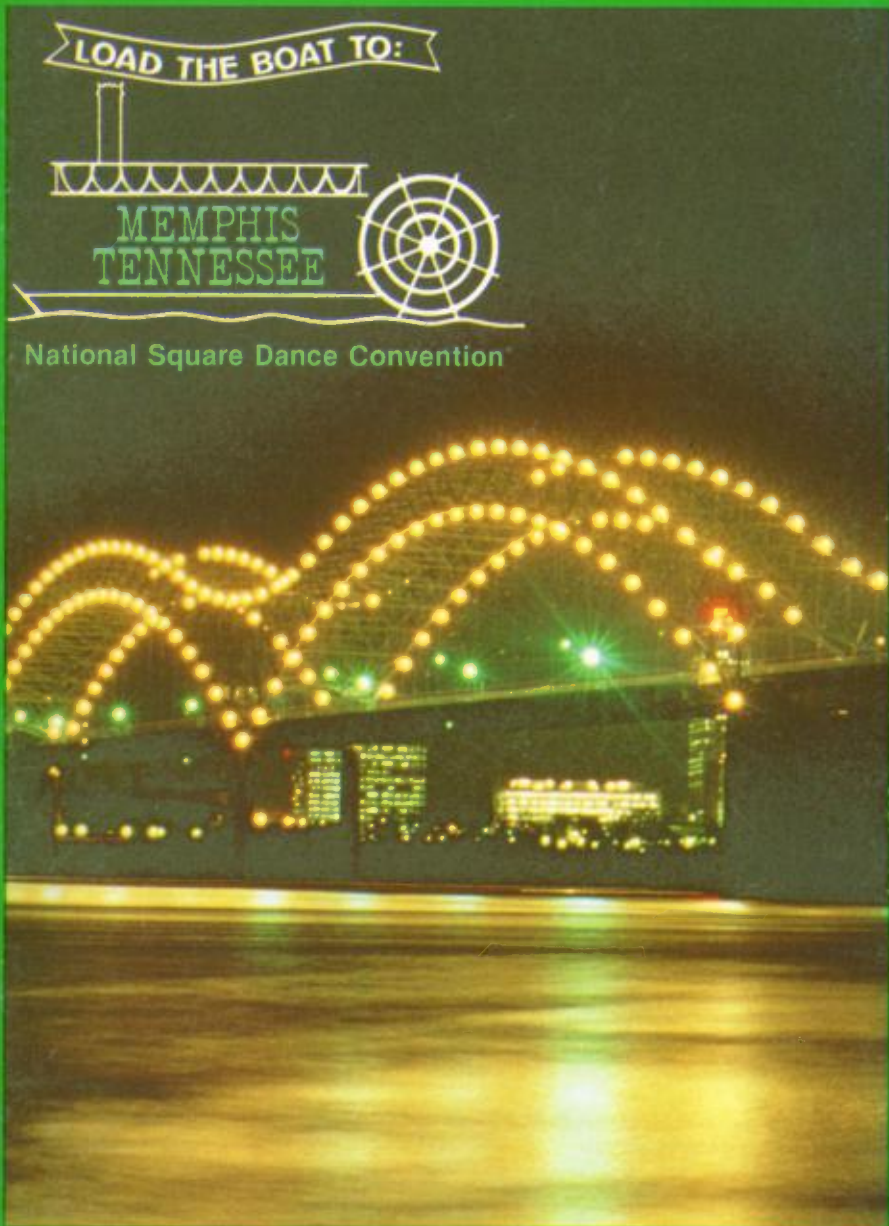


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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 6
JUNE 1990



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Stan & Cathie Burdick

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June brings us to the closing of another season of square dancing, with the National Convention in Memphis and the many special summer events.

Even while we are making this year's graduates welcome in our groups, it's time to start looking forward to 1990 Square Dance Month in September and the recruiting of next year's group of neophyte dancers.

Looking back a little, your editors have just returned from the Callerlab Convention as this is written. We want to report a very positive outlook, with a great sharing session on promotional ideas that grew from the 1989 emphasis on "Recruit, Promote and Maintain" (RPM). With the risk of sounding like a broken record or an unending tape, we repeat again that the clubs that really work together and plan a promotional campaign with several thrusts seem to be recruiting larger classes than they did a few years ago. It's also axiomatic that those with good leadership and good programs keep their dancers—some for years and years.

One of the greatest accomplishments of Callerlab has been standardizing the programs so that dancers may visit anywhere and feel confident on the dance floor. Callerlab, we learned, has not standardized the promotional efforts. These were as varied and as innovational as the people reporting on them. It's wonderful! Watch for some articles soon reflecting some of the ideas that you can "re-

CO-EDITORIAL



search" and use in your areas for the 1990 fall promotion.

Also, if you're looking for a worthwhile promotional tool, order the LEGACY Promo-Pack with this year's theme for Square Dance Month and many suggestions and helps. See the announcement elsewhere in this issue.

Thinking about the Memphis Convention, let us extend an invitation to visit us at the ASD booth, No. 101 during the Convention.

News Item: An event that had begun to be a tradition has been reinstated. An ASD Trail End Dance will be held at the Peabody Hotel in Memphis on Wednesday evening with staff callers and others. Y'all come and dance, y'hear? Welcome!



Ron Mineau
Arroyo Grande, CA

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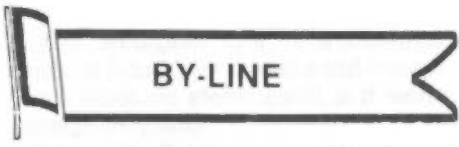
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BY-LINE

This issue is full of news—from Callerlab (both the convention details and the new QS report), from LEGACY, from the Memphis Convention to be held late this month. One bit of news is that

arrangements were made at the Callerlab Convention for your editors to call the Callerlab office just after the release dates and obtain the news of new QS choices. This should mean less delay in releasing them to you, although it may still not insure that we will have them at the beginning of each quarter.

Now, to our authors—**Jo Jan Nunley** and **Bev Warner** are such familiar names that we no longer need to introduce them to you. **Lowell Hamblin** has written an entertaining recounting of his efforts to learn to dance, proving that age is no deterrent. **Ben Jaffe** writes about his partner's calling for a group of deaf dancers to tell others how it can be done. Things are looking good in the square dance activity. Anything can be done if we dream and work and create new methods of doing them. Right?

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* GRAND ZIP *

As you know, we held the 38th National S/D Convention in Oklahoma City last year. The extra publicity we received from it has been a bonus to us here in the Central District S/D Association. This district consists of two clogging clubs, one contra, four round dance clubs and 47 square dance clubs. We have graduated 400+ new dancers since July 1989. At the present time we have 250 more new students in lessons. As Educational Directors we would appreciate any ASD magazines you could send us in the next 60 days. As these students graduate, we would be happy to pass a sample of your magazines out to them.

*Joe & Oreda Henry
Harrah, Oklahoma*

Enjoy your magazine very much. Wish you could have more articles about round dancing. Would you please include the South Dakota Round of the Quarter (March, April, May), *Oh Boy*, Belco 378A?
*Don & Jean Schultz
Yankton, South Dakota*

I learned to dance in the early 60's. At that time a singing call was very popular and I loved it. Now I am a caller and would like to have that record, so other people could enjoy it, too, but I cannot find it anywhere. I wish you would mention

somewhere in your magazine that if anyone has a copy of this record to let me know. It is *Pearly Shells* on Jewel label.

*Grady Humphries
514 Cottrell Hill Rd.
Lenoir NC 28645*

Just wanted to let you all know how much we here in Yemen enjoy the magazine. The club here has been in existence for the past two years and we just graduated our second class. We will start a new class the first of next month. Our current officers are Jeff and Donna Davis, presidents; Roger Sauerweinm, treasurer; Tom and Joann Johnson, caller/cue/teachers. Anyone coming to Sana'a, Yemen Arab Republic, is cordially invited to come dance with us. We dance every Saturday night at the Hadda Community Center.

*Tom Johnson
Sana'a, Yemen Arab Republic*

...I would like to say how much my husband and I have enjoyed ASD for the last three years. We have been dancing only three years and ASD has helped us through some tough spots. Square dancing is a big part of our lives now and the future looks great.

We are members of the Aiken Circulators (S.C.). We have a small club family but we are always having a good time. My husband and I have been presidents for the last two years and enjoy this muchly...

*Evva Nora Pettinato
Belvedere, South Carolina*

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A MISS BY AN INCH

To those of you who attended the Winslow-Fest '90 Saturday evening dance on April 7, who wonder if I made that midnight flight, the answer is *no*. But it was close. Here's the *rest of the story...*

Winslow, Arizona—A contract stipulation with the festival sponsors was that at dance end, I'd be rushed to the little Winslow airport and a private plane would fly me 180 miles south to the Phoenix airport, where I'd catch a *red-eye* to Orlando, Florida, when the Callerlab Convention kicked off on Sunday. Due to a slight delay, I missed that midnight flight by an inch. No fault of the Winslow pilot. He radioed the tower ten minutes out, but Delta wouldn't hold the jet for us. So I had to curl up in a terminal corner and wait for the first morning flight. Even then I was only fifteen minutes late for the opening board meeting of Callerlab at two o'clock. Not bad, Chad.

Winslow-Fest '90 is a small festival but it is certainly jam-packed with down-home hospitality. Part of its success is that the local Chamber of Commerce gets involved with publicity, doorprizes, contacts and arrangements, also assisted by the Winslow Department of Parks and Recreation. The main sparkplugs of the event were Tom and Linda Reid, with a committee of the Cross Trails S/D Club. Jack Murray of Albuquerque called Friday night, my spots were Saturday. Hoby and Ida Herron covered rounds renditions through-

out. It was surprising to see a hundred eager cloggers respond to the cues of Reid and Kay Davis Saturday afternoon. In that group also was clogger/caller Dave Roe. Dodging raindrops Saturday afternoon, a few stalwarts performed at Arby's for fun badges. Thanks for many special favors to Tom and Linda, Hoby and Ida (go-getters), Tim Smith (fast pickup wheels), Tex (free wheels from Ford), Tom (C of C good guy) and Bruce (Cessna pilot). I'm thankful for a side trip I took out there to the twin spectacles of Petrified Forest National Park (losing oneself in lost ages of time) and the breathtaking Painted Desert. (Are "lost ages of time" those years you keep shaving off your birth date?—Co-Ed.)



Payson, Arizona—To make my southwestern USA trip more eventful, callers Hoby and Ida Herron set up a dance for me with the Mainstreamers of Payson just before the Winslow Festival. Hoby (a real versatile guy in this call/cue/prompt/teach biz) even picked me up at the Phoenix airport and gave me a shop/stop tour. The dance developed some dynamite dynamics and kindled kinetic kinships. Thanks again, Herrons.

BACKTRACKING TO OLD AUTO CITY

We seem to be moving backwards in these looselip lines, but so be it, road dust rises and settles in all directions anyway. It had been a warm, spring-like night to drive west towards a pink 'n purple sunset for the Tri-County Skirts and Shirts Anniversary Dance in that school gym in **Auburn, Indiana**. Don Taylor called it with me (just as we'll work together this month of June with our caller school there). Nice 16-set crowd. Emcee was Bob Farver. Lots of leprechauns there—'twas the night before St. Pat's Day. Cues were Delda McHugh. Other callers present were Howard Cole and Arnold Mandrick (Auburn grad '86).

Jacksonville, Florida—It was now getting close to the closing of March as I prepared for my third fling to the Sunshine and Peach States, all in a month's time, (Couldn't combine 'em all into one trip this year.) and spring had burst forth in full finery. Delta took me to Savannah where I rented a mini-mousey Mitsubishi for four days. Tom Merriman and Frank Wilson had set me up a Red Fez Squares dance in a Hyde Park school. (Everyone knows about the Shriners' charitable works, although this was not a benefit dance.) (One could say it benefitted only Stan Burdick.—Co-Ed.) Thanks to caller Ken Perez for switching his dance and dancers to ours that night. Other callers attending were Ken Miller, Paul Walker, Louise Tanksley and Jerry Reed. This called for a special Purple Heart tip, of course. "Nothing could be finer than calling for the Shriners," Frank Wilson, the Fez prez says. *Tres bien!*

Carrollton, Georgia—This was another dance that wasn't to be! Two weeks before I was to come to Carrollton (near Atlanta) for this one, I got a call from caller Jimmie Moore. No dance. His square dance barn had been hit by a freak tornado and was demolished. No alternate location. So that's the way the wind blows sometimes in this *biz*. (And that's probably the first time anyone ever had to get a hall blown away in order to avoid getting you to call for them.—Co-Ed.)

Hilton Head (Savannah, Georgia)—Only a few weeks earlier I called in Savannah, but it had been jointly OK'd for me to return so close in time and proximity to do one for the Ocean Waves on this pretty island resort area. The dance was set up by a long-ago college colleague, Clark (and Marge) Underwood. I was also hosted by them (Plantation rhymes with sensation.), got an island tour, and dusted off some cobwebbed Salem yarns. The dance favored new grads tied in with this dynamic club (See Aug. '89 ASD, p. 57), and once more it became obvious that good leaders make good clubs flourish.

John (Janice) Graves was emcee. Good slogans come to mind: *Get Ahead at Hilton Head; You'll Get A Kick Out Of A Visit To This Boot-Shaped Isle*. (Stow it, Stan; C of C's already have enough gag-sters. Co-Ed.)



Covington (Cinci area), Kentucky—Flying in and out of this northern Kentucky spot for the annual Cincinnati area ASD Dance was a switch from tradition (driving there is the norm) but it was easy, all on a Sunday, climaxing the long weekend sojourn. Key-ordinators for the dance, Mike and Mary Ann Alexander, shuttled me back and forth from the airport, an easy drive to Promenade Palace, the area home for much S/D activity. A dozen sets made the dance a winner. Also good people galore. Callers: Gene Record, Don Scarpenski, Gayle Dews, Larry Spille and Mike A. Cuers were John and Jean Stivers. I renewed another old friendship—Sid McNutt came; hard to believe it's been close to forty years! Several reps of the big forthcoming '92 National S/D Convention came also: Jo and Charles Balz (vice-chairmen) and Mary Heine (business chairman). Do you ever go to a dance that feels like a reunion? This is one. See Y'all there next year.



Columbus, Ohio—Here's a Tuesday morning to remember. I drove to the state house in our capital city to join with sixty others, all dressed in S/D outfits, most of whom were from the the Cinci area, for the purpose of lobbying to make square dancing the state folk dance. The Balzes

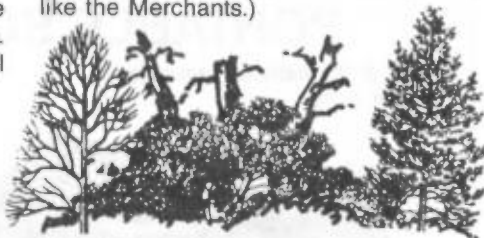
had arranged it—a hearing before Senators Horne, Montgomery, Drake, Leney, Snyder (who proposed the bill), Furney, Bowers, and Zaleski. Four of us spoke in favor; none against: Wayne Florea, '92 Convention Co-chairman; Jim Clem, Services co-chairman; Jo Balz, co-vice-chairman, and me. I also called a one-minute tip for a selected set, so the honorable senators could see what we do. It was a spirited morning. Time will tell whether our efforts succeeded.



ANOTHER CAROLINA CAPER

Newberry, South Carolina—Sometimes certain situations (snafus or snaperos alike) are irreversible. It's almost like asking a leopard to change its spots or persuading the Hudson to turn around and flow upstream. So it happened in Columbia not once but twice, when a duet of contracts got juggled unfairly and slipped through my fingers. Alas! But—two lovely couples picked up the ball for me and rescheduled alternate dates and locations in both cases—good Samaritans Earle (caller) and Fran (cuer) Merchant and Barbara and LaVern Harrelson (leaders). Bless 'em. This time the switcheroo took me from Columbia (where USAir flew me) to Newberry (where Budget drove me). Close to ten sets of Smilin' Swingers and guests crowded into that little old rural schoolhouse. It was so rural that I expected to see a balding bovine beast blink bashfully through the blinds at any *moo-ment*. (An *udderly* rural scene, indeed!—Co-Ed.) Four callers took time to attend: Gary Monday (Copecrest grad '85), Don Franks, Belton Dennis, and, of course, Earle M. Fran M. gave the rounds

a good twist. Larry (Robbiette) Hazel did prexie pronouncements. Area editors Carroll and Virginia Frick were there. Fran and Earle hosted me luxuriously in Prosperity. (Funny thing—a sign as I came into their town said *Welcome to Prosperity*, and one immediately feels richer for being there, especially from knowing folks like the Merchants.)



Charleston, South Carolina—Hugo left its windy wake of devastation in this area last fall. One marvels at the speedy snap-back from the setback that occurred, and remembers sadly that only God can make a tree. What I saw as I drove into town were too many grotesque gray ghosts that were once proud trees, now just stubby, lurching shadows of their former sentinel selves, awaiting the humiliation of ultimate assignment to ax and saw. What a waste! Fifty years, they say, before the landscape will completely rejuvenate.

Be that as it may, I was pleased to be invited back to the Low County Association to do an area (20+ clubs) Special on the fifth Friday of March. Close to twenty sets came out for this one. Faithful facilitator Alex Alexander was the *Key-ordinator* and my host. The crowd was cooperative, even when I prompted a contra for them. R/D cuers were John and Mary Macuci. Callers present were Harold Sparks, Brad Tomlinson, Jerry Higdon and Merrill Ridgway.



Traverse City, Michigan—Before you could even hear the clear daylight cheer of a chanticleer, I was up and gone. It was a two-hour drive to Columbia, return the

Continued on Page 102



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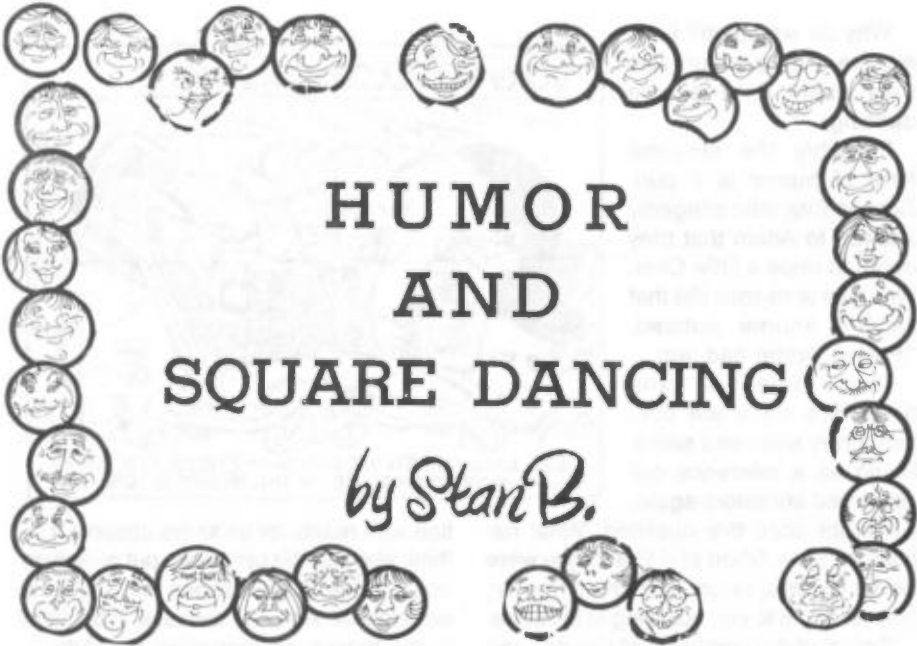
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HUMOR AND SQUARE DANCING

by Stan B.

Humor and square dancing are natural allies just as are bread and jam, love and marriage, rockets and propulsion. The friendly activity we have, the manner of people who engage in it, and the situations that so often occur make this hobby not only a warm social outlet, but one characterized by spontaneous good humor.

We have a marvelous arm-in-arm combination in square dancing—friendliness, humor, mental stimulus, and mild exercise. Suppose everyone square danced. We know our therapists, chiropractors, psychologists and doom peddlers would be out of business in a hurry.

Why do we laugh, and what do we laugh at? Let's go back to the beginning when Eve turned smilingly to Adam and asked, "What's wrong with this here apple?" and he hesitantly, replied "Okay, I'll bite!" Ever since, many generations of us have been laughing at ourselves and others by means of jokes, witticisms, puns, spoofs, anecdotes, limericks, farce comedy, satire, ludicrous one-liners, guffaws, and rib-ticklers.

It seems that everyone tries to outdo

*Twenty-five years ago, in June 1965, the cover of **American Squares** featured Stan Burdick and this was the feature article. We feel the sentiments in it are not out-dated. We know that cartoons are always popular reading; many tell us they read **ASD's** back cover first of all. Stan has been calling for 42 years in every state, all provinces but one, and 21 other countries; he has been co-editor of **ASD** for 22 years.*

everyone else as a jovial jokester. Americans especially try to get more "smileage" out of a tired old joke than anyone else. Humor is a cultural occupation, we love it.

A lexicographer's description of the substance that laughs are made of goes like this: "Humor—the quality of anything that appeals to a sense of the comic and promotes mirth."

Happiness is a hearty laugh. Thanks to our Creator we have a backbone for support and a funny bone for release.

Why do we laugh? Let's explore this question and then apply it to square dancing.

Probably the simplest form of humor is a pun. Back to Eve, who allegedly allowed to Adam that they ought to raise a little Cain. We smile at rhymes like that historic shortie entitled, "Fleas." Adam had 'em.

Two tools of the humorist's trade are contemporary slant and satire. Using as a reference our esteemed ancestors again,

we might pose this question: What nationality were Adam and Eve? They were Soviet citizens, naturally: nothing to wear, only an apple to eat, but living in Paradise.

Typical of the confusion of this day and age is the account of the space monkey who escaped from Cape Kennedy and was finally found in a public library with a book in each hand. He was reading alternately Darwin's *Theory of Evolution* and the *Bible*, trying to discover whether he was his keeper's brother or his brother's keeper.

Underlying anything that really tickles us on or off the dance floor is its connec-



tion with reality for us as we observe it or think about it. We can easily put ourselves into another fellow's shoes and share his experiences. We laugh because, in addition to the humor, we recognize the truth.

We can think back to many experiences, both square dance incidents and others, and conjure up our own comical anecdotes and stories. And of course, via imagination and the passage of time, these stories often get funnier each time they're told.

Other ingredients found in today's humor are: far-out ideas (it couldn't happen in a thousand years); dry tired situations (shaggy dog stuff); ridiculous, greatly exaggerated incidents; catastrophes as a result of error or clumsiness; embarrassing moments; naivete or misunderstanding; and surprise.

We haven't tied in square dancing as yet, but the principles involved in a humorous approach to dancers are the same as those that make anyone laugh.

Callers find that their dancers are already in a receptive mood for fun. It takes only a few well-





chosen words here and there to keep them smiling all through the dance. A caller who wants to be among the best will not only develop his technical ability, but he'll also capitalize on the value of humor in his program.

Folks have often asked me how I get the ideas for "Do-Ci-Do Dolores" and other square dance cartoons, and I tell them, "Anywhere." At dances, at home, while driving, or from friends, the ideas flow in, and after modification, they're ready to sketch.

Each one of the types of humor mentioned earlier can furnish a nucleus for a cartoon when couples with a scene or situation found on a dance floor. I lean a little toward the satirical, and I like to insert a basic thought beneath the funny situation depicted.

A great many rough sketches or ideas are worked up before an acceptable one emerges. I have a file of almost as many "castoffs" as actual finished works.

Every cartoonist or humorist needs to be selective. The best cartoons are those that create an instantaneous reaction, but have a message behind them (often well hidden).

In presenting comic material for the square dance public, there are several elements that I commonly rely on. An idea may be exaggerated, but it should be believable. It may be frank, but it shouldn't be slanderous. It may lampoon common practice, but it must not be cruel. It may touch on our God-given interest in the opposite sex, but it mustn't go overboard.

Among the letters I've received, the most memorable is one from a man who thought Dolores was too sexy. I couldn't help thinking that this man may not allow his daughter to date boys or wear bathing suits above the knees.

We mustn't take ourselves too seriously. Our square dance hobby lends itself to a special type of humor. Let's enjoy it.

To all square dancers I say, "Keep smiling and keep laughing." If you can laugh at yourself, others will laugh with you and not at you. I agree wholeheartedly with comedian Jonathan Winters who says, "If you don't laugh, you'll cry. Which is better?"





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How To Make June Special For Your Club

I got married in January. I won't tell you how many Januarys ago because I don't want you to put your arithmetic to work—as in calculating how young I am *not* anymore. Let us just say then that I got married a number of years ago in January on a cold, blustery northern Texas day. As I recall, a blizzard just missed our area. That cold, north biting wind however did bite at our heels and nipped at the heels of our guests.

No one mentioned to me as a blushing young bride the joys of waiting for a June romantic wedding. If they had tried, I'm sure I wouldn't have listened because at that age I knew everything there was to know and then some. I have gotten progressively more stupid as the number of years have slipped away and with the number of children I have added along the route. That's another story I guess, but any of my children would happily fill you in on any day you might find convenient.

Somehow January just doesn't seem to evoke romantic feelings for couples falling in love. I have noticed through the years that dreamy-eyed brides are not pictured on television with swirls of snow around their ankles. Since my grandparents married in January, I guess I had inherited tendency to do the same. But, when the majority of people think about romantic weddings, it is not January that comes to mind. I would like to add one pitch for January weddings, however. My grandparents' wedding anniversary came and went over 60 times. That's something to say for January now, wouldn't you agree considering all of the statistics for marriages not making it past the first year much less into the sixth decade.

However, June has come and the romantic brides and grooms will march across our tv screens, if not in our real lives. Why not make June special for our square dance clubs and capitalize on all of this romanticism that fills the June air?

How, you say? Does your club have



by Jo Jan Nunley, Canyon, Texas

married couples? Unless yours is a singles only club, then I would wager that your club does not lack for married couples. Luckily married couples come in all sizes, shapes, and ages just like square dancers. Why not honor the grand institution of marriage this June in your square dance clubs? Does your club have a newly-married couple? What about a couple who has been married for a great many years?

Maybe the youngest married couple and the couple that has been married the longest would volunteer to help your club have a mock wedding to renew their wedding vows on one of your club dance nights in June. The whole club could get into the spirit of the "wedding." The caller might dress up as an old country preacher, complete with an old long-split tail coat. Some of the club dancers could fill in as bridesmaids and groomsmen. Here a little ingenuity might find the men serving as bridesmaids and the enchanting ladies serving as their "groomsmen."

Your club could make this as elaborate or simple as it desired. If a club member owns a florist shop, he/she might volunteer some usual wedding flowers or greenery. Flower girls might strew flower petals for the lucky couples to trod on. If these flower "girls" just happen to be some of the male dancers dressed up as young flower girls, so much better to add to the fun of the evening. Your club might enjoy this evening just for its

members. On the other hand, your club might decide to make this a fund-raising event and invite area clubs to come participate in your wedding party with plenty of good old-fashioned square dancing to follow the "ceremony."

Your club might decide against using your youngest married couple and your oldest and instead have a mock wedding with one man dressed as the blushing bride and the other man as the proud bridegroom. In a time of history not so far back when ladies were scarce, our frontier kinsmen used these mock weddings for entertainment. A good-natured gent dancer of today might just be willing to fill the bill on your club's mock dance. Think about it. How many clubs would pay hard cold cash to watch your club's president or a prominent dancer wed another prominent dancer—both men dressed for the fanciest wedding around, of course.

A little fun never hurts our clubs. A little planning and effort to make the wedding event a money-maker probably wouldn't hurt your club either. A little savvy with the local news media might earn your club a feature story in the newspaper. If the participants are prominent citizens, such as the mayor for instance, your event might even earn a little air time on the local television channel. Folks who can have that much fun poking fun at themselves will draw attention. Non-square dancers will feel a little twinge of desire to join a crowd that has that much fun on a June evening.

Completing your June mock wedding, of course, could be a wedding reception with the newly weds accepting congratulations from one and all as the wedding guests wind their way to perhaps a three-tiered wedding cake. Maybe among your club ranks there is a baker who would be willing to donate his talents to make a lovely cake for your club. If not, many an amateur has made a lovely wedding cake in a pinch. Maybe a local bakery would consider donating a wedding cake for some advertising—say a sign on the reception table saying, "Cake courtesy of Blue Bell Bakery." It's worth a try. Maybe the owner of the bakery would trade a wedding cake for free square dance lessons. Your club would win two ways in this event. You would get a cake to promote your wedding event and you could very well end up with a new square dance couple to join your club a few short lessons away.

Call your club together. Instead of putting your thinking hats on, put your wedding veils on and dish up a wedding spectacular for your club. Is that wedding bells I hear? Throw some rice for me!



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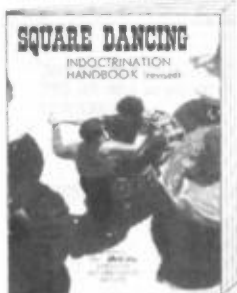
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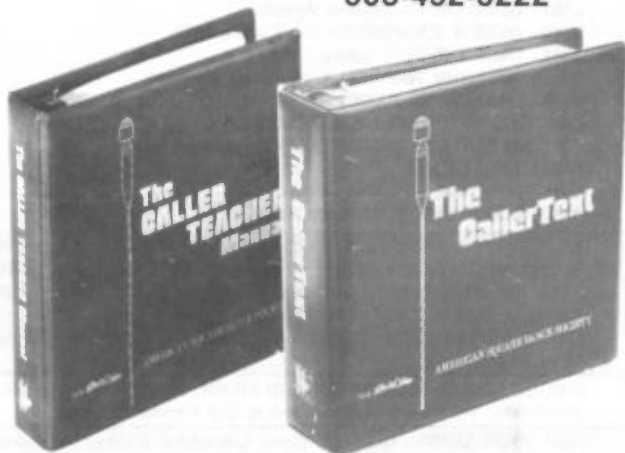
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JOHNNIE WYKOFF

Grandpa Learns To Square Dance (Or Does He?)

My wife Jackie, and my stepdaughter Phyllis, being experienced square dancers, and loving it, decided I should become a square dancer too. They wanted me to enjoy one of the better things of life. We used the democratic way to decide my future. We voted. I lost two to one.

They knew a square dance caller who was starting a class for beginners, and believe me I was an absolute zero beginner. I warned them, if things didn't go well, my first lesson would be my last.

"You'll do just fine" Phyllis assured me. I was just as sure, I wouldn't do just fine. I had a negative attitude, and two left feet.

When the night of the first lesson arrived we drove to the hall, parked and went inside. Seated at a small table just inside the door was Bette, wife of Ron, the teacher and caller. She smiled and held out her hand. I shook it. That was my first mistake. I was supposed to put two dollars in it. So I did. I paid two dollars to go through all the torture I anticipated.

I looked around the hall. Young boys and girls outnumbered us oldsters two to one. I had joined the youth movement. I couldn't see any other grandpas. I panicked, but Jackie had a firm grip on my arm, and dragged me out on the floor, where we joined three other couples.

Ron the caller looked down on us with pity, and began his lecture. Some of it was in a foreign language. I understand some spanish. It wasn't spanish. After some instruction, something about doe-se-doe-ing, alamaning and promenading he started the music.

I became so confused and fouled up the square so bad, I committed the almost unpardonable sin of square dancing. I walked out of the square. I was going home. I could find easier ways to make a fool of myself than this. Some of the others talked me into staying. They said I was allowed to make mistakes. So I



by Lowell L. Hamblin
Layton, Utah

stayed and again joined the square.

After going through some strange maneuvers I found myself out of position, and without a partner. I looked around, a lady way over there was waving at me. I waved back, then I looked a little closer. She wasn't waving, she was beckoning. I hurried over and we began to promenade.

"Where is your home?" She asked.

"In Layton," I answered.

"No, I mean your home in the square."

"Oh-I don't know. When the others get in place, we'll take what's left," I said.

"Good thinking," she said. I beamed.

"Take a break," Ron finally announced. We all joined hands in a circle, bent down, then back up, and said "than...k yo...u. What for? I thought.

I needed a rest, so I started for a bench; one of the girls threw her arms around me and gave me a hug. Then two more hugged me right there before Jackie and everybody. I looked around to see if



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Jackie had observed this hugging. She was hugging all the men and boys. I hadn't seen this much hugging since the last funeral I went to. Did somebody die? Maybe the way I moved, they thought I was dead, but nobody was crying.

When Jackie got all her hugging done she walked up to me.

"A fine spectacle you made of yourself, hugging all the men and boys," I said.

"Oh, come on Lowell, everybody hugs at square dances. It's harmless," she said.

"They do? Well then I'd like to square dance with Dolly Parton," I said sarcastically. She hit me.

Ron is a good teacher, but I'm a poor learner. When he says doe-se-doe your partner I'm not through alamaneing my corner. He told us not to spread our square out too much, to keep it smaller. I told him the reason ours was spread out, they were all hunting for me.

We are supposed to learn sixty five basic movements to become a mainstream dancer. In five months the others have learned fifty. I think I have learned about fifteen.

I am not a graceful dancer. When Ron calls a California twirl mine is more like

an elephant twirl. I do an ocean wave like we were in a hurricane. When he says stir the bucket I look for a spoon. Ron makes a mistake once in a while too. He says, "Now you should be back home with your partner." Well, I'm not back home and I'm not with my partner, so I'm one up on him there. The other dancers seem to like me though, as long as I'm not in their square.

Sometimes it seems everybody in the square is mixed up but me. I wish they would try to do better. I'll just have to be tolerant of them.

At the end of the tip one of the girls will hug me and say. "You've done good," I love 'em. Bless their little lying lips.

The others try to guide me. I end up facing wrong and someone turns me around. I find myself without a partner. She hunts till she finds me.

The messages have to go from the caller, through my ears to my brain, then to my feet and hands. With the others the messages don't go to their brain they go directly to their hands and feet, so it's no wonder I can't keep up.

I'm still out there struggling, but do you know something? I'm having fun, and I love it. Thank...You.

FRONT LINE COVERAGE

Thanks to the Memphis Convention and Visitor's Bureau through the 39th National Publicity Committee for the cover photo this month, a scene many will see as they cross the mighty Mississippi from Arkansas, driving to the mightiest showcase of square dancing, the annual National Square Dance Convention, June 28-30.



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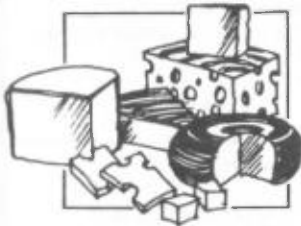
by Bev Warner

Every year it seems more and more Americans are taking part in a revolution. An ongoing effort is being made about learning to choose the right foods. Dancers are becoming more aware when bringing snacks to a dance. We are seeing more fresh fruit and veggies, dietetic pies and other specially-made goodies.

The American Heart Association says most foods we eat can be part of a healthy diet if chosen and prepared properly.

The Northern Michigan Hospital's registered dieticians are doing tours of local grocery stores, sponsored by the American Heart Association, alerting consumers on how to read labels and choose foods that are:

1. Low in cholesterol or cholesterol free.
2. Low in total fat.
3. Low in sugar.
4. Low in sodium.
5. High emphasis on poly and monounsaturated fats.
6. High in fiber.



They say there are as many ways to go about lowering cholesterol as there

are people. Perhaps you love cheese but you aren't that crazy about beef and pork. You may want to eliminate red meats altogether, but keep a skim milk cheese like mozzarella, ricotta or cottage cheese as part of your regular diet. Of course, they do stress eating fruits, vegetables, grains and pasta

Fill those tummies with these kinds of foods and then splurge once in awhile with a hot



fudge sundae or mashed potatoes and gravy.

One good item that has taken on a whole new meaning in the American diet is oat bran. According to statistics last year, the oat bran products sales skyrocketed 248% to \$125 million. Oat bran has suddenly shown up in everything from bread, cereal, muffins, to waffles, tofu, vegetable sausages, chewy snack bars and pasta.

We often look for simple solutions to complicated problems. It seems easier to add oat bran to a diet rather than taking the steps necessary to cut fat out of it.

Try these Bran Muffins with a maple glaze at your next dance. Help the cause of fighting cholesterol and help your partner's heart.

Bran Muffins

- ¾ cup wheat bran
- ½ cup maple syrup
- 1 egg, slightly beaten
- ¼ cup vegetable oil
- 3 tsps baking powder
- ½ tsp salt
- 1¼ cup whole wheat flour
- ⅓ cup chopped nuts.

Glaze

- 1 Tbs butter
- ½ cup powdered sugar
- 1 Tbs maple syrup

Combine milk, bran and maple syrup. Mix in egg and oil. Combine remaining ingredients. Add maple mixture, stir until just moistened. Fill batter in greased muffin tins or muffin paper cups. Bake at 400° for 18-20 minutes. Mix glaze and spread on warm muffins. Recipe makes about 12.

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May 20-24

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Hall #2, Al Warren (MO), Don Whiteman

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Hall #1 & 2, Phase IV, V, VI
Easterdays (MD) and Blackfords (FL)

May 27-31 — **PLUS & MAINSTREAM, ROUNDS**

Hall #3, Tom & Glenda Morgan (MO)
Gene & Del McGinty (MO)

July 1-4 — **PLUS WEEK**

Hall #1, Red Boot Boys (Don Williamson, Johnny Jones,
Mike Hoose, Mac McCall), Wilson and Ann McCreary on
Rounds

Hall #2, Jim Burns (TX) & Brian Judd (TX)

July 8-12 — **PLUS** — Don Coy (KY)

Phil Robinson (KY)

July 15-19 — **PLUS**

Hall #1, Kip Garvey (CA), Tom Miller (PA)
Rounds: Tom & Rosalee Clark (IL)

Hall #2, Tim Tyl (TX) & Gary Whitsett (TX)
Leland & Helen McNeely

July 22-26 — **PLUS**

Hall #1, Danny Robinson (FL)
Hall #2, David Flournoy (TX)
Hall #3, Texas PO Boys (TX)

August 3-5 — **GRAND SMOKY SQUARE UP**
Red Boot Boys, Rounds: Steve & Jackie Wilhoit

August 5-9 — Jim & Fae Park (MI)
Chuck & Sandy Weis, (MI) Cliff & Marilyn Hicks (MI)

August 12-16 — **PLUS WEEK**
Ralph Kornegay (NC)

August 19-23 — **Plus**
Johnny Jones, Don Williamson

August 26-31

Hall #1: T.D. Brown (TX) & Slim Harrington (TX)
ROUNDS: Frances Brown (TX)

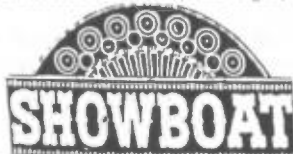
Hall #2: Cleo Barker (NC), Paul Kubler (NC)
Rounds: Phyllis Loflin (NC)

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November 4-9

Hall #1, **PLUS & ADV.**, **ROUNDS**, Mike Sikorsky (CA)

Rounds: Ray & Kitty Harrison

Hall #2, **PLUS, MS & RDS**, Chuck & Dora Olsen (MI)

Johnny Jones (TN) & Don Williamson (TN)

November 25-30

Hall #1 — Ron Ross (WA), **PLUS & ADV.**

Rounds: Ron Noble (WA)

Hall #2 — **MAINSTREAM & ANNOUNCED PLUS**

Connie Gressett, Carol Stanford

(The Sunshine Girls — TX)

Don Williamson, Johnny Jones (Two Red Boot boys)

Dec. 2-7 — **ALL ROUNDS WEEK**

Phases III, IV, V — Irv & Betty Easterday (MD)

Ralph & Joan Collipi, Charles & Ann Brownrigg

December 9-14 — **MAINSTREAM & PLUS**

Hall #1 — Joe Sorrell (WY) & Harold Rowden (MO)

Rounds: Nadine Taylor (WY)

Hall #2 — Mike Jacobs (VA), Joseph Volvo (NV)

C-1 with Star Tips of C-2

1991

January 6-11

Hall #1 — **PLUS**

Wayne Morvent (TX), Ed Larder (TX)

Hall #2 — **NEW DANCERS WEEK**

Jack Murtha (CA)

February 24-March 1

Hall #1 — **PLUS & Announced ADV.**

Deborah Parnell (CA); Rds: Joyce Doss (CA)

Hall #2 — **PLUS** — Rick Allison (IL)

Rds: Paul & Louise King (IL)

March 24-29

Hall #1 — **PLUS & ADV.**

Nate Bliss (CA), Vic Kaaria (CA)

Rds: Craig & Debbie Rice (CA)

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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine



25 YEARS AGO—JUNE, 1965

To Cue Or Not To Cue—that is the question. Dottie and Jules Billard of Washington, D.C., active round dance leaders for over ten years, give us their views:

"I used to round dance but there got to be so many dances, I couldn't keep up so I quit dancing." Sound familiar? Obviously, that's bad. And sad...

At a convention, "Tell the dancers what the first four measures are, then put the needle down; no further cues required." You'll see couples begin to drop out as soon as those four measures have passed, and by the end of the dance perhaps only three-fourths of the number who started the dance finish.

Plainly, the answer to keeping people dancing—and encouraging others to get up on the floor—is to cue more...

Cover caller this month is Stan Burdick, well-known to *American Squares* readers as the creator of "Do-Ci-Do Dolores." He has been active as a caller and leader since 1948. (His lead article on humor is reprinted in this issue.)

The Oklahoma Federation of S/D Clubs has a great publicity program. We quote from one of their recruitment flyers: "This little pamphlet is presented to you by the Oklahoma Federation in the hope that you will become a square dancer and enjoy all the fun and fellowship that this fine recreation has to offer.


"Believing that square dancing is a force for good in our community and is a means of providing wonderful fellowship and stimulating recreation, the Oklahoma State Federation endeavors to increase the number of dancers...The more square dancers, the more fun for all."

New Idea: Roll out (in) three-quarters by Dick Kenyon, then of Lansing, Michigan.

10 YEARS AGO—June 1980


"Good leadership requires sincerity, care for people, knowledge, enthusiasm, diplomacy, objectiveness, ethics and willing and able followers. It requires inspired and honest thought based on accurate information. Sound planning and past



Continued on Page 86



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RIM ROMPERS OF ARIZONA

The White Mountain Square Dance Club (the "Rim Rompers") of Show Low and Linden, Arizona was originally organized in 1948 as the "Rainbow Square Dance Club." They graduated their first class in 1949.

The club was incorporated in 1972, and in 1973 the members broke ground on their present five acres and began building the present clubhouse. The building was possible only because of the donation of material and labor. Members even went to Arkansas to get the hardwood for floors. Since then improvements, of course, have been added such as kitchen cabinets, covered patio and covered porch.

In 1989 the club held its 40th Annual Square and Round Dance Festival. Al Horn of Utah was the caller and Ralph and Eva Sabey of Arizona were the cuers. Since the event usually has over 300-400 people in attendance, preparing for this event is a year-long project. John and Gloria Locke were chairmen for the 1989 Festival. For this year's festival (the 41st), Milt and Maxine Pins are chairmen. The caller will be Pat Barbour of Texas and cuers Ralph and Eva Sabey.

During festival time (the third weekend in July each year), the five acres are covered with self-contained RVs. A pit barbecue is a traditional part of this event. The club is also known for the decorations made by members to give a festive air to the occasion.

Because the club requires insurance, repairs to the facility have to be made and there are taxes to pay, some other money-making events are planned each year. The festival, however, remains the largest of these and is the primary source of the



money needed for the club.

The club business is taken care of by elected officers (the 1990 presidents are Jim and Dolly Greer) and a board of directors who meet monthly. Other officers are: Mike and Dottie Diaz, vice-president; Bill and Dori Lichtenwalter, treasurer; Bob and Dixie Sacket, secretary. Board members are: Phil & Marilyn McLernan, Jack & Almeda Walsh, Wayne & Gerry Clinkingbeard, Ben & Cylvia Covey, Fred & Dagmar Rhyne, and retiring president, Don & Twila Dennee. Also a part of the Board are Milt and Maxine Pins, 1990 Festival Chairmen, and Don & Gaynelle Fox, 1991 Festival Chairmen.

Over the years, there have been several callers. Long-time caller, Ken Carlson retired in 1988. He had been there to help build the facility! Long time cuers, Ed and Alma Skiba also have been there to help with club improvements. Our present club caller is Denver Britton (formerly of West Virginia). He and his wife Madeline are now residents of the White Mountains. Denver currently teaches a beginning and a Plus class through Northland Pioneer College. Summer cuers are Ralph and Eva Sabey of Yuma and the White Mountains.

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FEEDBACK

Often I sense that people in my club are sick to death of hearing me harp on teaching the courtesies to our students. Sometimes my determination to get the point across wavers in the face of apathy from other members, and even from officers. It's lonesome to carry on a crusade when you feel like you're all alone (or worse yet when you feel like people are laughing at your efforts), even when you *know* you're right.

But my enthusiasm for the task is renewed when I hear about incidents on the dance floor like the one recounted by Dot Schmidt (*ASD*, December, 1989). She was having a good time at a convention until five squares of Advanced dancers walked onto the floor during a tip, squared up, and just *stood there* until the caller finished the tip, so they'd have good places on the floor for the *next* caller.

I think Dot was remarkably reserved in her comments about this rudeness. I would place those people in a private hall somewhere and let them do only the *right and left thru* for all eternity. They definitely are not suitable to have on the dance floor.

Surely all 40 of the most discourteous people in the recreation did not by some

monstrous coincidence show up on the same floor at the same time; there must be more out there. Where did they *come* from? How did they get to *be* that way?

The source, I think, is the clubs who didn't teach them to behave properly in the first place, and who didn't require a standard of behavior at club level dances. *These dancers are educationally disadvantaged!* Not that that excuses them one whit for doing something that plain common sense would have prevented, but the responsibility for producing dancers like that rests squarely upon their club officers and callers.

Walt Cole, speaking to other callers, said "We all 'brand' the folks we teach in one way or another. What kind of 'branding iron' do you want to use?" (*ASD*, October, 1989). He was speaking of dancers' technical competence, but the same idea applies to other attributes of good dancing, like demeanor on the floor.

Clubs also have reputations, not just for how good their dancers are technically, but also for how comfortable visitors and callers feel with them. I'll bet the other people on that floor knew which clubs those 40 dancers came from. How embarrassing for the others in those clubs! Still it's their own fault...

In almost every issue of *ASD*, and in almost every club newsletter, there's at least one article or letter lamenting the decreasing popularity of our wonderful recreation, pleading for people to be less

Continued on Page 100

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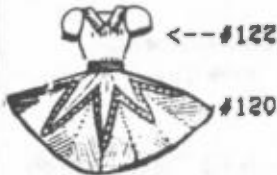
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EUR 1203.....In A Letter To You, Bob
EUR 1013.....I'm Mr. Blue, Kip

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- EUR 2004.....Keefer, Gary Carnes (June)

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EUR 1008.....Don't Waste It On the Blues, Kip
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EUR 1902.....Dream A Little Dream, Gary
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Callerlab 1990 met at the Hyatt Orlando, actually Kisseme, April 8 to 11. The surroundings were pleasant, the cluster arrangement of rooms around the convention center allowed for walking out-of-doors, the meeting rooms were comfortable, the food was the best ever at a convention.

The theme was "Building The Foundation," suggested by Mike Seastrom and carried out in graphics by Jack Berg.

A variety of special recognitions were given at the final banquet. Darryl McMillan, outgoing chairman, recognized his mentor, Ron Ray. Martin Mallard presented a special award to Guy Belliveau. Bob Osgood made the presentation of a special award to Osa Mathews. These three awardees were recognized for their service to the square dance activity over a period of many years.

Herb Egender presented a special award to Karen Rippetto for her work with the partner's programs at Callerlab, and Darryl McMillan presented the Chairman's Award to Jerry Junck for his work coordinating donations and fund-raising for the Callerlab Foundation.

Retiring board members Norm Cross, Mike Trombley and Francis Zeller were presented plaques.

Quarter Century Awards were presented to callers in attendance who have called 25 years or more: Art Anthony, Matt Asanuma, Roger Chapman, Larry Dunn, Ed Foote, Al Ford, Al Green, Carl Haderer, Wayne Janssen, Larry Johnson, John Saunders and Bruce Williamson.

Small World Awards were given to a

large group of overseas attendees: Ulrich Brandt, Kevin Brown and Bill VanHoesen from West Germany; Al Green, Robert Hurst and Stephen Moore from England; Arie Stoffer, The Netherlands; Sture Berndtsson and Thomas Bernhed, Sweden. Also attending from overseas, but not for the first time, were Matt Asanuma, Farley Iguchi and Tac Osaki, Japan; Robert Bjork and Ingvar Pettersson, Sweden.

A very positive mood prevailed throughout all the sessions—from the reporting on promotion during the past year to the orderly conduct of business on Wednesday.

Decisions made at the final meeting:

- ★ The maximum "shelf life" of any QS is now not more than two years.
- ★ Calls from any existing program are now eligible to be quarterly selections.
- ★ *Divide* has been removed from the Callerlab Basic Program.

★ *Peel off* has been removed from the Mainstream Program.

The Plus notation will be "Peel Family: A. *Peel off*. B. *Peel the top*."

★ *Extend* has been added to the Basic Program after *pass the ocean* but will be used from ¼ tag formation only.

★ *Triple scoot* has been dropped from the Plus Program. The wording in the Mainstream definition regarding starting formations will be changed to enable *scoot back* to be done from columns and to require all infacing dancers to do the turning action.

★ A re-examination of *cloverleaf* revealed that the correct timing is 6-8 beats from a completed double pass thru formation. If *cloverleaf* is called for only two people, the timing is 6 beats.

★ The Caller Heritage and History Subcommittee of the Contra and Traditional Dance Committee was designated to develop and maintain a history and library of materials specifically related to callers and calling.

The new Callerlab chairman is Ernie Kinney. New board members are Greg Anderson, Jerry Junck, Bob Green and Bob Wilson.





Jerry Stony



Tony Oxendine



Larry Letson



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- RYL 504 THAT'LL BE THE DAY
- RYL 108 FROM THE WORD GO
- RYL 208 DREAM ON
- RYL 306 HIGH COTTON
- RYL 207 EVERYTHING THAT'S WONDERFUL
- RYL 503 RUBY BABY
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
- RYL 403 K.C. BUDDY/FLEA FLICKER
- 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

- by Jerry
- by Larry
- by Jerry
- by Tony
- by Tony & Jerry
- by Tony
- by Larry
- by Jerry
- Hoedown
- Patter
- by Jerry and Tony
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- by Jerry
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- 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 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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COMPUTERS FOR THE HANDICAPPED

A computer is used by yours truly to put together this newsletter [for the handicapped], and to handle all written communication for the association. There are many ways computers have made inroads into all of our lives daily. I have come to realize that we will become more reliant on them in the future, starting now.

There are new computer-programmed uses for the handicapped person coming out all the time. Some of them are so amazing that we must stand in awe of the programmers. I list a few that are available today that can benefit the blind, deaf, retarded and physically handicapped.

Today there are citizens who are blind, working in the commercial sector, who can read what is on the computer screen or on a printed page with optical character recognition scanners. The output of these marvels is sent to either small pads that vibrate small needles that trained fingertips can interpret as letters or at other

times as a computer-created spoken word. Barbara Wegreich pursues a career as a senior programmer and analyst at Wang Laboratories in Lowell, Mass. She is both deaf and blind. With a modem to access telephone lines, she communicates with people all over the world, and many do not know she is handicapped.

Ronald Pulleyblank is employed with Hewlett-Packard Corp; he is a victim of ALS (Lou Gehrig's Disease) in an advanced state. He is paralyzed from the neck down but the PC computer has allowed him to be a productive member of society. He uses a light beam emitting device fastened to his head, and when he looks at a screen display of a computer keyboard, he aims the light wand at the character he wants to type. After a couple of seconds, it types his selection for him. Pulleyblank says, "It's slow but not frustrating. I was never more than a one-finger typist, anyway! Besides," he says, "without this I wouldn't be doing anything at all, and that would be worse."

Many people who suffer from cerebral palsy are today using many types of computers successfully. Some need to use a mouth stick to manipulate the keyboard because of physical dexterity problem. We have seen some square dance in wheelchairs while doing some really complicated steps and calls.

Stephen Hawking, one of the most brilliant men alive today, also suffers from ALS, and can no longer walk, talk or write.

Continued on Page 98

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RECENT RELEASES:

- ESP 712 SITTING ON TOP OF THE WORLD by Craig
- ESP 211 NOBODY'S SWEETHEART NOW by Bob Van
- ESP 523 PADDLIN' MADDLIN HOME
by Bob Newman
- ESP 162 PUT ON YOUR OLD GRAY BONNET
by Elmer
- ESP 014 IT HAD TO BE YOU (Round) by Jim

★ Guest
appearance by



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CONVENTION SEMINARS

LEGACY will present six panels, two each day, at the U.S. National S/D Convention in Memphis in June. The topics are "Dancer Recruitment Made Easy," "Put Fun and Humor In Your Posters and Flyers," "Mini What? Mini-LEGACIES—What They Are And Why We Need Them," "Mini-Motion—How to Conduct a Mini-LEGACY," "Mini-Motion—How To Conduct A Mini-LEGACY," "Funding Your Fun—Money-Making Ideas," and "PEP—Put Excitement in your Projects."

Panelists include Bernie and Carolyn Coulthurst, Stan and Cathie Burdick, Ted and Betty Vaile, Chet Vetter, Bo and Agnes Semith, Roy and Betsy Gotta, Doc and Peg Tirrell, John and Freddie Kaltenthaler, Bob and Phyllis Howell.

At the 7th Canadian Square and Round Dance Convention in Vancouver, B.C. on July 26-28, LEGACY will also present educational programs. Topics include "The Biggest Problems Facing Square Dancing Today," "Our Past S/D History," "How Can LEGACY Help Square and Round Dancing In Your Area," and "Mini-LEGACIES." Panelists include Phil and Diana Rutter, Dave and Bette Kendall, Doc and Peg Tirrell, Bob Osgood, Brent Mawdsley, Brian and Lorraine Murdoch, John Kaltenthaler, Orphie Marcellus, Stan and Cathie Burdick.

PROMO-KITS NOW AVAILABLE

The 1990 LEGACY S/D Month Promo-Kits are now available. The theme is "The Best Medicine—Aerobics for Mind and Body, Laughter (always the best medicine), Fun, Fellowship—Square Dance Has It All." The kit includes two posters, new articles to give background, a sample press release and ideas for paid ads. Send your \$5.00 check payable to LEGACY to Bill & Colleen Wilton, Rt. 3, Montello WI 53949.

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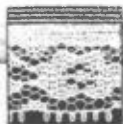
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The Japanese lantern sleeve is making a comeback. Helen Kickerson, from Beaverton, Michigan, obtained her pattern from another dancer out west while vacationing. The Hickersons are retired and travel from Michigan to California every year, making stops in Texas and wherever the mood strikes. Helen gave me a copy of her sleeve and the directions. If anyone would like a copy, send a self-addressed stamped envelope and I will pass the directions on. This sleeve is a size 14 but I am sure anyone who sews could decrease or enlarge as need be. Send requests to Bev Warner, 2303 Mundt Rd., Brutus MI 49716.



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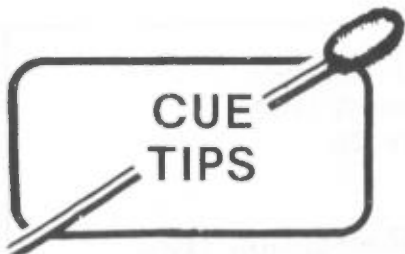
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PHASE: III

SEQUENCE: INTRO A INT BA INT B TAG

ROUNDALAB ROUND OF THE QUARTER—Phase III

INTRODUCTION

- 1-4 **WAIT; SD TWO-STEP LEFT; SD TWO-STEP RIGHT (W SPINS TO SCP);**
 1-2 In CP fcg LOD wait 2 meas.; 3 Sd L, cl R, sd L,—; 4 Sd R, cl L, sd R (W spin if L,R,L to SCP fcg LOD),—;
- 5-8 **WALK & PU; TANGO DRAW; CORTE,—, REC,—, RUN, 2,—,—;**
 5 Fwd L,—, fwd R picking up W to CP fcg LOD,—; 6 Fwd L, sd R twd WALL, draw L to R no wgt,—;
 7 Dip bk L,—, rec R,—; 8 Fwd L, fwd R, hold, hold;

PART A

- 1-4 **WALK 2; TANGO DRAW; WALK & PU; WHIP, SD, DRAW,—;**
 1 Fwd L,—, fwd R,—; 2 Fwd L, sd R, draw L to R no wgt,—/snap to SCP fcg COH; 3 Fwd L,—, fwd R picking up W to CP fcg COH,—; 4 Fwd L sml stp whip W across to LOP fcg COH, sd R, draw L to R no wgt,—;
- 5-8 **FWD,—, FAN, THRU SCP; PU TANGO DRAW; VINE 4; PIVOT 2 TO ½ OP;**
 5 Fwd L,—, fan R CCW (W CW) to SCP fcg WALL, thru R; 6 Fwd L picking up W to CP fcg WALL, sd R, draw L to R no wgt,—; 7 Sd L, XRIB, sd L SRIF mnvrg to CP fcg RLOD; 8 Pvt rf bk L,—, fwd R to ½ OP fcg LOD,—;
- 9-12 **WALK 2, LACE ACROSS; WALK 2; LACE BK;**
 9 Fwd L,—, fwd R,—; 10 Chg sds diag fwd L, fwd R, fwd L (W XIF undr lead hands),—; 11 Fwd R,—, fwd L,—;
 12 Chg sds diag fwd R, fwd L, fwd R (W XIF undr lead hands),—;
- 13-16 **WALK & PU; GAUCHO TURN 8;; RUN 3;**
 13 Fwd L,—, fwd R picking up W to CP fcg LOD,—; 14 With a slight crossing action rk fwd L, rec R, rk fwd L, rec R trng ½ in 4 cts to fc RLOD; 15 Repeat meas 14 to end fcg LOD; 16 Fwd L, fwd R, fwd L,—;

INTERLUDE

- 1-4 **(SERPIENTE) THRU,—, SD, BHD; FLARE,—, BHD, SD; THRU, FLARE, THRU; TANGO DRAW;**
 1 Fwd R blindg to CPW,—, sd L, XRIB; 2 Flare L CCW (W CW),—, XLIB, sd R; 3 XLIF, blindg to LOP fcg RLOD flare R CCW (W CW), swlgt to CP fcg WALL,—; 4 Fwd L, sd R, draw L to R no wgt,—/snap to SCP fcg LOD;

PART B

- 1-4 **SCP FWD,—, MNVR,—, PVT 2 & PT TO SCP; WALK & PU; TANGO DRAW;**
 1 Fwd L,—, fwd R mnvrg to CP fcg RLOD,—; 2 Pvt rf in 2 qk cts bk L, fwd R to SCP, pt L toe twd LOD; 4 Repeat meas 5-6 of Intro;
- 5-8 **(ARGENTINE WK) 2 SLOWS 2 QKS 2 SLOWS 2 QKS;; WALK & FACE;**
 5 In CP fcg LOD fwd L,—, fwd R,—; 6 Fwd L, fwd R, fwd L,—; 7 Fwd R,—, fwd L, fwd R; 8 Fwd L,—, fwd R trng to CP fcg WALL,—;
- 9-12 **TRAVELING BOX;;;**
 9 Sd L, cl R, fwd L blind to RSCP fcg RLOD,—; 10 Fwd R,—, fwd L blind to CP fcg WALL,—;
 11 Sd R, cl L, bk R blind to SCVP fcg LOD,—; 12 Fwd L,—, fwd R,—;
- 13-16 **WALK & FC; VINE 3 TO SCP; RK FWD, REC, CL; FLARE,—, BHD, SD;**
 13 Fwd L,—, fwd R blind to CP fcg WALL,—; 14 Sd L, XRIB, sd L blind to SCP fcg LOD,—; 15 Rk fwd R, rec L, cl R,—; 16 Flare L CCW no wgt (W flare CW on R),—, XLIB, sd R trng to CP fcg WALL;
- 17-18 **THRU, SD, TCH; WALK & PU;**
 17 Thru L, sd R, tch L to R,—/snap to SCP fcg LOD; 18 Fwd L,—, fwd R picking up W to CP fcg LOD,—;

TAG

- 1-2 **TWIRL 2; APT PT;**
 1 In CP fcg LOD sd L twd COH, XRIB (W twls rf R, L),—; 2. Apt L,—, pt R twd ptr & hold,—;



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People IN THE NEWS



News from retired caller **Cal and Sharon Golden** of Hot Springs, Arkansas: He's walking (500-mile club) for health and teaching a Sunday School class. She's teaching in the school system. No more calling or dancing for health reason. They say hello to all old friends around the world.

Johnnie and Louise Toth from Milwaukee sent a note saying that Johnnie has had a series of health problems, starting with open heart surgery, and is recovering.

Featured caller **Tom Dash** gives a good account of square dancing in a full-page, full-color section of the Erie, Pa. *Times-News*. Also featured are young dancers from the Pappy Squares, including **Jennifer Bessetti, Duane Post, Beth Evans, Randy Bessetti, Jamie Myers, Carrie Turner, Jason Post and Marcia Myers**; from Generic Squares, **Janet and Art Dahn**.

Do you watch General Hospital on TV? Note the new plot with **Anne Devane** and handsome alien, **Casey Rogers**, and be aware that Casey is in real life **Bradley Lockerman** of Pittsbsurgh, Pa., son of well-known cuers **Lloyd and**

Eileen Lockerman. (Thanks, **Jane Marsch**.) Casey has also made the supermarket tabloids. (*Star*, April 17, '90, p. 4)



Sherry and Jerry Haag of Pharr, Texas (also Wyoming) pointed out that this couple, **Homer and Helen Sumner** of Middletown, Indiana, are 94 and 85, respectively, and dance regularly at Texas Trails Resort in Pharr.

Callers for Frontier Whirlers, E-Z Movin' Squares and Ties and Taws of Buffalo, N.Y., **Paul and Shirley Rzepkowski**, appeared on TV's *Variety Club* recently, presenting \$1,100 for a benefit. When asked by the Nashville Bluegrass Band to "square dance," they did an impromptu clogging routine since they were alone on the stage.



From **Hanns-Dieter Keh** in Munich, Germany, comes word that the Caramella troupe of dancers from Prague has exchanged visits and contacts often with Munich's Dip-N-Divers. And so the spirit of international friendship is devel-

oped through S/D activity, thanks to D-N-D caller **Toni Sedlmayr**, Prague caller/leader **Dr. Jiri Basak**, D-N-D prexy **Dietmar Mueller**, the Vetrolam Band, and others.

That *Good Morning America* TV show on March 8 featuring square dancers had to be quickly planned, say **Bobbie and Bill Myrick** of the *California Blue Book*. With short notice, the "Dancing for Fitness" segment was directed by **Vello Nickolaou** and featured stars **Rita Moreno** and **Ron Montez** given dance help from caller **Lee Schmidt** for KABC. Also performing were **Ted and Billie Manning, Chuck and Joy Williams, Don Orsbern, Joy Myers, Jessie and Joan Jackson, Jim and Betty Richards, Don and Mary Lewis, Jim and Betty Enders, Frank and Carrie Jones, David Sanborn, Jr., Shalone Reed, Brownie and Millie Bron, Warren and Sharlene Huncovsky, Buzz and Elinor McEnroe**.

Last month, p. 9, that "big-gest class" record no longer holds, since **Jerry Haag** and five other callers, **Jerry Story, Larry Letson, Wiley Hutchinson, Bob Baier and Darryl Lipscomb** just completed a McAllen, Texas, class of 71 sets. More details coming.

In Orlando, talking to **Ted Cromack** of Fairfax, Virginia, we learned that when he called a guest tip in Brattleboro, Vermont, a dancer asked him to sign a Century Club book on page 75. On page 25, in March of '68, twenty years earlier, Ted's father (same name) had signed the same book!

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It is interesting—at least it is to me—how as years go by more and more the dancers are expected to remember a series of moves given one name.

Of course, there have always been a few calls that dancers had to memorize. In "cowboy days," we knew *Chase the rabbit*, *chase the squirrel*, *chase that pretty girl round the world* or *Dive for the oyster*, *dig for the clam*, *dive for the sardine*, *take the whole can*. You had to know just what the caller wanted. But today we have started to take the calls we have, put several together and give this a name. Is the time coming when the caller will say, "Tip #1 is *Square swing chain and scoot relay square* and then stand back and, watch them do it? Or will it get so bad that the caller says, "Tonight's program is D42-X69-L15 & W23 and if we have more time, we'll do XY42."

Can't you imagine how some of our calls developed? Can you imagine a caller saying, *Do a right pull by and turn your girl to face center*. This became *right and left thru*. Or maybe, "Head ladies star right $\frac{3}{4}$, side ladies go right, Side ladies star left once and a quarter, Head ladies go right, Head ladies star left once and a quarter, side ladies go right, Side ladies star right $\frac{3}{4}$, head ladies go right." This became a *tea cup chain*. Of course, I know the latter is not true because *tea cup chain* originated for a demo group and then became popular with club dancers.

But try to follow my reasoning—Today's *right and left by* could have been called years ago by saying "*Right and left thru, turn $\frac{1}{4}$ more* and let the ladies slide across to a new man." The new call *touch circulate* is (from facing couples) *touch $\frac{1}{4}$, box circulate, then hinge*. Why not just call it? It would time out fine. Then we have from normal circles *Ladies center and turn*

about. Why not just have ladies *run right* and accomplish the same thing? Now we have *chain thru the line*. From facing couples, *two ladies chain*, put lady in the lead and *double pass thru*. Why not call it? Again, the timing is better if called directionally; you don't have to look for filler words.

I do not mean to pick on those who wrote these calls, but they are good illustrations of what I want to show you. We are looking for new names and new calls that just are not needed. It is time we callers *call* the dance, not cue it as in round dancing.

Nobody ever said that to be a caller you could just rely on others to make out your program. From the time I started calling I wrote out my calls so I would know what I wanted to call. I often go back and look through those sheets to get "new" material for my dances. Some of those old calls were very interesting—and, by golly, we told the dancers just what to do. Of course, some of the old calls were very simplistic and would not work today, but they give me ideas for new combinations.

We do need ideas from other callers. Some have better imaginations than the rest of us, but we still need to put together our own dances. We should still be telling the dancers what we want them to do and helping them accomplish it.

4,715 calls are now listed in the *Encyclopedia*. I'll bet a hundred calls or so could be used to call all of them. Don't challenge me to do it; it's not my "bag of beans!" But do you really believe memorizing so many calls is to the advantage of square dancing?

I am reminded that one traveling caller called for a certain group and they boomed because he did not call enough Advanced material. The next month a friend of his came to call and told them if they did not like his first two tips, he would pack up and leave without charging them. He called directional MS with many different set-ups—he had many standing-but no one complained. This was told to me as a true incident; I may not have it 100% accurate—but you get the idea, I hope.



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4. A variable speed turntable is a must. Most records do not need much adjustment, but many do require some. A table with 10% variation is usually enough. There are various types of turntables available which have this feature: "Idler drive," which is the system used by Hilton; "belt drive," used by Del-Sound, and "direct drive" are the most common. Direct drive is the best (and most expensive).

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by Bob Howell

easy level

From Lincoln, Nebraska, comes a still another way of dancing the Charleston. Jo Clinefelter has written this dance for both seniors and one-night-stands. To quote, "The beauty of this is that if they get started on the wrong foot and the cues just say 'fwd, point fwd, back, point back' without reference to what foot, they will have a ball dancing with the music and never know the difference. The older ones cannot do a lot of turning as it makes them dizzy—so here's fun moving straight ahead." It's called the...

CIRCLE CHARLESTON

FORMATION: Single file circle facing counterclockwise or by twos if your crowd is large.

MUSIC: *Charleston*, Decca 25620 or MCA 60104.

ROUTINE:

- 1-4 Fwd L, point R toe, step back on R, point L toe (Charleston step)
- 5-8 Repeat 1-4
- 9-12 Two forward two-steps (left foot lead)
- 13-16 Strut four steps (starting on left)

Mary Jenkins, ASD's book reviewer, has sent me a couple of neat square dance routines. Mary and her husband, Bill, spend their year in Brooksville, Fla., and Olmsteadville, N.Y. This first one she picked up from a caller in Indiana.

PEEK A BOO OVER

FORMATION: Square

MUSIC: Mary uses *Alpine Hoedown* or *Express Hoedown* on the TNT label.

ROUTINE:

- Couple #1 lead to the right, make an arch
- Go over lady #2—peekaboo over, Back up over gent #2—peekaboo back
- Couple #2 make an arch, go over lady #1—peekaboo over
- Back up over gent #1—peekaboo back, join hand (1 & 2) and circle four...
- Couple 1 goes on to #3 and repeat; then to #4 and repeat.
- Couples 2, 3, and 4 repeat the whole dance.

Mary made up the next dance when she called at a campground at Frontier Town near Schroon Lake last summer. I'm going to call it...

JENKINS JAUNT

FORMATION: Square (same as above)

ROUTINE:

- Couple 1 lead to the right, make a right-hand star with couple 2
- Go to couple 3, make a left-hand star
- Go to couple 4, make a right-hand star
- Home you go, everybody swing and promenade...



Several months ago, Louise Kemsies of Strongsville, Ohio, gave me some materials that had been shared with her. I misplaced them and this past month they surfaced. Charles Toxey of Bethesda, Maryland, wrote a "tri-contra" which is a contra where each gent has a lady partner on his right and another on his left forming on in a contra line, facing a similar trio across from them. The concept was devised by Frank Konopasek of Long Island, N.Y. and passed along to Charles by Bruce Merritt of Murrysville, Pa. Charles named his dance in honor of his wife and calls it...

TRI-CONTRA, RUTH'S REEL

MUSIC: *Kingussie Flower*, Stan Hamilton, Vol. 3, Side 1, Band 4 (40 bars)

FORMATION: Contra lines of triples facing triples (one man and two women)

ROUTINE:

- 8 Lines go forward and back
- 8 Ladies do-sa-do
- 8 Each man moves to the right and stars right with his R-hand lady and the lady across from her.
- 16 Each man continues to the right (CCW) to the opposite side of the minor set and faces the R-hand lady for a L-shoulder reel of three with these ladies.
- 8 Each man continues to the right and stars right with his present R-hand lady and the lady across from her.
- 16 Each man moves to the right (to his original side) and faces his original R-hand lady for a L-shoulder reel of three with her and his original L-hand lady.
- 8 Men two-hand turn their R-hand ladies.
- 8 Each man swings his L-hand lady and puts her on this right. Unswung ladies (original R-hand ladies) move to right one position (to next minor set); ladies at head and foot of long lines cross over.

NOTE: Charlie writes that "if 40-bar music is not available, you could drop the *forward and back* and *do-sa-do* and use any 32-bar reel or jig." However, he likes to keep the *forward and back* as the first figure of every tri-contra so that the new trios can complete the regrouping.

The men do not progress. The women progress to their right one position to the next threesome. If the R-hand lady who is thus displaced is at the head or foot of the long contra lines, she crosses over and becomes the L-hand lady of a new threesome across the set.

ASD SCHOLAR-SHARES AWARDS

The annual awards have been assigned for 1990 and recipients have been notified, in case they are attending upcoming summer/fall caller schools. Names will be published in the July issue.

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HH 5119 — FROM ME TO YOU by Bronc Wise

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BR 251 MY IDEAL by Burlin Davis

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LINE- LIGHT



HERE'S TO LEE & RAY McCORMICK Odell (Hood River), Oregon

Here's a small tribute to a couple of square dancers who have contributed much time, energy and effort to make square dancing in our area and nation the wonderful activity that it is.

Lee and Ray learned to square dance in 1958 in Odell and have danced continuously since that time, having been president couple and secretaries of the Snowcap Stompers. They were organizational charter members of the WyEast Whirlers of Hood River, and have been president couple and secretaries of that club as well. During the time they represented the WyEast Whirlers at Portland Area Council, Lee served as secretary for that council for two terms.

Lee and Ray served on two Oregon State Festival Committees and were on the board that put together the Far West Square Dance Convention held in Portland in 1972.

Always a seamstress for herself and others, Lee branched into custom sewing and teaching when she and Ray opened their Doubletree Square Dance Shop in Odell. They built on to their home a shop where they inventory a wonderful variety of square dance apparel for men and



women. Lee also helps many people with their own sewing. She also teaches ways to make individual patterns; she has done uncountable clinics, teaching people how to make circle skirts and men's western shirts, to name just two items.

Ray and Lee have attended all the National Square Dance Conventions since the one held in Seattle in 1981, except Baltimore. Lee has done sewing clinics at each of these conventions. Ray and Lee have had a booth at each of these conventions as well as Oregon and Washington State Festivals, and they have been invited to Illinois, Kansas and Minnesota state festivals, which says not a little about the professional way Lee and Ray conduct their booths and sewing clinics at any square dance function.

The icing on the cake is that they love to square dance—Basic, Mainstream, Plus—and to round dance as well. When their schedule will allow, they attend every dance available in the Columbia Gorge with courage, expertise, and a *Smile!*
Dick and Marge Pentecost



Glenn Matthew
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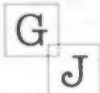
- CURRENT RELEASES:**
CR101 Copa Cabana - by Joe
CR201 Turn The Beat Around - by Glenn
CR301 Honky Tonk'n (Patter)



RECORDS



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SILENT DANCE

This report on a special dance called by Elsie Jaffe, Cleveland Heights, Ohio, is of interest to any caller who might be confronted with a similar situation.

This dance was a one night-stand for a group of approximately 130 deaf people, and any caller can appreciate the difficulties involved.

Since square dancing depends so much on sound, and since these people couldn't hear, a special technique had to be devised. This consisted of a combination of large printed signs, the most important of which were those with numbers showing the amount of steps necessary for each figure. The music was kept loud, with a highly accentuated bass beat, because these dancers apparently can feel the vibrations through the floor.

The signs, plus a judicious location on the floor of people with square dance experience, made for a most successful evening. Two people manipulated the

signs in synchronization with the calls, and the helpers on the floor cooperated by leading the non-hearing dancers through the figures.

The dances were simple, and yet the evening was interesting because of the caller's judgment in programming.

Dances which required no partners were used to start, circle mixers followed, then *Red River Valley* was called in trio formation. Following this, a grand march with all its variations was used. A square, *Life on the Ocean Wave*, a tip of folk dances and a family-style Virginia Reel were highlights of the program.

The evening closed officially with the *Hour Waltz*, but everybody so thoroughly enjoyed themselves that an hour later unscheduled dancing was still going on.

The most remarkable thing about the affair was the quietness. This was one dance where the caller didn't have to shout to be heard.

By the way, the caller happens to be my wife. Ben Jaffe



RANDY DOUGHERTY



TOM ROPER



ROBERT TOWNSEND



DON WOOD

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- LM-177 WISH I COULD SEE YOU—Tom Roper
- LM-176 COWBOY RIDES AWAY—Mac Letson
- LM-175 HANGIN' AROUND—Randy Dougherty
- LM-174 GIVE IT YOUR BEST—Mac Letson
- LM-173 FIDDLIN' MAN—Randy Dougherty
- LM-172 LEAN ON ME—Tom Roper
- LM-171 BLUE EYES AND WALTZES—Bob Green
- LM-170 BOOGIE SHOES—Tommy Wells

BEST SELLERS:

- LM-139 THINK I COULD LOVE YOU—Mac Letson
- LM-142 THE SQUARE DANCE IS ON—Mac Letson & Tony Oxendine
- LM-144 WALKIN' DREAM—Tom Miller
- LM-146 COUNTRY AS CAN BE—Larry Letson
- LM-153 WASTED THE REST—Mac Letson
- LM-156 THE WANDERER—Fatback Green
- LM-157 DO YOU RIGHT—Mac Letson
- LM-160 SUSIE'S BEAUTY SHOP—Mac Letson
- LM-161 ROCKIN' ROBIN—Fatback Green

HOEDOWNS:

- LM-169 WORRY
- LM-163 ROAD
- LM-159 CIRCLE

MAR-LET RECORDS:

- MAR-521 VENUS IN BLUE JEANS—Robert Townsend
- MAR-520 DESERT ROSE—Don Wood
- MAR-519 BYE BYE LOVE—Robert Townsend
- MAR-518 HEAD OVER HEELS—George Shell
- MAR-517 CRYSTAL CHANDELIERS—Grady Humphries



BOB (Fatback) GREEN



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39th

National Square Dance Convention*

MEMPHIS, TENNESSEE
JUNE 28, 29, 30, 1990

TRAIL END DANCES CONFIRMED

The Peabody Hotel will be the site for several exciting Trail End Dances on Wednesday, June 27. Lou-Mac Records will have a dance in the Tennessee Exhibit Hall, 4-Bar-B/Quadrille Records will hold a Plus dance in the Memphis Ballroom, and *American Squaredance* will host one in the Venetian Room. The Lou-Mac Dance will feature seven recording artists: Mac Letson, Tom Roper, Randy Daugherty, Tommy Wells, Harry Lackey, Robert Townsend and Ray Brigance. The 4-Bar-B/Quadrille Dance will present Gary Mahnken, Bill Volner, Bob Huff, Ken Burke, Art Springer and Richard Lane. The ASD Dance will feature Stan Burdick, other staff callers, cuers, and some guest callers.

Close by at the Radisson Hotel, Lightning Records will host a dance featuring Jimmy Robertson, Barry Echols, Bob Price, Max Arnold, with Barbara Stewart on rounds.

Other trail end dances were still being scheduled by George and Sharon Terrett, program chairmen.

19,050 registered as of March 31, 1990.

JUST SO YOU WILL KNOW

The emergency phone number for the convention is 901-576-1253.

A post office with a special convention cancellation stamp will be located in the Convention Center lobby.

Ceremonies are scheduled for 7-8 PM on Thursday and Friday. The Parade of States and ceremonies will take place from 6:30-8 PM Saturday. All ceremonies are in East Main Hall.

CALLERLAB TRAIL-OUT DANCE

The Callerlab Foundation for the Preservation and Promotion of Square Dancing will host its third annual Foundation Fund Raising Dance in the East Main Hall of the Memphis Convention Center on July 1 from 10 AM to 1 PM.

The dance will be called by prominent Callerlab recording artists. Plan to attend.

The Foundation was established to better inform the non-square dancing public about square dancing. The first project was production of three spot commercials in 1989. With your support, other projects can be undertaken to reach more people.

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IT HAPPENED IN MEMPHIS

"Start Something Great in Memphis" is the theme of the Memphis, Tennessee, Convention Bureau. Little do they realize how appropriate their theme is to *Roundalab!* For it was in Memphis that the seed of an idea planted at LEGACY II in Cleveland in 1975 germinated and sprouted at LEGACY III (May, 1977) into what we know as Roundalab, the International Assn. of Round Dance Teachers, Inc.

And even more of a coincidence is the fact that *Roundalab* will be meeting this year in the very same hotel where all this came about! Then the hotel was called the Hyatt Regency. Both hotel and *Roundalab* have grown and matured as the years have unfolded.

For the history buffs: It all began at LEGACY III where a number of attendees gathered at a buzz session whose objective was "To better the round dance picture in square dancing." The group was unanimous in believing this objective could best be met through an international association of round dance teachers. LEGACY trustees agreed and adopted this resolution: "LEGACY supports the concept of the formation of an International Organization of Round Dance Teachers dedicated to the promotion, protection and perpetuation of the general Round Dance movement to complement the overall Square Dance picture."

Participants in those LEGACY planning sessions included Cathie Burdick, Charlie/Edith Capon, Jo Coosey, Roland/Lois Downs, Elmer/Rosemarie Elias, Dave/Shirley Fleck, Orin/Dela Hendricks, Bill/Kathi Higgins, Jim Hopkins, Bob/Jane Jaffray, Dave Johnstone, John Kaltenthaler, Cem Macey, Mahlon/Harriet Miles, Clancy/Betty Mueller, Bud/Shirley Parrott, Corky/Paulette Pell, Tom/Barbara Potts, Doc/Peg Tirrell, Wayne/Norma Wylie and

Lucyan Ziemba.

At this LEGACY planning meeting, the following goals were adopted by the as-yet unnamed organization: To establish, maintain and arrange for publication of standards covering all facets of round dancing; To provide for accreditation of teachers, training schools and coaches; To adopt a uniform format and dance classification for cue sheets and record companies; and To promote cooperation of the Round Dance teachers organization with all components of LEGACY.

Wayne/Norma Wylie were asked to undertake the task of setting up the organizational meeting for this neophyte organization. Invitations were sent to all known round dance leaders. In October of that same year 107 leaders from all over gathered at the Airport Quality Hotel to formally organize *Roundalab*.

At *Roundalab's* first meeting the group endorsed the previously mentioned goals and added more: to start a teaching and leadership training program, to establish a code of ethics for round dance teachers, and to form a committee to study the evaluation of dances by plateaus.

As some of *Roundalab's* original goals and the business aspects of round dancing have been accomplished, *Roundalab* has been able to devote more of its annual convention time to providing educational programs for its membership. At this 14th Annual Convention in June, *Roundalab* members will be reviewing the efforts of a Dance Technique Manual Committee, discussing Teaching Progression in all Phases and Rhythms of Round Dancing, Teacher Training, Curriculum Development and a possible Accreditation Program. Education sessions will include—The Use of CD Players in Round Dance Teaching, Practical Use of Video tapes for Teachers and Students, The Technique of Picture Figures and an Introduction and Clinic on West Coast Swing. Many of the *Roundalab* members will be attending an all day Teacher's Seminar on Wednesday as well as remaining to donate their services at the 39th National Square Dance Convention.

English

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1990 Weekend Schedule



CHAPARRAL RECORDS W/E
Ken Bower (CA), Marshall Flippo (TX)
Scott Smith (UT); Beryl Main (AZ)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
April 27-29

Ray Donahoo (TN)
Roy Hawes (TN)
[RDS] Clara & Earl Jordan
(TN)
May 4-6

Chuck Meyers (AL)
Jimmy Roberson (NC)
[RDS] Chuck & Nancy
Sample (FL)
May 11-13

Frank Holland (NC)
Gary Shoemaker (TN)
[RDS] Bonnie Tomchik
(NC)
May 18-20

Danny Weeks (GA)
Gabby Baker (GA)
[RDS] Nettie Maitre (GA)
May 25-27

Cecil Sayre (WV)
Jim Durhan (VA)
[RDS] Bill & Sandy Bush
(WV)
June 1-3

Phil Kozlowski (IN)
Nick Hartley (IN)
[RDS] Chuck & Barb
Jobes (OH)
June 8-10

Ron Everhart (IN)
Dave Craw (IN)
[RDS] Iven & Barb Saxton
(OH)
June 15-17

Kevin Lowe (VA)
Jog Lowe (VA)
[RDS] Judy Everhart (IN)
June 22-24

WE'LL SEE YOU AT
THE NATIONAL CONVENTION,
LOOK FOR OUR BOOTH
June 29 - July 1

Sam Dunn (OH)
[RDS] Dorothy Roasa
(OH)
July 6-8

George Shell (VA)
Mac Letson (AL)
Bill Claywell (KY)
July 13-15

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 20-22

GOOD OL' BOYS W/E
Sam Dunn (OH)
Keith Zimmerman (OH)
Mike King (OH)
[RDS] Phyllis Hathaway (OH)
July 27-29

Mal Estes (AL)
Harry Lackey (NC)
August 3-5

Bill Buehner (OH)
Gary Brown (OH)
[RDS] Butch & Nancy
Tracy (IN)
August 10-12

Phil Kozlowski (IN)
Joseph Millar (FL)
[RDS] Phil Van Lokeren
(OH)
August 17-19

Gene Records (KY)
Mainstream
August 24-26

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

Barry Vestal (TN)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy
(WV)
September 7-9

J. R. Sparks (KY)
Sam Lowe (SC)
[RDS] Dorothy Sanders
(KY)
September 14-16

Coleg Dyer (AL)
Ray Brigance (TN)
[RDS] John & Betty Griffin
(MS)
September 23-30

LIGHTNING RECORDS W/E
Jimmy Roberson (NC)
Barry Echols (NC)
Max Arnold (NC); Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 12-14

Mark Clausing (OH)
[RDS] Glenn Anders (OH)
September 21-23

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)
October 5-7

George Laverder (AL)
[RDS] Judy Everhart (IN)
October 26-28

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden
(GA)
October 19-21

Buddy Coulter (NC)
[RDS] Nora Hutchins (NC)
November 2-4

Mountain

In The Heart of the Great Smoky Mountains

1990 5 Day Schedule

Open House
with
Gary Shoemaker
April 30-May 4

A2 Into to C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)
May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Collopi (NH)
May 13-18

Lady Callers Week
Betsy Gotta (NJ)
Grace Wheatley (NM)
May 20-25

Jim Randall (CA)
Ken Burke (IL)
[RDS] Bud & Ona Mighetto
(CA)
May 27-June 1

Andy Fetters (LA)
Dean Crowell (TX)
[RDS] Jacky & Juenita
Smith (AL)
June 3-8

Pat Diamond (AR)
Bob Huff (MO)
[RDS] Jerry & Dot Yockey
(KS)
June 10-15

Charles Ovisenberry (TX)
Jerry Stover (OK)
[RDS] Bill & Virginia Tracy
(KS)
June 17-22

Les Greenwood (Canada)
Lorne Lockery (Canada)
[RDS] Neale & Arthurlyn
Brown (Canada)
June 24-29

Marshall Hippo (TX)
Jerry Haag (WY)
[RDS] Dan & Linda
Prosser (PA)
July 1-6

Bob Poyner (IL)
Jack Platty (OH)
Shane Greer (OK)
Larry Prior (MI)
July 8-13

Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 15-20

Frank Gattrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat Winter
(OH)
July 22-27

Wade Driver (TX)
Tim Marrinets (VA)
[RDS] Bill & Betty Lincoln
(AR)
July 29-August 3

C-2
Separate Hall
Ross Howell (TX)
Bob Gambell (TX)
July 29-August 3

Craig Rowe (IN)
Art Tangen (NM)
[RDS] Dick & Gail Blaskis
(OH)
August 5-10

C-1
Separate Hall
Darryl Lipscomb (GA)
August 12-17

John Carlton (NJ)
John Kephart (NC)
Leroy Conrad (MO)
August 12-17

Larry Prior (MI)
Curf Bruffet (IL)
Brad Carter (IL)
August 19-24

Ramon Marsch (OH)
Larry Dunn (NY)
[RDS] Lloyd & Eileen
Lockerman (PA)
August 26-31

Rounds Week
Phases IV, V & VI
Wayne & Barbara Blackford (FL)
Frank & Phyllis Lynhart (OH)
September 3-7

Harold Rowden (MO)
Ron Schneider (FL)
September 9-14

Virgil Troxell (IN)
Chuck Peel (IN)
John Paul Bresnahan (AL)
[RDS] John & Dimple Williford (AL)
September 16-21

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 23-28

Ken Bower (CA)
[RDS] Chuck & Voncille
Murphy (MS)
**September 30-
October 5**

Bill Harrison (MD)
Jim Lee (Canada)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 7-12

Tony Digeorge (LA)
[RDS] Barbara & Ted May
(LA)
October 14-19

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 21-26



by
Ed Foote

HISTORY OF THE NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION Continued

Associate Callers and Non-staff Callers. The convention has always sought to give exposure to additional callers capable of calling the programs of the convention. Any caller attending the convention as a dancer who was capable of calling all floor levels was scheduled to call during the event. This began in 1971, with non-staff callers doing the trail-end dance on Wednesday night. Over the years the staff callers have assumed responsibility for the Trail-End Dance, and the other callers have been programmed during the convention. In 1984, the Advisory Board voted to establish two categories of callers other than staff: associate and non-staff callers.

Associate callers are the five callers who receive the next highest number of votes after the staff callers. Associate callers are programmed for one or two tips in each hall. Non-staff callers are other callers attending the convention who request to call at the Thursday morning Non-Staff Caller Dance and who are

capable of calling all of the programs. A combined vote of the advisors and staff callers determine which callers will participate in the Thursday morning dance.

Location. Following the initial years in Columbus and Cleveland, Ohio, the convention has been held in Niagara Falls four times, Philadelphia three times, Pittsburgh eight times, Altoona, Pa., once, and in Virginia Beach, Va., four times. The 1990 and 1991 conventions will be in Virginia Beach.

The National Advanced and Challenge Convention always occurs the week before the National Convention. The exact date is the next-to-the-last Saturday in June and the preceding Thursday and Friday.

Swap Around. Some dancers complain they do not like this call because it is awkward. Unfortunately, their perception has usually been affected by poor choreography by the caller.

Swap around is a smooth call, especially if it is preceded by a call which has the left-side dancer of each couple moving in the same direction as required by *swap around*. For example, *recycle* from a right-hand wave is an excellent call to give before *swap around*. So are the calls *wheel and deal* and *turn and deal* from right-hand two-faced lines.

But if *recycle* is called from a left-hand wave followed by *swap around*, the result is a direct reversal of body flow for the left-side dancer doing the *swap around*.

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Likewise, *right and left thru* followed by *swap around* is poor choreography resulting in direct reversal of body flow for the left-side dancer.

All callers know that a quick get-out from zero facing lines is: *pass thru, wheel and deal, centers swap around, left allemande*. The problem is this is a direct reversal of body flow for the boys in doing the *swap around*. This combination should not be called if we want smooth-

flowing dancing. But so many callers use this combination that dancers blame the call instead of the choreography.

The next time you are tempted to say that *swap around* is an awkward call, ask yourself what the caller used immediately before it. It is that call combined with *swap around* that determines your perception of smooth or awkward dancing. In other words, analyze the choreography, not just the particular call.

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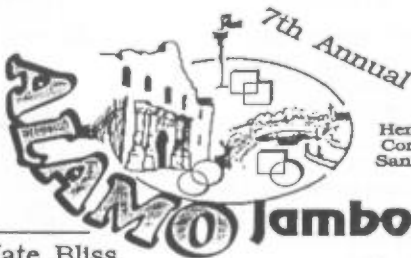
Here's a guy who started in a musical family, played guitar at age 12, and attended his first caller-training class in 1974. Now he has five local groups in Kentucky southern Indiana, and travels extensively, doing what he loves.

Don is a member of callerlab and records for Red Boot Star. He worked on the Education Committee of the 1983 National Convention. He has held every office in the Kentucky Callers Association. His work has been wholesale manager at a Sears & Roebuck store, but square dancing and music have been the big attraction in his life.



Some will remember Don's performance at a recent Statue of Liberty Dance in New York, and many have heard his records *Ridin' My Thumb to Mexico* and *Bobby McGee*. "The best people in the world are square dancers," he says.

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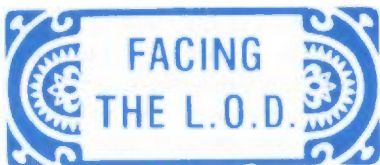
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Frances & Jerry grew up in Ruston, La., were high school sweethearts and married in 1952 after attending La. Tech. After a 30-year Navy career, Jerry retired in 1982 at the Naval Air Station in New Orleans. They began square dancing shortly before retirement and began round dancing in 1983 after their return to Ruston.

Frances began cueing and instructing in 1986. She has a good musical background, having played the piano and organ since high school days.

The Stinsons teach an intermediate group in Ruston and an easy-intermediate group in Monroe each week. They are Members of the RRRndrs and the Bucks'



Carousel Club in Shreveport. Frances regularly cues at various square dance club hoedowns in north Louisiana. They have attended the Hickmans' Teacher Training Institutes in Texas, the Rothers' dance improvement clinics, Roundalab, URDC and National Square Dance Conventions.

The Stinsons have four children: a daughter in Wahsinton D.C., a daughter in New Orlenas, a son in Ruston and a son in Monroe. The grandchildren are in Ruston and New Orleans.

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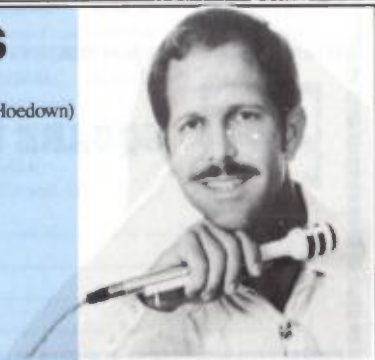
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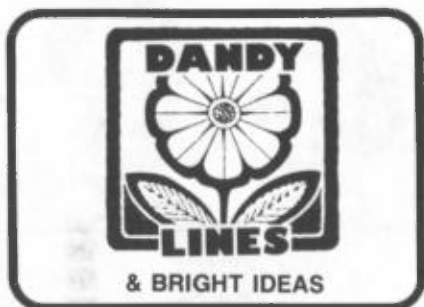
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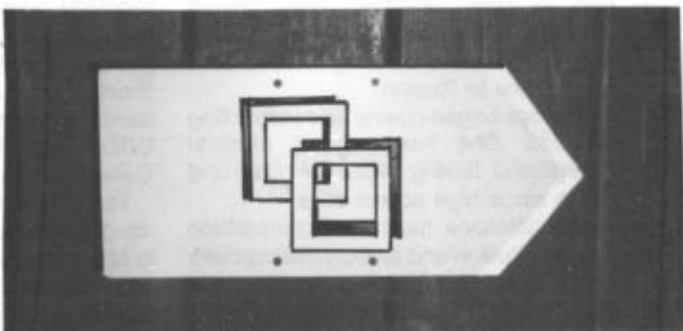




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THEME NIGHTS FROM MICHIGAN

Recently we flipped through a NEMA booklet (Northeast Michigan Association) and came across a *goldmine* of ideas for theme nights that literally jumped out of the pages like fresh spring flowers.

It made us realize there are so many ideas to share in this great activity, and here are a few that we think add fun and fellowship to any dance party:

From the Coalminer Squares of St. Charles come these ideas: Black Cat (bring flashlights); Bake Walk; Turkey Trot; Silent Auction; Travel in T-shirts and Song; Hearts and Flowers; Crazy Hats (prizes awarded); Pie Night; Hawaiian Luau; Sundaes and Singing Calls; and Last Roundup (wear western hats).

From the Area Allemanders of Sterling: 12th Anniversary Cider and Donut Night;



Pilgrims Promenade; Monkeying Around (badge); Pot of Gold; Toot and Scoot; and June Jubilee.

From the Frankenmuth Calico Twirlers: Bring a Friend; Crazy Hat; Hospital Gift Night; Dieter's Delite; Sweethearts Serenade; Chili Nite; Choco-o-holic; After Taxes Dance; and Banquet.

From the Flushing Roadrunners: Applefest; Hobgoblin Dance; Harvest Hop; Tinsel Ball; Charlie Brown and Lucy Special; Hawaiian Revue; and IRS Stomp. Wow—that's only the beginning! Try some of them at your club for renewed interest and fun.



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MICHIGAN S&R/D CONVENTION

The 29th Michigan Convention will be held at Gardner Middle School in Lansing on August 17-19. Lansing has been the Michigan state capital for 130 years. Sites to visit downtown are the capitol, the new Michigan Library and Historical Center, the Impression 5 Science Museum, R.E. Olds Museum, Potter Park and Zoo, and the Carl G. Fenner Arboretum.

Chairmen of the convention are Jerry and Joyce Sleeman. They have been involved in square dancing for fifteen years; Jerry has been calling for six. They hope this year's convention will be the largest and best ever. Chairmen of the R/D program are Bernard and Naomi Smith. They have been round dancers for 25 years and celebrated their 50th wedding anniversary in May. Mac and Louise McCreery are clogging chairmen. They have been instructors for four years. They have fifteen or more instructors lined up for the convention.

Don't miss the opening ceremonies, featuring the Maycroft Square Tappers and other exhibition groups. Following the ceremonies will be the grand march.

Information on the convention is available from the Sleemans, 6263 Meadowview, Kalamazoo MI 49004.

CLOGGING CHAMPIONSHIP CANCELLED

Opryland and Hee Haw will not host a clogging event this year, for the first time in seven years. Some changes will be made for 1991 and input and advice is solicited. Write to Melanie Fly, 2802 Opryland Dr., Nashville TN 37214.

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PHANTOM SQUARE DANCE CLUB

The Phantom S/D Club is having a 14th anniversary dance at Pine Grove School on July 7 at 8 PM. Gene Geoghagn is the caller and all callers are welcome. Two special guests will be present.

*Jimmy Thompson
Valdosta, Georgia*

NEW DANCE AND MUSIC WEEKS

The Country Dance and Song Society will operate two new weeks of dance and music at Buffalo Gap Camp in West Virginia. Modeled on popular weeks at Pinewoods Camp, they are an English and American Dance Week, July 8-15, and Family Week, July 15-22. For information write CDSS, 17 New South St., Northampton MA 01060 (413-584-9913).

4th N.J. CONVENTION BIG SUCCESS

Now out of its infancy, the New Jersey State S&R/D Convention toddled its way to a huge success with 1866 dancers from all over the eastern seaboard in the grand march. This convention, sponsored by the S/D Council of New Jersey and chaired by Ken and Helena Robinson, offered something for everyone in the activity.

General chairmen for 1991, Manny and Gail Amor, have set their sites on 2000 as their attendance for April 13. Contact registrars Don and Pat Stephens, 674 Clifton Ave., Toms River NJ 08753 for details.

OVERSEAS DANCER ASSOCIATION

The time is drawing near to the Overseas Dancers Association's 28th annual reunion, to be held at the Ramada Inn and Conference Center in Portland, Maine, August 2-5. An open dance will be held Wednesday, August 1.

Former members of overseas S/D clubs will meet to renew friendships formed when living and dancing overseas. When Tex and Dorothy Hencerling planned the first such gathering, they had no idea it would be the forerunner of an association that would continue to hold reunions 28 years later. The 29th reunion will be in Calgary, Alberta, and the 30th in Portland, Oregon. Each reunion chairman automa-

tically becomes president of OSDA the following year, and this office is a coveted honor.

For further information, contact the general chairmen, Skip and Betty Brown, 104 Brighton Ave., Portland ME 04102.

AUGUSTA HERITAGE CENTER

Five full weeks of traditional dance await dancers this summer at the Augusta Heritage Arts Workshops in Elkins, W.V. Kicking off the season July 8-13 will be Cajun Week, followed by Dance Callers Workshop, July 15-20; Irish Week and Step-Dance Week, July 22-27; Dance Week, July 29-Aug. 3; and Swing Week, Aug. 5-12. Augusta 1990 will also offer weekly public dances. Complete details are available from the AHC, Box DN, Davis & Elkins College, Elkins WV 26241-3996.

IN MEMORIAM

A member of the New Orleans Callers' Assn., Joe Hollier, passed away in February. Joe was a caller for 25 years and served three terms as president of the association. He was also a member of Callerlab and the Bar None Saddle-ites Club. He was an Army Air Corps veteran of WW II. Sympathy is extended to his wife Josephine, three children and five grandchildren. *Johnny & Janie Creel*

Bud Marcellus, a California round dance teacher and cuer for 17 years, passed away unexpectedly in February while attending the SIO S/D Institute at Asilomar. He organized and taught the Humboldt Round-Abouts and belonged to Roundalab and the Northern California R/D Teachers Assn. He never attended a clinic, party or workshop without bringing something new home to his dancers.

John Hagopian, a member of the Merri Eights Club of East Brunswick, New Jersey, and president of the Hitch and Squares Camping and S/D Club, passed away in March. He was deeply involved in square dancing and was always ready and willing to take on any job to help his clubs or their members.

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1990 HANDICAPABLE CONVENTION

The second biennial Handicapable S/D Convention will be held July 27-28 at the Abba Temple Shrine Auditorium in Mobile, Alabama. Featured will be western squares, Appalachian squares, rounds, clogging and sit-down dancing. Two halls will be used for the two days of the convention. Write for information to Dean and Kitty Emery, 9354 Johnson Rd., Mobile AL 36695 (205-633-8212).

ROUND DANCE NEWS

Roundalab Rounds of the Quarter for the second quarter are: *Betsy's Blue Tango*, Phase III; *Rock and Roll Shoes*, Phase IV; *Five Hills to Travel*, Phase V and VI; *Mexicali Rose*, Classic. Cue sheets are available from Roundalab, 3 Churchill Rd., Cresskill NJ 07626-1698.

The Round Dance Council of Florida has chosen *Paradise Waltz*, Phase II, for June. Other recent selections have been *Song for Lovers*, *Something's Gotta Give Quickstep*, *Boulavogue* and *Maria Elena*.

John D. Ayres, secretary

Recent choices from the Minnesota Round Dance Council were *Wheel of Fortune*, Phase II; *Sea of Heartbreak*, Phase III; *Jivin' the Jack*, Phase IV-V.

John & Betty Graves, secretaries

The Wisconsin R/D Leaders Council's recent choices for ROM were *Oh Boy*, *All Shook Up*, Phase II; *Harbor Lights*, *Sleepy Lagoon*, Phase III; *Dancing Moon*, *Catch A Falling Star*, Phase IV.

Jerry & Lorelei Hempte, secretary

The Toronto and District S&R/D Association recently chose *Edilweiss*, *Walking and Whistling*, Phase II; *Girl In My Arms*, *Sweet Gypsy Rose* Phase III & IV,

Helen Maddeaux

SANDPIPER SQUARES

The Sandpiper Squares of Port St. Lucie, Florida, held their 8th Spring Fling in early March. Ron and Eileen Ellis were chairmen of the event attended by over 35 squares. Al Brundage called and Bea Brundage debuted as a cuer. Later in March, the club enjoyed its annual picnic.

Rudolphe J. Cloutier, president

DATE-LINE

Colorado—Rocky Mt Dance Roundup, Granby; July 2-8. Write Diane Burton, 20 NE 47th, Kansas City MO 64116.

Alaska—S&R/D Festival, Fairbanks; July 5-8; Dale McClary, Lynn/Donna Roumagoux. Write Box 10041, Fairbanks AK 99710.

Colorado—Proctor Dance Improvement Phases 5&6, Dance Ranch, Estes Park; July 8-12, Charlie/Bettye Procter. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Virginia—Black Diamond Dancers Jubilee, Duffield Elem School; July 13, J Roberson, K Lowe, Frank/Lynn Rosodo. Call Kevin Lowe (703)738-9580.

Idaho—34th Funstitute, McCall; July 13-15. Write Pat Hisaw, 10834 Sandhurst Dr., Boise ID 83709.

Colorado—Procter Dance Improvement Phase 4, Dance Ranch, Estes Park; July 15-19; Charlie/Bettye Procter. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Maryland—27th Star Spangled Banner Festival, Marriott Hunt Valley Inn, Baltimore; July 19-21. Contact Bill/Jean Toothe, 7215 Willowdale Ave, Baltimore MD 21206.

Washington—Summer Fun Fair, Skagit Cty Fairgrds, Mt Vernon; July 19-21; Brent Mawsley, Terry McClelland. Write Beverly Ruuth, 1471 Hwy 9, Mt Vernon WA 98273.

Oregon—Summer Festival, Hillsboro; July 19-22. Contact Rick/Mary Larson, PO Box 7452, Aloha OR 97007-7452.

Georgia—7th Thunderbird Clogging Festival, Mathis City Auditorium, Valdosta; July 20-21. Write Bob/Vivian Bennett, 2111 Hillcrest Dr, Valdosta GA 31602.

Arizona—41st S&R/D Festival, Show Low; July 20-22, Pat Barbour, Ralph/Evy Sabey. Write Mitt/Maxine Pins, Rte 2 Box 1576-P, Lakeside AZ 85929.

North Carolina—R/D Clinic, Polo Rec Ctr, Winston; July 20-22. Write Phyllis Loffin, 1002 Courtland Av, Reidsville NC 27320.

Oklahoma—23rd Annual R/D Festival, OSU Student Union, Stillwater; July 20-22; Wayne/Barbara Blackford. Write Mike/Debbie Green, 1613 Selborne Pl, Yukon OK 73099.

Colorado—5th Annual CO Single S/Dancers' Festival, Northglenn Comm Ctr, July 20-22; J Mustain, T Roper, Gene/Linda Krueger, Arlin/Linda Sample. Write Ella Lusero, 1721 Centennial Dr, Longmont CO 80501.

Colorado—Procter Dance Improvement Phases 2&3; Dance Ranch, Estes Park; July 22-26; Charlie/Bettye Procter. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

Canada—7th Canadian Natl S&R/D Convention, Vancouver Trade & Conv Ctr, BC; July 26-28. Write Convention '90, Box 2625, Vancouver BC Canada V6B 4W8.

North Carolina—Mt Mixers Dance, Land Harbor Comm Ctr, Linville; July 27; Kevin Lowe. Call Kevin Lowe (703)738-9580.

Pennsylvania—3rd Annual Weekend Festival, Univ of Scranton Campus; July 27-28; R Correll, R Libby, C Hanks, R Leber, Ron/Ree Rumble, J Purcell, B Hanks. Write Brian/Geri Phillips, RD 1 Box 515, Olyphant PA 18447.

Illinois—7th SCISDA S&R/D Convention, Peoria Civic Ctr; July 27-28. Contact Jim/Dolores Reed, 2211 E Sherwood Dr, Arlington Hgts IL 60004.

Alabama—2nd Handicapable S/D Convention, Abba Shrine Auditorium, Mobile; July 27-28. Write U.S. Handicapable, 9354 Johnson Rd, Mobile AL 36695.

Oklahoma—B-ville Romp, American Legion Bldg, Bartlesville; July 27-28; J Story, T Oxendine, Bill/Virginia Tracy. Contact George/Betty Jensen, Box 396, Bartlesville OK 74005.

Ohio—Piqua Promenade, Upper Valley Joint Vocational School; July 27-28; T Roper, B Newman, Kenn/Mary Carol Meyer. Write Don/Carol Gerlach, 9895 N Miami Co Rd 25A, Piqua OH 45356.

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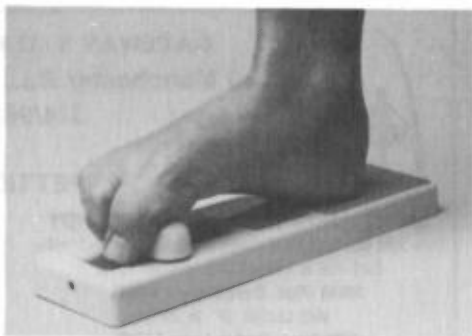
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I'M SO LONESOME I COULD CRY—Collectables 3006

Choreography by Chuck & Barbara Jobe

Good B.J. Thomas vocal and a nice, different, easy-intermediate waltz. Phase III+2.

MUCH TOO YOUNG—Capitol 44342

Choreography by John & Norma Becker

Garth Brooks vocal with an easy-intermediate two-step. Phase II +2.

CABARET—Roper 282

Choreography by Chuck & Barbara Jobe

Good music and a good, easy-intermediate two-step. Phase III +1.

HEARTBEATS WALTZ—Grenn 14135

Choreography by Bill Owen

Pretty music and a nice, easy waltz.

BLUE-EYED GAL—Grenn 14152

Choreography by Marie & Ernie Lee

Good peppy music and a fun-type easy-two step with a banjo Charleston. Phase II.

SWAN SERENADE—Grenn 14180

Choreography by Bill Owen

Nice music and a smooth, very easy waltz.

TANGO ROMANCE—Grenn 14242

Choreography by Charlotte Hegemann

Good music and an unusual easy-intermediate tango.

AIN'T SHE SWEET—Belco 382

Choreography by Richard & JoAnne Lawson

Good peppy music and a good, easy two-step, cued by Richard. Phase II +1.

HAPPY TIME RAG—Belco 382

Choreography by Butch & Nancy Tracy

Good lively music and an interesting easy-intermediate two-step and swing cued by Butch.

BIG CHIEF—Wagon Wheel 822

Choreography by Ray & Anne Brown

Good music and an interesting easy two-step, cued by Ray. Phase II + 2.

HEY GOOD LOOKIN'—Wagon Wheel 822

Choreography by Ray & Anne Brown

Good music and a two-step with a *susie q* and trombone rock the boat. Cued by Ray. Phase II +2.

MOCKINGBIRD HILL—Wagon Wheel 823

Choreography by Ray & Anne Brown

Nice music and a good, very easy waltz cued by Ray. Phase II.

SUMMER SOUNDS—MGR 074 (MacGregor 5011)

Choreography by Pete & Carol Metzger

Good music and a nice, very easy two-step cued by Pete. Phase I.

BY THE LIGHT OF THE SILVERY MOON—EN633, HH 6484 & 913; Choreography by Pete & Carol Metzger

Good music and an interesting, three-part, easy-intermediate two-step with escort position, like footwork and a swing sequence. Cued by Pete. Phase III +2.

BEAUTIFUL BROWN EYES—Grenn 17133 (14228)

Choreography by Bill Owen

Nice music and a comfortable, very easy waltz cued by Bill.

SWINGING PICNIC—Grenn 14181

Choreography by Ralph & Joan Collipi

Good big band music and an interesting, challenging jive routine. Phase V +2.

ENCHANTED LADY—Grenn 14299

Choreography by Delton & Sybil Moore

Pretty music and a good intermediate waltz with basic figures. Phase IV.

EYE LEVEL CHA—EP618

Choreography by Darrel & Lynda Wilson

Good music and a good high-intermediate cha.

MISTY MORNING—Grenn 14276

Choreography by Dorothy Sanders

Good music and a flowing, easy two-step and foxtrot. Phase III. Should be speeded.

Continued on Page 96



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Flip Side SQUARES

HARD TIMES ROLL—A Bar K 106

Caller: King Caldwell

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, right-hand star, heads star left in the middle, swing corner, promenade.

ALBERTA BOUND—Blue Star 2393

Caller: Johnnie Wykoff

Key: A/B Flat/B

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

CARD CARRYING' FOOL—Bogan 1383

Caller: John Aden

Key: A

Mainstream. FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run, ferris wheel, centers pass thru, slide thru, square thru $\frac{3}{4}$, swing, promenade.

SINGIN' THE BLUES—Bogan 1384

Caller: Otto Warteman

Key: G/A

Mainstream. FIGURE: Heads square thru, split the sides, round one to a line, pass thru, U-turn back, star thru, circle $\frac{1}{2}$, square thru $\frac{3}{4}$, left allemande, swing, promenade.

ARE THERE ANY MORE LIKE YOU—Chinook 103

Caller: Daryl Clendenin

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

LIVIN' IN THE HOUSE—Chinook 104

Caller: Bill Helms

FIGURE: Heads promenade $\frac{1}{2}$, square thru, swing thru, boys run, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

FOUR IN THE MORNING—Cimarron 110

Caller: Gerald McWhirter

FIGURE: Heads promenade $\frac{1}{2}$, pass the ocean, extend, swing thru, spin the top, right and left thru, pass the ocean, ladies trade, boys cross fold, swing, promenade. Alternate: Heads promenade $\frac{1}{2}$, pass the ocean, extend, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing, promenade.

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Caller: Gerald McWhirter

FIGURE: Heads square thru, do-sa-do, touch 1/4, scoot back, boys run, right and left thru, pass the ocean, scoot back, swing, promenade.

NOT COUNTING ON YOU—Circle D 242

Caller: Andy Petre

FIGURE: Heads promenade 1/2, square thru, right and left thru, pass thru, trade by, single circle to a wave, boys trade, spin the top, slide thru, swing, promenade.

ON SECOND THOUGHT—Circle D 243

Caller: Dean Crowell

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

IT'S A SIN TO TELL A LIE—Dance Ranch 699

Caller: Ben Goldberg **Key: A Flat Mainstream.** FIGURE: Heads promenade 1/2, star thru, pass thru, veer left, couples circulate, ferris wheel, centers square thru 3/4, swing, promenade.

BANJO PICKER'S BALL—Grenn 12219

Caller: Earl Johnston

FIGURE: Heads promenade 1/2, right and left thru, sides

pass thru, separate around two to a line, forward and back, box the gnat, circle left, allemande, grand right and left, promenade.

THE RACE IS ON—La Bandito 101

Caller: Richie Burkhart

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

MEMPHIS—La Bandito 102

Caller: Richie Burkhart

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, recycle, pass the ocean, swing thru, girls U-turn back, promenade.

OKLAHOMA SWING—Lightning 108

Caller: Jimmy Roberson

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

PUT A LITTLE LOVE IN YOUR HEART—Royal 209

Caller: Tony Oxendine

FIGURE: Heads promenade 1/2, square thru, right and left thru, pass thru, trade by, touch 1/4, scoot back twice, swing, promenade.

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Caller: Rick Allison

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Caller: Tom Manning

FIGURE: Heads promenade 1/2, square thru, swing thru, spin the top, square thru, trade by, swing, promenade.

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Starting Formation: parallel waves

Action: Outfacing ends and adjacent dancers recycle, infacing ends and adjacents recycle but move to the far center as in ferris wheel; that is, they stretch to the other center.

Ending Position: Double pass thru

Timing: 6 beats

Choreography:

Zero line, right and left thru, pass the ocean, ferris recycle
Double pass thru, first left, next right...zero line.

Singing Call: Heads square thru, do-sa-do to an ocean wave
Ladies trade, swing thru, swing thru again, ferris recycle
Pass thru, swing corner, promenade...

PLUS QUARTERLY SELECTION—Chase and Follow

Starting Formation: Parallel two-faced lines

Action: Outfacing couple chase right or chase left [outfacing end dancer leads (does the zoom action) which determines the direction of the chase; from right-hand two-faced lines, the chase is left; from left-hand two-faced lines, the chase is right]. Infacing couples circulate one position, then that center runs around that end.

Ending position: Right-hand two-faced lines end in parallel left-hand ocean waves; left-hand two-faced lines end in parallel right-hand ocean waves.

Timing: 8 beats

Choreography:

Static square: Heads lead right, veer left, couples circulate
Chase and follow, boys circulate, left allemande...

Heads square thru, do-sa-do to a wave, boys run
Chase and follow, explode the wave, left allemande...

Singing Call: Four ladies chain $\frac{3}{4}$, heads promenade $\frac{1}{2}$
Heads lead right, veer left, couples circulate
Chase and follow, trade the wave, swing, corner, promenade...

MS EMPHASIS CALLS FOR 1990

1st Quarter: None; 2. Cloverleaf, eight chain thru; 3. Slide thru, wrong way thru; 4. All 8 circulate (waves and columns), walk and dodge.

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SQUARE LINE

A CALL FOR HELP

Due to the increasing numbers of single women in the dance field without a place to dance or someone to dance with, I feel that in many places it is time we did something about it.

The pattern dance instructors have helped by creating the Line Dance, and the aerobic, for exercise but women still like to dress up for a ball once in a while; it helps their spirits as nothing else does.

Not many years ago I saw a picture in the ASD of an All Girls Square Dance Club in Salida, Colorado and it started me thinking that the same could have been a success in many towns where squares had folded and couple dances were non-existent, at least for 90% of the seniors. I recently learned of such a club in Sun City, Arizona; there may be more elsewhere. Since I have found the town where I expect to put down some roots, I am seriously considering getting out my tools, honing my talents and starting such a club here in Roswell N.M. (Come on down, you snowbirds.)

I know there may be lots to learn about such a venture but it should be exciting to say the least. There is dress identifica-

tion; whether to accept married women; how to tactfully match the couple up where they have not already accomplished that fact; and get then on the floor fast; whether to avoid typical costumes, especially during class and early stages while some are making up their minds about permanence. I am sure those who dance as men would have to wear pants (whoops long ones) and men's style shirts. If they have no definite partners; they should bring along a wrap-around or quick-change dress in case they were an ambidextrous dancer. Sooner or later, most would have their own special dancing partners except in cases of illness.

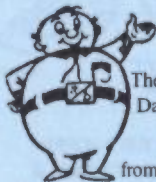
I know from experience that some women take on this role of dancing as a man with ease. In one of my classes some years ago one appeared who belonged to a singles club. She told me that she had never danced in a square as a lady. I think a club of this kind might help sustain and feed a regular club by always having a friendly widow near who could fill in.

If anyone has experience in this endeavor and would care to share their experiences, I would appreciate any information, including pictures, which they would send to me.

*Cecil Snodgrass
Roswell, New Mexico*



Round Dancer Magazine

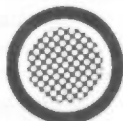


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Round Dance



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2. Salty Two Step
3. The Boy Next Door
4. Fiddlestepper Polka/
5. Edilweiss

PHASE III

1. Axel F
2. Deja Vu
3. A Beautiful Time
4. Die Lorelei
5. Sea of Heartbreak/
Lili Marlene

PHASE IV

1. Rainbow Connection IV
2. Manuela
3. White Sport Coat
4. Fascination Waltz/
Night Train

PHASE V & VI

1. I Love Beach Music
2. Pink Cadillac/
Allegheny Moon
3. Ramona

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7. Moonlight Romance (Childers)
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9. Our Shadow Tango (Barton)
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13. Sweet Nothin's (Tonks)
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15. Java Jive (Childers)
16. Shall We Dance (Goss)

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Jacalyn's Waltz
Piano Roll Waltz
Good Ol' Girls
Neapolitan Waltz
All Night
Kon Tiki
Little White Moon
Pearly Shells
Mission Bell Waltz

PHASE III

- Desert Song
Crazy Eyes
Patricia
Maria Rumbaj
Butterfly
Apres L'Entree
Lisbon Antiqua
Hallelujah
That Happy Feeling

Third Man Theme
Beautiful River
In the Arms of Love
Games Lovers Play
Sheik of Araby
Three A.M.

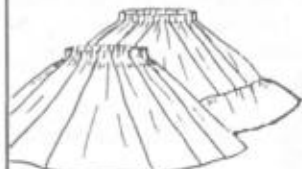
PHASE IV

Gazpacho Cha
I Want A Quickstep
Adios
Send Her roses
Pop Goes the Movies
Biloxi Lady
Dance
Til Tomorrow
Lazy Sugarfoot
Hooked On Swing

PHASES V & VI

Maria Elena
Tampa Jive
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Caress
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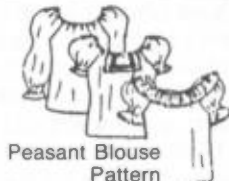
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Dixie grand
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a. waves
b. and anything
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
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a. Peel off
b. Peel the top
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Relay the deucey
Remake the thar

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Spin chain and exchange
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Keep Your Brain Young (and Smart)

You've all heard of the "use-it-or-lose-it" principle. Well, according to some new research by Dr. K. Warner Schaie, Professor of Human Development and Psychology at Pennsylvania State University, the principle applies not only to physical activity, but also to our intellectual performance.

Dr. Schaie has conducted a study since 1956 on hundreds of people as they grew old.

In a recent article in *American Legion Magazine*, which club member Kathy Toth called to our attention, Schaie noted that people in his study at age 80, on average, showed amazing mental abilities, performing better than 70 percent of the abilities they had at 25 years of age in two tests, and better than 85 percent in three other tests. For other people in verbal tests, ability was still climbing at age 65 and was 17 percent higher than at age 25.

What has all this to do with square dancing? Schaie found that a controlled temperament is one ability that seems to help keep the brain young, and that, along with brain exercises such as "working crossword puzzles and square dancing, can keep the brain thriving and engaged. One way to remain active," he recommended, "is to be a joiner."

He also recommended having long-term goals as another means of keeping

the brain healthy. If you've ever wanted to learn to play a guitar, ride a motorcycle, ski, climb mountains, write computer programs, or speak a foreign language, for instance, he says the brain skills to master all these will almost certainly be available at least through the mid-70s.

He noted that a flexible personality style is important because "if flexibility is lacking, older people tend to quit taking risks and exploring new solutions." He suggested, in addition to joining groups, running for office, teaching a trade or craft, or doing volunteer work.

We guess most square dancers already know what it took Dr. Schaie over 30 years to find out—that square dancing keeps us young! He should have asked us!

Hashnotes, January 1990
Cleveland, Ohio



<p>EAST TEXAS CALLERS SCHOOL Fin & Feather Resort Hemphill, Texas August 26-31, 1990 Staff: Wayne Morvent Stan Burdick For 0-5 yrs. experience</p> <p>Write W. Morvent HC52, Box 344 Hemphill TX 75948</p>	<p>SOUTHERN CALLERS COLLEGE Grand Hotel, Pigeon Forge, TN (Scenic Gatlinburg Area) September 3-7, 1990 Staff: Don Williamson, Stan Burdick.</p> <p>For new/newer callers Tuition: \$175.00 plus lodging Full Callerlab curriculum taught. Don Williamson, Rt. 8, College Hills, Greeneville TN 37743</p>	<p>PARRISH RANCH COLLEGES Berthoud, Colorado Rounds: Ray & Anne Brown 602-984-1780 3 Schools; May 20-24, May 27-30, June 3-7 Squares: Jack Murtha (CA) 916-673-1120 June 10-16 (full week)</p> <p>ARIZONA CALLERS SCHOOL Feb. 4-9, 1990 Vaughn Parrish, 602-982-1088</p>
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AUGUST 3,4,5, 1990

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RAVE

We have just returned from the 15th Annual South Carolina Square and Round Dance Convention. We had a great time, and was the place packed! They had all programs of dancing from the Basics through Advanced.

I really like the of the Basic Hall, because I feel we fail to get the class people involved in big dances. We tend to forget about our new Blood (classes) in square dancing.

There was also plenty of round dancing.

I would like to thank each and everyone of the South Carolina Callers Association members and associate members for making Sandy (my wife), Justin (my son) and me feel welcome, and for inviting me to be a part of this year's festival.

We would also like to thank all of the dancers for making us feel welcome and

the many friends we made while attending this festival. Special thanks to the Advanced Dancers for being so warm, friendly and forgiving; we had a great time

If you ever get a chance to go to the South Carolina State Festival in January at The Myrtle Beach Convention Center, by all means go. Don't change a thing, guys, you have a great program. Next years date is January 25, 26.

Kevin, Sandy and Justin Lowe

GIVE US A RING (WITHIN LIMITS)

Our two phone lines ring both at our home and at the office. We don't print our phone numbers regularly because we find that people forget to call us strictly within business hours, 8-4 EST, and are disappointed when they can't reach us. However, try us at those times, weekdays, at (419) 433-2188 or 433-5043. Payment in advance is asked for book orders. Sorry, no credit cards. Most purchases, especially for subscriptions, are too small to warrant the extra procedures.

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ENCORE, Continued

experience aid in effective problem solving. Be gracious and maintain a sense of humor. Have respect for others and their ideas and mediate opposing views.

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"Have you danced with the Disapproving Dancer? This is a dancer who deems *allemande left* or *grand right and left* beneath him. These calls are an integral part of square dancing, folks.

Nevertheless, he circles around doing his thing with disgust, looking down his nose with disapproval at a caller stupid enough to call

such movements.

"Square dancing is for fun; at least it is supposed to be. You meet the nicest people there. Perhaps you should include some strangers—or at least a few people with whom you now have a nodding acquaintance—in your set at the next dance. They might become your best friends. Let's keep square dancing fun and relaxing." —Miami Valley News

New Idea: *Diamond recycle* by Ed Fraidenburg.

Laugh Line:

TO MEMPHIS

Circulate over the bridge...
Swing thru the intersection...
Pass over the overpass...
Turn thru the cloverleaf...
Scoot back to all positions...
Or, if all else fails...
FOLLOW YOUR NEIGHBOR!!

KALOX-Belco-Longhorn



Jon Jones

NEW ON KALOX:

K-1317 **WHEN YOU'RE SMILING**, Flip/Inst. by Jon Jones

RECENT RELEASES ON KALOX:

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

LONGHORN:

RECENT RELEASES

LH-138 **TWO TIMIN' BLUES**

LH-144 **BALLIN' THE JACK**

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LH-193 **FREEDOM**

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1. Music Only; 2. Cues by Jack Cody



Richard &
JoAnne Lawson



Bill Crowson

RECENT RELEASES ON BELCO:

B-383 **SOME OF THESE DAYS/TOMORROW'S WALTZ**

B-382 **AIN'T SHE SWEET/HAPPY TIME RAG**

NEW ON CROW:

C-002 **OKLAHOMA HILLS**, Flip/Inst. by Bill Crowson

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



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29th JAPANESE NATIONAL SQUARE DANCE CONVENTION
 ☆ ☆ ☆ ☆ ☆ LAKE BIWA, JAPAN



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 2-1 Konooka-cho
 Ohtu, Shiga, Japan
 Tel: 0775-78-4382

Mr. Yosikazu Tanaka
 1-8-21 Tsudo
 Fujiidera, Osaka, Japan
 Tel: 0729-53-1431

Mr. Davey Nakahori
 3-2-39-906 Yasunaka-cho
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STREET _____ Telephone No. () _____

CITY _____ STATE _____ ZIP _____

No. of Dancers: Square _____ Round _____ Youth _____ Solo _____

Dance Level Preferred: Rds: Easy _____ Intrmd. _____ Advanced _____

Squares: MS _____ Plus _____ Adv. _____ C-1 _____ C-2 _____

CAMPING FACILITIES ARE AVAILABLE NEARBY



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

STAR TRACK by Lee Hailey

Starting Formation: Static square.

Action:

Head couple star thru, all double pass thru
Start a track two but *do not complete* the call,
Meet original partner and star thru...

(Actually the *track* movement is 1½.)

Repeat as above with sides initiating action.
Repeat for heads, repeat for sides.

Timing: 64 beats.

MAINSTREAM PROGRAM

CALIFORNIA TWIRL

Starting formation: Couple (man and woman)

Action: Partners join hands (man's right with the woman's left) and raise them to form an arch. The woman walks forward and under their joined hands, making a ½ left face turn while the man walks around the woman in a clockwise direction ½. Dancers have exchanged places and are both facing in the opposite direction from which they started.

Heads California twirl, separate, go around one
To a line, star thru, double pass thru
Leaders California twirl, left allemande...

Heads lead right and circle to a line
Right and left thru, pass thru
California twirl, left allemande...

DIVE THRU

Starting Formation: Facing couples (man and woman)

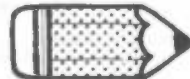
Action: The couple whose back is to the center of the square (unless a specific couple is directed) makes an arch by raising their joined inside hands. The other couple ducks under the arch and moves forward. The couple making the arch moves forward and *California twirls*.

If neither couple has backs to the center of the set, then one couple must be directed to *dive thru* the other couple.

Heads star thru, California twirl
Dive thru, pass thru, dive thru, pass thru
Left allemande...

Heads square thru four, right and left thru
Star thru, two ladies chain, star thru, dive thru
Pass thru, star thru, right and left thru
Two ladies chain, star thru, left allemande...

REVIEW



POINT TO POINT DIAMONDS

(The Forgotten Gem)

NOTE: Caution the dancers to look for a "long" formation (not parallel) when *flip the diamond* is called from point to point diamonds.

SAMPLE CHOREO:

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, center girls trade
Flip the diamond, recycle, pass thru
Wheel and deal, dixie grand, left allemande...

Heads lead right and circle to a line
Grand swing thru, boys run, girls hinge
Diamond circulate, triple trade
Flip the diamond, pass thru, wheel and deal
Zoom and star thru, others lead right
Left allemande...

Heads lead right and circle to a line
Right and left thru, swing thru, boys run
Girls hinge, diamond circulate, flip the diamond
Girls trade, crosstrail thru, left allemande...

Heads lead right and circle to a line
Right and left thru, swing thru, boys run
Girls hinge, diamond circulate, flip the diamond
Girls trade, all single hinge, circulate*
Boys run, left allemande...
Or, *Girls run, right and left grand...

Heads square thru four, right and left thru
Dixie style to a wave, boys trade, boys run
Girls hinge, diamond circulate, flip the diamond
Trade the wave, boys run, bend the line
Left allemande...

Heads rollaway, pass thru, go round one
To a line, swing thru, boys run, girls hinge
Diamond circulate, center girls trade
Flip the diamond, crosstrail thru
Left allemande...

Sides rollaway, heads square thru four
Spin the top, centers run, centers hinge
Diamond circulate, triple trade
Diamond circulate, flip the diamond
Grand swing thru, pass thru, ends cross fold
Left allemande...

Heads square thru four, spin the top, boys run
Girls hinge, diamond circulate, boys trade
Flip the diamond, girls trade, recycle
Slide thru, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, single hinge, girls run
Boys hinge, diamond circulate, flip the diamond
Boys trade, boys run, wheel and deal
Star thru, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Grand swing, thru, centers run, centers hinge
Diamond circulate, center girls trade
Flip the diamond, grand swing thru, pass thru

Centers cross fold, swing thru
Right and left grand...

A LOOK AT QUARTERLY SELECTIONS

RIGHT AND LEFT BY

Action: From facing couples, right and left thru, turn $\frac{1}{4}$ more and centers slither (nose to nose sashay).

SAMPLE CHOREO:

Heads square thru four, right and left by
Swing thru, centers run, bend the line
Left allemande...

Heads lead right and circle to a line
Right and left by, recycle, pass thru
Left allemande...

Heads half square thru, slide thru
Right and left by, recycle, pass thru, trade by
Slide thru, right and left by, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, swing thru, boys run
Chain down the line, right and left by, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Grand swing thru, (regular) swing thru
Right and left by, single hinge
Follow your neighbor, boys cross run
Recycle, left allemande...

Heads lead right and slide thru, right and left by
Recycle, swing thru, right and left grand...

Heads lead right and slide thru, right and left by
Scoot back, right and left grand...

Heads lead right and circle to a line
Load the boat, right and left by, spin the top
Right and left grand...

Heads lead right and veer left
Chain down the line, right and left by
Recycle, swing thru, right and left grand...

Heads lead right and do-sa-do, ocean wave
Girls run, tag the line left, bend the line
Right and left by, right and left grand...

Heads square thru $\frac{3}{4}$, separate, go round one
To a line, right and left by, split circulate
Boys run, right and left by, recycle, sweep $\frac{1}{4}$

Pass thru, wheel and deal
Centers right and left by, recycle
Bow to your partner...



BREAK THE CHAIN

by Ed Fraidenburg

Action: From starting double pass thru formation, centers right, pull by, left to the next for a courtesy turn $\frac{3}{4}$, to end in facing lines.

SAMPLE CHOREO:

Heads lead right and circle to a line, pass thru
Wheel and deal, break the chain
Dixie style to a wave, boys cross run, girls trade
Recycle, swing thru, right and left grand...

Heads star thru, break the chain, star thru
Pass thru, trade by, left allemande...

Heads square thru four, swing thru, boys run
Ferris wheel, break the chain, flutter wheel
Pass thru, wheel and deal, pass thru
Left allemande...

Heads star thru, pass thru, go around one
To a line, pass thru, wheel and deal
Break the chain, flutter wheel, sweep $\frac{1}{4}$
Left allemande...

Heads lead right and circle to a line
Flutter wheel, pass thru, wheel and deal
Break the chain, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Break the chain, pass thru, wheel and deal
Pass thru, left allemande...

Heads square thru four, swing thru, boys run
Crossfire, circulate, boys run, pass to the center
Break the chain, pass thru, wheel and deal
Right and left thru, break the chain
Crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, tag the line in, star thru
Break the chain, flutter wheel, pass thru
Wheel and deal, pass thru, left allemande...

Heads pass thru go round one to a line
Slide thru, break the chain, slide thru
Left allemande...

Heads star thru, zoom and break the chain
Flutter wheel, pass thru, wheel and deal
Dixie grand, left allemande...

Heads square thru four, right and left thru
Star thru, pass thru, wheel and deal
Break the chain, dixie style to a wave
Left allemande...

IN APPRECIATION

Harry McColgan, a well-known travelling caller and instructor for 30 years passed away on Jan. 30, 1990. He recorded on Red Boot. Harry's great love was calling and teaching. He will be missed by all.

The family would like to express our appreciation for the love and kindness bestowed upon us during this time. We thank each of you for the visits, flowers and food. Our special thanks for those who took part and contributed to the benefit dance and helped in any way.

The plans are to make this dance an annual event with the proceeds going to the American Cancer Society in memory of Harry. We shall all miss him in our own way.

Ethel McColgan and Family

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by Walt Cole

TIMING'S THE THING

INTRO: : Heads promenade 1/2
- - - - : Into the middle &
square thru
- - - - : - - - -
Right & left thru - - : - - Veer left
Couples circulate - - : Girls trade - -
Bend the line - - : Square thru 3/4 - -
- - Swing corner : - - Promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero line: Centers pass thru, U-turn back
Touch 1/4, walk and dodge, ends star thru
Right and left thru, do-sado to a wave
Recycle, left allemande....(zero box)

Zero line: Pass thru, wheel and deal
Outsides in, lines forward and back
Centers pass the ocean, recycle, ends star thru
Zoom, centers pass thru, left allemande...(ZB)

Zero line: Touch 1/4, single file circulate, trade
Walk and dodge, trade by, pass the ocean
Recycle, slide thru, left allemande...(ZB)

Zero box (wave): Scoot back, split circulate
Centers trade, spin chain thru, ends circulate
Scoot back, boys run, pass thru
Wheel and deal, zoom, square thru 3/4
Left allemande...

Facing couples: Touch 1/4, girls run
Touch 1/4, boys run, zero...

Facing couples: Pass the ocean, girls trade
Swing thru, boys run, bend the line, zero...

THE BASIC PROGRAM:

Trades:

Zero line: Pass thru, couples trade, zero line...

Zero line: Pass thru, ends trade
Centers trade, zero line...

Zero line: Pass thru, partner trade
Right and left thru, zero line...

Zero line; Pass the ocean, all eight circulate
Boys run, boys circulate double
Couples circulate, couples trade, bend the line
Zero line...

THE MAINSTREAM PROGRAM:

Dixie styles:

Zero box: Swing thru, spin the top
Right and left thru, Dixie style to an ocean wave
Boys trade, boys walk and dodge, boys run
Girls trade, girls walk and dodge, girls run
Lines pass thru, tag the line right
Wheel and deal, left allemande...

Zero Line: Right and left thru, dixie style to an
Ocean wave, boys trade, all left single hinge
Centers cast off 3/4, new centers trade
Centers cast off 3/4, centers run, bend the line
Star thru, California twirl, zoom
Centers pass thru, left allemande...

Zero box: Touch 1/4, scoot back, boys run
Right and left thru, Dixie style to an ocean wave
Boys trade, left spin chain thru, boys circulate
Double, girls run, bend the line, slide thru
Square thru 3/4, left allemande...

Zero line: Pass the ocean, spin chain thru
Girls circulate twice, boys run, tag the line right
Boys scoot back, boys cross run, girls trade
Wheel and deal, pass to the center
Square thru 3/4, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple U-turn back
Swing thru, spin the top, boys run right
Center four wheel and deal, sweep 1/4
Swing thru, turn thru, outsides bend
To face in, left allemande...

Veer right:

Zero line: Pass the ocean, recycle, veer left
Couples circulate, boys run, boys trade
Single hinge, boys run, reverse flutter wheel
Sweep 1/4, veer right, girls circulate, boys trade
Bend the line, right and left thru
Dixie style to a left allemande...

Tags:

Zero line: Pass thru, tag the line right
Couples circulate, boys trade, couples circulate
Girls trade, centers trade, bend the line
Star thru, double pass thru, cloverleaf
Centers pass thru, swing thru, turn thru
Left allemande...

Zero line: Pass thru, half tag the line
Girls trade, boys trade, centers trade
Walk & dodge, partner trade, right and left thru
Pass thru, tag the line, centers in
Cast off 3/4, star thru, left allemande...

UNDERLINING

THE CALLER NOTE SERVICES

In **Notes for European Callers** by Al Stevens and Rudi Pohl, a variation of the QS *right and left by* is discussed. "...Some are incorporating another *by (right and left by-by)*, calling for the centers and the end dancer to slide nose to nose after the normal ending formation. Again anticipating the ending formation, the girls would slide past two dancers ending in a left-handed wave with the boys in the middle. *Right and left by-by-by*—you figure it out (Hint: It ends in a left two-faced line). This is a local variation. I have seen no write-up on the action; however, it does add a little bit of spice to a call that I think the average Plus dancer will tire of quickly."

Lots of good things are happening via **For the Record** from the Texas Callers Assn. We also like this analysis of the new QS *right and left by*: "What's great about it? 1. Involves the dancers in three different formations—lines facing, two-faced lines and ocean waves. 2. Easy to cue. 3. Quick to learn. 4. Smooth flow. 5. Emphasizes the sashay family...by using the *slither* or sashay form. I know that the mini-wave is not listed in the defini-

tion but the first line tells the basic rule ...dancers 'exchange places without changing facing directions.' (To those of you familiar with *Advanced*, a *slither* is used for the centers dancers to *sashay*.)

Coming from our northern neighbors, Joe and Anne Ubelacker in **Canadian Callers Notes**, we discovered a pertinent comment of interest: "Doesn't anyone teach dancer to 'come into the middle' anymore? There is no place that I've called where the dancers, at any level, know what I'm talking about when I call *heads pass thru, separate and go around one, come into the middle*. They stay with the others in a line and it's like pulling teeth to get them to come into the middle. It's even worse when the dancers are in the center and they have to *split two, around one into the middle*. Anyway, think about it—there's more to dancing than making lines all the time."

Maybe it is time to look at a *grand square* variation or two (in the gimmick category). We can borrow these from Australia's **Callerlink**, just for fun:

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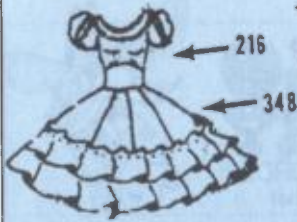
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Heads square thru, sides face, grand square
Heads cloverleaf and heads grand square

(Now at halfway point—no reverse)

Sides divide and star thru, square thru $\frac{3}{4}$
To the corner, left allemande...

Heads only grand square, sides divide and
Star thru, same two right and left thru
Then star thru and back away, reverse
Sides star thru, right and left thru, back away
Sides divide and star thru, all left allemande...

A couple of *scoot chain thru* examples
may be in order, and the **Toronto &
District Notes** has a bunch. Try these:

Heads pass the ocean, scoot chain thru
Trade by, slide thru, pass thru, wheel and deal
Zoom, dixie grand, allemande left, promenade.

Heads square thru, touch $\frac{1}{4}$, scoot chain thru
Scoot chain thru, girls run, star thru
California twirl, slide thru and roll, pass thru
Grand right and left...

Jack Lasry always gives us some nice
food for thought and usable choreo in
his **Notes for Callers**:

"Turn thru is one of the little calls that

is often poorly danced except if we call
swing thru, turn thru, left allemande." From
time to time, I like to feature a tip with *turn
thru* and then remember to use it more
often...here are a few ideas:

Heads turn thru, cloverleaf, double pass thru
Centers in, cast off $\frac{3}{4}$, slide thru, left allemande
Heads rollaway, heads turn thru, separate
Around one to a line, star thru, double pass thru
Leads partner trade, left turn thru
Grand right and left...

Dick Han tells us in his **Dancetime
Notes for Callers** that a good way to
lead into the *QS right and left by* is to start
with *right and left thru and $\frac{1}{4}$ more*:

Heads lead right, touch $\frac{1}{4}$, split circulate
Boys run, right & left thru & $\frac{1}{4}$ more, girls trade
Wheel and deal, pass thru, left allemande...

Heads touch $\frac{1}{4}$, girls run, turn thru, slide thru
Right and left thru & $\frac{1}{4}$ more, couples circulate,
Girls trade, ferris wheel, centers touch $\frac{1}{4}$
Left allemande...

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California Callers Notes this time. Here is an excerpt: "Write the facts. Advertising must contain *who, what, why, when and where* like any news article...The *who* is in two parts—who is sponsoring and who it is for. The *what* is learning to square dance. The *when* is now—contact us now and we will provide information on what exact date classes begin. The *why* is because square dancing is a fun exercise that is done with other people. *Where* is an exact description, including directions, of where the class meets."

Warren Berquam continues to give us, in **Minnesota Callers' Notes**, more material (choreo and ideas) than we can ever use, but it's good to pick and choose: "Which of the following are best? Which do you use?"

Heads lead right and circle to a line...
 Heads flutter wheel, square thru four, circle to a line...
 Head ladies chain and rollaway half sashay Slide thru, circle to a line...
 Heads touch 1/4, walk & dodge, circle to a line...
 Head ladies chain, star thru, pass thru, circle...
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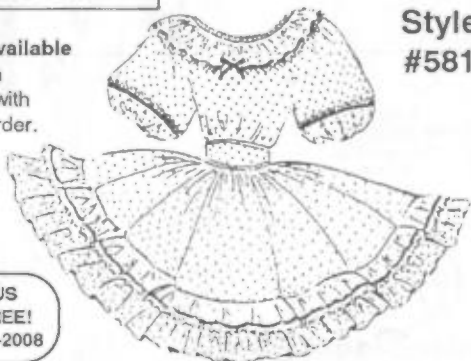
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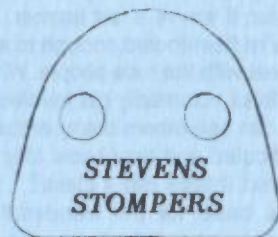
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FEEDBACK, Continued

impatient with slow learners, recounting a rude encounter on the floor, wondering why students drop out, or frenetically exhorting everyone to "have fun!" There is an awareness that not everyone is having fun, or it wouldn't be necessary to constantly tell people to do it!

Everybody wonders why we just can't seem to attract lots of new people. But when new people join a class or even come to a dance to 'check out' the activity, they can see that there's tension underlying the fun. They can see that it's only fun if you're a fast learner, only fun if you're fleet-footed enough to avoid the squares with the rude people. Why would new folks voluntarily get involved, when they can see others being embarrassed or ridiculed and they know they may be the next if they join a class?

The basis for the wonderful square dance camaraderie that seems to be disappearing is everyone's willingness to adopt a cooperative, friendly demeanor on the floor. This square dance esprit d'

corps is what makes dancing enjoyable for most of us. Personal, professional, even national differences don't matter at all when you're dancing in a set that works for everyone in it. All that's required for this to happen is for all to be half-way decent dancers and follow the few simple rules of square dance courtesy, but *dancers can't know how to behave unless they're taught!*

Callers aren't emphasizing the courtesies in teaching new dancers, club officers aren't asking the callers to teach them, members aren't the showing new dancers by example, and nobody is censoring dancers who behave like boors.

Dot hoped this was not a "a pattern to come in the A/C levels of dancing." I'm afraid this may be the wave of the future in all programs. We can expect more and more rudeness to impinge on our dancing until we begin to turn things around by teaching the courtesies and requiring our dancers to observe them!

Patty White
San Francisco, California



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MEANDERING, Continued

albino Tempo to Budget, fly to Detroit, pick up my own car (left there for strategic regional reasons), drive four hours straight north to Traverse City, and check in for an hour's rest at the Hampton Inn before the big dance there.

It was really a big one—over 20 sets for a fifth Saturday Special of the NW Michigan Council (15 clubs) at Pathfinder School in this resort city. (Did you know that about every third cherry you pop into your mouth was picked in Traverse City?) Well, it was a dynamite dance bunch—my kind o' people! Love 'em all. Some we had met in Hawaii two months earlier. Grandiose refreshments. Local caller Ron Hensel was emcee. Other callers present: Jerry Featherly, Dan Hargigan, Bruce Light and Joy Mackey. Jim and Pat Thomas were cuers. Host club: Buttons and Bows, who invited me to an after-dance rendezvous at the Ground Rounder. Thanks to *key kupl* Pat and Dwight Coddington. (Dwight is learning to

call.) As that extra long Saturday turned into Sunday and the long month of March turned into April, I turned into a Hampton. (Hi, Lionel! I thought you turned into an April fool!—Co-Ed).

And with that, this overly-long, longitudinal, linguistic legend must cease, to give latitude for more depthful developments in the square dance world.

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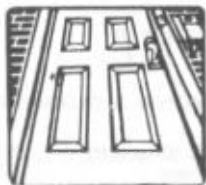
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Special review by Co-Ed Cathie Burdick

CLAYT

by Jim Schnabel

Normally, I don't read westerns or books written with dialect spelling. I do like history. Having made those statements, let me say that I picked up *Clayt* after it arrived in the mail and hardly set it down until I had finished the 251 pages. Clayt Shackelford is a sympathetic character, a mixture of the strong-silent type and the bashful young man trying to do a good job, with an eye to moving up in his career. His wife, Norey, is all that we postulate as the ideal pioneer wife—upright, church-going, hard-working, loving. All the characters are believable, including the Nez Perce preacher, Bear.

The book is dedicated to Jim's mother, Angie Schnabel, nee Shackelford. Angie Shackelford is the baby born to Clayt and Norey, which leads us to believe that there is an element of truth in the novel, although the author never reveals that.

We thought there might be some square dancing in the book, but taking into account Norey's strict Methodist beliefs, Clayt and Norey probably never danced.

More about the story appears in the facing ad. So does the price and publisher. We recommend this fast-paced, easy-reading story, spiced with just enough dialect to make it authentic.

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Ed. Note: The same is true for square dancing, right?

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 Scott Smith (UT); Beryl Main (AZ)
 Gary Shoemaker (TN)
 [RDS] Ray & Bea Dowdy (WV)
April 27-29

Ray Donahoo (TN)
 Roy Hawes (TN)
 [RDS] Clara & Earl Jordan (TN)
May 4-6

Chuck Meyers (AL)
 Jimmy Roberson (NC)
 [RDS] Bonnie & Nancy Sample (FL)
May 11-13

Frank Holland (NC)
 Gary Shoemaker (TN)
 [RDS] Bonnie Tomchik (NC)
May 18-20

Open House
 with
 Gary Shoemaker
April 30-May 4

A2 Into C1
 Darryl Lipscomb (CO)
 Mike Jacobs (VA)
May 6-11

Rounds Week
 Phases III thru VI
 Tom & Jan Kannapel (KY)
 Ralph & Joan Collipi (NH)
May 12-18

Lady Callers Week
 Betsy Gotta (NJ)
 Grace Wheatley (NM)
May 20-25

Danny Weeks (GA)
 Gabby Baker (GA)
 [RDS] Nettie Maitre (GA)
May 25-27

Cecil Sayre (WV)
 Jim Durham (VA)
 [RDS] Bill & Sandy Bush (WV)
June 1-3

Phil Kozlowski (IN)
 Nick Hartley (IN)
 [RDS] Chuck & Barb Jobs (OH)
June 8-10

Ron Everhart (IN)
 Dave Craw (IN)
 [RDS] Iven & Barb Saxton (OH)
June 15-17

Jim Randall (CA)
 Kai Burke (IL)
 [RDS] Bud & Ona Nighetto (CA)
May 27-June 1

Andy Fetters (LA)
 Dean Crowell (TX)
 [RDS] Jacky & Juanita Smith (AL)
June 2-8

Pat Diamond (AR)
 Bob Huff (MO)
 [RDS] Jerry & Dot Yockey (KS)
June 10-15

Charles Ovisenberry (TX)
 Jerry Stover (OK)
 [RDS] Bill & Virginia Tracy (KS)
June 17-22

Kevin Lowe (VA)
 Joe Lowe (VA)
 [RDS] Judy Everhart (IN)
June 22-24

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June 29 - July 1

Sam Dunn (OH)
 [RDS] Dorothy Roasa (OH)
July 6-8

George Shell (VA)
 Mac Letson (AL)
 Bill Claywell (KY)
July 13-15

Les Greenwood (Canada)
 Lorne Lockery (Canada)
 [RDS] Neale & Arthurlyn Brown (Canada)
June 24-29

Marshall Flippo (TX)
 Jerry Haag (WY)
 [RDS] Dan & Linda Prosser (PA)
July 1-6

Bob Poyner (IL)
 Jack Platt (OH)
 Shane Greer (OK)
 Larry Prior (MI)
July 8-13

Tony Okenline (SC)
 Jerry Story (TX)
 Larry Letson (TX)
 [RDS] Jim & Jane Poorman (IL)
July 15-20

★
ROYAL RECORDS W/E
 Tony Oxendine (SC)
 Jerry Story (TX)
 Larry Letson (TX)
 [RDS] Jim & Jane Poorman (IL)
July 20-22

GOOD OL' BOYS W/E
 Sam Dunn (OH)
 Keith Zimmerman (OH)
 Mike King (OH)
 [RDS] Phyllis Hathaway (OH)
July 27-29

Mel Estes (AL)
 Harry Lackey (NC)
August 3-5

Bill Bumgarner (OH)
 Gary Brown (OH)
 [RDS] Butch & Nancy Tracy (IN)
August 10-12

Frank Gattrell (OH)
 Scotty Sharret (OH)
 [RDS] Dick & Pat Winter (OH)
July 22-27

Wade Driver (TX)
 Tim Marriner (VA)
 [RDS] Bill & Betty Lincoln (AR)
July 29-August 3

C-2
 Separate Hall
 Ross Howell (TX)
 Bob Gambell (TX)
July 29-August 3

Craig Rowe (IN)
 Art Tange (NM)
 [RDS] Dick & Gail Blaskis (OH)
August 5-10

Phil Kozlowski (IN)
 Joseph Miller (FL)
 [RDS] Phil Van Lokeren (OH)
August 17-19

Gene Records (KY)
 Mainstream
August 24-26

Wayne McDonald (TN)
 [RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

Barry Vestal (TN)
 Gary Shoemaker (TN)
 [RDS] Ray & Bea Dowdy (WV)
September 7-9

C-1
 Separate Hall
 Darryl Lipscomb (GA)
August 12-17

John Carlton (NJ)
 John Kephart (NC)
 Leroy Conrad (MO)
August 12-17

Larry Prior (MI)
 Curt Bratton (IL)
 Brad Carter (IL)
August 19-24

Ramon Marsch (OH)
 Larry Dunn (NY)
 [RDS] Lloyd & Eileen Lockerman (PA)
August 26-31

J. R. Sparks (KY)
 Sam Lowe (SC)
 [RDS] Dorothy Sanders (KY)
September 14-16

Cole Dyer (AL)
 Ray Brigance (TN)
 [RDS] John & Betty Griffin (MS)
September 28-30

LIGHTNING RECORDS W/E
 Jimmy Roberson (NC)
 Barry Echols (NC)
 Max Arnold (NC); Bob Price (NC)
 [RDS] Wentz & Norma Dickenson (TN)
October 12-14

Mark Clausing (OH)
 [RDS] Glenn Anders (OH)
September 21-23

Rounds Week
 Phases IV, V & VI
 Wayne & Barbara Blackford (FL)
 Frank & Phyllis Lynhart (OH)
September 3-7

Harold Rowden (MO)
 Ron Schneider (FL)
September 9-14

Virgil Troxell (IN)
 Chuck Peel (IN)
 John Paul Bresnan (AL)
 [RDS] John & Dimple Willford (AL)
September 16-21

Larry Letson (TX)
 Lem Gravelle (LA)
 [RDS] Marilyn & Cliff Hicks (MI)
September 23-28

Bill Stiehl (OH)
 [RDS] John & Jean Stivers (OH)
October 5-7

George Lavender (AL)
 [RDS] Judy Everhart (IN)
October 26-28

Harold Kelley (GA)
 John Swindle (GA)
 [RDS] Hal & Sadie Roden (GA)
October 19-21

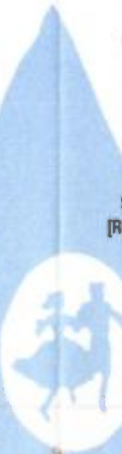
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October 14-19

Tony Oxendine (SC)
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