose Contra Music.

Clogging—Introduction to Clogging, Introduction to Buck Dance, Exhibition Team Styling, Training for Competition.

Youth—A Youth Fun Clinic will be held all three days of the Convention.

The 38th National Square Dance Convention will be a time of fun and enjoyment for dancers of all ages. It can be a time of learning as well.

Be sure to check your convention program for clinics listed. Check also the seminars and panels staffed by national organizations such as LEGACY, Callerlab and Roundalab. Don't miss them!



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- HD-117 NOW IS THE HOUR by Brian
- HD-116 HOW COULD YOU BELIEVE ME by John
- HD-115 ROCKIN' IN THE SMOKIES by Jerry



Brian Hotchkies



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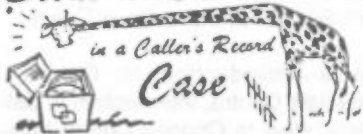


Doug Davis



Mike Krebbiel

Steal a Little Peek



BOB R. CHRISTIAN Huntsville, Alabama

Bob graduated from Huntsville High School in 1952. He is an accredited member of Callerlab and has attended several caller training seminars sponsored by the Alabama State Callers Assn. and the North Alabama S/D Callers Assn.

Bob and his wife, Peggy, have been square dancing since 1964. He has been teaching square dance classes and calling for local and area clubs on a continual basis since 1967. Bob has been on the guest staff for Fontana Village and English Mountain S/D Resorts. He travels throughout the southeast calling special dances and festivals, and is presently calling and instructing classes for the Mountain Squares in Huntsville.

Bob is an active participant and leader in national, state and local square dance associations. He serves as the official liaison point between Callerlab and the southeastern district as well as the North Alabama State Callers Assn. He is a charter member, past president and board member for the NASDCA. He records on C-Bar-C Records.

Bob retired from Huntsville Utilities after thirty years of service in December 1983.



He is now instructing and calling on a full-time basis.

HOEDOWNS:

Mountain Dew—Chaparral
Hand Picked—Chaparral
Rhythm Sticks—Roadrunner
Don't Do It—Prairie
Shakin'—ESP
Rehash—Top
10-20—Hi-Hat

SINGING CALLS:

You Lay A Lotta Love On Me—Ranch House
Brilliant Conversationalist—Ranch House
After the Last Goodbye—C-Bar-C
Stand Up—Rhythm
Four in the Morning—JoPat
I'm Ready to Go—Chicago Country
Sunny—Chaparral
Strong Enough To Bend—4-Bar-B
Americana—ESP

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FACING THE L.O.D.

SAM & DELORES PROCOPIO Reading, Pennsylvania

Sam and Dolores Procopio have been instrumental in making both square and round dancing blossom around them. Graduating from squares in 1969 and rounds in 1970, they brought rounds to Reading and Berks County, founding the first round dance club, the Star Rounders in February, 1971.

With Sam's newspaper background, articles helped to create interest in the area. In 1976, the Procopios founded the first combined R/D and S/D club in Berks County, merging the Star Rounders with their present club, the Rainbow Strollers. Since 1976, the couple has publicly honored, through the media, outstanding callers and cuers. In March, as founder-directors, they hosted the 12th annual Callers (and Cuers) Recognition Night, paying tribute to those behind the mike.

This month they will host (and call and cue at) the 14th Annual Grand Square Awards Night, paying tribute to square and round dancers who have made significant contributions to their clubs.



In 1977, the Procopios founded the first S/D club, the Schuylkill Promenades, in their neighbor county, which now has three clubs. In 1980, dancers of the Rainbow Strollers honored the Procopios for "promoting squares and rounds."

In 1982, Sam, now an accredited caller with Callerlab, turned to calling and Dolores became a round dance cuer in 1984. They are members of Roundalab, the Dixie R/D Council, and are presently serving a second term as secretaries of the South Central Pa. Callers & Cuers.

Dolores, who sews and designs her own clothing, feels that continuing education is important for round dance leaders.

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MAGAZINE SOLD

On or about April 10, 1989, Ray and Carole Aubut transferred the *Northeast Square Dancer* magazine to the new editors and publishers, Ed and Pat Juare of North Scituate, R.I. The magazine was formerly the *New England S/D Caller* and is in its 37th year of monthly publication.

The Aubuts are not retiring. They will continue to operate their S/D Products business under the name of New England Caller, Inc., a regular advertiser in *ASD*.

Any correspondence to the magazine only should be directed to the Northeast Square Dancers, P.O. Box 777, N. Scituate RI 02857.



CALGARY INVITES DANCERS

This year Calgary will host the Alberta S&R/D Convention. The picture shows the chuckwagon and dancers and a caller advertising the big weekend packed with dancing for every level. Dancers coming to Calgary around Labor Day Weekend are invited to take in this event on Sept. 2,3,4. Register early with Ted and Shirley Bergeron, 2002-27th St. SW., Calgary, Alta. T3E 2E7.

The Calgary and District S/D Assn. will sponsor a dance on Friday night, Sept. 1. All the dances will be held in Cochrane,

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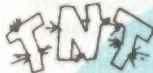
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a small town just west of Calgary. RV parking will be available, and there will be a barbeque on Saturday night.

For dancers traveling to Alberta earlier, the Calgary Stampede Round-Up is in July. Dancers pictured below are enjoying the fun at the Sunday breakfast. This year's events are evening dances on July 7 and 8, with dancing at Sunridge Mall on the morning of the 8th and the breakfast on July 9 at Bowness Park. Write to the Bergerons for a brochure.



OVERSEAS DANCER ASSOCIATION

The 27th annual reunion of the ODA will be held at Western Hills Guest Ranch at Wagoner, Oklahoma from August 2-6, with the Trail End Dance on Aug. 2 open to all square dancers who wish to attend. Caller Red and Helen Atkins will sponsor the Trail End Dance.

The Association is composed of people who learned to dance overseas or who have been members of overseas clubs. The reunions were established to keep precious friendships alive and to dance again with the enthusiasm and joy which pervades the foreign S/D experience. Reunions have been held for 26 years, thanks to the foresight of association founders, Tex and Dorothy Hencerling, who arranged the first one in 1963.

For further information, write to Kathy Manning, PO Box 414, Nicoma Park OK 73066.

SPRING FESTIVAL

The Northwest Michigan S&R/D Council will present its 34th Annual Spring Festival on May 19,20,21 in Traverse City,

Michigan. Callers will be Elmer Sheffield and Craig Rowe. Bill and Carol Gesaman will cue rounds. On Friday night, a benefit dance is called by bona fide callers and cuers who sign up to do a tip. The proceeds benefit a local handicamper camp which served children from all over the state. Information is available from Dan and Joanne Harrigan, 599 Keystone Rd., Traverse City MI 49684.

POINT IS FINE IN '89

General chairmen Bill and Joan Ohm extend an invitation to all dancers to attend the 30th Wisconsin State S&R/D Convention on August 25,26,27 on the university campus in Stevens Point.

Weather statistics for that weekend indicate the average high temperature in recent years is 66°. Indicators say dancers can look forward to a comfortable weekend for dancing. Mainstream, Plus, Advanced and Challenge dancing will be available throughout the three-day convention, as well as all phases of round dancing, clogging, traditional and contra dancing.

Clubs which preregister 100% of their members by July 1 will be honored on Friday evening. The theme of the fashion show is "The Ferris of Them All."

More information is available from Mike and Judy Hampton, 108 Second St., Stevens Point WI 54481.

SHENANDOAH VALLEY COUNCIL

The Shenandoah Valley Caller's Council held their quarterly meeting in February in New Market, Va. Last year's officers were reelected for another term: Chuck and Polly Crim, presidents; Rich and Lou Steadman, vice-presidents; Carroll and Ellen Dickenson, secretary-treasurers. The training session was presented by volunteer rescue squadmen who lectured on CPR, stroke and general first aid procedures. Attendees were advised to recommend that S/D club members become qualified in CPR techniques, that clubs survey members about first aid talents, and that they have phone numbers to be called for emergen-

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cy first aid. The membership agreed to have the secretary send a letter to the local rescue squad in the locality where the council is holding a dance, advising date, time and place.

SVCC's next meeting is May 7. The training session, to be conducted by the partners of the callers, will cover, "What Can the Partner Do to Help the Caller Provide An Evening of Square Dancing, Fellowship and Fun." All callers are welcome to attend. Call the council secretary at 703-869-7913. *Chuck Crim*

WAGON TRAIN HO! IN MONTANA

This year, to celebrate Montana's 100th anniversary of statehood, a wagon train with 100 wagons will travel from Bannack (the first territorial capital) to Helena. The wagon train will be in Dillon on June 13.

The Gold Nuggets S/D Club of Dillon is sponsoring a square dance at 8 PM on June 13 as a contribution to the wagon train event. Don Wood will call.

More information is available from Joy Boka, 607 So. Railroad, Dillon MT 59725 (406-683-4069).

IN MEMORIAM

Howard Gray of Muscle Shoals, Alabama, passed away in December, after thirty years of teaching squares and rounds. Sympathy is extended to his partner, Lucy.

Square dancers paid their respects to "Big Bob" Allen, 45, as he was carried to rest in Roswell, Georgia in late February. He was a popular caller who lost his battle with diabetes and complications. He made a lasting impression on those he left behind.

Hal Dorman of Phoenix, Arizona, died during surgery last November at the age of 44. He left a sadness in the hearts of dancers and friends, a three-year-old daughter Mary Anne, and his wife Charlene. Corrie Makos writes, "He left a gift of love for square dancing, a gift of meeting new friends at each dance, and a gift of having known this very special human being." **Continued on Page 99**

1989 EDITION



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People

IN THE NEWS



Like father, like son is represented in this candid photo of 21-month-old **Kyle Corbin Letson**, son of caller **Larry and Vicki Letson**, taken by **Norm and Barbara Osborne** at an after-dance moment in the Plantation, Pharr, Texas.

One way to get square dancing mentioned on the front page of local news, such as in the *Columbus (Ohio) Dispatch*, is to make enough noise teaching a *S/D* class in the Washington Township Community Center that a nearby town meeting was disrupted. Right, **Bob Daye**?

Those who've been curious about the whereabouts of retired caller **Cal Golden** should know he and **Sharon** are living at a slower pace at home in Hot Springs, Arkansas. That area's *Sentinel-Record* printed a long article in October highlighting **Cal's** notable calling career and his past association with well-known stars of stage and screen.

68

An article from the *Southern Economist* in suburban Chicago was sent to us by caller **Marvin Labahn**, depicting a colorful early square dance mural named *Cowboy Dance*, painted by artist **Jenne Magafan**. When it was installed in 1941 in the post-office in Anson, Texas, by the U.S. Treasury Dept., townspeople were shocked to see a jug painted into the corner of the dance scene. They demanded the jug be removed. Hopefully, the tradition of non-alcoholic square dancing lives on.



An especially active dancer is **Cal Loomis** of Alpena, Michigan (above), according to **Bev Warner**. He's 86 years young, dances each Monday workshop with Checkboard Squares, twice a month on Tuesdays at the Cement Mixers, plus other dances.

Round dance cuer **Opal Cohen** of Grenada Hills, California, reports that **Joe Cohen** is recovering well from a heart attack.

We heard from caller **Milton Sykes** that British dance promoter **Leon Oldham** is recovering from heart surgery and will retire from promoting festivals and dance events in Devon and western England.

At the last report, the **Charles Hocevars** of Port Charlotte, Florida, (ages 70 and 74) have danced 79 days in a row and are attempting to set a record for their age group.

Caller **John and Ginny Craven** of Bismarck, N.D., opened a new office/store/pharmacy location in that city.

Congratulations to **Elmer and Margie Sheffield** who celebrated their 30th wedding anniversary at the Callerlab Convention in Nashville on March 21.



Thanks to **Bob Messina** for this photo of the Apaches New Year's Eve Dance in Grenada Hills, California. Bob, a prolific lensman, caught several callers and a cuer in action in Santa Maria, California, recently. Here is one, doing his thing:



Don Schadt

Look for the square dance videos distributed by Callerlab and designed by **Jack Berg** on your TV's soon.

American Squiredance, May, 1989



Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

ENJOY—Grenn 17119

Choreography by Dave & Jeanne Trowell

Pretty music and quite a nice, different intermediate (due to positioning, like footing, skirt skaters and var-souviennne position) waltz. Cued by Frank Lehnert.

DREAM N' FOXTROT—Grenn 17120

Choreography by Dan & Jane Bloom

Good music and a good intermediate foxtrot, cued by Frank Lehnert.

RAMONA—MGR 060

Choreography by Pete & Carol Metzger

Good music and a nice, easy waltz with a wrap and wheel sequence. Cued by Pete. Phase II.

CLOSE TO YOU—Roper 169

Choreography by Peter & Beryl Barton

Very pretty music and a good challenging foxtrot. Phase VI.

SHALL WE DANCE—Roper 416

Choreography by Bill & Carol Goss

Great peppy music and a good high-intermediate quick-step. Phase V +2.

MY BLUE HEAVEN—Grenn 14156

Choreography by Ted & Luella Floden

Great music and a good easy two-step, cued by Ted. Phase II +1.

EDILWISS—GRENN 17124

Choreography by Ruby & Perry Kullman

Pretty music and a nice easy waltz, cued by Frank Lehnert. Phase II.

BUTTONS & BOWS—EN 023 (Hi-Hat 830)

Choreography by Jo Yakimowski

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

I'M GONNA BUILD A FENCE—Hi-Hat 824 (BB014)

Choreography by Lester & Barbara Auria

Good music and a nice, easy two-step plus a good teaching sequence for a tamara. Cued by Pete Metzger. Phase II.

PENTHOUSE SERENADE—Spec Press

Choreography by Ken & Irene Slater

Great music and a good high-intermediate foxtrot with an interesting triple fallaway sequence. Phase V.

WISHFUL THINKING—BS 2379

Choreography by David Ferrante

Good smooth music and a nice, easy-going, easy two-step cued by Helen Maddeaux. Phase II.

EVERYBODY'S DOING IT—WW 816

Choreography by Ray & Ann Brown

Catchy music and also catchy easy-intermediate two-step with a traveling sand step and tamara sequence. Cued by Ray. Phase II.

I'M A ONE WOMAN MAN—Epic 34-08509

Choreography by Ron & Kathy Rathbun

Real country music, a George Jones vocal, and a flowing easy two-step plus a Suzie Q.

DANCING MOON—Chantilly 1006

Choreography by Teresa & Jeff Jonsson

Good peppy music and a comfortable combination of mostly intermediate cha cha basics cued by Teresa.

BLUE MOON—ESP 013

Choreography by Jim & Dottie McCord

Good music with different instrument leads for each of the three parts and a nice intermediate combination of rumba basics. Cued by Jim. Phase III.

I LOVE YOU SO MUCH—Beico 373

Choreography by Richard & JoAnne Lawson

Continued on Page 94

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CAROUSELS CLASSICS

Response to the voting for National Carousels 1988-89 Classics and All-Time Favorites has been most gratifying with some 11,840 votes cast.

Voting results show the following dances are to be added to the 1988-89 Classics List, in order of the votes they received:

1. Cha Cha Torero (Moore)
2. Orient Express Foxtrot (Moore)
3. Rainbow Connections (Childers)
4. The Rainbow Connection (Anderson)
5. Our Song (Barton)

The dances selected by vote to be removed from the October 1986-October 1987 Classics list and added to the All-Time Favorites List are as follows (in order

of votes received):

1. Amor Cha (Barton) 1983
2. Sugarfoot Stomp (Easterday) 1978
3. Hooked on Swing (Windhorst) 1983
4. Someone Like You (Barton) 1979
5. Apres L'Entriente (Dahl) 1980

If you wish a complete list of 1988-89 National Carousels Classics and All Time Favorites, send a SAE to National Carousels, Inc., 14331 113th Ave. No., Largo FL 34644.

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



Bill Harrison

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B-371 LOVELY HULA HANDS/JOHNSON RAG



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Flip Side SQUARES

HAVE I STAYED AWAY TOO LONG—Blue Ribbon 249

Caller: Bill Stone

Music by the Hi-Hatters. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, pass to the center, square thru ¾, swing corner, promenade.

WHEN IRISH EYES ARE SMILING—Blue Star 2377

Caller: Johnny Creel

Key: A

Plus choreo with music by the Houston Stars. FIGURE: Heads promenade ½, lead right to a line, touch ¼, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade.

TAKES A LOT OF RIVER—Chaparral 413

Caller: Beryl Main

Music by the Roadrunners. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¼, corner swing, promenade.

ZIPPITY DO DA—Chaparral 414

Caller: Beryl Main

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing corner, promenade.

RISE AND SHINE—Chaparral 810

Caller: Scott Smith

FIGURE: Heads promenade ½, right and left thru, square thru, do-sa-do to a wave, swing thru, spin the top, slide thru, swing corner.

OLD HIPPIE—Chinook 098

Caller: Bob Stutevoss

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, slide thru, square thru ¾, swing, promenade.

HAPPY HEART—Desert 38

Caller: Grace Wheatley

FIGURE: Heads promenade ½, down the middle touch ¼, walk and dodge, swing thru, boys run, bend the

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line, right and left thru, slide thru, square thru $\frac{3}{4}$, swing corner, promenade.

FISHERMAN'S LUCK— Mountain 70

Caller: Mark Clausing

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, corner swing, promenade.

MACNAMARA'S BAND—Grenn 12236

Caller: Joe Uebelacher

No. 36 in the S/D Progression Series. Heads promenade $\frac{1}{2}$, lead right and circle to a line, sides forward and back, right and left thru, square thru, swing corner, allemande left, promenade.

SLOWLY I'M FALLING—Hoedowner 120

Caller: Doug Davis

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, couples circulate, chain down the line, square thru $\frac{3}{4}$, swing corner, promenade.

SNOWFLAKE—Red Boot Star

Caller: Bob Barnes

FIGURE: Heads promenade $\frac{1}{2}$, lead right and circle to a line, circle eight and ladies rollaway, head gent

take both girls up and back, slide thru, allemande corner, do-sa-do, swing, promenade.

DON'T BE CRUEL— Red Boot Star 1316

Caller: Paul Kubler

MAINSTREAM FIGURE: Heads promenade $\frac{1}{2}$, square thru, touch $\frac{1}{4}$, scoot back, boys run, star thru, pass thru, trade by, swing, promenade. PLUS FIGURE: Heads square thru, do-sa-do to a wave, ladies trade, recycle, veer to the left, ferris wheel, double pass thru, track two, swing, promenade.

RIDIN' MY THUMB—Red Boot Star 1319

Caller: Don Coy

FIGURE: Heads square thru, with the sides right-hand star, heads star left in the middle, right and left thru the outside two, swing thru, swing thru again, swing corner, promenade.

FOR THE GOOD TIMES— Red Boot 3022

Caller: Drew Scearce

FIGURE: Heads square thru, with the sides right-hand star, heads star left, right and left thru, swing thru, swing thru again, swing corner, promenade.

KOKOMO—Silver Sounds 109

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Caller: Bruce McCue

Key: C

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

NEW ENGLAND MARCH—Silver Sounds 110

Caller: Jack O'Leary

Key: D

Mainstream singing call and grand march. Adopted as the official dance and grand march of the 31st New England S&R/D Convention, 1989. FIGURE: Heads square thru four, do-sa-do, boys run, ferris wheel, centers pass thru, left allemande, walk by one, swing the next and promenade.

REACH OUT AND TOUCH A HAND—Ute 3

Caller: Wayne Crawford

Record sleeve caption: *American Squaredance* cover, September 1988. This was the theme for the LEGACY S/D Week promotion in 1988. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, touch 1/4, box circulate twice, swing corner, promenade. ALTERNATE FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, pass the ocean, explode the wave, swing corner, promenade.

GYPSY CONTRA—Windsor 5130

Caller: Paul Moore

Dance: Hal Rice

Alternate duple. FIGURE: With corner star thru, lines forward and back, across star thru, do-sa-do, same lady swing, across right and left thru, face left and single file promenade, turn alone, come back, face in, forward and back, new corner star thru.



LEGACY PROMO-PAK AVAILABLE

May is here, and it is none too soon to start considering how to make next fall's SQUARE DANCE MONTH one of the best ever for promoting our activity to non-dancers. Good news: the LEGACY Promo-Pak is here. Again, LEGACY subsidizes the cost. You can get 20 pages of material plus a poster for only \$1.25, barely enough to cover the postage! Order yours now from the S/D Month Chairmen at ASD magazine's address.

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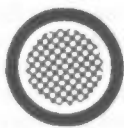
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3. Axel F
4. A Beautiful Time
5. I'll Be The One

PHASE IV

1. Rainbow Connection IV
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PHASE V & VI

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13. That's You (Smarrelli)
14. Champagne Quickstep (Rother)
15. Mint Julep (Rother)
16. Amore Bachiami '88 (Palmquist)

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A Taste of the Wind
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Buffy
New York, New York
Houston
Baby O' Mine
Neapolitan Waltz
Good Ol' Girls
Jacalyn's Waltz
All Night/KonTiki
Piano Roll Waltz
Pearly Shells

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
Gaspacho Cha
Dance
Til Tomorrow
Lazy Sugarfoot
Rainbow Foxtrot
Biloxi Lady
Marilyn, Marilyn
Hooked On Swing

PHASES V & VI

Maria Elena
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Lovely Lady
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 b. and anything
Extend
Flip the diamond
Follow your neighbor
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Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave

Spin chain and exchange the gears
Spin chain the gears
Teacup chain
¾ tag the line
Track two
Trade the wave
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NEWS
FROM

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THE
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Kenny Farris, chairman of the Mainstream Quarterly Selection Committee, has announced that the committee selected *grand sweep* as the MS QS for the quarter beginning April 1.

GRAND SWEEP
Author: Ross Crispino

STARTING FORMATION: Static square.

ACTION: Heads: Flutterwheel, sweep $\frac{1}{4}$, pass thru, partner trade. Now do the sides' part. Repeat both parts to end at home. Sides: Face partner, back away three steps and turn on the fourth step to

face the head position, walk forward to meet the dancer coming at you with a do-sa-do (back to back) and then a star thru. Now do the heads' part. Repeat both parts to end at home.

ENDING FORMATION: Static square.

TIMING: 64 beats.

TEACHING HINTS: The action for the sides begins like *grand square*. Callers will say, "Sides face, grand sweep." In the heads' part, when the dancers do the *pass thru*, they should move forward far enough so that the *partner trade* takes place in the sides' position.

SINGING CALL:

Sides face, grand sweep!
(Callers may wish to sing or direct the action.)

The current MS QS are *hang a right (left)*, *cloverflo*, *grand sweep*.



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8. ---- *On The Range*
9. Ladies ----
13. Circle left around the ----
15. --- *o' My Heart*
16. *When the ----- Go Marchin In*
17. -- paso
18. Black
19. ---- *Up Your Heart...*
20. Related to the ego
22. Rainbow curve
25. "'I'm -- old cowhand..."
26. Very (French)
27. Swing her high, swing her ----
29. Dressed (in S/D attire)
31. Cassandra was one
32. Summer sport
34. Double ---- thru
35. Editor's fruit wagon:
Sta----- (3 words)
37. Sibilant sound
38. Rested at a dance

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11. Mrs. Darryl McMillan
12. Think
14. Gazelle
16. Most achy
21. Hoe---
23. Canadian troopers (Abbr.)
24. Shortens the timing on figures
26. Rip
28. *When You ---- Upon A Star*
30. Anti-Noise League (Abbr.)
31. Quarrel
33. Old word for young girl
36. Editor's initials



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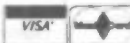
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UNDERLINING

THE CALLER NOTE SERVICES

Among other good points, Anne and Joe Uebelacker in **Canadian Caller Notes** advocate the little-used *cast off 1/2* in teaching, instead of starting with *centers in, cast off 3/4*. Here's why:

"*Cast off 1/2* is as good as *cast off 3/4* and is easier as a start than the $3/4$ turn. The *cast* action is tough enough without having to figure out how far $3/4$ is. With $1/2$, just tell them they'll be facing the wall behind them. After they can do the *cast off 1/2* right, add the *cast off 3/4* by telling them it's just a *cast off 1/2* and another step ($1/4$). One thing that might help is to tell them that *cast off 3/4* has them end up facing the same people there were in line with before casting."

It should be noted that as of March first, the **Lead Right Callers Notes** by Malcom and Burdick took over all unexpired subscriptions to the now ended **Choreo Connection** by Ed Fraidenburg. Good luck to Ed in his continuing efforts, such as the workshop section in *ASD*, which (in a way) is a note service also. **Lead Right** starts off with "Timing the Plus Program," has an article on humor,

an article by Orlo Hoadley on zeros and equivalents, lots of choreo from Don, a plug for Stan's caller schools (northeast, midwest and south—June and July), and Best Sellers from the JJ Tape Service, which are *Stars Hoedown* (BS), *Do the Locomotion* (RH), *The Locomotion* (ESP), *Who's Gonna Play that Ole Piano* (CHap.), *I Love A Rainy Night* (Light.) and *Hoofin' It* (Quad.).

Do you know how to do a *spinning wheel, mill wheel, giant grand rosette* or a *once-and-a-half-single elbow*? New figures? No, they're traditional ones explained in the **Southern California Callers Notes**, along with other items, such as the way to clog to *Rosalie's Boat*, a commentary on Smooth Dancing, and the round dance, *Yesterday's Memories* by Ted and Louella Floden. And there's much more, of course.

All the way from Germany comes the Stevens/Pohl **Notes for European Callers**, and one little gem in the front page commentary is worth thinking about:

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We discover in the **Toronto and District Notes** that *King of the Road* by McDougal and Cohen is the round dance selection. A very valuable section in these notes gives us a group of singing calls for every program through A-2. John Charman has a good analysis of *spin chain the gears*, and there's lots more.

Jack Lasry, one of the best teachers in the business, gives us a tip or two

regularly on teaching, like this one: "When you get ready to teach the *scoot back*, *split circulate*, *walk and dodge*-type calls that work from the "scoot back boxes," a good idea is to approach these calls as the dancers facing in do this part of the call while the dancers facing out do a different part of the call. Basically you want the dancers to recognize that their reaction is based upon *in-facers do this...out-facers do that*. If you train your dancers this way, they will end up being much better dancers. Prompt them, for example, when teaching and calling *scoot back* by saying, 'Who is facing in? Out? Ready, scoot back,' or 'Who is facing in, what is your part of a *scoot back*? Who is facing out, what is your part of a *scoot back*? Ready, *scoot back*...' "

From Australia and the **Callerlink**, we like this excerpt on Communication from David Smythe: "The secret to the success of any club organization is effective communication. This ensures that



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all are aware of that which affects them, but are not uncomfortable in the knowledge of things they didn't have to know. To achieve this in the club can be the highlight of social sharing or a pain because the politics presented or inferred are oppressive. It all depends on how it is done. Much of this depends on the group. A sharing of ideas with announcements at a supper, or some other convenient time during the programme, combined with a well up-to-date and interestingly prepared Notice Board, and backed up by a well-planned-in-advance calendar and a short newsletter system, can all assist to achieve this effective communication."

Along with much choreo, analysis and interpretation, Ed Foote's **News 'n Notes** often carries a commentary worth quoting. Here's one:

"We need to promote this activity. Grass roots promotion at the local level is fine, but it tends to run hot and cold.

We need an ongoing national promotion. Callerlab has taken some initial steps, but is limited in funds as to what it can do. National promotion takes big money and, in my opinion, the prime source of this should be the National Convention. 25,000 dancers attending a non-profit event provides a great opportunity for big dollars, if the convention were run in a manner conducive to raising money for national promotion. At present, the convention is run simply to survive each year and turn over a few dollars to the local S/D associations in the city where the national is held. Fine, this is the objective and it works. However, the time may be at hand to consider a new objective, one that results in large scale national promotion of square dancing, with the money coming from the national convention. It can be done."

As usual, Warren Berquam gives us fourteen or so pages of good choreo in his **Minnesota Callers Notes** and this

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time we'll borrow a couple of his *zip to a diamond* (QS) figures.

Zero line, pass the ocean, zip to a diamond
Girls swing thru, diamond circulate

Flip the diamond, wheel and deal, pass thru
Trade by (or cloverflo), left allemande...

Zero box, touch ¼, zip to a diamond
Centers wave, swing thru, outside six circulate
Flip the diamond, girls run, couples circulate
Bend the line, star thru, trade by, slide thru
Reverse the flutter, crosstrail thru
Left allemande...

Some callers like to take a look at every possible experimental call invented each month and Bill Davis' **The New View** is the best source for that. Here's a sample list: *active circulate, centerfire, cyclamate, diamond touch by x & y, flyaway to (anything), have a little fun, hitch, lace up, launch the boat, linear cross the ocean, linear ping pong circulate, magic mini ravel, pass and roll to a diamond, reach for a line, ride the cycle, rock the reaction, rock the (anything),*

split a quarter, slip out of a diamond, slip out of a tag, slam the door, team effort, track to a diamond, WDC ¼, ½, ¾.

The new editors of **Mainstream Flow**, Rusty and Kay Fennell, are giving us a good balance of material. On the theme of Smoothness, here's a good thought: "Our current definition of *ocean wave balance* says that each dancer in a wave steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Dancers then step back on the free foot and pause while touching the other foot beside it. Sounds pretty complicated. But if you can get your dancers to have a feeling of slight resistance from the arms as they step forward and back (balance) in an ocean wave, they can use that resistance to start the next call. As you balance back, think of becoming facing couples with your hand ready and joined, i.e., *box the gnat, right and left thru* and even *swing thru.*"

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Canada—28th Internat'l S&R/D Convention, McMaster Univ, Hamilton Ontario, May 11-13; K. Garvey, L. Greenwood, D. Hanhurst, M. Jacobs, J. Marshall, Ann/Joe Uebelacker, N. Wilcox, Tom/Jan Kannapel, Richard/Jo Anne Lawson. Write Joan Fraser, 71 Roywood Dr, Don Mills Ont, Can. M3A 2C9.

Ohio—Country Music Concert, Town Hall Gym, Wellington; May 12, Red Boot Boys, Delores/Bud Miller. Write Glenn/Betty Close, 38 Orchard St, Oberlin OH 44074.

Tennessee—Mountain-Town Hoedown, Riverside Motor Lodge, Gatlinburg; May 12-13; S. Kopman, R. Marion, T. Scholl, Chuck/Barbara Jobe. Write Pat Marion, 1206 Oak Park, Maryville TN 37801.

Ohio—30th Buckeye Dance Convention, Ohio Ctr, Columbus; May 12-14. Write Jim/Martha Mattox, PO Box 29702, Columbus OH 43229-0702.

Michigan—Tulip Time Square Dance, Evergreen Commons Sr Ctr, Holland; May 19; Dave Taylor. Write John Rooks, 805 Meadowbrook Av, Holland MI 49423.

Alabama—May Magic Plus Level Festival, Anniston City Auditorium; May 19-20; D. McMillan, Tom/Jan Kannapel. Write Frank/Jean Norment, 308 E Third Av, Rome GA 30161.

Nevada—11th Annual Cabin Fever Reliever Dance Wknd, Elko JHS; May 19-20; Scott Smith, Leo/Reatha Lange. Call (702)738-3666.

Tennessee—2nd Annual Gatlinburg Spring Promenade S&R/D Festival, River Terrace Resort & Conv. Ctr; May 19-20; A. Morrison, D. Schaffer, R. Kirkland, B. Braden, J. Pladdys, F. Martin, B. Caulder, D. Sanders. Write Fred Cole, 4900 Fury Way, Louisville KY 40258.

Virginia—Natural Bridge Jamboree; May 19-20. Write Phyllis Laffin, 1002 Courtland Av, Reidsville NC 27320.

New Mexico—S/D State Festival, McGee Park, Farmington; May 19-21; Gary Shoemaker, Anne/Charles Brownrigg.

Indiana—Wknd at Potawatomi Inn near Angola; May 19-21; J. Park, B. Peterson, the Hills. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Georgia—9th Annual S/D Onion Festival, Sally Meadows Luncheon, Vidalia; May 20. Elmer Sheffield, Jr. Write Willis/Rudell Dennis, 703 Clyde Blvd, Vidalia GA 30474.

Ohio—Dusty Trails Dance 6, Berea Fairgrds, Cleveland; May 24; Jerry Story. Write David Storgard, 9456 Sherwood Trail, Brecksville OH 44141.

Wyoming—38th Annual Cowtown Hoedown, Woodland Park School, Sheridan; May 26-27. Write Charlie Coleman, 1448 Avon St, Sheridan WY 82801.

California—Azalea S/D Wknd, Ramblin Rose RV Park/Resort, Crescent City; May 26-27. L. Cochran, Dee/Jack Burke, D. Roberson. Call (503)469-4104, 6571 or 3092.

Florida—May Wknd of Rds, Grand Square Hall, Panama City; May 26-27. Ronnie/Rod Fontaine. Write Dance-A-Round R/D Club, 609 Garden Club Dr, Panama City FL 32401.

Mississippi—S/D Convention, Downtown Holiday Inn, Jackson; May 26-27. Write Doug/Jeanie Porter, 19 Shadow Lane, Natchez MS 39120.

Missouri—Chaparral Kansas City Convention; May 26-28. Write Mary Campbell, 1425 Oakhill Dr, Plano TX 75075.

California—Golden State Roundup, Oakland Conv. Ctr; May 26-28; Red Boot Boys, Irv/Betty Easterday. Write Bob/Betty Coates, 954 Northfield Dr, Hayward CA 94544.

Michigan—3rd Annual Internat'l Cloggin' Jamboree, Novi Hilton; May 26-28. Write Elizabeth VanMeerbeek, 6927 Kingsbury St, Dearborn Heights MI 48127.

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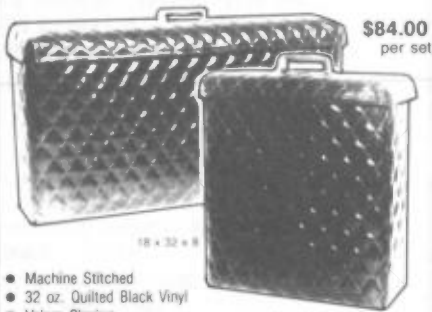
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CALLING TIPS, Continued

comes in handy. I use a check-off list to indicate the calls I have taught and which need to be retaught or reviewed. Without a check-off list, I do not feel any caller's memory is so good that he can remember what the new dancers should know and what they should not, especially if he is teaching two or three other classes the same season.

I suggest each caller take the Callerlab list, go through it and list all the calls in what seems a logical order of teaching, and make up a check-off list. This is what I did. I end up changing it every year! It is easy to critique someone else's lists, but very difficult to come up with one that will stand the test of time, especially with the emphasis on calls changing most every year.

To sum it all up; Use what is given to you, then modify it to suit your area and your style. There is no "lazy" way of doing it.

DANCING TIPS, Continued

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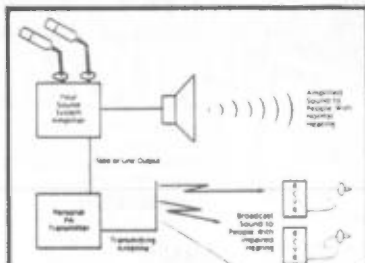
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ENCORE, Continued

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What "attitudes" are we looking for in our leaders? Willingness, cooperation and friendly openness are appropriate attitudes.

Remember it's difficult to have a feud start when everyone is friendly and above board. Exclusiveness, condemnation and gossip, taking and dominance are inappropriate attitudes.

When we are talking about "attitudes," we are really talking about ethics, because we are making either value judgments or ethical judgments.—Excerpts from "Ethics and Attitudes" by Herb Dennis.

From "Dancing Tips," we learn that the smooth dancing theme is paying dividends. Many dancers are now conscious of the fact that they are dancing, not running or walking. As a result, movements are completed more smoothly and with less effort. Many people did not

realize that the shuffle step taught in beginners classes is used through all the dances. Now they are learning it all over again.

"Steal A Peek" features Jerry Story of Burlington, Iowa. Jerry is one of the bright new faces on the full-time professional calling circuit these days, who is traveling coast to coast and abroad, after only ten years in the business. In his record case you'll find *Summertime, Me and Milly, Looking at Your Baby* and hoedowns *Marlene, Country Hoedown* and *Darkness*.

CALLERLAB ELABORATION IN JUNE

It was one of the biggest Callerlab Conventions in recent years in Nashville in late March, with close to 1,000 callers/spouses attending. Details and resolutions are to be in our June issue. The big news was the completion of the excellent S/D video now available for fall or *anytime* promotion.

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GRAND ZIP, Continued

them to come home and report. It may be that they need someone to assist them in finding their way back. Any information would be greatly appreciated...

Doreen and Don Crawford
421 Maple Ave. Apt. 805
Burlington, Ontario, Canada L7S 1L9

So sorry I forgot the subscription is \$12.00 per year now. Enclosed is a check. Guess we were too anxious to read *American Squaredance* and opened it quickly.

Charlotte & Elmer Verdun
Winter Park, Florida

Thank you for such a quick response. They [copies] arrived yesterday and will be presented to our new students with your compliments at their graduation...I have found it so enlightening to learn what is going on in other areas and to keep abreast of current happenings that I sincerely believe not only new graduates, but *all* square dancers should benefit from

subscribing. Being presented with a sample copy of *ASD* may encourage new graduates to want to be informed.

Eugene E. Glardon
Eastchester, New York

Please excuse the oversight, on our part, by omitting the postage in our subscription renewal. Just wanted to take this opportunity to say that we really enjoy your magazine and value its service to the square dance world. We never throw an issue away after it is read. Instead, we take them to class for our new dancers to enjoy and encourage them to subscribe.

Leonard & Donna Elias
Elizabeth Township, Pennsylvania

Thank you so much for the "Steal A Little Peek" article in the January issue of *ASD*. The *American Squaredance* magazine is so very much a part of our library. We research from it often...

John Paul Bresnan, Jr.
Birmingham, Alabama



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AC-CENT-TCHU-ATE—Columbia 38-08541

Choreography by Steve & Jackie Wilhoit

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FROM A JACK TO A KING—Columbia 38-08529

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Jivey music by Ricky Van Shelton with an easy-intermediate jive routine. Phase III +1.

RUMBA HERMOSA—Roper 122

Choreography by Richard and JoAnne Lawson

Pretty music and an interesting high-intermediate routine. Phase IV +2.

ANNA—Roper 121

Choreography by Rod & Susan Anderson

Good peppy music and an intermediate basic samba. Phase IV.

IF THE SOUTH WOULD A WON—WB-7-278862

Choreography by John Dollar/Mary Gilbreath

Hank Williams, Jr. vocal and an interesting intermediate cha cha. Phase III +2.

SOMETIMES I CRY IN MY SLEEP—Col. 38-08022

Choreography by Bob & Marian Collyar

Pretty Ricky Van Shelton vocal and flowing easy-intermediate waltz. Phase III.

SO RARE—MCA P-2716

Choreography by Peter & Beryl Barton

Good Jimmy Dorsey music and a slightly different slow jive. Phase IV.

JAVA TWO STEP—MCA 60028

Choreography by George & Judie McFarlane

Good Ink Spots vocal and a good, easy-intermediate two-step and jive routine. Phase II.

SPLISH SPLASH—Atlantic 13055

Choreography by Jerry & Perry LeFeaver

Lively vocal by Bobby Darin with an easy two-step and a sand step. Phase II.

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RYL 206 I BELIEVE IN MUSIC by Tony

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RAVE

A big thank you for square dancers, new and old friends. We were in the Lancaster area when our transmission went out on our RV. New friends came to our rescue, getting us a truck to tow us to a garage, and taking us to find a rental car. We had trouble with the rental car—there just weren't any one-way rentals. Thinking of some old friends in the area we called them and they graciously gave us their car to travel home to Altoona until our RV was repaired. Just another story of how square dancers step in and give helping hands when needed. Note: Always have a square dance insignia on your vehicle.

Thank you from the bottom of our hearts to Jim and Jeannie Renshaw of Gap, Pa., and Gene and Barb Denlinger of Letitz, Pa. *Bruce & Eileen Williamson Altoona, Pennsylvania*

We attended the 10th annual Bermuda Convention sponsored by the Mid-Ocean Promenaders S/D Club. We thoroughly enjoyed the first night of dancing but unfortunately we fell off a motor scooter the next day. Paul suffered broken ribs, collarbone and shoulder blade, and I broke my ankle and knee..We received the utmost kindness from the local people and great care during our four days in the hospital. Upon our return to the Sonesta Beach Hotel and Spa, they offered every courtesy to make us more comfortable.

We cannot praise the convention committee and staff callers, headed by Jim and Gerrie Purcell, enough for all their kindness. Every single couple offered help with the wheelchair and encouragement with love and Yellow Rocks.

We take our hats off to the Mid-Ocean Promenaders. No wonder dancers from 19 states and five provinces return each year to a convention where everyone is made to feel so very special.

*Jean & Paul Fisk
Toronto, Ontario*

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GREMLINS AGAIN!

As was pointed out first by M. Stewart of Sardis, B.C., the diagram on *cloverflow*, page 16 of the March issue, has out-facing dancers passing left shoulders in the *pass thru*. Proper rules dictate that dancers pass right shoulders. Our apologies. Dancers wishing corrected diagrams for collections or reference may order IN-form J-6 for 50¢.

DATE-LINE, Continued

Ohio—S/D Wknd, Hidden Valley Campgrd, Archbold; May 26-29; Larry Cole, Tony Place.

New York—Camp & Dance Wknd, Rocky's Rec Area, Boonville; May 26-29. Contact Cliff Brodeur, Box 914, Pittsfield MA 01202.

Maine—Papoose Pond C&D Wknd, N. Waterford; May 26-29; Ralph/Joan Collipl. Call Joanne Mayo (603)329-5492.

Arizona—Mountain Flng, Camp Shadow Pines, Heber; May 26-29; Larry Ingber, Ed/Alma Skiba. Write Larry Ingber, PO Box 1327, Sun City AZ 85372.

Virginia—Dance, Longwood College, Farmville; May 27; Max Arnold. Write Wilson/Betty Adams, Rt 1 Box 195, Pamplin VA 23958.

New Zealand—Cathedral Squares Freshman's Frolic, Cathedral College Gym, Christchurch; May 27. Write Art/Blanche Shepherd, 49B Searells Rd, Elmwood Christchurch 5, New Zealand.

California—McCloud Dance Country Vacations; Memorial Wknd thru Oct. Write David/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

South Dakota—30th Internat S&R/D Convention, Barnett Ctr, Aberdeen; June 1-3. Write Bob/Lucille Dreistadt, PO Box 345, Aberdeen SD 57402.

Kansas—State S/D Convention, Bicentennial Ctr, Salina; June 2-3; Larry Letson, Rod/Susie Anderson. Write Lyle/Laura Reeves, Rt 1 Box 44, Burlington KS 66413.

New Zealand—23rd Natl S&R/D Convention, Timaru; June 2-4. Write Marge Parker, 8 Moore St, Timaru New Zealand.

Pennsylvania—Advanced & C1 Dance, Glenshaw Valley Presbyterian Church; June 4. Write Linda Coene, Woodland Rd, Baden PA 15005.

Idaho—25th Slvr Festival, ISU Student Union Ballroom, Pocatello; June 8-10; Wade Driver, Dean/Vi Skogen. Write Clair/Joan Layton, 702 Victor, Pocatello ID 83202.

Mississippi—June Bride Dance, HW Rec Ctr, Gulfport; June 9; Ron Burkhalter, Chuck/Voncille Murphy. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

Colorado—AlpenFest, Vail; June 9-10. Contact Carl Kerns, PO Box 1171, Grand Junction CO 81502-1171.

California—Bishop S/D Festival, Tri-County Fairgrds, Bishop; June 9-11; L. McBee, M. Kellogg, V. Weese, Bob/Edna Faudree. Write Bill Gardner, PO Box 1677, Mammoth Lakes CA 93546.

Massachusetts—Spring Flng Wknd, Stockbridge; June 9-11. Contact Cliff Brodeur, Box 914, Pittsfield MA 01202.

Michigan—National Asparagus Festival S/D, HS, Shelby; June 10. Write Don Knapp, 4435 W Grant Rd, Shelby MI 49455.

Montana—Centennial Wagontrain S/D, BCHS, Dillon; June 13. Contact Joy Boka, 607 S Railroad Av, Dillon MT 59725.

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THE AMERICAN FOLK DANCE OF IDAHO

On March 13, the Idaho Senate unanimously and enthusiastically passed HCR-18, the Resolution to designate the Square Dance as the American Folk Dance of Idaho. As proud dancers watched from the gallery of the Senate in Boise, Senator Roger Madsen introduced the final action.

The entire process took only five weeks. As appointed chairpersons for the Idaho campaign, Ted and Joy Koskella arranged a meeting with Representative Kathleen Guernsey, chairman of the House Appropriations Committee and a highly visible legislator who helped them all the way. She introduced them to Director of Legislative Council, Myran Schlechte, and a decision was made to move immediately. A week later Kitty had copies of the resolution on her desk and was ready to go; on February 16, the Koskellas testified at the House State Affairs Committee, where the resolution was unanimously approved and sent to the House. On Febru-

ary 22, Rep. Gurnsey presented the resolution (HCR-18) with gracious opening remarks, "Square dancing is the challenge of cooperation set to music. It is synchronized fellowship and individual participation within a group." Some 50 colorfully-clad dancers applauded the House members as they sent HCR-18 with a unanimous vote to the senate.

On March 9, with Rep. Gurnsey by their side, the Koskellas presented HCR-18 to the Senate Commerce and Labor Committee where it received unanimous approval and was sent to the Senate with a "Do pass—with enthusiasm" vote. On March 10, HCR-18 was read in the Senate, and on March 13, the Koskellas could celebrate as Idaho "did it!"

The five area representatives and area presidents worked quickly as the plan of action changed daily. Letters and phone calls kept the resolution on the front burner. Idaho dancers responded and kept up the momentum. In this historic Centennial Year, it is timely to celebrate the American Folk Dance of Idaho!



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NEWS, Continued

James R. Adams, 66, of Clarks Summit, Pa. passed away in November. He was club caller for the Saints N Aints Club of Scranton, Yellow Rock Squares of Wyalusing, Shirts & Skirts of Vestal, N.Y. and guest caller for Penn Wheelers of Lewisburg. He will be missed by his wife and son and his many dancer-friends.

MICHIGAN S/D LEADERS REUNION

The Michigan Square Dance Leaders

will be celebrating 40 years of association and fellowship with a "Trip down Memory Lane." A non-dancing reunion will be held June 4 in Ann Arbor featuring past members Al Hards (Henry Ford era), Scott Colburn (first president) and Dave Taylor (former Callerlab chairman). A memorabilia display, a program book detailing Michigan callers' contributions to the square dance activity, and classic skits will round off the afternoon.

Phyllis Gilson, Dorothy Hoffmeyer, Pete Noll

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STRUCK BY LIGHTNING, Continued

23rd. Several callers and cuers gave of their time and talent on our son's behalf. The dance was very successful, tons of fun. Our hearts were blessed and over \$1100.00 was raised. Although this has been the most horrible experience of our lives, we appreciate the special people God has brought into our lives. Lori Reed, the teacher I mentioned earlier, offered her time and teaching skills and came to McLaren once a week while Ben Ross was there. After he was home she came once again to work with him a couple of hours at a time. She escorted Ben Ross to the Benefit Dance. Her parents are former square dancers so she knows of the comradery of dancers.

"I can't end this story without thanking many friends, fellow square dancers, the merchants who donated the prizes for the dance. Employees at GMC Truck and Bus where Ben works were so very kind. So were our employers. I work for the Lapeer County Prosecutor, Nick Holwka, who granted me sick leave for a year. The

Lapeer County Deputies Assn. donated \$500 to Ben Ross. The people I work for also took up a collection. Thanks to the Deputies, MSP-Lapeer Post, City Police and fellow workers I deposited \$1116.00 in Ben Ross's account. Later we received a \$500 donation from an anonymous donor.

"The healing of Ben Ross Drake became a community project. It was more far reaching than a local project. So many wonderful people contributed to our welfare and the majority are square dancers!

"We have our good days and our bad days. I try to remember every day that "This is the day that the Lord has made, we shall rejoice and be glad in it." We thank all who helped us."

FEEDBACK, Continued

ties, so Jim over the years has called from hoedown to C-2 levels.

The Fiddle-A-Rounds will have their 25th anniversary dance on Aug. 12. Jim and the rest of us would like to see many of our friends there. *Angie Stepura
Lucinda, Pennsylvania*

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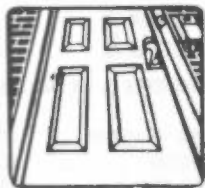
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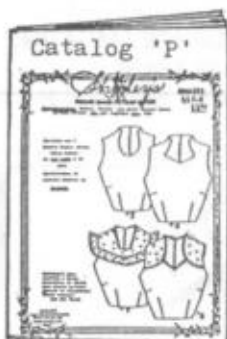
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