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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 44, No. 8
AUGUST 1989



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Mona Bird Mary Jane Connerth
Mary Fabik Cindy Hippely
Connie Maike Bob Mellen

Jean Wright

Workshop Editors

Walt Cole Ed Fraidenburg Bob Howell

Feature Writers

Harold & Lill Bausch Bev Warner
Mary Jenkins Ed Foote

Record Reviewers

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August is when we normally report on the National Convention in June. This year, however, we have two other events to report as well, and you'll find all three recaps in these pages.

First was the LEGACY meeting in Reno in May, a very upbeat and positive conclave. As well as our conference report in this issue, watch for more detailed reports on the 1989 survey and on the goals and projects that LEGACY has formulated for the next two years.

Two weeks after the trip to Reno, your editors flew to Shannon, Ireland, with 22 dancers for another ASD adventure overseas. Everything came up roses—and rhododendrons—and the sun shone for the square dancers once again. You'll find the trip documented in the center spread.

Have you ever thought about taking a square dance tour to a far-off land? Touring has become a popular way to vacation, and, take it from us, it's more fun and more pleasant with square dancers. They are always on time, eager to participate, and very friendly. We know square dancers leave a very positive image with those who do not know exactly what square dancing is all about but soon find out when they are assigned to us as guides and hosts.

The third event this month, of course, is the Oklahoma National Convention, another successful event, with over twenty thousand in attendance. We found the final figure an agreeable surprise, since the last registration figure we had received

CO-EDITORIAL



was quite a bit lower.

The National Convention is always a busy time and this year we, and many others, found ourselves busy on panels every day. The Press Breakfast is always a special event for editors, and there we greet many others who publish local publications and who have served the square dance activity in that capacity for long periods of time.

It was also great to visit with so many of the readers who stopped by to say hello and added kind words about their enjoyment of ASD. We thank you, and hope you will continue to read and subscribe.

Now the busy spring events are past, and it's time to enjoy a little R&R. Lake George, here we come! We wish you all a restful and re-creative summer!



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* GRAND ZIP *

Thought I'd write and tell you both how much I enjoy your magazine! Since the fall of 1987, my friend Don Everence and I have been producing a cable television program in Knoxville, Tn. The show is about western style square dancing and all of the related activities. It is broadcast on the community access TV channel 20 and airs three times a week... The station has broadcast about 75 hours of squares and rounds to 66,000 homes in the last year at no cost!...We have done programs on local clubs and callers, national callers, history, state dances, benefits, record services, exhibitions, teaching segments and such. One of our most popular features is where I did two dances (I am also a caller) for fifth graders at a local school.

The show has made me very interested in square dance history. I would love to hear from you and your readers about Lloyd Shaw, Henry Ford, early clubs and records and books. Also, if anyone has VHS tapes of his/her home club, I will gladly spotlight them and return the tapes.

Charles Coffee
3300 Gilbert Lane
Knoxville, Tennessee 37920

In 1982 the Rompin' Merry Promenaders was formed and in October of '83 we had our first Autumn Fest, where we had a traveling trophy made of wood. It had a picture of the originators and first

graduates and a place for people to sign and date it. As far as we know, it left the United States within the first year. It was to be returned to me and it never has been. Please return the trophy to...

David A. Kumm
1521 W. Grand Ave.
Wisconsin Rapids, Wisconsin 54494

Keep up the good work. Particularly enjoy Bob Howell's "Easy Level."

Pete Peterson
Woodbridge, Virginia

I am interested in state square dance conventions but have a problem locating just where and when [they are held]. Only about 12-14 are listed in the National S/D Directory. I would appreciate a card or note from any dancer in any state.

Fred S. Hylton
2725 E. 11th St.
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BY-LINE

Besides the three special reports we mentioned in the "Co-Editorial," we present some new authors to you this month, along with two repeats. When **Dale Van Wormer** changed his subscription

to Montserrat, he promised to send us an article about life on the island. He has, and here it is. The article by **Barbara Florio Graham** was taken from *Square Times* of Ontario, and gives excellent advice on dressing for special demonstrations. **Mac McCoy**, a caller in Japan, describes a reenlistment ceremony that included square dancing. Is there any area of life that square dancing has not permeated?

Two familiar authors present the frosting on the cake: **Ida Reilinger** with a poem of encouragement and **Ned Prendergast** with some light summer fiction that should bring forth more than one smile.

Don't let the August dog days get you down! Keep on dancing!

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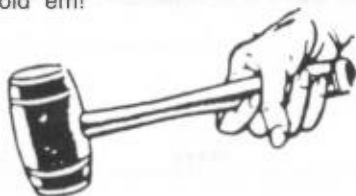
GETTING NOISY ABOUT BOISE

Boise, Idaho—Yes, one can get praise-fully noisy about Boise in jig time, remembering an encounter there of the most stirring kind. April had had its day, and May flashed fresh holistic vistas as I soared west over the cotton fluff and greening landscape to Boise for a weekend clinic/dance deal set up by ISRDA, the Intermountain Association. About 45 callers, cuers, leaders and spouses from Idaho, Washington and Oregon assembled at the beautiful Square Dance Center (ASD, Aug '83 p. 61), and we explored the changing world of square dance, measured our resources to deal with it, and added a measure or two to do it better. Things clicked. The group interacted with special warmth. Following a trio of three-hour yack sessions, the evening dance produced about 14 □'s. Al Shaw cued. A bushel and a peck of fun! (Sounds as if there are no *couch potatoes* in Idaho.—Co-ed.) Thanks to prexies Tom and Pat Hisaw (my hosts), VIPs Al and Linda Shaw, secretaries Fred and Donna Stradinger, treasurers Bill and Wyoma Frocher. Earlier contacts were Jim and Connie Mayfield, caller Doug and Julie Hyslop, Ted Koskella and others. Know something? A small rose for my lapel given to me at the dance was a real nice *thanks* gesture. I'll cherish that posey from Boise!



Carrollton, Georgia—Time to make a two-day safari to the Atlanta area, the hub of the South, in order to be a part of three programs. First, an ASDance an hour west in the college town of Carrollton produced a somewhat smaller crowd than last year's but there was no shortage of *gusto* and zest. (Sounds like soap products.—Co-ed.) No one ever goes hungry at the Moore house with big Jimmy, Linda and vivacious little Jamie! Before the main dance, Jimmy taught his class of three sets. Interesting. I learned that you don't say *U-turn back* in the South—it's *Y'all turn back*. Val Foster did a couple of rounds later; Jimmy called a tip and added some line dances. Next year we'll move back to a date in March.

Atlanta (the clinic), Georgia—Dan and Mary Martin, chief clinicians, had asked me to take part in a GSSDA sponsored mini-LEGACY seminar during the morning and afternoon of May 13 at a large church complex in the suburb of East Point. My part was minimal by choice—mostly *Observations* at its conclusion. About 50 leaders from a wide area came and discussed "Money Management," "Club Problems," "Leadership." Moderators were: Hardy and Kathryn Nixon, Bill and Peggy Flack, Ben and Lulline Cotton, Jack and Fran Line, Bill and Betty Stevens, and the Martins. Jim Benson and the Cottons represented Rebel Reelers, the host club. *Retention* was a recurring theme. "Gotta get 'em—then we gotta hold 'em!"



Atlanta (the dance), Georgia—In the same church hall that night, I called a dance for the Rebel Reelers, set up by the Cottons. Not a *biggie*, but pleasurable. Carlene (Steve) Bohannon cued rounds and Gil Cohen (formerly from Columbus, Ohio) guest-cued one. The McClures reminded me that they danced at my dance twenty-plus years ago in Chicago at the hall then owned by Arvid Olsen (our magazine predecessor). Small world. That night I really enjoyed staying over with Hardy and Kathryn Nixon. What makes southern women so gracious? (Same reason northern women are so gracious! Co-ed.) Very early the next morning I slipped away to catch the inevitable appointment with Piedmont to fly home.

Reno, Nevada—Elsewhere in this issue you'll find the complete story of the LEGACY conference in Reno, but I can't resist a few personal comments. LEGACY is for *leadership*. LEGACY is for *communication*, and the two of us, now that we're the new chairmen for the next two years, plan to communicate that message again and again. We may have a slight edge in that we're tied closely to a medium of communication. Anyway, we humbly accept the challenge of the office and we'll do our best to follow through with the many goals of the organization. We held a similar position about sixteen years ago in the early stages. So the baton comes back. Good job, Walt and Louise Cole. Reno meetings for four busy days got all hundred of us charged up for tasks ahead. Golly, there wasn't even time to win a million bucks at the tables (or ten at the slots—Co-ed.)

Detroit, Michigan—This year there was no hint of problems as I motored to the Motor City for Bill Peterson's special summer series kickoff date in late May at the Senior Center in Livonia. No flat tire, no cop, no blocked traffic (see Nov. '88, p. 9)! Bill and I did a duo-caller dance while Alice (Joe) Hill cued. Nice crowd of 18-plus sets of Plus dancers. It's a barrel of

fun to call for/with a veteran pro and fellow traveler like Bill. His full phalanx of fond fans follow him forth from far afield, fortunately for me! It'll be a treat to repeat (most likely) next summer.

Oberlin, Ohio—How well I remember 13 to 15 years ago and more, when I taught square dance classes close to this sleepy little college town. (The best one, just before the US Bicentennial, contained over seven □'s!) It's still a kick to return, but most all of the grads are scattered to the four winds. (Must be the effect of their windy teacher.—Co-ed.) It was a Tappan Squares Graduation Special with lots of food, fun and informality. Delores (and Bud) Miller cued. Wiley "Buck" Martin called a tip. He's currently president of the Cleveland Callers. Easy ride; half hour from home.



A VERY AF-FORD-ABLE HAIRCUT

Not long ago I was in a town down south with time on my hands, and I decided it would be nice to top-off the day by getting a haircut. But, alas, all the closest trim facilities were Unisex Salons and Beauty Shops. What I wanted was an old-fashioned barber shop, striped pole out front, high swivel chair of leather and chrome, wall-mounted mirrors, the works! Finally I found one, west of town. Small white wooden building, off by itself, looking like Time had passed it by. There was one barber, aged 75 or so, whose name was Bailey Carpenter.

As he flipped the gray-striped drop-cloth over my shoulders, he said: "Did you know you're sitting in my Henry Ford chair?" I didn't know.

"Yes," he said, "Back in the forties Mr. Ford was buying up properties here in

town and he sat right in this very chair while I gave him a haircut. His chauffeur waited in the big black Ford (of course) car outside. He did more than buy up many acres of property here. He really liked this town and he came down from Michigan often. He gave instructions in dancing to the kids in that school over there. (Square dancing? I wondered.) Why that building there was even dedicated by him."

Time passed quickly as I learned of the southern exploits of our great midwestern neo-pioneer of square dancing and auto innovator. The barber told me to come back, and next time he'd drive me all over town to see the historic landmarks. That genial gentleman was certainly an unofficial spokesman for the C. of C. And his price for the haircut? A mere four dollars. Best of all—I got to sit in his fabled Henry Ford Chair. (Did you fit? Your frame more nearly resembles a Model "A" (the letter "A"), while Henry's frame resembles a Model "T."—Co-ed.) That's the story.

By the way, can you tell me what city I was in? For the first ten correct answers we'll give ten annual ASD extensions to the winners.

RANDOM RAMBLINGS

As long as we're in a chitchat mood and need a few paragraphs to complete the space quota this month, and just before we take off in a big Irish bird (Aer Lingus) for Ireland and Scotland for ten days this spring, let's *freewheel* with some odds 'n ends...

James Wilson of Staten Island wrote to correct a location I wrote about. Yes, Jim, there is a Schuylkill Haven. Thank you.

Verna Owen of Orange, California sent a long list of her own *mountaintop experiences* after seeing mine in the February '89 issue, p. 7. We'll plan to quote some of those soon, Verna. They're really interesting.

I met caller Hoyle Gross accidentally at the airport in Atlanta recently. As we talked and before each of us took off in different

directions, he suggested that the *downtrend* in square dance numbers isn't really as pronounced as one might suspect. "Look at the proliferation of flyers advertising dance events, tours, classes, festivals, specials at each club dance you attend nowadays," he said. "That didn't happen ten or more years ago." His point was that maybe fewer dancers attend any one event because we're splitting the dance population in many different directions. Good analysis, Hoyle. You may be right.

A whole new generation of young fans is interested in big band music. That's good news. We all like CW music, old tunes, classics, show tunes mixed with some modern rhythms, but do heavy rock, loud guitar twangs, ear-splitting electronic riff really belong in square dance music?

As kids in central New York state we used to love to read (or listen to) Uncle Wiggie stories about a dressed-up rabbit and his animal friends. Are those books still around for kids to read, or were they simply historical stuff—*hare* today and gone tomorrow?

Historically speaking, we know that Ed Gilmore was the caller who invented *progressive* and *exploding squares*. What a treat it was to see him introduce this novelty at a dance we had booked for him about 30 years ago at Hamilton, Ohio.

Isn't it amazing that callers never seem to get old! They also never seem to completely retire from calling. Many have quit. Then suddenly they're back at the mike again. It gets in the blood. Maybe I'll retire—when I get to be 80. (That's what you said to 50, at 55, at...need I say more?—Co-ed.)

A great June and a great summer is coming. There's our Scotland/Ireland tour, then a couple of caller schools, the National Convention in OK City, our summer pilgrimage to upstate New York and much more. Stay tuned.



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How could we forget? Boys and girls. A pair of roller skates. Moonlight and roses. Picnics and potato chips. Bats and balls. Tables and chairs. Bricks and mortar. Birds and bees. Love and laughter. Paint and canvas. We could go on and on.

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DRESSING FOR DEMONSTRATION DANCING

by Barbara Florio Graham
From *Square Timer*, Ontario



It's time, to establish some guidelines for dancers to follow when public demonstrations are planned. Often, we are given little advance notice, and costume coordination has to be handled quickly. The guidelines here are for special occasions, where the dancers are representing square dancing in general (rather than their own club or association), where they will be on a stage or other elevated platform, and where there is the possibility of TV coverage.

General Dress Guidelines:

Coordinate colors with your partner. You should look as if you belong together. If necessary, the man can wear neutral slacks and shirt and just his tie match the lady's outfit.

TV lights are hot and the stress of performing makes everyone perspire a little more than usual, so apply an antiperspirant rather than just a deodorant.

Both men and women must avoid large expanses of black or white. This means no white shirts, slacks, blouses, skirts, or

dresses, and no solid white vests. White shoes, belts, ties, and crinolines are fine, as are white collars, trimmings, or a white background with another color in a stripe, plaid or print. Beige and cream are also all right—it's white that creates the problem with the color TV cameras. Black slacks are okay, but black skirts, blouses, dresses, or men's shirts create a problem. Again, black background is fine, as are black shoes, belts and trim.

Very shiny fabrics and large expanses of metal also create TV problems by reflecting too much light. So avoid wide gold or silver belts (narrow ones are fine), and fabrics of satin or metallic finish.

Badges:

Agree about what badges are to be worn. Position them so they will not catch another dancer's clothing, and try dancing with badge in this position to be sure. Check safety clasps, and take any precautions necessary to be sure badge doesn't fall off while you're dancing.

Men:

You must wear socks that match either your slacks or your shoes. No white socks, please (!) and avoid argyle or heavily patterned ones as well. Consider wearing a T-shirt (if you normally wear the sleeveless type of undershirt) as it is more absorbent under hot TV lights. Discuss with other men whether or not you will wear towel-holders and towels, as it should be consistent.

Colors to Avoid:

Deep purple, fuchsia, brown (except trousers), black and white stripes or prints (unless combined with another color).

Women:

Select clear, bright colors and patterns. Good choices: any shade of blue, clear green, bright yellow or gold, lilac, pink, burgundy, bright red. Simple designs show up best, and so does one dominant color rather than strongly contrasting colors. Consider wearing two crinolines, perhaps two colors or a color and white. You *must* wear pettipants, and be sure to check that the line of demarcation between the different types of knit in the panty and hose portions of your panty

hose doesn't show beneath your pettipants. Some women wear a straight slip instead of pettipants and this looks terrible in a demo, so borrow pettipants if you don't own any. Their color is unimportant. Avoid dark, opaque, or highly-colored pantyhose; stick to neutrals like taupe, beige, tan, spice, grey or pale pastel. Shoe color should coordinate with your outfit, but avoid silver or gold, and consider comfort above all else. Heel height can be decided on within squares, but difference in heel heights is not very noticeable. TV lights are hot, so avoid very high necklines or tight sleeves, and consider dress shields. Avoid dangling, clanging jewelry, especially long drop earrings, and bracelets. Check hems, buttons, seams, shoe straps, bra straps and bring a few safety pins along, just in case!

Make-Up:

Women should wear the kind of make-up you'd normally use in the evening; foundation, clear red lipstick, blusher, eye shadow and mascara. If you normally wear little or no make-up, consider a light film of foundation, lipstick and blusher at least. Otherwise you will look much too pale under the intense lights. Seniors should avoid powder, whereas oily skins will benefit from powdering (as will male bald pates, shiny foreheads, and noses!) Everyone—men and women—should wear a touch of eyeshadow in a neutral shade: brown, grey, taupe, plum. *Avoid* frosted eyeshadows, frosted blushers, brightly-colored eyeshadows (blue, green), lipstick or blusher in plum, raspberry, fuchsia tones (all blue undertones are unflattering in TV lighting) but select clear reds or coppery tones regardless of whether or not they suit your skin coloring or your outfit.

Organizers;

Obtain full names, addresses, and telephone numbers of all participants; make several copies of list.

Assign leaders in each square, and helpers to handle the checking in of all dancers as they arrive for rehearsals and performance.

Decide:

1. What type of styling should be used, including skirt work, hand and arm holds, position of free hand, when and how to twirl.
2. What badges are to be worn.
3. Whether dancers should dress in official costumes; if not make sure there will be color variety in each square.

Tell all dancers to refer questions from media to those assigned to handle interviews. Brief selected interviewees so they will have accurate, consistent information and be prepared to answer usual questions:

- How long have you been dancing?
- How did you get started/interested?
- How many couples dance in your club?
- What is the age range of dancers here?
- How many clubs are there in this area?
- How long does it take to learn?
- What is the difference between square and round dancing?

Be sure to emphasize:

- Non-competitive
- Opportunity to meet different people (all races, ages, professions, including handicapped)
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Bring brochures and flyers to hand out to spectators. Remind dancers to look at each other and to smile, and to keep smiling even if they goof!



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THE PAST

LEGACY

THE FUTURE



LEGACY held its ninth conference May 18-21 in Reno, Nevada. The theme for this biennial meeting was "Listen to the Heartbeat of the Square Dance World." Trustees attending represented many different facets of square dancing, came from 30 different states and two provinces, and included 28 first time attendees.

Perhaps it was Pres and Kay Minnick's "heart" theme that inspired the very positive feeling that carried through every session of the four-day conference. The Minnicks asked attendees for their "heart's desires" and these became the focus of lunchtime discussions; they assigned "big hearts" to take care of "little hearts," the new attendees, and make them feel welcome; they awarded cloisonne hearts to all who participated; they planned a program with maximum participation and minimum "grouching."

Since this same positive attitude was prevalent at the Callerlab meeting this past spring, members conjectured that perhaps square dancing is once again on the upswing. This feeling was borne out also by the report of the LEGACY survey committee. Over 9000 replies were received by Paul and Ellie DeBald, survey

chairmen, and the excellent report presented by Paul was positive in nature. Findings will be reported in a later news release.

Board members, who have completed six years of service and retired, are Walt and Louise Cole, past chairmen, Utah; Gordon Goss, Mississippi; Chet and Julia Vetter, Florida; Dan and Mary Martin, Georgia; Herb Egender, Colorado.

Newly elected board members are Roy and Betsy Gotta, New Jersey; Gerald Larsen, Montana; Hardy and Kathryn Nixon, Georgia; Pete and Betty Rawstron, Massachusetts; Ray and Verna Neuman, Colorado.

Stan and Cathie Burdick will serve as chairmen of the board of directors until the 1991 conference, to be held in May at a midwestern site still to be announced.

LEGACY members represent the various facets of square dancing and have been meeting in alternate years since 1973 for general discussion of needs and trends in the square dance activity. LEGACY conducts a survey, also biennially, and encourages the promotion of Square Dance Month by offering a free packet of promotional materials (available from the ASD office for postage only, \$1.25). LEGACY also distributes *New Dancer Notes* for newcomers to the activity, free of charge. (This service is made possible by ASD and the *National S/D Directory* and the notes are available from either source.) LEGACY has been active in promoting Leadership Seminars on the state and area levels, where club and organization leaders may meet to sharpen their leadership skills and discuss mutual needs and problems. LEGACY, through its members, has played an active role in square dancing for the past sixteen years.



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When did that caller sing,
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Seems like we've always danced
To the music of the band,
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As we square up, hand in hand.

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MONTSERRAT MONTAGE

by Dale VanWormer, Plymouth, Montserrat

Bow to your partner, your corner, too. Circle to the left... Waving hands from the square in the back gives me the signal that the crashing surf below and beyond is drowning my voice. Although sounding a hall properly is always a concern of any caller, my problems at the Montserrat Yacht Club in the West Indies are somewhat unique. The square dance club is also somewhat unique, and Montserrat is very unique.

The Montserrat Yacht Club is a small building perched on the edge of the Caribbean sea. The back of the club consists of a balcony like veranda which is open to the lovely warm air and the vista of the sea. Usually the sea whispers softly as it rushes up and back on the black sandy beaches of Montserrat, a small island located in the Leeward Island chain of the West Indies. Occasionally, even frequently in the winter time, it crashes with a resounding roar, and it is then that the volume of the sound system is turned up to compete with the crashing breakers a few feet below the balcony on which we are dancing.

In November and December another problem arises. Local bands and calypso singers practice for Carnival and the Calypso Contest, which occurs during Christmas time. One of the places used for the practice sessions is just across the street from the Yacht Club. With my back to the reggae beat of the band and the loud voice of the aspiring Calypsonian, and facing the thunder of the sea, hearing is difficult for the dancers, and concentration is a problem for the caller. I have sometimes unconsciously switched rhythms leaving my well-worn western patter records and jazzing it with the reggae beat behind me. The dancers don't mind. They are like square dancers everywhere, having a good time, and enjoying all of the noise, sometimes confusion, and friendship. They are a group of

people from all over the world. English, Irish, Scottish, Canadians and Americans make up the majority. We dance the Callerlab Community Dance Program, and often have at least one square (of the four) of new dancers.

The permanent core of the group live here during the winter months. They call them "snowbirds" here, just as they do in the U.S.A., and our season of dancing begins when most of them arrive in November. Visitors to the island, guests of the regulars, and often guests of the local hotels, show up frequently, join in and enjoy the fun. Two hours later they are pleased with their dancing ability, and if they are staying for a while on our pleasant little paradise, return for the next dance in two weeks. If not, they leave with a good feeling for dancing, and lots of new friends.

Usually they all understand English, but the last night of the "season" we were joined by eight young French sailors who were on shore leave from a large French navy vessel in the harbor. First they stood in the doorway, then entered and distributed their "cute little sailor hats" to the heads of the dancing women. They were an instant hit, and the seniors were instantly revitalized by the charming and energetic young men. As one of them told me in his accented English at the end of the dance, "I will remember this all of my life." It was a fitting end to this season of international square dancing on Montserrat.





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SQUARE DANCING WITH A MILITARY FLAIR

by Mac McCoy, Japan

Last December, the Torii Twirlers of Misawa, Japan, hosted an unusual event—square dancing combined with the re-enlistment of a U.S. Navy member, Data Processing Technician Second Class Marcia Ann Bash. Traditionally, military re-enlistment ceremonies are rigid, cut-and-dry, non-gala events where the re-enlisting member raises a hand and for the next X years pledges to support and defend our country. This re-enlistment had this and a few added flares as well.

The Navy's time-honored tradition normally reserved for "bonging" and "piping" aboard its VIPs and state dignitaries was used. A service member strikes a bell ("bonging") a pre-set number of times and then verbally announces a VIP's arrival or departure by his title. The VIP then passes through the "side boys" who have been brought to a salute by the shrill sound of the piping of a boatswain's small horn-shaped whistle.

After DP2 Bash was piped aboard by members of the Navy and Air Force (another rare combination for these events), she was temporarily discharged from military service and immediately re-enlisted for another three years of active duty by Navy Lieutenant C.I. (Mac) McCoy, while Mrs. Kawamura (in

background) translated events (definitely unusual) for the Japanese visitors. Afterwards, DP2 Bash was piped ashore, thus ending the official ceremony.

DP2 Bash and Lt. McCoy are members of the Torii Twirlers. Mrs. Bash's husband Bob and Mac are the club callers and are well-known throughout northern Japan from Tokyo to Hokiado. But this evening featured the special talents of two founders of the Torii Twirlers some 28 years ago—Mac O'Jima and Mr. Ebina. (The Torii Twirlers is the oldest square dance club in Japan.)



The photo shows Marcia dancing to the calls of Mac O'Jima with Mr. Ebina in the square (black suite and white tie). More than 75 people attended, some driving fourteen hours through snow and ice. After the dance, Mr. and Mrs. Miteff, a club couple, hosted an after party at their home. After parties are an expected practice after special dances in Japan, and even regular dance nights include a stop at a Tea House afterwards. This entire social was indeed an extraordinary gala event.

For DP2 Bash, this was undoubtedly a very special, memorable occasion, and square dancers and military people everywhere will admit that this was not a typical dance night or re-enlistment ceremony.



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LONG JOHN SILVER AND THE BEAGLE

Tom Morgan buttered the square brown piece of toast very carefully. Mary's soft voice caught him unaware, "More coffee, Tom?"

"...coffee? err...yes dear, just a touch." His strong hand held out the cup already filled to the brim with black liquid. She put the coffee pot back on the stove, the gaze from her soft blue eyes became even softer.

"Dont you worry about it...Ethan will come back, he always does." Mary hoped she was right. It was not the first time the old dog had wandered off, but it was the first time he had stayed out all night. Thoughts of the poor dog wandering aimlessly onto a busy free-way or becoming the hapless victim of a careless motorist crowded her mind. She stepped behind his chair and patted him reassuringly on both shoulders.

"Mark my words," she said brightly, "he'll be back long before the square dance tonight."

"Sure he will," responded Tom in a very low voice.

She continued her efforts to perk him up, "It is going to be great fun watching Lang, Ruth and Long John Silver dance tonight."

"I guess we've got the craziest neighbors..."

"...and dance partners..." she interrupted.

"...in the world."

Tom forgot about the dog for a minute and slapped his knee in delight.

"Watching them square dance with that darned parrot..."

Mary lifted a finger to correct him, "...it's more than a parrot, Tom....it's "Long Joh Silver!"

OK...OK...but the sight of Lang with..."Long John Silver perched on his shoulder as he weaves his way through that dance line has got to be the sight of the century." Tom paused a moment, then added proudly, "...and come to think of it, how many square dancers are there



by Ned Pendergast
San Francisco, California

that were featured on the cover of *American Squaredance*."

"The way they let that bird fly loose around the house, it's a wonder they don't have to buy new drapes every week or so." For a moment, Mary had forgotten about Ethan too, "They certainly love that old bird! It's almost human, a great pet." At that very moment Mary realized she said the wrong thing. Her tiny fists clenched into hard balls.

"Tom..."but it was too late, his face darkened with thoughts of Ethan, out there somewhere.

The unexpected rapid succession of familiar scratching at the kitchen door made Mary's heart beat faster. The kitchen chair squeaked as Tom reacted instantly and stood up, but Mary made it to the kitchen door first. She opened it to reveal the low profile of the dog. Ethan stood in the doorway for a brief moment then lumbered his way slowly across the kitchen to stop, then sit erect directly in front of Tom

In its mouth, the dog held the small green parrot. Ethan proudly dropped the lifeless bird at his master's feet.

Mary put a hand to her mouth to muffle her horrified scream, "Long John Silver! It's Long John Silver!"

Tom bent over and picked up the bird, its limp muddy body lay still in the palm of his hand. "Deader'n a doornail," he sighed.

Ethan looked up proudly to his master for some sort of recognition. Tom reached over to pet him.

"You've really done it this time ol' buddy," he glanced at the green lump of feathers in his hand, "Lang and Ruth have lost a pet," then looked up to Mary, "...and we may lose two of our dearest friends."

Mary took a deep breath, "What are we going to do?" Her high pitched voice was filled with desperation.

Tom sat there with the dead bird in his hand. "I guess we'll have to find a way to break it to them as gently as possible. You know it's not just Ethan's fault, they could have been more careful about turning it loose." He laid the parrot atop the clean white paper napkin atop the small breakfast table. Mary looked at it, almost transfixed. Suddenly her eyes brightened, the words came slowly. "Tom....I Have a kind of idea."

"I hope so, because as far as I can see, this is an industrial strength problem."

She squared her shoulders uneasily and looked at him directly, "Don't interrupt, hear it out to the end....ok?"

"OK...."he replied suspiciously.

"And keep in mind the fact that all I'm trying to do is make Long John's death as easy as possible on Lang and Ruth." She paused, "....after all, the bird is dead, nothing can change that." Mary was pensive, she straightened her apron neatly over her knees, pulled her chair close to the table and reached out to pull the bird closer. Tom watched, slightly confused. Her white finger flicked away a small bit of caked mud that had dried over its bright green feathers.

"First off we must clean him up and brush those feathers so that when they find him, Long John will be as handsome as he was in life."

"That's a great idea."

"Don't interrupt, Tom." The strength of her words set him back in the wooden chair. She continued, "I know for a fact that Ruth and Lang planned a trip downtown early this morning to pick up

their dance costumes at Monroe's Cleaners. When they leave, we can use the emergency spare key they gave us last year to let ourselves into the house."

Tom couldn't believe what he was hearing. His eyes widened as he leaned forward in the seat.

Mary went on, "After that, it's simple. We carefully lay the bird on the floor, under its perch.

Tom's smile grew, "...and they will think it died peacefully and naturally! They won't blame themselves or us. There will be no hurt feelings and we're still friends. "It's a great idea!"

In spite of her husbands obvious elation, Mary's face was drawn and serious. "We will tell them the truth, Tom."

"I don't understand."

"Later, when they are over their loss, and things have settled down, we will tell them exactly what happened and what we did. Hopefully, at that point, they will understand."

Tom appreciated her honesty. He nodded in agreement, "Of course you're right. It's the only way." He came around to her side of the table and put his arms around her. Mary prayed the day would pass quickly.

It was almost noon. Tom and Mary sat nervously in the kitchen waiting for their neighbor's automobile to pull up the narrow driveway that separated the two small houses.

"They are running late." Tom fiddled with his teaspoon.

"Saturday traffic I guess...."

They both stiffened as the crunch of tires pressing against loose pea gravel announced their neighbor's return. After a few moments, the familiar sound of the creaking door signalled their entry, punctuated by a dull thud of the front door slamming shut.

"Well, they're home," said Mary impatiently.

Ruth's piercing scream brought them to their feet. Mary turned pale, "I can't go through with it. Lets go over right now and

Continued on Page 86

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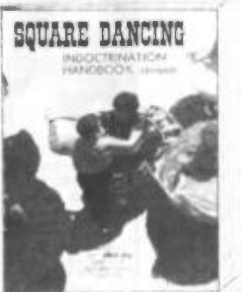
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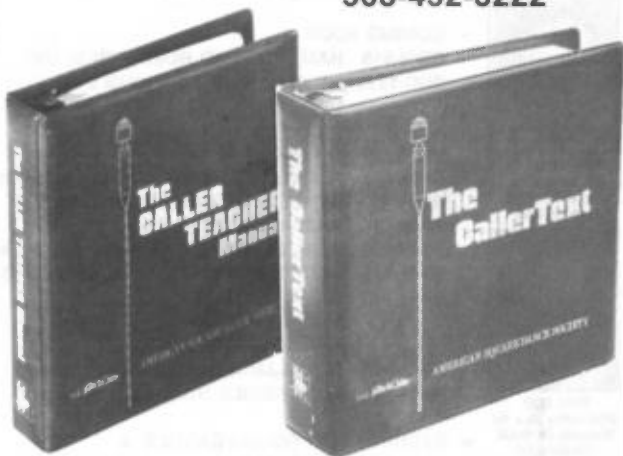
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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—August 1964

Smooth dancing is the trend. If you are dancing smoothly, you're "in." If you do not dance smoothly, you're not "in." It's that simple.

Willard Orlich, our Workshop Editor, who is featured on the cover this month, is the top square dance choreographer in the field today. He has led the trend to smooth dancing.

"By dancing smoothly, you are in time to the music, you are allowed time enough to execute each basic movement, and you are able to glide about the set in complete confidence and in cooperation with the other seven dancers.

"This is the culmination of all your learning, striving, hoping and dreaming of a 'perfect square.' Smooth square dancing is far more lasting than the hysterical type of fun that becomes frantic, rough and tiring. There is no sense of satisfaction or accomplishment no matter how long or how many times you experience this form of dancing."

Square dancers are taking to the hills!

It was bound to happen. The last few years have seen hundreds of avid square dancers combine their number one hobby with a good old-fashioned camping vacation.

The accent for these camping weeks or weekends is on relaxation, informality and fun, and so they fit easily into the square dance picture.

Brand new this year is the National Square Dance Campers Association. Plans are made for the first NSDCA Camporee, July 17-19, near Manawa, Wis.

Allemandes and *square thrus* will ring out in campsites in all fifty states this summer and for many months to come.

New basic: *centers cross in (out)* by Dana Blood.

10 YEARS AGO—August 1979

Featured this month in "Professional Profile" and on the cover is Jerry Haag, full-time traveling caller who started calling in 1955 in his hometown of Cheyenne, Wyoming.

Continued on Page 95

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- RYL 503 RUBY BABY by Larry
- RYL 107 YOU MAKE ME FEEL LIKE
DANCIN' by Jerry
- RYL 403 K.C. BUDDY/FLEA FLICKER
(Hoedown)

NEW RELEASES

- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 106 I'LL HAVE TO SAY I LOVE YOU IN A SONG
- RYL 206 I BELIEVE IN MUSIC
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- Patter
- by Jerry and Tony
- by Larry Letson
- by Jerry
- by Tony
- by Jerry/Tony/Paul Marcum
- by Jerry/Larry

BEST SELLERS

- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 206 I BELIEVE IN MUSIC by Tony
- RYL 501 ROCK AND ROLL LULLABYE by Larry
- RYL 102 BLAME IT ON MEXICO by Jerry
- RYL 103 YOU'RE STILL THE ONE by Jerry
- RYL 104 FANCY FREE by Jerry
- RYL 202 EVERYBODY LOVES A LOVER by Tony
- RYL 203 TWO OUT OF THREE AIN'T BAD by Tony
- RYL 204 AROUND THE WORLD WITH BILL BAILEY
by Tony
- RYL 302 DREAMING by Jerry/Tony

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The Benefits of Round Dance Leadership

We have so many dedicated round dance leaders who have "spread the word" throughout our country, Europe, Australia, Japan and other areas. How many of us know what a labor of love this really is and the amount of dedication it takes. Of course, round dance leaders are well paid for their efforts. The ten benefits are:

1. They sleep well at night.
(Ed. Note: If all goes well.)
2. They know the thrill of teaching.
(Ed. Note: If all goes well.)
3. They revel in the gratitude of those eager learners. (Ed. Note: Sometimes we revel.)
4. They have built a long line of faithful friends. Ed. Note: Very true.)
5. Joy is spilled over to them from the joy of those they have taught.
(Ed. Note: Lots of joy.)
6. Memories, memories are golden and

everlasting. (Ed. Note: Very, very true.)

7. They lounge in their chair-of-satisfaction for a job well done. (Ed. Note: Yeah, well done.)
8. Their name goes down in round dance posterity. (Ed. Note: Well, it goes down somewhere.)
9. They ride the rapids of challenge.
(Ed. Note: Love this one.)
10. They remain ever young. (Ed. Note: Well, we can dream can't we?)
All this "pay" without having to share it with the IRS!

With fall coming our way, there will be many, many classes starting. If you want a well-rounded program and want to increase attendance in your square dance club, include round dancing. More dancers than ever before want round dancing with their square dancing and your club sure doesn't want to be left out. Try it! If it fails to bring in a crowd, look for another reason why your club might be slipping.

Jimmy & Vivian Holeman

*From **Where & When**, Houston*

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- LR-801 LIGHTNING EXPRESS/THUNDER ROMP

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

BRAND NEW RELEASES

- BR-402 BE-BOP-A-LULA by Max
- LR-105 DO THE LOCOMOTION
by Jimmy
- LR-103 HELLO TROUBLE by Jimmy
- LR-302 I DON'T THINK SHE'S IN
LOVE ANY MORE by Bob
- LR-202 EARLY IN THE MORNING
AND LATE AT NIGHT by Barry



Bob Price



Max Arnold



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FEEDBACK

Since considerable discussion is floating around about square dance clothes, I will pass along what I learned directly from Pappy Shaw. The kind of clothes worn depended upon the kind of program to be danced. If we were dancing early dances like the *Lancers*, the *Five-Part Singing Quadrille*, the *Irish*, *Spanish* or *Blackhawk Waltz*, the pioneer dress with the long full skirt was a necessity.

Daytime and evening dances called for waltz length gathered skirts and blouses or the beautiful old Indian squaw dresses with the broomstick-pleated skirts. Because these skirts were so full, we wore one petticoat to fill in around us so that our pants did not show when we were swinging.

When the dresses grew still shorter,

Pappy remonstrated, "The ugliest part of a woman's anatomy is her bent knee. Keep it covered." The little bone at the bottom of the kneecap was the X-mark.

One other thing he said: "Get rid of all heels! Keep them off the dance floor. If a woman accidentally cracks a man's ankle or jams down on top of his foot with a heel, it creates a grievous injury...totally unnecessary! Girls, get rid of the heels!"

You see, there were logical, carefully thought-out reasons why western square dancers looked like they did.

Milly Riley
Jacksonville, Illinois

Replying to the letter in the "Feedback" column in the June issue of *American Squaredance* written by Mike and Faye Christian regarding tape service.

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Continued on Page 90

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HERBERT & BETTY ANN BROWN

Pictured are a square dance couple from Maine, Herb and Betty Ann Brown, who have been square dancing for "at least forty years" and are still active, serving as presidents of the Caribou Hoofers Club in Caribou, Maine, in 1986-87. Herb is 80, Betty Ann 78, and they are celebrating their 57th wedding anniversary.

Herb worked for Mobil Oil for 35 years and also retired from the Army as a full colonel after 35 years of service. Betty was a registered nurse. The Browns have two children, Duane and Mary Lou.

Herb and Betty Ann learned to dance with Rod Linnell. One night Betty Ann bought two records from a guest caller and memorized them. She found that calling was fun and "sorta got hooked." At 62, when she started to receive her social security check, Herb told her to put it in the bank for a time when she needed it. She later decided to buy a turntable, speakers, mike and records. Originally, Betty Ann just planned a few parties with her sisters. Then they started to invite a few friends and danced in the basement of their home. In 1978 they moved to the Lions Building Senior Center. Attendance



fluctuates but records show that over 60 people have taken part over the years. They dance hash, singing calls, mixers, line dances, quadrilles and a few rounds each Tuesday at 7 PM.

Betty Ann says she could not have worked with the senior citizens without a loving, caring husband. He totes and sets up all the equipment, including the coffee pot and supplies every week.

She adds that there is a need for such groups as hers because the dancing is good exercise, and many older people cannot quite keep up or move as quickly as the younger set. She also has graduated a class of students at Stockholm, Maine, for the Nordic Squares, who were all working people with families. They put on some demonstrations and were a more active group. Betty has a long list of area groups for whom she has staged square dance demonstrations.

Here is a couple who continue to give of themselves and really enjoy doing it!

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IN THE NEWS



According to **D.J. Kingrey** of Richmond, Virginia, the members of the Chamberlayne Squares of that city gave a special gift to caller **Jesse Shackelford** at the time of the club's installation of officers, which included a lovely poem written by **Len Smith** (right), shown with **Jesse** (left above).

Surprisingly true story: **S** cuer/ASD staffer **Frank Lehnert** was playing a round of golf with a friend recently at Gatlinburg (Tenn.) Country Club. **Frank** hit the ball 164 yards, then walked to that green to look for the ball. When he couldn't find it, he started to set a new ball on the edge of the green for his next shot. But his friend shouted, "Wait, the ball is in the cup. You've got a hole-in-one!" Congratulations, **Frank!**

Remember **Norman Northram** of California who set a world record, undoubtedly, by dancing at 1,530 square dances in 14 states? Unfortunately, the Guinness people turned him down when he tried to establish this as a record for the famous *Guinness Book of World Records*. Guinness reasoning: (1) There was no cur-

rent record for him to exceed, (2) there was no category for this feat, and (3) the Guinness people did not consider square dancing as an appropriate international competition. (pity!) Well, according to **Evelyn Borden** of Woodland Hills, California, **Norman** was mostly in it for the fun, so he's kept right on dancing, never mind the record. Once he was stopped by an officer while driving 95 mph trying to get to a dance before its ending, and when the officer (no name given) heard what **Norman** was trying to do, he reduced the citation to show 65 mph. The officer was also a square dancer!

On June 20, **Nelson Watkins** of Escondido, California, celebrated 25 years of calling at a surprise party set up by **Porchia**, his wife, at their hall in San Diego. Incidentally, his first time to call was with the Tri Vets Club at an All-Niter.

Mary Green of Copecrest Resort in Dillard, Georgia, sent a copy of the *Georgia Viewer* magazine in which that square dance resort is featured, as well as the founders/owners **Jerry and Becky Cope**. The author, **Mark Hyman**, tells of square dancing happening there 29 weeks of the year, and he raves about the beautiful woodland hillside setting, where gurgling brooks are mixed with shouts of callers' commands.

According to **Marvin Bailey** of Staunton, Virginia, congratulations are in order for **Tom and Margaret Pearson** of Pittsburgh, Pa., for receiving the honors of Paw and Taw at the 40th Shenandoah Valley

Memorial Weekend, held at the Ingleside Resort in the Shenandoah Valley of Va., and attended by dancers from eleven states and Washington, D.C. Participating in the Paw and Taw ceremony were last year's winners, **Bob and Gloria Grauman** of Wheaton, Md. The Paw and Taw award is the area's designation for King and Queen. The **Pearsons'** photo appeared in the *Staunton Daily News Leader*.

The *International Rotarian* magazine, circulated to half a million Rotary Club members around the world, carried a story about ASD magazine's co-sponsorship of the first German-American S/D Festival held last fall in Oberammergau, Germany, and recognized the work of your editors (blush!) in setting it up.

We learned that caller **Dave Taylor** is moving from the Chicago area to Florida, after many years of activity in both Michigan and Illinois. An Appreciation Dance for **Dave and Angie** was held July 15 in Glen Ellyn, sponsored by Circle 8, Midwesterners, Miles Squares and Prairie Schooners. **Bob Hester** was emcee. Other callers were **Guy Adams, Bob Wilcox, Tony DeLeo and Dick Crouse**. Rounds were cued by **Jeri and Jim Robb**. Arrangements were by **Merlin and Evelyn Dipert**.

A square dance demo was performed on July 4 at the annual Statler Brothers Birthday Party in Stanton, Va., with an estimated attendance of 90,000 and which included national TV coverage. Co-hosts of the demo were **Cecil DePriest** and **Bill Skidmore**.

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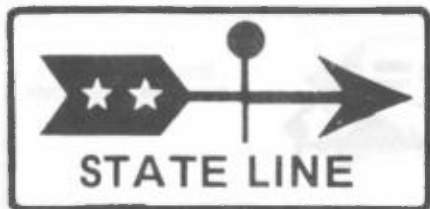
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Carl and Jean McCarver, appearing in a fashion show, model the official 39th National Convention costume. The "sailor" theme carries out the slogan of "Load the Boat to Memphis, Tennessee."

The navy blue dress has a white sailor collar with insert, split in the back to accommodate the zipper. The sash ties in back. The dress is trimmed in red midddy braid with red anchors on the collar. The eight-gored skirt has a six-inch finished ruffle. Red petticoat, pettipants and shoes are worn to complete the costume.

Although Carl is pictured in a blue suit, the men may wear a navy blue vest, trimmed with red braid and anchors, a white shirt, red tie and navy blue trousers.



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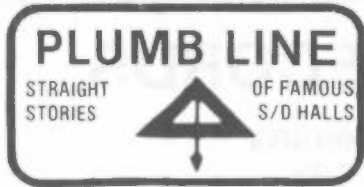


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At the present time, two popular local clubs call Bayfront home. Jack's King and Queen Squares dance there every Sunday evening and have a sponsored workshop every Wednesday. Their caller couple is Jack and Grace Livingston of Port

Charlotte, and the cuers are John and Bonnie (shown in photo) Crumley of Placida. The Crumleys teach round dancing at Bayfront during the winter season on Mondays and Fridays.

Another popular club dancing at Bayfront each Tuesday is the Sir-O-Lators, under the leadership of Don and Loretta Hanhurst of Venice.

The manager of this lovely hall is Myra Grace. The hall is remodeled on a regular basis. New blinds and an icemaking machine are the most recent improvements.

Grace Livingston



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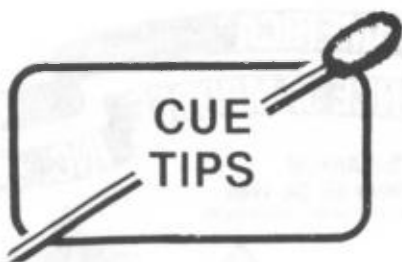
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Editors' Note: Since all of the dances listed in Phase I through III have been published in previous months, we present this month a recent Round of the Month from Washington state.

BELLE WALTZ

CHOREOGRAPHY: Chick and Mary Gray

ROUNDALAB PHASE: Phase II

RECORD: Grenn 14133 (*Memphis Waltz*)

FOOTWORK: Opposite, direction for man except as noted.

SEQUENCE: INTRO AA B AA B1-14 TAG

INTRO

1-4 WAIT; WAIT; TILT BALANCE LEFT AND RIGHT;;

1-2 Bfly M fcg wall wait 2 measures;; 3-4 Lead hands high trail hands low Sd L, beh R, rec L; lead hands low trail hands high Sd R, beh L, rec R;

PART A

1-4 CANTER; SD, CROSS SWING, —; CANTER; SD, CROSS SWING, —;

1-2 Bfly M fcg wall Sd L, draw R to L, cl R; Sd L, swing RXIF twd LOD,—; 3-4 Repeat meas 1 and 2 twd RLOD end Bfly M fcg wall;;

5-8 BALANCE L,2,3; BALANCE R,2,3; SOLO TURNS TO BFLY;;

5-6 Sd L, beh R, rec L; Sd R, beh L, rec R; 7-8 Trn LF L, sd R, cl L to LOP/RLOD; continue trn LF bk R trn to face ptr, sd L, cl R;

9-16 REPEAT A (except meas 8, blend to closed position man facing the wall)

PART B

1-4 BOX;; APT, POINT, —; TOG, TCH (W TRN, CL), VARSOUVIENNE, —;

1-2 Fwd L, sd R, cl L; Bk R, sd L, cl R; 3-4 Apt L, point R twd ptr, —; TOG R, tch L to varsouvienn DWL, —; (W tog L trn RF to varsouvienn, cl R to L, —;)

5-8 (Same footwork) PROG TWINKLES TO DWL;; FWD, TCH, —; BK, TCH, —;

5-6 XLIF, sd R, cl L to R fc DCL; XRIF, sd L, cl R to L fc DWL; 7-8 Fwd L, tch R, —; bk R, tch L, —;

9-12 PROG TWINKLES TO DWL;; FWD, TCH, —; BK, TCH (W TRN, CL) CP, —;

9-10 Same as meas. 5-6 Part B;; 11-12 Same as meas 7 part B; Bk R, tch L to CP/LOD (W Bk R turn LF to CP, Cl L, —;

13-16 L TURN WALTZ; L TRN WALTZ; (scp) FWD, TRN IN, BK (LOP); BK, SD, CL;

13-14 Fwd L trng LF, sd R, cl L; bk R trng LF, sd L, cl R blend to SCP/LOD; 15-16 Fwd L, fwd R trng RF (W LF) to face RLOD, bk L to LOP; Bk R trng LF (W RF) fc ptr, sd L, cl R to bfly;

TAG

1-2 (Bfly) CANTER; AP, PT, —;

1-2 Bfly M fcg wall Sd L, draw R to L, cl R; Apt L, Pt R (W L) TWD PTR, hold;



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39th

National Square Dance Convention*

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Carl & Jean McCarver, general chairman of the 39th National S/D Convention in Memphis, Tennessee, are pictured on page 37 in their official outfits. In the first press releases to come from the Memphis committee, the McCarvers say:

"Make your plans now to join us when the 39th NSDC will be held in the Memphis Convention Center, located high on the bluff overlooking the mighty Mississippi River. In addition to the 1,800,000 square feet of dancing, meeting and exhibitor space in the Convention Center, we will be utilizing all the ballrooms in the Peabody Hotel, for a total of 16 dance halls. The 39th NSDC will provide complimentary bus service between the convention center and the Peabody Hotel.

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"We have approximately 9,000 hotel/motel rooms committed...Most of these are located outside the immediate downtown area; therefore, arrangements have been made to provide shuttle bus service

between these hotels/motels and the convention center. There will be a nominal charge for this shuttle bus service.

"Many of Memphis' finest attractions will be offered in tour packages. We know you will want to include Elvis Presley's Graceland tour in your schedule. Other tours will include Beale Street, Mud Island, Victorian Village and a cruise on a paddlewheeler boat. During your stay in Memphis, be sure to sample and enjoy our world famous barbecue.

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The site of the campground will be the Agricenter International, immediately south of the agricenter headquarters complex. This site is approximately 14 miles from the convention center and will be serviced by shuttle bus. (The fee is not included in the \$60 camping fee.) For camping information, write to Allen and Doe Roberts, PO Box 751990, Memphis TN 38175-1990.

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2377	WHEN IRISH EYES ARE SMILING, Johnny Creel	Square Dance
2376	WITH/WITHOUT	Flip Hoedown
2375	MY GUIDING STAR, Johnnie Wykoff	Square Dance
2374	I'M JUST WILD ABOUT MARY, Johnny Wykoff	Square Dance
2373	SMILE DARN YA SMILE, Johnnie Wykoff	Square Dance
2372	STAR'S HOEDOWN #1/PLUS Patter on Flip	Square Dance

DANCE RANCH RELEASES:

698	CAN'T STOP MY HEART, Chuck Myers	Square Dance
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Dancing Tips

by Harold & Lill Bausch

Dancers like to be well informed, so let us cover a few items about square dancing that not everyone knows.

Where do we get the term *tip*, to *dance a tip*? Years ago, when the caller was usually also the fiddler, dancers would tip the fiddler to dance to his calling until he took a rest. From this comes our term to dance a *tip*; also it seems to explain the term to *pay the fiddler*.

You hear callers say they will call *patter*. This means the caller will put the calls to the rhythm and tone of the music, but not sing the tune as in a singing call. Back when the caller used memorized calls—and we still do sometimes—a caller might say he/she is going to call a *pattern* or a pattern dance. The term *pattern* means that it is the same as is always called. Usually the caller gave each pattern call a name, just as we do with singing calls.

The term *hoedown* originally meant patter calling, but today the term is often used to indicate a special evening of dancing. Also a *hoedown* in the old days was not always square dancing but a dance with fiddlers and maybe banjos and guitars. The country dances were usually hoedowns.

When a caller says he is *sight calling*, it usually means he looks at where the dancers are in the square to determine how to get them back to partners. The reason callers like to use sight calling is that they are free to use any combination of calls they wish, for as long as they wish, and then get everyone back in proper order.

If you hear callers talking of *zeros* and *equivalents*, they mean this: a *zero* is a series of calls that brings dancers back to starting position, or to the same exact

set-up position; the term *equivalent* means a series of calls that equals another series of calls. The equivalent of *heads square thru four* might be *heads touch 1/4 and boys run right*.

The term *hot hash* refers to a patter call with close timing. In other words, the caller allows just barely enough time to get each call done. The dancers feel rushed, but they feel exhilarated when they succeed. Time was when *hot hash* was considered "challenge" dancing.

Exploding squares—this is when the caller arranges the sets so that they are aligned with heads all in a row and sides all in a row, and then proceeds to call so that dancers move out of their own squares and into other squares, eventually returning to their own squares. The caller must be very careful at this time that everyone does the call correctly, because if one group makes mistakes, it can rearrange many dancers.

Modular calling is when the caller uses a series of calls that he knows will put the dancers into a known formation or position. Callers can use one module to set up for another. This is much like using equivalents but not the exact same thing.

Mixers can be a series of calls to put dancers with new partners, or games, such as matching halves of valentines, playing cards, or names. These are used to get dancers better acquainted, and hopefully to prevent dancers from always dancing in the same squares with the same people. In some areas, these are popular and in others, about as welcome as measles.

Banner stealing is a method of getting dancers to travel and visit area clubs. Originally, four couples were required to visit another club and take home its banner. Four club members then would have to go to that club to get it back. Today states and areas have various rules that clubs observe. The original idea was to promote friendship and travel.

This will do for this month. If there are other terms I haven't covered that you wish explained, let me know. If I don't know the answer, I'll try to find out.



by Bob Howell

easy level

Several requests have come in for more trio dances, as callers are realizing that at one-night-stands often there are more dancers of one sex than the other. When working with groups of varying ages, trios work better to begin an evening than couple dances. Here is one that I wrote for Mary D. and Howard Walsh's Texas Playpart at the Roundup Inn in Ft. Worth last December. I named it the...

TEXAS SHOOTOUT

FORMATION: Three persons (hands joined) facing CCW around the circle.

MUSIC: Any 64-count sequence

ROUTINE:

- 1-8 All march 8 steps forward.
- 9-16 Right hand high, left person under. (Center person and right-hand person make an arch and as that person crosses to the inside of the ring, the left-hand person ducks under the arch while the center person also ducks under the right-hand person's arch towards the outside of the ring. All are now facing RLDD.)
- 17-24 All march eight steps in reverse line of dance.
- 25-32 Left hand high, right person under. (Reverse the action of counts 9-16. All have now returned to original starting position.)
- 33-40 Star right. (All put right hands together and walk around for 8 counts.)
- 41-48 Star left. (Reverse counts 33-40.)
- 49-56 Circle left. (Same three persons circle left.)
- 57-64 Circle right and as the two side persons make an arch, the center person is popped under the arch to move forward to the next pair of people to form a new trio to begin the dance again.

With the summer months at hand and the opportunity to hike and camp, be real cautious in the woods, for you might have to do what some of the old-timers did when they danced...

CHASE THE SNAKE

FORMATION: Square

MUSIC: Hoedown

ROUTINE:

All balance and all swing, then promenade, go round the ring

First couple lead right, change and swing. Change right back and swing your own, then lead on to the next.

(Repeat action with couple three and then with couple four)

Then home you go.

Circle eight all the way around

First gent break with the old left hand and chase the snake around the land.

(The first lady maintains a handhold with his partner and all others continue to hold hands while the first gent pulls his lady behind him and ducks under an arch made by couple #2. After going around behind lady #2, he continues on around the set ducking under the arch formed by the hands of lady #2 and gent #3, continuing to weave around the entire set pulling the whole group under all of the arches. Everybody keeps handholds until the last person gets home.)

Then circle eight.

Being the routine again with couple #2 being active. Repeat for couples 3 and 4.

I first danced this figure back in 1942 and I still love to do it. Mac McCullar of San Luis Obispo, Cal., has just released a tune that was a favorite of mine years ago but the music was hard to come by. Try this original routine written by Lee Helsel of Sacramento, which I feel is qualified as an Easy Level dance to his new record of...

LITTLE RED WAGON

MUSIC: Big Mac 096

SEQUENCE: Intro, Figure (1 and 3) twice, Break, Figure (2 and 4) twice, Ending.

INTRO, BREAK, ENDING:

To your partner bow low, corner gal do-sa-do
Go back swing your honey round and round
Gentlemen center left-hand star
Travel once around from where you are
Home you go and do-sa-do
Turn to the corner and here we go
Allemande left with your left hand
Around the ring we go
It's a grand old right and left
Walk with the girl you know
Promenade your pretty girl
Go back home and swing and twirl
For she'll ride in your wagon again.

FIGURE:

One and three bow and swing, forward up and back again
Pass thru, turn right go round one
Cross the center single file, turn left, go 'bout a mile
Left-hand star in the middle once around
Turn your corner by the right, your partner left hand swing
Promenade your corner gal, promenade her go round the ring
For she'll ride in your little red wagon
Take her home, swng your honey once around.
(After pass thru, each person turns right and with lady in the lead, each couple walks around one person. Still in single file, cross the square, split the other couple and then turn left and around one to form a left-hand star in middle of square.)

Continued on Page 92



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Gaelic Gallivanting

An ASD Adventure in Ireland & Scotland



Both the Emerald Isle and the Scottish braes wore their brightest green velvet cloaks under spring sunshine as the ASD tour group wended their way from Shannon, Ireland, to Glasgow, Scotland. Meandering like the brooks and rills, we explored castles and woolen mills, enveloping ourselves in ancient history even as we wrapped ourselves in woolen sweaters against the chill.

Not many groups can boast ten days in the British Isles without opening an umbrella, but we can. A little "mist" developed periodically, but we were either ensconced on our coach or securely indoors.

Daylight extended from 4 AM to well past 10 PM, telling us all that we were far north of our home latitudes. Ireland was experiencing a dry spell and temperatures about 10° below normal, which meant that probably everyone in the group invested in at least one wool cover-up.

We arrived at Shannon Airport to discover that all the luggage arrived except the turntable for our dancing. (It finally caught up to us at Killarney the next day, along with two passengers delayed

by passport problems. After a quick trip through Limerick and a refreshing catnap, we spent our first evening in Killarney at a singing pub, The Laurels. The emcee, an Irish tenor, sang and kept the show moving for two hours without a break, while the international audience sang along and enjoyed the stepdancing of three little Irish lassies.

Did you know that rhododendron—huge magenta blooms—grow wild in both Ireland and Scotland? Hillsides glowed purple in the sunlight, and when we approached them, we discovered bushes as high as twenty feet or more.



MUCKROSS HOUSE

Our Irish guide, Mick Mulcahey, arranged jaunting car rides as part of our visit to Muckross House, gave us vivid descriptions of sights on the Ring of Kerry, encouraged us to kiss the Blarney Stone, dropped us at the Woolen Mill for shopping and lunch on Irish stew, rushed us to Waterford in time to see the video presentation and the showroom of expensive crystalware, arranged the "best guide" for our tour of early monastic ruins at Glendalough, and drove us around Dublin as Ann O'Neill described the sights of that city. Mick had long ago kissed the Blarney Stone and kept us all laughing at his quick-witted replies and toe-tapping to his selection of Irish tunes. Mick knew his routes well, and gave his group an enormous amount of Irish lore, both past and present. In return, we shared just a little bit of square dance fun with him at our first square-up.

Our notes are full of bits of Irish history and, of course, space does not permit sharing them all. So we'll keep all our

trivia bits stored up—from the Battle of Boyne in 1560 and the monument to Thomas More at the meeting of the waters of the Avonmore and Avonbeg to the ancient Viking watchtowers and the beautiful 19th century Georgian houses in Dublin, from King Cedric the Silken Beard to Charles Stewart Parnell.

The Irish dance championships were on in Dublin, and many of us enjoyed part of that glimpse into the modern folklife of an ancient heritage.

Then it was on to Glasgow, the "green place," where we were met by our Scottish coach driver/guide, David Bowen. Practical and efficient, Davie looked out for our well-being and made us aware of Scottish folklore. Most of us already knew but now will never forget that "Scotch is a drink, a Scot is a person."

For our city tour of Edinburgh, we were greeted early one morning by a dashing young man in a heather green jacket and a kilt, Tom Wales. His description of events in Edinburgh Castle was vivid; history came alive. His epigram for the Register House was succinct: "Hatches, matches and dispatches," (Births, marriages and deaths.) Although we knew that Edinburgh was a center of learning for many centuries, we were surprised to see the homes of the famous there: Robert Louis Stevenson, James Young Simpson (use of chloroform for anesthesia), Lord Lister (antiseptic surgery), Alexander Graham Bell, Adam Smith, Robert Burns—the list goes on and on.

Did you know that Andrew Carnegie endowed libraries all through Ireland and Scotland, as well as the U.S.?

Edinburgh even boasts a statue of Abraham Lincoln, since the Scottish people admired his stand on emancipation.

We were treated to a history of the kilt, which came from the plaids that shepherds carried in the hills and wrapped up in for sleeping. In the sporrán, they carried food.

Edinburgh is a city with something for everyone. Some visited the shops, some the botanical gardens, we visited the National Gallery with its many old masters.

That evening the infamous turntable died after the first tip, and efforts to rejuvenate it failed. Out came the books of Irish and Scottish songs that we had purchased, and Cathie pounded the ivories for several tips, including one in which David joined us.

We followed the Forth to Stirling Castle, while we looked across the "Firth of Forth to Fyfe." We bussed through the Trossachs, the "little Highlands" where the hills were sprinkled with bluebells and draped in heather. We meandered past Lochs Ardray, Katrine, Ludnaig, Dochart, Awe and Egive to Oban.

In Oban we attended a Scottish Night at McFavish's local restaurant, where the entertainment was provided by the McFadyens (two accordians and a fiddle), a "gentle giant" who piped and two lasses who danced the hornpipes and flings. The audience was also invited to participate and the first dance was *Gay Gordons*. No one ventured on the floor, so two brash Americans dared. It had been years since your editors had danced it, but never had they enjoyed it more. The next night at our final dance, Davie danced it with Cathie and more of the ASD group learned the steps.

From Oban, we had a sunny ferry ride over the water to Mull in the Hebrides where we rode a single track road to view the isle of Iona where Christianity was introduced to Scotland. Every view in every direction was scenic and brilliant in the warmest sunshine we had experienced. Then back to Oban and south to Ayr for our final dinner and dance.

We won't dwell on the landing at Kennedy Airport in torrential rains that delayed the Ohio contingent six hours in reaching home. Let it just be said that the enchantment of the Gaelic heritage and the beauty of both countries wove their spell on the American travellers. Somewhere the haunting refrain is saying, "Will ye no come back again?"

GLEN DALOUGH





Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

SLIDE THRU

Starting formation: Facing dancers.

Description: Dancers pass thru, A man always turns right one-quarter (90°); a woman always turns left one-quarter (90°). Dancers end side by side with each other.

SAMPLE CHOREO:

Heads rollaway half sashay, slide thru
Slide thru, pass thru, bend the line, slide thru
Dive thru, pass thru, slide thru, slide thru
Left allemande...

Heads lead right and circle to a line
Slide thru, swing thru, slide thru
Partner trade, slide thru, swing thru
Right and left grand...

Heads square thru four, sides rollaway
Slide thru, centers cloverleaf, ends slide thru
Double pass thru, leaders U-turn back
Swing thru, all eight circulate, boys run
Wheel and deal, left allemande...

Heads slide thru, double pass thru
Leaders trade, slide thru, pass thru
Wheel and deal, centers pass thru, slide thru
Pass thru, wheel and deal, zoom and
Pass thru, left allemande...

Heads spin the top, slide thru, separate
Around one to a line, slide thru
Double pass thru, centers in, cast off ¾
Ends slide thru, lead right, left allemande...

Heads slide thru, double pass thru
Centers in, cast off ¾, slide thru
Double pass thru, centers in, cast off ¾
Centers left square thru, ends slide thru
Left allemande...

MAINSTREAM

PROGRAM

LEFT SQUARE THRU

(Use it or lose it)

We have a regional association in my home area which sponsors monthly dances with "national" callers. My wife and I have attended many, not all, of these dances which are mostly easy Plus. As far as I can recall, none of these callers has used *left square thru*. Since local callers are greatly influenced by what these callers do and do not call, *left square thru* is seldom, if ever, used at local club dances. When it is, it causes great difficulty.

Callers and dancers alike could more easily handle *left square thru* if we realize it's no different than *square thru* except we start with the left hand. From any arrangement where *square thru* can be called (with the exception of formations where right hands are already joined), *left square thru* can also be called. Only "hand availability" is affected.

SAMPLE CHOREO:

(Easy teaching example)

Heads/sides left square thru four
Left allemande...

Heads slide thru, left square thru $\frac{3}{4}$
Swing thru, boys run, ferris wheel
Left half square thru, cloverleaf, zoom and
Slide thru, left half square thru
Left allemande...

Heads lead right and circle to a line
Right and left thru, pass thru, wheel and deal
Left square thru $\frac{3}{4}$, swing thru
Right and left grand...

Heads square thru four, right and left thru
Swing thru, girls run, wheel and deal
Left square thru $\frac{3}{4}$, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, boys trade
Left square thru $\frac{3}{4}$, U-turn back
Right and left grand...

Heads lead right and circle to a line, rollaway
Left square thru but on the fourth hand
Right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Left square thru four, boys trade, swing thru*
Girls trade, centers trade, boys run
Crosstrail thru, left allemande...
Or, *Boys trade, centers trade, boys run
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, left square thru $\frac{3}{4}$
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, swing thru, boys run
Ferris wheel, right and left thru, slide thru
Left half square thru, left allemande...

Heads square thru four, slide thru
Reverse flutter wheel, left square thru four
Trade by, left square thru $\frac{3}{4}$, cloverleaf and
Centers touch $\frac{1}{4}$, walk and dodge, box the gnat
Right and left grand...

Head ladies lead dixie style to a wave
Left square thru $\frac{3}{4}$, swing thru
Right and left grand...

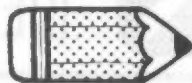
Heads square thru four, right and left thru
Dixie style to wave, left square thru $\frac{3}{4}$
Wheel and deal, pass thru, left allemande...

Heads left square thru, left square thru
Four more, left allemande...

NOTE: Many times *slide thru* and *left square thru* can be substituted for *square thru* $\frac{3}{4}$.

American Squaredance, August 1989

REVIEW



GRAND SWING THRU

Starting formation: Tidal wave
Description: Those who can turn by the right one-half (180°), then those who can turn by the left one-half (180°). If "right" is not specified preceding the command to *grand swing thru*, it is understood to be a *right grand swing thru*. If *grand left swing thru* is required, it must be specifically directed *grand left swing thru*, in which case, those who can turn by the left one-half (180°), then those who can turn by the right one-half (180°).

SAMPLE CHOREO:

Heads lead right and circle to a line
Grand swing thru (any number of times)
Single hinge*, boys run, left allemande...
Or, *Circulate (any number of times)
Boys run, left allemande...

Heads lead right and circle to a line
Grand swing thru (any number of times)
Single hinge*, girls run, right and left grand...
Or, *Circulate (any number of times), girls run
Right and left grand...

Heads pass thru go round one to a line
Grand swing thru, swing thru, pass thru
Wheel and deal, left square thru $\frac{3}{4}$, touch $\frac{1}{4}$
Scootback, right and left grand...

Heads lead right and circle to a line
Grand left swing thru (any number of times)
Single hinge*, girls run, left allemande...
Or, *Circulate (any number of times), girls run!
Left allemande...

Heads lead right and circle to a line
Grand left swing thru (any number of times)
Single hinge*, boys run, right and left grand...
Or, *Circulate (any number of times) boys run,
Right and left grand...

Heads square thru four, swing thru, spin the top
Grand swing thru, spin the top, recycle
Pass thru, left allemande...



**NEW
IDEA**

SPLIT A QUARTER
by Phil Kozlowski

From left-hand waves: All split circulate, centers hinge $\frac{1}{4}$, centers of the new wave trade, out-sides $\frac{1}{4}$ in. Ends in a quarter tag formation.

SAMPLE CHOREO:

Heads lead right and circle to a line

Right and left thru, dixie style to a wave

Split a quarter, ping pong circulate

Extend, recycle, square thru $\frac{3}{4}$

Trade by, left allemande...

Heads square thru four, slide thru, dixie style

To a wave, split a quarter, ping pong circulate

Recycle, dixie grand, left allemande...

Heads square thru four (ocean wave)

Trade the wave, split a quarter

Ping pong circulate, extend, recycle

Sweep $\frac{1}{4}$, pass thru, bend the line

Left allemande...

Heads pass thru, go round one to a line

Pass the ocean, centers trade, trade the wave

Split a quarter, extend, swing thru

Girls trade, *pass the ocean, swing thru

Right and left grand...

Or *Spin the top, right and left grand...



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First Steps, Jack Murtha	Square Dancetime 10001
Always, Jack Murtha	Square Dancetime 010
Diamond Hoedown, Jack Murtha	Square Dancetime 011
She's Got Leavin' On Her Mind, Dave Abbott	HH 5114
Sugar Shack, Tim Marriner	Rhythm 211
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by Walt Cole

TIMING'S THE THING (Another right-hand lady progression with overlapping timing.)

INTRO:
3/4, sides square thru : Heads — promenade
— — Slide thru : 3/4 — — —
— — — — — : — — Reverse the flutter
— — — — — : — — Pass thru
— — Partner trade : — — And roll
Do-sa-do — — — : — — Pass thru
Swing — — — — : — — Promenade
— — — — — : — — — — —
— — — — — : — — — — —

FOR THE MODULAR CALLER:

Half tags:

Zero line: Pass the ocean, girls trade, girls run,
Half tag and balance, centers trade swing thru
Boys run, star thru, pass thru, left allemande...

Zero line: Right and left thru, rollaway, pass thru
Half tag, split circulate, girls trade, boys trade
Turn thru, left allemande...

Dixie style:

Zero line: Right and left thru, dixie style
To an ocean wave, boys scoot back
Girls circulate, girls run, girls trade, ferris wheel
Zoom, pass thru, left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, left swing thru
Girls cross run, grand right and left...

Scoot backs:

Zero box: Swing thru, scoot back
Girls trade, spin the top, boys run
Wheel and deal, star thru, dive thru
Square thru 3/4, left allemande...

Zero line: Pass the ocean, scoot back
Girls circulate, boys trade, boys run
Wheel and deal, star thru, dive thru
Square thru 3/4, left allemande...

THE BASIC PROGRAM:

Zero box (wave): All eight circulate, boys trade
Girls trade, swing thru, all eight circulate
Girls trade, boys trade, boys run, wheel & deal
Dive thru, square thru 3/4, left allemande...

Crosstrail (DBD):

Static square: Heads right and left thru
Rollaway, crosstrail thru, around one to a line

Star thru, zoom, square thru 3/4, left allemande.

Static square: Heads rollaway, crosstrail thru
Around two to a line, star thru
California twirl, left allemande...

Zero box: Star thru, right and left thru
Rollaway, crosstrail thru, grand right and left...

THE MAINSTREAM PROGRAM:

Zero box: Square thru, boys run, scoot back
Boys run, pass thru, tag the line
Leads turn back, left allemande...

Zero line: Pass thru, tag the line, cloverleaf
Centers left turn thru, right and left thru
Rollaway, grand right and left...

Peel off:

Zero line: Pass thru, wheel and deal
Double pass thru, peel off, star thru, peel off
Star thru, California twirl, zoom, swing thru
Turn thru, left allemande...

Zero box: Swing thru, boys trade, girls fold
Peel off, bend the line, star thru, pass
To the center, square thru 3/4, left allemande...

Zero line (wave): Swing thru, girls fold, peel off
Couples hinge, wheel and deal, swing thru
Turn thru, left allemande...

Static square: Heads star thru
Double pass thru, peel off, star thru, centers in
Cast off 3/4, star thru, centers pass thru
Left allemande...

Static square: Heads star thru
Double pass thru, peel off, bend the line
Centers square thru, ends star thru
Right and left thru, pass to the center
Square thru 3/4, left allemande...

Zero box (wave): All eight circulate, boys fold
Peel off, boys trade, boys cross run
Boys circulate, girls trade, wheel and deal
Square thru 3/4, left allemande...

Divide:

Zero line: Pass thru, wheel and deal
Centers square thru, others divide and star thru
All touch 1/4, scoot back, boys run, pass thru
Bend the line, right and left thru
Pass the ocean, swing thru, turn thru
Left allemande...

Static square: Heads pass the ocean
Heads swing thru and cast off 3/4
Sides divide and touch 1/4 (columns)
All eight circulate twice, boys run
Centers swing thru, turn thru
Left allemande...



by
Ed Foote

History of Voting for Advanced and Challenge Calls Lists. Voting for lists of calls began in 1973 at the Challenge program. At that time, Callerlab had just been formed and there were no levels of challenge, such as C-1 and C-2. There was simply "Challenge."

While there was a general group of calls that most callers used at Challenge, each caller also had his own 25-50 favorite additional calls. This made it difficult for dancers both in attending dances and in working tapes.

In an effort to achieve some standardization, a letter was sent to Challenge callers in early 1973 requesting that they submit a proposed basic Challenge list. Response was slight. Then a proposed list was compiled and mailed to the same callers. Now response was good. This showed the often-demonstrated principle: people are not likely to respond if they have to draft a document, but they will respond if they are given a document and asked to comment on it.

Based on the comments to the initial list, a new list was compiled and sent out for vote. The result of this ballot was Challenge Dancing's Basic 100 Calls list, which was issued in January 1974.

Shortly afterwards, the need for standardization at Advanced was recognized, so in June 1974, the first Advanced Dancing's Basic Calls list was issued. It was also agreed that the next voting would be in two years. In late 1975, both lists were voted on and new lists were issued in 1976 based on this voting. The Challenge list name was changed to Challenge Dancing's Basic Calls, to avoid being locked

into the specific number of 100.

The next lists were planned for 1978, but in 1977 Callerlab formed the Advanced & Challenge Committee and recognized the existence of the Advanced, C-1 and C-2 programs. The recognition of these programs by Callerlab was very significant, in that the subsequent explosion of interest in Advanced and to a lesser degree in Challenge can be traced from this date. Most callers realized the value of Callerlab approval and readily agreed that the voting for lists should be conducted by that organization. So in 1977 the Callerlab Advanced & Challenge Committee conducted a vote for Advanced and C-1, and also for the establishment of the first C-2 list.

The Callerlab Advanced Committee was subsequently established as separate from the Challenge Committee, and the voting for the three lists has continued through Callerlab every two years in the fall of odd-numbered years. 1989 is a voting year.

The first C-3 list was also established in 1977. Due to the small number of dancers and callers involved at this level, it was decided to have the voting for this list done outside Callerlab. Those callers who call C-3 vote on this list every two years.

Announcing the Publication of Challenge Basic Calls: C-1 Diagrams and Definitions. Compiled by Ruth Graser, edited by Ed Foote. This book diagrams every C-1 call 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 result is the most complete C-1 diagram book in existence today. The size is 8½x11 with spiral binding, which means the book will lay open to any page. Use of a laser printer has resulted in the diagrams being exceptionally clear. The cost is \$12.95 which includes postage. Please send order and payment to Ed Foote, 140 McCandless Dr., Wexford PA 15090.

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DATE-LINE

Tennessee—16th TN State Convention, Jackson Civic Ctr; August 18-19. Write Registration Chairman, 16th TN State Convention, PO Box 1832, Dyersburg TN 38025-1832.

Michigan—28th MI S&R/D Convention, Gardner Middle School, Lansing; August 18-20. Write Eldon/Mary Hall, PO Box 520, Merrill MI 48637.

New York—Hunter Country Music Festival Part II; August 18-20. Write Guy Garraghan, Expo Planners Ltd, Bridge St, Hunter NY 12442.

Georgia—25th Jekyll Island Jamboree Aquarama, Ramada Inn; August 24-27. Write Bob/Vivian Bennett, 2111 Hillcrest Dr, Valdosta GA 31602.

Colorado—21st Annual Peach Festival, Mt Garfield Middle School, Clifton; August 25-26. Tom Roper, Greg/Flo Krzyzak. Write Don Dodson, PO Box 1141, Grand Junction CO 81502-1171.

Canada—Montreal Area S/D Festival; August 25-26; Ralph/Jean Collipi, Phil/Becky Guenther. Call Stella Stevens (514)684-8206.

Wisconsin—30th WI S&R/D Convention, U of WI, Stevens Point; August 25-27. Contact Mike/Judy Hampton, 708 Second St, Stevens Point WI 54481.

New Mexico—3rd Annual Albuquerque Summer Sounds Festival; August 25-27. Gary Shoemake, Ken Bower, Bob/Sally Nolen, Contact Wayne/Karen Sebrell, 6113 Torreon Dr NE, Albuquerque NM 87109.

Washington—Annual Summer S/D Festival & Salmon Barbecue, Sullivan Park, Spokane; August 25-27; Wade Driver. Contact Mike/Carol Hoover, So 1322 Progress, Veradale WA 99037.

Missouri—2nd Annual Wknd, Hannibal; August 25-27; Tom/Giendia Morgan, Tony/Becky McUmber. Contact Tony/Becky McUmber, 1601 36th St, Hannibal MO 63401.

Hawaii—Squaresstitute Convention, Hoaloaha Ballroom, Island of Molokai; August 25-27; Buddy Weaver. Contact Molokai Squaresstitute, PO Box 4844, Hilo HI 96720.

Virginia—Dance, Moose Lodge, Farmville; August 26, George Shell. Call Wilson/Betty Adams, (804)248-6204.

Kentucky—24th Annual Western S/D Festival, Natural Bridge State Resort Park, Slade; August 31-September 2. Contact Richard Jett, PO Box 396, Campton KY 41301.

New York—4th Annual Labor Day Jamboree, Erie County Fairgrounds, Hamburg; September 1-3. J. Wheeler, B. Ryan, J. Lee, Doris/Verne Reilly. Contact Lynnea Wheeler, 63 South Lane, Orchard Park NY 14127.

Oklahoma—Chaparral OK City Convention, September 1-3. Contact Mary Campbell, 1425 Oakhill Dr, Plano TX 75075.

Pennsylvania—18th Annual S/D, Clearfield; September 1-4; B. Williamson, J. Hague, J. Cochran, Faye/Bucky Willits. Contact Eileen Williamson, 105 Lexington Av, Altoona PA 16601.

West Virginia—Labor Day Get Away, Lubeck Civic Ctr; September 2; Bill Skidmore. Call (304)428-7030 after 3 pm.

Canada—21st Annual ASRDF Convention, Cochrane Arena, Alberta; September 2-4. Contact Fred/Elaine Henne, 9835 Auburn Rd SE, Calgary Alta Canada T2J 1C9.

Montana—34th Kneothed Jamboree, W. Yellowstone; September 2-4; D. Clendenin, B. Helms, Dean/Vi Skogen, Mike/Deanne Richards. Contact Nancy Johnson, 2323 Livingston Av, Missoula MT 59801.

Canada—Dance-A-Thon for Muscular Dystrophy, Airport Hilton Hotel, Mississauga Ont; September 3-4. Contact Aaron/Veda Goodman, 95 Guildford Crescent, Bramalea Ont Canada L6S 3K2.

Florida—3rd Anniversary Wknd of Rds, Grand Square Hall, Panama City; September 8-9; Gail/Fred Jabour. Write Dance-A-Round R/D Club, 609 Garden Club Dr, Panama City FL 32401.

Massachusetts—Fall Frolic Wknd, Kingsmont W Stockbridge; September 8-10. Contact Cliff Brodeur, Box 914, Pittsfield MA 01202.

Continued on Page 90

SPEAKING OF SINGLES

In 1976, I was a happily married lady, doing routine things like cooking nutritious meals, keeping the house super clean, worrying about the kids. All of a sudden I found myself single. Life changed. What does one do with oneself after 20 years of married life? It was a struggle.

Hearing about a square dance club for singles, I decided to go see what was going on. I was scared to death that first night when I walked into that room full of strangers. But everyone was laughing, talking and hugging.

The man on the microphone said, "Square up!" "What?" I was up on my feet and so was everyone else. Then the man said, *Alemande, circle, weave, promenade*. Such language! I felt like a stupid idiot. Then he said "Yellowrock!" Oh, that was nice.

Well before the night was over, I decided this was for me. I wanted to know everything yesterday.

Now it is 1988, again I am a happily married lady, but a square dancer. We dance at least three nights a week. My house is a total disaster, but who cares? I'm not home long enough to cook meals, but who cares? The kids are married and I let them worry. I am a square dancer.

When I think back on those 12 years, I cannot begin to count all the beautiful people I have met and all the beautiful friends I have. In the beginning, square dancing was my survival. It gave me life, joy, fun, friends, and a purpose. Now it's my love.

To all beginners, stick in there. You have a wonderfully, full life ahead of you. The door has just opened. You are a square dancer.

To the married dancers, "Remember you are a potential single every day of your life." The singles wish to thank you for sharing your partners at times.

Carol Forste
Springfield, Mo.

American Square Dance, August 1989



Best Club Trick

HILTON HEAD OCEAN WAVES
South Carolina

In June of 1989 the Hilton Head Ocean Waves celebrated their fifth anniversary. Five years ago the first 22 dancers graduated from Basic and Mainstream lessons. They formed the club and since then it has grown to the present membership of 59. Officers are elected each year—president, vice president, secretary and treasurer as couples. The president appoints five standing committees—Social (responsible for encouraging and organizing club travel), Membership, Publicity, Refreshments and Nominating. In addition, the president this year has ap-

pointed special committees for the following activities—Hillbilly Hoedown Dance, Graduation Dance, Budget, Halfway Dance/Christmas Dance, Anniversary Dance, Installation of Officers and Plus Dancing. Every club member is asked to serve on one or more of these committees. All members are participating actively on the committees on which they agreed to serve. This has given all members a sense of responsibility and belonging in the club.

- They do many things other clubs do:
- Participate in Banner Stealing
- Provide Exhibition dances in the community. (Seven last year.)
- Have Host and Hostess couples for each dance to greet guests.
- Maintain a club history or scrapbook.
- Attend state conventions and federation dances.

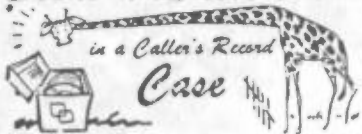
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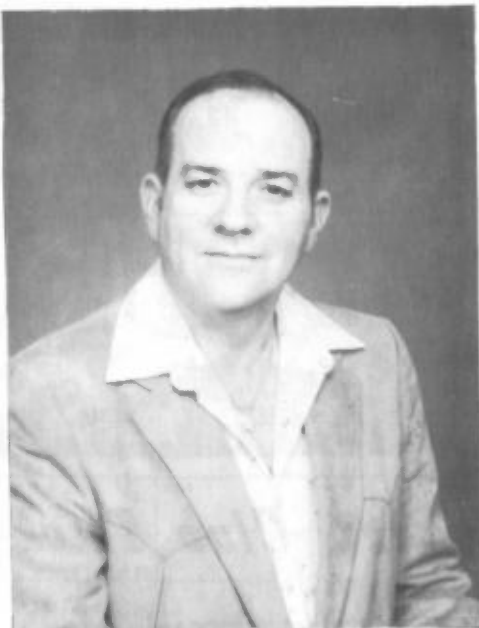
PAT DIAMOND
Mablevale, Arkansas

Making dancers the winners—that's the goal of Pat Diamond, from Mablevale, Arkansas. Pat says that was stressed by his caller-teachers from the beginning in 1979 and it is his goal each and every time he steps onto the stage.

Pat and his wife Sharon entered the square dance activity in 1979. Shortly after they finished basic classes, Pat found himself under the helpful wing of Tom Perry and the calling bug had bitten.

Since that time Pat and Sharon have called for clubs in five different states. You may ask why so much movement in only eight years? Well, Pat is currently on active duty in the Air Force with close to 19 years of service. He currently calls for the Diamond Squares in Little Rock, the Debonair Dancers in Hot Springs, the Swinging Jackets in Sheridan and the Desoto Dancers in Hot Springs Village, Arkansas. He averages 2-3 trips to other states as a guest caller each month. Pat feels the only way to put something back into square dancing is to have a beginners class each and every year.

Pat has recorded on Bounty Records, is a member of Callerlab, and on staff yearly at English Mtn. S/D Resort in Tenn.



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DONNA and LYNN ROUMAGOUX Anchorage, Alaska

Donna and Lynn Roumagoux began a flirtation with square and round dancing during the mid-1970's. In Anchorage, Alaska they cued for two square dance clubs, two round dance clubs and presented round dance programs for several major in-state festivals. As instructors the Roumagoux's believe squares and rounds provide complimentary activities for those who love to dance.

Their summers for several years became periods of frenzied attempts to gain enough knowledge to keep the home programs interesting and fun and growing educationally. Every dance program attended added not only new information, but also a fantastic circle of friends.

Professionally the Roumagoux's are members of Roundalab, Universal Round Dance Council and Anchorage Callers and Cuers Association. As associates they subscribe to Dixie and Texas R.D.T.A. These professional organizations provide them the constant flow of information that allow those from igloo and iceberg land a means of keeping current with the activity.



Since retiring from the Anchorage school district, Donna and Lynn have flown to sunny Arizona to winter with all the other snowbirds. In Mesa they cue rounds for their weekly round dance party and Dale Casseday's square dances, teach classes and workshops from beginner through intermediate levels, take four or five clinic workshops for their personal dance growth, and provide round dance programs for square and round dance festivals. Donna and Lynn believe dancing, squares and rounds, has made their lives fuller and more satisfying. Not only do they get to teach and dance to music they love, but they also make new friends everyday.

Frank and Phyl Laymon



Gerald McWhirter

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Jack & Karen Watts, Fairborn, OH
Chuck & Barbara Jobe, Springfield, OH (rounds)
Webb & Elsie Mills, Newark, OH
Karen Watts & Bobby Myers (clogging)
John & Kathy Steckman, Ellwood City, PA
Al & Dottie Brauer, Zephyrville, FL (rounds)

SWAP SHOP FESTIVAL

September 24-October 1

Marvin & Emily Boatwright, Fruitland Park, FL
Ray & Louise Boyn, Louisville, KY
Tom & Lili Hubbard, Atlanta, GA (rounds)
Helen Pate, Anderson, AC
Gene & Pat Germaine, DesPlaines, IL
Jack & Nell Jenkins, Leesburg, FL (rounds)
Roy and Exie VanVector, Radcliff, KY (rounds)
Bud & Alice Whitten, Rex, GA
Trent Keith, Memphis, TN
Bob & Rhea Price, Cary, NC

FALL JUBILEE FESTIVAL

October 1-8

John & Modine Barrett, S. Daytona, FL
Jerry & Sue Dews, Port Neches, TX
Freeman & Lynn Pettus, Lakeland, FL
Don & Terrie Mehlin, Ormond Beach, FL (clogging)
Hoss & Kit Waldorf, Pensacola, FL (rounds)
Lowell & Janice Young, Fayetteville, GA
Walt & Judy Ishmael, Coloma, MI
Ed & Carolyn Raybuck, Advance, NC (rounds)
Bob & Lynn Vanatta, Denham Springs, FL (rounds)

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PARTY LINE



A TOUCH OF THE IRISH

Quite a few years ago, Larry Dunn of Kenmore, New York, worked up a gimmick routine to the singing call, *I See Them Everywhere*. It may not have been the hottest singing call in the country, but what

makes Larry's rendition unique is that he never changes the figure, which is a "howl." Dancers who can't remember his name seem to remember the routine. Years later, they will say, "Oh, you're the one who sees 'em everywhere," or "How's the little green man?" Larry has interpreted the singing call lyrics as referring to a mythical little leprechaun with pink balloons being seen everywhere. Of course, dressing up as a leprechaun (see photo) and doing silly things creates dancer appeal.

Since dressing up requires time, Larry only does this call for special occasions, weekends and St. Patrick's dances. Dancers who watch or try to dance it may obtain fan club buttons.

Editors Stan and Cathie, having just returned from Ireland, certainly agree that a little "blarney" now and then from talented callers and leaders may be the pot of gold you need to brighten your club programs.

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COUCH POTATOES FOR CALLERLAB

Members of the Federation of Lake County Area Callers, Lake County, Illinois, dressed as couch potatoes and collected donations for the Callerlab Foundation. The couch potatoes visited a live music dance sponsored by the Lake County S/D Assn. and held at the College of Lake County. The squares were called by Oz-zie Pearl and rounds cued by Larry Johnson. All through the evening, dancers were shown the promotional video tape produced by Callerlab for public service announcements on TV. Pictured in the photo wearing the couch potato costumes are Bob and Liz Wilson of Waukegan, Illinois.



WESTERN PENNSYLVANIA FESTIVAL

The Western Pennsylvania S&R/D Federation will hold its twenty-first annual Fall Festival on October 14 at Keystone Oaks High School on McNeily Rd. in Pittsburgh. Calling for the event will be Jerry Cochran, Ray Tenny, Paul Teufel and Paul Johnston. Round dance cuers will be Jack and Lee Ervin. Programs will include Plus, Advanced, C-1 star tips and rounds.

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A GOOD TIME WAS HAD BY ALL

The second biennial International All Wheelchair Squaredance Jamboree was held in Portland, Oregon, last May, hosted by the Rollin' Squares of Portland (even though the dance was in Vancouver, Wa.)

Rollin Squares caller Jerry and Jean Keller turned out in full force with 16 members and four support people. From Vancouver, B.C. came Wheeling Eights caller Ken Oakley with eleven dancers and from Edmonton, Alberta, Swinging Spokes caller Ed and Bea Murray brought ten dancers. From far away Phoenix came Arizona Square Wheelers caller Jim and Barb Strava and one couple.

Friday evening was a social get together, and chance to renew old friendships and listen to live music provided by Jim Kindrick and his group. Saturday was a full dance of dancing squares and rounds. The great banquet was followed by a spirited exhibition of clogging. On Sunday, dancing continued for several hours until the group adjourned to a local restaurant for a farewell no-host dinner.

The next get-together will be at Convention '90 in Vancouver. This Jamboree was a huge success, with members of four diversified groups mixing and dancing together in harmony and having fun. Standardization pays off and does work, providing all the dancers are extremely handicapped.

*Ken Oakley
Vancouver, British Columbia*

L.E.A.D. SEMINAR

The fifth annual Oregon Federation of S&R/D Clubs Educational Seminar was held in Hermiston, Oregon in May. "Let's Educate All Dancers" was the theme chosen by the Eastern Oregon Council. The Hermiston Square Knots was the host club. Featured speaker Herb Egender's presentation was "Leadership in a Volunteer Environment." Other topics

covered Young Dancers, Singles in the Club, Club Finances and Levels of Dances.

Square Knots caller Rick Ewing was the emcee for the Friday dance, while Pat Wiggins was round dance coordinator. Following a dinner prepared by the EOC on Saturday, Herb called and cued a dance. On Sunday, the video tapes prepared by Callerlab were shown. After Herb's closing remarks, the audience members return home with some solutions to their problems.

USDA SQUARE DANCE MASTERCARD

Hundreds of dancers have applied for and received their Square Dancers Silver Mastercard, a program of the United Square Dancers of America. The card is available to all dancers—square, round, clogging, contra, line or heritage. The benefits of this program to the activity and the individual dancer are many.

It is perhaps the best possible means of bringing square dancing to the attention of the public and gaining public recognition as a social force and an economic entity.

The program will provide operating funds to support the S/D activity nationally and locally. All funds will be used only to serve the activity in accordance with the USDA charter and IRS regulations. One-third of all surplus funds from the program will be returned to the affiliate for local use.

The card is free for the first six months and \$20 per year thereafter. For an application form or further details, call Signet Bank at 1-800-368-4868 or contact the USDA Mastercard Chairmen, Joe and Joy Vaccari, 227 Hughes St., Ft. Walton Beach FL 32548, 1-904-243-9484.

HALL OF FAME INDUCTION

Fred Endsley of Bellefontaine, Ohio, was inducted into the Renfro Valley S/D Callers Hall of Fame for 1988. He has been a caller for 25 years in midwest Ohio.

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June 24—Jerry Haag, AZ-WY Aug *19—Tom Roper, IL

July 1—Randy Dougherty, MN-AZ Aug. 26—Chris Vear, TX

July 8—Jerry Junck, NE Sept. 2—Dan Nordbye, NE

July 15—Bill Helms, OR Sept. 3—Dan Nordbye (Plus)

July 22—Jerry Jestin, AZ-CAN 1:30-5PM Sunday

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by the Pensacola Special Steppers, has been postponed. No one knows when the trip will be possible but the group still hopes to be able to perform in China at a future date.

NEW OFFICERS

The Alamo Area S&R/D Association has new officers for the year beginning July 1: Ed and Barbara Richter, presidents; Maurice and Barbara Toppin, first vice presidents; Don and Joyce Buchfeld, second vice presidents; Jim and Mary Williams, third vice presidents; Jay and Merle Gearman, treasurers; Bill and Lola Dickinson, secretaries.

POINT IS FINE IN '89

A last call is issued to attend the 30th Wisconsin Convention on August 25-27. Contact M. & J. Hampton, 708 2nd St., Stevens Point WI 54481 or 715-345-0780.

IN MEMORIAM

Caller Bob Augustine of New Orleans passed away on June 5. He was a victim of Lou Gehrig's disease. Bob was the owner of Bobcat Records and served on the Advisory Board of this magazine in the 1950s and '60s.

Caller and square dance business operator Norm Merrbach also died in June. He had been a caller for 40 years and had owned Merrbach Record Service for about 35 years. Sympathy is extended to his wife Nadine.

Don Armstrong, Jr. died in May at age 49, after suffering a major heart attack in February. He had played in his father's band, been a caller, and helped produce the early LSF recordings. His professional field was radio and he was a talented talk show host. Sympathy is extended to his parents, Don and Marie Armstrong of Canon City, Colorado.

Veteran caller George Peterson, originally of Ionia, Michigan, passed away in October 1988. He and his wife Toots moved from Michigan to Arkansas, where he continued to call. A later move was made to Edinburg, Texas, where Toots still lives.

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

JUST THE WAY YOU ARE—Blue Star 2380
Choreography by Nancy & Wimpy Carver
 Excellent music and a good easy two-step cued by Nancy. Phase II +1.

TROT THE FOX—Blue Star 2380
Choreography by Nancy & Wimpy Carver
 Good music and a nice intermediate two-step/foxtrot cued by Nancy. Phase III + 2.

MISTY— Windsor 4733
Choreography by Muriel & Gordon Foxcroft
 Very pretty music, good intermediate waltz. Phase IV.

RUMBA AMARILLA—Grenn 17123
Choreography by Max & Ruth Mandel
 Pretty *Yellow Bird* with an interesting solid intermediate rumba cued by Max. Phase IV +1.

DON'T WE ALL HAVE THE RIGHT—Nickel NCR-002
Choreography by David Kumm
 New label, music with a good beat and an interesting intermediate waltz cued by David.

1982—Nickel NCR 001
Choreography by David Kumm
 Music by the Jackson Family with a flowing easy two-step and *fishtail*. Cued by David.

CHOO CHOO 89— Belco 376
Choreography by Bill & Virginia Tracy
 Good *Chattanooga Choo Choo* music and a nice, three-part, easy two-steo cued by Bill. Phase II.


SWEETHEART TREE—Belco 376 (B-215)
Choreography by Kenn & Carol Meyer
 Pretty music and a nice, slightly different, easy-intermediate, 3-part waltz cued by Kenn. Phase II + 2.

TOO MANY RIVERS—MGR 064 (HH 957)
Choreography by Dorothy Sanders
 Good music and a comfortable easy two-step cued by Pete Metzger. Phase II.

WHAT A DAY FOR A DAYDREAM—EN 027
Choreography by Jo Yakimowski
 Good music and a nice interesting intermediate combination foxtrot/swing cued by Pete Metzger. Ph. IV+1.

Alamo Area Square & Round Dance Association

6th Annual



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Flip Side SQUARES

NIGHT TRAIN TO MEMPHIS—Big Mac 095

Caller: Al Cannon

FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, scoot back, boys run, square thru $\frac{3}{4}$, swing, promenade.

RED WAGON—Big Mac 096

Caller: John Eubanks

FIGURE: Heads square thru, right and left thru, touch $\frac{1}{4}$, follow your neighbor and spread, take a peek, trade the wave, slide thru, roll, swing, promenade.

TENNESSEE SIX STRING—Chinook 099

Caller: Daryl Clendenin

FIGURE: Heads square thru, do-sa-do, swing thru, boys

run, ferris wheel, centers pass thru, touch $\frac{1}{4}$, scoot back, swing corner, promenade.

IT'S NOT FOR ME TO SAY—Chinook 100

Caller: Joe Saltel

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, corner swing, promenade.

CUMBERLAND ROAD—Circle D 238

Caller: Andy Petrere

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, star thru, partner trade and roll, swing, promenade.

SWEET BABY SAID GOODBYE—Circle D 239

Caller: Dean Crowell

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, slide thru, roll, swing that girl, promenade.

DON'T WASTE IT ON THE BLUES—Eureka 1008

Caller: Kip Garvey

Mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, double pass thru, leaders trade, swing, promenade.

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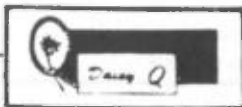
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Caller: Bill Volner

FIGURE: Heads promenade 1/2, square thru, star thru, right and left thru, square thru, trade by, corner swing, promenade.

WHO'S SORRY NOW—4 Bar B 6101

Caller: Bill Volner

FIGURE: Heads square thru, right and left thru, pass thru, trade by, swing thru, boys run, couples circulate, half tag, scoot back, corner swing, promenade.

RUBBERNECKIN'—Hoedowner 121

Caller: Terry Mosier

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

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FIGURE: Heads square thru, right and left thru, swing thru, spin the top, right and left thru, slide thru, corner swing, promenade.

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Caller: Jerry Story

FIGURE: Heads square thru, right and left thru, swing thru, spin the top, right and left thru, pass thru, partner trade and roll, swing, promenade.

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Callers: Tony Oxendine & Jerry Story

FIGURE: Heads squares thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch 1/4, scoot back, boys fold, girls turn thru, star thru, promenade.

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Caller: Tim Pepper

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Chairmen Chet and Billie Ferguson pointed out that 1,200 area dancers invested over a million hours of volunteer time to produce this annual showcase event. Activities were scheduled in 27 different locations, most happening simultaneously, including all halls in the Myriad Center, ballrooms in the Sheraton-Century Center, and the Made-In-Oklahoma Building at the fairgrounds a few miles away. Other special events were held in various area hotels.

As always, it was a kaleidoscope of color and symmetry as we often viewed thousands in action, directed by hundreds of callers and cuers, and marveled at the talented exhibition groups.

Special attention-getters from your editors' points of view were:

- The Fashion Show with color, music, dancing.
- The exhibition groups—such precision!
- The rodeo.
- The great variety in panels, clinics, workshops, seminars.
- The range of products offered in sales booths.
- The special ceremonies each day.
- The Parade of States (even out on downtown streets).
- The Mini-Parade (a square from each state, country).
- Trail End and After Party dances.
- A full three days of contra dancing.
- The publications display/Showcase of Ideas.
- Unveiling of the life-size bronze "Promenade" statue.
- The spectacular "Living linked squares" formed by hundreds of dancers.
- Side trips around the area—the National Cowboy Hall of Fame and our visit to the imposing Crystal Bridge Tropical Conservatory.
- Dinner get-together of chairmen and representatives of key national organizations, coordinated by the LEGACY chairmen (Burdicks).

We found the headquarters hotel to be shabbier than on our previous visit to a convention there eleven years

Continued on Page 87

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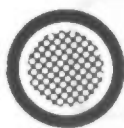
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Dance
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Lazy Sugarfoot
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Hooked On Swing

PHASES V & VI

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UNDERLINING

THE CALLER NOTE SERVICES

By now everyone is aware of Callerlab's change regarding *slip out of a diamond*, dropping the *courtesy turn* and giving it a *cast off* $\frac{3}{4}$. In **News 'n Notes**, Ed Foote says the author wants a *courtesy turn*, but no matter which definition is used, the figure is "doomed to an early death."

An unusual and helpful "Singing Call Figure Construction Chart" is found in Dick Han's **Dancetime Notes for Callers** this time. He would revise Callerlab's Timing Chart with these changes:

Fan the top should be 6 beats instead of 4. Anyone completing a *fan the top* in 4 beats should be attending a track meet instead of a square dance.

Do-sa-do—I feel 8 beats is more realistic than 6, especially when the call is *do-sa-do* to a wave.

Circulate single file should be 2 beats instead of 4 beats that is recommended for all *circulates*. It does not take as long to *circulate in a column* as it does to go across the square.

Turn thru should be 6 beats instead of 4. It takes 4 beats to *trade* and 2 beats to

pull by. Total: 6.

Single circle to a wave should be 6 beats instead of 4. It takes 4 beats to *circle half* and 2 beats to form the wave.

There are a whopping twenty pages of goodies in the Malcom/Burdick **Lead Right** notes this time (June/July issue). Callerlab's accomplishments are enumerated. There's an article entitled "Stepping Stone to the Milestone." A 90-year-old poem by a caller is revealed. There's a leadership quiz. Advice from Wade Driver on using singing calls is given. Two pages of "mini-notes" come from Carl Brandt. Don Malcom has some clever $1\frac{1}{2}$ choreo. Orlo Hoadley's zeros/equivalents are listed. Finally, there are Leadership ideas, rules of parliamentary procedure, club/guest caller comparison and more choreo.

Joe Ubelacker in **Canadian Caller Notes**, among other good items, describes how he teaches *teacup chain*: "I teach this call using the same method as I do for *grand square*, first to the head ladies and then to the side ladies. Have



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just the side ladies leave the set and proceed: Head ladies star right $\frac{3}{4}$, side boy turn her and send her to the right, head boy turn her and send her into the center, head lady star left $\frac{1}{4}$, side boy turn her by the right and send her to the right, back to dad for a courtesy turn.

Before they move at all, tell the ladies to always alternate arms as they dance the call. However, men take the arm given to you; you will use the same arm several times in a row. No courtesy turns until the last turn. Before I let the ladies do the call, I have them point to each man they will meet in doing the call—corner, opposite, left-hand man and back to partner. It's a counter-clockwise progression. Then I have them do it. After having the head ladies do their part alone (with the men) with music several times, do the same thing for the side ladies. Then, put it all together.

Within the pages of **T&D Callers Workshop Notes** from Canada we find a good account of the Callerlab Con-

vention and we noted especially these few lines by Grant Logan: "I was particularly impressed with Jon Jones' opening remarks on Tape 9. He was the moderator for the session on Formation Management. He opened the session by illustrating how America is dancing and how American callers do not seem concerned about Callerlab definitions regarding styling. On the other hand, Jon noted that foreign countries uphold the Callerlab styling. Jon made a plea to call callers to get back to the Callerlab definitions...Amen."

Not every caller is well acquainted with the mental image system of hash calling, and Rusty Fennell in his **Mainstream Flow** gives us a little capsule:

"The Mental Image system is one where the caller follows the action of usually one key dancer in the set. There are some callers who can follow an entire square mentally, but this is not the norm. Mental image technique allows the caller to resolve the square by knowing

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where to move the key dancer in the mental square. Every caller should have knowledge of the mental image perspective of calling to the point of being able to at least follow the action of a given dancer in the square.

Jack Lasry, in his **Notes for Callers**, laments the fact that Callerlab "goofed" in printing the definition of *slip out of a diamond*. He feels that among the MS QS's the one being done is *hang a right*, but there's very little use of *cloverflo* and a distaste for *grand sweep*.

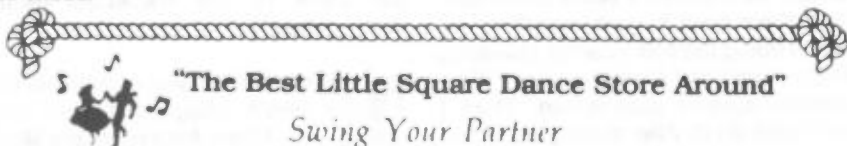
In **So. Calif. Notes** this time, we discovered the formula for "keeping your dancers happy," which is to: emphasize fun, keep them dancing, give them elbow room, minimize no-hands, consider their tendencies, avoid "mix-master" routines, vary your music, and let the dancers win.

Rounds chosen for this issue are *Me and My Shadow* and *Don't Waste It On The Blues*.

Now and then some asymmetric choreo is appropriate, and Al Stevens gives us some in his **Notes for European Callers**. For example:

Couples 1 & 2 do a right and left thru
Head ladies chain, turn her with a half sashay
As you are, couple 1 split couple 3 and
Separate go around one, make a line of four
Couples 2 & 4 do a right and left thru
Crosstrail thru, everybody allemande left...

From **For the Record** (Texas), we find a plug for contras in these words: "Many of us have never used contra dances in our club dances or classes. I personally have used contras to reinforce the learning of calls, allow dancers to see the calls from another formation, and also to mix the dancers, allowing them to dance with everyone, not just their square. This provides the use of variety without adding more calls and adds to the fun of the dance. When most people think of contra, they probably think of the *Virginia Reel* and this is truly a contra, but there is so much more to choose from."



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1989 National Advanced & Challenge Square Dance Convention

The 23rd National Advanced and Challenge S/D Convention was held in Niagara Falls, N.Y. in June with 1560 dancers (195 sets) attending. 300 additional dancers requested to attend but could not be accommodated due to the A-2 and C-1 halls being sold out. The attendees were from 40 states, Canada, England, Japan and Sweden, and they danced morning, afternoon and evening for three days. Half of the dancers were present for the Wednesday night Trail-End Dance.

Dancing was held in the Niagara Falls Convention Center with four halls of continuous dancing, A-2, C-1, C-2, C-3, and in addition, a part-time C-4 hall.

Staff callers, selected by vote by the dancers at the previous year's convention were: Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright and Anne Uebelacker. Associate callers, also selected by vote of the dancers, were: Jeff Barth, Todd Fellego, Johnny Preston, Tim

Scholl, John Sybalsky and Dave Wilson. Seven additional callers participated in a special non-staff caller dance.

Herb and Monica Seitz, chairmen of the dancers' Advisory Board, stated in the convention program book that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as staff callers, 2. It is the only conventions which allows dancers to vote on staff callers for the following year, 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success, 4. It is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and on-going talent.

The 23rd Convention will be held in the air-conditioned Virginia Beach, Va, Convention Center on June 21-23, 1990, with a Trail-End Dance on June 20. For information, write to Ed Foote, 140 McCandless Dr., Wexford PA 15090.

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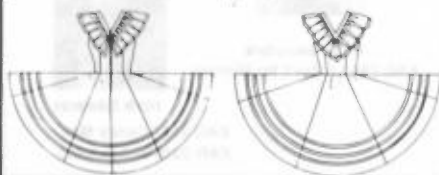
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"IT'S A SMALL WORLD"....
From Ogden to Yukon

A visiting couple, Linda & Bob White of Yukon, OK, in Memphis for the recent 39th Pre-Convention Meeting, was "waiting at the bus stop" when another out-of town couple arrived on the scene. Linda glanced at the other couple's name badges. She quickly noticed something very familiar, a not-so-common family

name. In further conversation, it developed that the other couple was from Ogden, Utah, also in Memphis for the 39th Pre-Convention on behalf of the Salt Lake City contingent.

That "familiar name" was Charles Millspain (sometimes spelled Millsbaugh). It seems that Linda's mother's maiden name was the same, thus the interest. Many questions and answers later, Linda and Charles determined, after much family-tree research, that they were, in fact, long lost cousins. Their grandfathers were brothers.

Well, the trip to Memphis turned out to be a blessing in disguise for a couple of square dancers, living far apart, yet with so much in common. Of course, much additional research is going on, and they met again for rousing reunions across the squares in Oklahoma City for the 38th National Convention.

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"Thank goodness you are here, something awful has happened."

"We know.." muttered Tom.

"Of course...you heard Ruth's scream. Come on in, we can use the company, besides, this is so weird, its scary." They walked towards the living room and the empty perch. Suddenly Lang stopped to face them, his hand trembled as he ran his fingers through his hair.

"It all really started last night. Long John was an old bird, the vet said he had a bad heart, well...he died last night. You both know how close Ruth and I were to him....well, last night we buried him in the garden..."

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RUN TO OKLAHOMA, Continued
ago. We were less than enchanted when our reservation for the dinner get-together was "lost;" we spent the first 30 minutes meeting together in the waiting area while the hostess scouted up a table for our group. Aside from many snafus in the hotel, the experience in Oklahoma was a good one.

The Oklahoma committee personnel were almost unfailingly friendly and courteous, especially the hosts for the panels and seminars. One little side note: In order to promote attendance and keep attendees to the ends of sessions, drawings for Oklahoma items were held at the end of each meeting. Also, education panelists were given Frankoma pottery mugs in appreciation for their time.

The Press Breakfast, to which editors who publicized the convention are invited, was a gala event, highlighted by a talk by former Governor Nigh. This highly respected official was greeted by a standing ovation. After his humorous and

hilarious presentation, we knew why we were standing for another ovation. The man is a gem, following the great tradition of another Oklahoma humorist, Will Rogers.

Whatever a convention is like and wherever it is held, the one activity that goes on and on is "reunion." Old friends gather and greet each other; new friends are developed on the dance floor and all around the edges. This is undoubtedly a big reason why dancers return each year, adding one more dangle to convention badges that stretch from shoulder to waist.

The "Run" for 1989 is over; we're primed for Memphis, same time next year. Then it's off to Salt Lake City in 1991, Cincinnati in 1992 and (just announced) St. Louis in 1993.



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STRAIGHT TALK

THE HURRIER I GO THE BEHINDER I GET

Forty years ago George and Mary became involved in square dancing and George decided to become a caller. They started teaching their friends and soon they had organized a square dance club.

Everything seemed to be going just great; George was doing the teaching and calling, Mary handled refreshments and maintained the mailing lists, and in time their recent graduates (now club members) were helping to recruit new beginners for their classes.

The classes became increasingly important. As George and his caller friends agreed, "Classes are the *lifeblood* of the square dance movement." But after several years of enjoying their hobby, George and Mary found themselves spending more and more time recruiting

and teaching beginners while their club membership kept dwindling. "It seems," said George, "that the hurrier I go the behinder I get."

Now George was an accountant by profession and this phenomenon intrigued him. So, George compiled some figures (statistics, that is). George found that when he and Mary had started, there seemed to have been an unlimited number of people who had not been exposed to square dancing. Square dancing was new back in 1948 and callers had a much easier time recruiting new dancers. Now it was another story; the stockpile of potential dancers were practically nil. There were many dropouts who had returned to golf or bowling but George and Mary now had to find people who had never square danced and were looking for a new activity.

George found some government statistics. The population of the United States doubles in fifty years—that is, it increases approximately 2% each year. His

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dancers were lasting only five years—a 20% dropout rate. Amazingly, a 2% input was available to cover a 20% dropout rate. Putting these two interesting numbers together he found that the club membership was actually at one-tenth of its potential.

George and Mary now realized that they had spent most of their time and energy recruiting and not enough time keeping dancers in the club. If they could reduce the dropout rate to 10%, they could double the size of the club *without changing the recruiting and teaching schedule.*

George no longer believes that classes are the lifeblood of his hobby. He believes that recruiting and teaching diverts attention from the more important task of keeping the dancers he has spent so much time and energy on in the first place. He is convinced that the success of his club is not dependent on how many new dancers come in but on how many dancers stay, and that concentrating on

classes is killing his club rather than sustaining it.

George and Mary have changed their philosophy. They are spending more time and effort maintaining a good club environment and they are still able to recruit their 2% new dancers each year. We wish them luck. We think they are going to make it!

Leif Hetland

Cherry Valley, California

LINEAGE LINKUP

From one of the many handouts at the recent National Convention, we gleaned this item of historical perspective, entitled *The Dance*:

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*Bill & Peggy Heyman
Ridgewood, New Jersey*

DATE-LINE, Continued

Massachusetts—S/D Awareness Day, City Hall Plaza, Boston, September 10. For more info call (508)653-9501.

South Carolina—Myrtle Beach Ball, Convention Ctr. September 13-16. T. Oxendine, J. Story, K. Garvey, A. Tangen, D. Coe, Jack/Genie Whetsell, Lloyd/Eileen Lockerman. Contact Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

Georgia—18th GA State S/D Convention, Macon Coliseum, September 14-16. Contact Skeet/Peggy Bloodworth, Rt 1 Box 244, Irwinton GA 31042.

Vermont—13th Annual Autumn Leaves Festival, Littleton H.S., September 15-16. Glen Zeno, Jim Mayo, Cloyd LaValley. Call (802)748-9122.

Indiana—Wknd Dance, Potawatomi Inn, Angola; September 15-17. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

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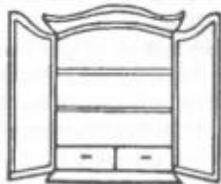
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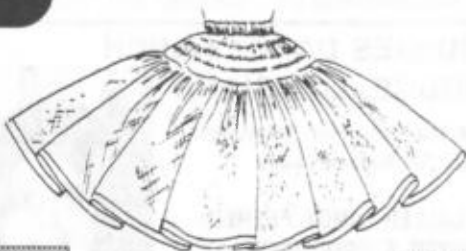
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ENCORE, Continued

Jerry says that "nothing is more gratifying than seeing many hundreds of dancers enjoying themselves to the fine beat of a good hoedown. Square dancing has been a wonderful way of making lasting friendships and a way of getting acquainted with all of the country. It is an activity to be enjoyed by people as a release of everyday tensions and not as a competitive sport."

Can you teach an old dog new tricks? asks Al Eblen.

"Everyone has so many things to do! When searching for new dancers, we should tell prospects why they should break old habits and learn to square dance.

"Let's tell them that square dancing makes life easier, more enjoyable, and is a health benefit beyond compare. Many heart patients return to square dancing to supplement the walking programs prescribed by their doctor."

"Dandy Idea"—In McLaughlin, S.D., when the dancers arrive, there is an attractive card for the caller's wife. The men can sign up for any dances they want to dance with her. The caller's wife is given more than enough dances—in fact, every dance. A very nice way for the club to treat a caller's wife.

...Oh, what a wonderful change
In our lives did make,
When we gathered together
And lessons did take.

...The really wonderful part,
The part that's truly great,
Is you learn to love
And you forget to hate. *Jack Justice*

CORRECTION

Bill Davis pointed out that our reference in "Underlining" to LISST (Logical Single Season Teaching order) as a "revised (non-Callerlab) program" in the April issue is in error. LISST is a *teaching order*, not a program.

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From *Skippack, Pa.*, comes a fine little contra written by Bill Johnston for his wife Janis. He states that "the dance is not particularly difficult and beginners can get through it, but it takes experienced contra dancers to dance it with the precision, elegance and grace that the author intends." I have been using it with dancers at all levels and it has been well received. He calls it...

JANIS JOHNSTON'S FANCY

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ROUTINE:

- 1-4 Swing corner
- 5-8 Forward and back
- 9-12 Weathervane half around, inside out, outside in (Women take right hands, End: W back out, M swing in)
- 13-16 Weathervane half around back again. (Men take left hands, End: Wheel to face in, W flowing into...)
- 17-24 Reel/hey for 4. (W lead in and pass. End: W looping to her left, and just as M is coming out of reel and arriving home, they face each other, taking two-hand arms-extended hold to flow into.)
- 25-28 Two hand turn (CCW, once around).
- 29-32 Into the center and out (Take 4 steps in. On 4th step turn toward this partner to face out and put other arms around waists. Then walk out from center to side line. On 4th step turn away—back to back—from his partner to face a new corner, who become new dancing partner for repeat. Do not wheel around on Bar 30.)

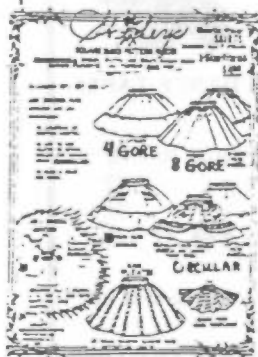
FRONT LINE COVERAGE

Take another look at our cover this month. It's time to prepare for your campaign for fall promotion of new S/D classes, and here's a good way to do it. With the help of artist Sean Carroll of Sandusky, Ohio, your editors have prepared a larger size (13x18") of this image—a colorful card-stock poster—in three colors with space to personalize it to your own needs. We recommend that you order several for the best price advantage. Five posters are \$10 (\$2. each) including postage and handling. Three cost \$7.00 and one goes for \$4. Order ten for \$15.00. Write Posters—ASD, PO Box 488, Huron OH 44839.

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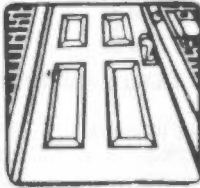
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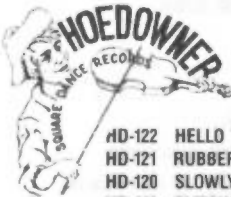
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—*Dictionary of Quotations*

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Both the Emerald Isle and the Scottish braes wore their brightest green velvet cloaks under spring sunshine as the ASD tour group wended their way from Shannon, Ireland, to Glasgow, Scotland. Meandering like the brooks and rills, we explored castles and woolen mills, enveloping ourselves in ancient history even as we wrapped ourselves in woolen sweaters against the chill.

Not many groups can boast ten days in the British Isles without opening an umbrella, but we can. A little "mist" developed periodically, but we were either encoiled on our coach or securely indoors.

Daylight extended from 4 AM to well past 10 PM, telling us all that we were far north of our home latitudes. Ireland was experiencing a dry spell and temperatures about 10° below normal, which meant that probably everyone in the group invested in at least one wool cover-up.

We arrived at Shannon Airport to discover that all the luggage arrived except the turntable for our dancing. (It finally caught up to us at Killarney the next day, along with two passengers delayed

by passport problems. After a quick trip through Limerick and a refreshing catnap, we spent our first evening in Killarney at a singing pub, The Laurels. The emcee, an Irish tenor, sang and kept the show moving for two hours without a break, while the international audience sang along and enjoyed the stepdancing of three little Irish lassies.

Did you know that rhododendron—huge magenta blooms—grow wild in both Ireland and Scotland? Hillsides glowed purple in the sunlight, and when we approached them, we discovered bushes as high as twenty feet or more.



MUCKROSS HOUSE

Our Irish guide, Mick Mulcahey, arranged jaunting car rides as part of our visit to Muckross House, gave us vivid descriptions of sights on the Ring of Kerry, encouraged us to kiss the Blarney Stone, dropped us at the Woolen Mill for shopping and lunch on Irish stew, rushed us to Waterford in time to see the video presentation and the showroom of expensive crystalware, arranged the "best guide" for our tour of early monastic ruins at Glendalough, and drove us around Dublin as Ann O'Neill described the sights of that city. Mick had long ago kissed the Blarney Stone and kept us all laughing at his quick-witted replies and toe-tapping to his selection of Irish tunes. Mick knew his routes well, and gave his group an enormous amount of Irish lore, both past and present. In return, we shared just a little bit of square dance fun with him at our first square-up.

Our notes are full of bits of Irish history and, of course, space does not permit sharing them all. So we'll keep all our

trivia bits stored up—from the Battle of Boyne in 1560 and the monument to Thomas More at the meeting of the waters of the Avonmore and Avonbeg to the ancient Viking watchtowers and the beautiful 19th century Georgian houses in Dublin, from King Cedric the Silken Beard to Charles Stewart Parnell.

The Irish dance championships were on in Dublin, and many of us enjoyed part of that glimpse into the modern folklife of an ancient heritage.

Then it was on to Glasgow, the "green place," where we were met by our Scottish coach driver/guide, David Bowen. Practical and efficient, Davie looked out for our well-being and made us aware of Scottish folklore. Most of us already knew but now will never forget that "Scotch is a drink, a Scot is a person."

For our city tour of Edinburgh, we were greeted early one morning by a dashing young man in a heather green jacket and a kilt, Tom Wales. His description of events in Edinburgh Castle was vivid; history came alive. His epigram for the Register House was succinct: "Hatches, matches and dispatches," (Births, marriages and deaths.) Although we knew that Edinburgh was a center of learning for many centuries, we were surprised to see the homes of the famous there: Robert Louis Stevenson, James Young Simpson (use of chloroform for anesthesia), Lord Lister (antiseptic surgery), Alexander Graham Bell, Adam Smith, Robert Burns—the list goes on and on.

Did you know that Andrew Carnegie endowed libraries all through Ireland and Scotland, as well as the U.S.?

Edinburgh even boasts a statue of Abraham Lincoln, since the Scottish people admired his stand on emancipation.

We were treated to a history of the kilt, which came from the plaids that shepherds carried in the hills and wrapped up in for sleeping. In the sporran, they carried food.

Edinburgh is a city with something for everyone. Some visited the shops, some the botanical gardens, we visited the National Gallery with its many old masters.

That evening the infamous turntable died after the first tip, and efforts to rejuvenate it failed. Out came the books of Irish and Scottish songs that we had purchased, and Cathie pounded the ivories for several tips, including one in which David joined us.

We followed the Forth to Stirling Castle, while we looked across the "Firth of Forth to Fyfe." We bussed through the Trossachs, the "little Highlands" where the hills were sprinkled with bluebells and draped in heather. We meandered past Lochs Ardray, Katrine, Ludnaig, Dochart, Awe and Egive to Oban.

In Oban we attended a Scottish Night at McTavish's local restaurant, where the entertainment was provided by the McFadyens (two accordians and a fiddle), a "gentle giant" who piped and two lasses who danced the hornpipes and flings. The audience was also invited to participate and the first dance was *Gay Gordons*. No one ventured on the floor, so two brash Americans dared. It had been years since your editors had danced it, but never had they enjoyed it more. The next night at our final dance, Davie danced it with Cathie and more of the ASD group learned the steps.

From Oban, we had a sunny ferry ride over the water to Mull in the Hebrides where we rode a single track road to view the isle of Iona where Christianity was introduced to Scotland. Every view in every direction was scenic and brilliant in the warmest sunshine we had experienced. Then back to Oban and south to Ayr for our final dinner and dance.

We won't dwell on the landing at Kennedy Airport in torrential rains that delayed the Ohio contingent six hours in reaching home. Let it just be said that the enchantment of the Gaelic heritage and the beauty of both countries wove their spell on the American travellers. Somewhere the haunting refrain is saying, "Will ye no come back again?"

