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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 8
AUGUST 1990



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Square Dance Month, 1990, is fast approaching. On Page 11, you will find this year's theme, *The Best Medicine*. Bill and Colleen Wilton, LEGACY's Square Dance Month chairmen, have chosen to emphasize aerobics, laughter and fellowship, and are asking us to de-emphasize "lessons" in favor of "dances."

We have long felt that anyone who squares up on the floor and moves to the beat of the music and the command of a caller is *square dancing*. If one is *square dancing*, one is a *square dancer*—period. Then we can move on to discuss square dance programs or frequency of dancing, if that's important.

Why must folks who are shyly but joyously experimenting with our activity be told they are not *square dancers* until they join a club? For that matter, why are the East Germans who are discovering a common love for American dancing with their neighbors being told that the contras and traditional dances they know are not *real square dances*?

One of the best resolutions made by LEGACY in its early years was that the term *square dancing* be used generically to include all the many facets of the activity: square, round, contra, clog, traditional or heritage and solo. Let us make this a worldwide concept. Let's accept as *square dancers* anyone who can *circle*, *promenade* and *swing*, for an example. It's every individual's choice how much is to be learned and in what program to

CO-EDITORIAL



dance. We are all dancers. Yes, even callers (and callers' taws) are first dancers, and most remain so.

Inclusiveness is in style. Touching is a need. Social activities relieve day-to-day stress. Friendships make life worth while. All this square dancing has to offer to its newcomers, but we need to emphasize and work harder at the inclusiveness.

Welcome your new dancers. When they say, "Oh, yes, I used to square dance in school," will you answer "That wasn't really square dancing?" or will you say, "Oh, but square dancing today will offer you so much more," and then go on to describe the fringe benefits.

Have we made our point? Read our lips: we are all *square dancers*!



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Arroyo Grande, CA
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BY-LINE

August is always a good month for light reading, so take this issue to your favorite summer hideaway and enjoy **Rose Dukes'** story of the yellow square dance dress. Most of the other August

items are brief and will fill you in on recent "doings" in the square dance activity: the Memphis Convention, the St. Petersburg Festival of States, the Bermuda Convention, the adventures of a missing mascot. **Otto Warteman** spoke at Callerlab about the TV shows he had created and we asked him to write the story for us. Here is a way that many areas might choose to publicize their dance activities.

Give some thought to the Square Dance Month theme, as explained on Page 11. This is the month to plan and to make arrangements for a September kickoff. Are your "new dancer dances" planned? Are you doing demos, writing publicity, hiring a teacher? Need new ideas? Let the LEGACY Promo-Pack help. Best wishes!

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GRAND ZIP



I was thrilled to receive your letter notifying me that I have been awarded a scholarship. I am already enrolled at Turkey Run R/D Leader School. We leave N.Z. on July 25 and fly direct to Los Angeles...After the clinic, we fly to Norfolk and spend about ten days travelling up to Boston. Alan Murphy is attending a callers clinic and then we come back to Los Angeles for two days before flying home on August 18. I have only visited Los Angeles on my way to Europe so am looking forward to seeing other areas of the country...

*Brent McKenzie
Dunedin, New Zealand*

It certainly is an honor to be featured in ASD and have already had calls from our local area and many of the areas where we have traveled...Thank you for this opportunity to be featured in your magazine under "Facing the L.O.D."

*Ron & Donna Baba
Winnipeg, Manitoba*

Thank you for publishing our *Love For Two*. We are pleased that Callerlab has chosen it as their Round of the Quarter. It's so nice to know others are enjoying our dances...

*Ann & Wilson McCreary
Huntsville, Alabama*

Enclosed is our renewal...Jinny and I have been constant readers of the "square dancers' friend" for many years. We first started when you called for our club, Ramapo Squares of Oakland, many years ago. We were club presidents and hosted your overnight visit. We've danced for 25 years, having spend nine of those 25 teaching our club's basic class. Since then we've danced, and danced, and danced, and still love our hobby.

*Bud & Junny Allison
New Milford, New Jersey*

Beware, Tennessee Square Dancers, the Brits are coming over to dance with you. June and Michael are staying at the Oakmont Resort, Pigeon Forge, Phone 615-453-3240, from 9th November 1990 for three weeks. We would be delighted if you would give us a call as we would love to come and dance with you. Will also see you at Salt Lake City next year. Happy Dancing.

*June & Michael Penfold
Scunthorpe, England*

...We really enjoy ASD. Can't begin to say which article or segment we enjoy most as all seems so interesting. Even though my husband has met you and I have not, I addressed this letter to your first names because your magazine has that personal touch that makes me feel like family. For that I thank you, too.

*Charles & Anita McMillan
Lyons, Georgia*

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SECOND GERMAN-AMERICAN FRIENDSHIP FESTIVAL

The main focus for this column this month has to be the exciting, adventurous European tour that culminated with a weekend of German-American square dancing in Rudesheim and, for some, a visit to the once-in-a-decade Passion Play in Oberammergau.

Caller/cuer/tour hosts, along with the Burdicks, were Don and Loretta Hanhurst, Dick and Mary Hinkle, Herb and Tilda Johnson, Dick and Sue Leger, John and Eileen Lewin, Ramon and Jane Marsch, Skip and Pauline Smith, Glen and Carolyn Zeno. Tour members George and Shirley Wisniewski assisted on rounds.

Most of the tour group arrived in Amsterdam before us, due to an airline snafu, and our baggage arrived some time after we did. We learned what it is to wear the same clothes for three days, with quick overnight laundering. We were whisked from Schipol Airport to a tour bus, with some other late arrivals, and enjoyed viewing Amsterdam's leaning buildings and gabled roofs. A canal boat took us under narrow bridges and over the waterways on a sunny Sunday afternoon. Then our bus carried us sleepily to our hotel in The Hague for a quick nap before a visit to the miniature city at Madurodam. These perfect replicas and the magnificent landscaping are always enchanting and appeal on visit after visit.

Next morning Kinderdijk was first on the agenda, a dike with nineteen windmills which battled dangerous flooding for many years. Pumping sta-



tions are now used, but the mills are preserved for their historic value. One is open to the public.

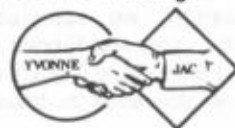
Delft was the next stop, with a visit to the Peacock Pottery Factory and lunch on the busy marketplace. For Cathie, it was apple pancakes like her grandmother used to make—the big, thin ones, sprinkled with powdered sugar—Um, nostalgia tastes so good!

Returning to the hotel, we enjoyed a bus tour of the Queen's Office and the Peace Building donated by Andrew Carnegie, before getting ready for the dance that evening.

The place was Zoetermeer for our Dutch dance in The Hague area. Jac and Yvonne Fransen were the hosts and coordinators for this one. He's a popular Dutch caller, she cues rounds, they have been frequent visitors to the states and, at one time, were members of LEGACY.

The hall was spacious—very adequate for over 300 dancers attending—a good mixture from the two countries. Mix we did, with plenty of *recycles* and *spin the tops* called by our eight callers and their seven. Besides Jac, their callers were Christa (and Nico) Toussaint, Arie (and Alice) Stoffer, Rob (and Alie) Vreezen, Alois (and Raymonde) Hermans, Wil (and Paula) Stans, and Maarten Weyers. It was a grand evening, topped off by an after-party in an upstairs room where close encounters over snappy snacks could be enjoyed.

The whole party was well set up by the Franzens, and we were favorably impressed with the smooth dancing Dutch and the talents displayed by their callers. Our buses pulled into the area a bit after eight, after a full day of touring, so we missed the "warm-up—Voor Aanweziggen" but we caught the introductory remarks by our U.S. Ambassador C. Howard Wilkins, Jr., smartly attired in a western-styled tan leather jacket and we enjoyed the entire evening.



Next day it was on to Brussels ("If it's Tuesday, it must be Belgium?") for lunch and shopping (Oh, those chocolates!) and Paris for late dinner. Not to be done in by a long day on the bus, twenty-one of our group set off (with directions) to master the Metro and climb the awe-ful Eiffel.



After a quick subway ride from Rue Montmartre (our hotel) to the Trocadero, we promenaded through the open-air entertainment area of the Chaillot Palace, across the Seine and to the north leg of the legendary landmark. Paying 47 francs allowed us to ride up the leg, change elevators, and zoom to the very top for a breathtaking view of the City of Light. It was one of those pinch-me-I'm-really-here experiences!

Seeing more of Paris the next day meant trusting our lives to bus-driver Ben as he manueved around Concorde Square and various other free-for-all areas of pell-mell traffic. Like all visitors, we craned our necks and pointed our cameras at the Opera House, Hotel Ritz, Royal Square, Tuileries Gardens, National Assembly, Arche du Triomphe, Notre Dame with its rose windows and flying buttresses, the Sorbonne. We saw the original *Thinker* by Rodin. We saw the World Expo palace with the glass roof. We crossed the Pont Neuf. We rode down the Champs Elysses. We lunched at the Cafe de la Paix. We shopped for French perfume. We toured Versailles, enjoyed a four-course dinner and another tour of Paris lit up in her evening sparklers.

Leaving Paris the next day, we traveled to Reims to view one of the oldest cathedrals in Europe. Many of the original stained glass windows were destroyed by war and have been replaced. Most beautiful is a triptych by Marc Chagall, very modern, very colorful, very spiritual. In Reims, at a sidewalk cafe (we always aimed for those when possible; we like to people-watch), we sampled French quiche (like ours) and French pizza (like ours), and Stan made a quick visit to the Post Office. Stan sees the inside of every

post office in cities we visit, usually just as the philatelic window is closing for the lunch hour. However, he still manages to find colorful stamps for his collection in small out-of-the-way shops.



Luxembourg was our overnight stop, marked by a little window shopping and another quick trip to a post office. CNN was broadcast in English on the TV, and we caught up with the news on Gorbachev's visit to Washington.

Now we were gearing up for our Friendship Festival, so we boarded the buses early for our trip into Germany. A morning break at Trier enabled the group to view the Porta Negra (a gate in the city wall built by the Romans) and the unique marketplace behind it. Then our bus wove its way through the Moselle Valley with its rows and rows of grapevines. In early afternoon, we crossed the ferry into Rudesheim, just in time for those who were scheduled for a Rhine Cruise to see the fairy tale castles and the Lorelei.

The real reason to return to Germany with 189 dancers and nine hosts/callers/cuers this year was to engage in the second German-American Friendship Festival, this time held in the Rheinhalle complex in the heart of the Rhine-side resort town of Rudesheim. The three-day square and round festival, sponsored by

this magazine and Landmarks Festivals, was a huge success, thanks to much early planning by our host/coordinators, Holger and Petra Willm.

It all started with a grand march on Friday evening, led by special guests Annetta van Assendelft, director of the Tourist Office, and Stadtrat (city official) Hans Rudi Schneider. Our eight callers alternated with three German callers: Holger, Hans (and Marielle) Geitl, and Rheinhold (Elizabeth) Schumacher. Local club sponsors were the Rokoko Dancers (Presidents: Juergin and Rosemarie Neu).

Two *side-show* features of the all-day Saturday dance program were noteworthy: a large, beautifully-decorated friendship cake was shared by all at the afternoon session; the area Wine Queen and her court of lovely girls gave each caller a tasty, special welcome in the evening. Tour members Joe Frisella and Al Weirich called during the afternoon session. The *Friendship Ring* in both English and German closed the dancing both evenings. An after-party followed the final evening dance.

Finally, to end all events in the right international spirit, a Sunday morning dance was held, capped again by the traditional *Friendship Ring* of hand-in-hand, lyric bonding exercises. What a show! We even had the opportunity to bring square dance items to the emerging East German square dancers.

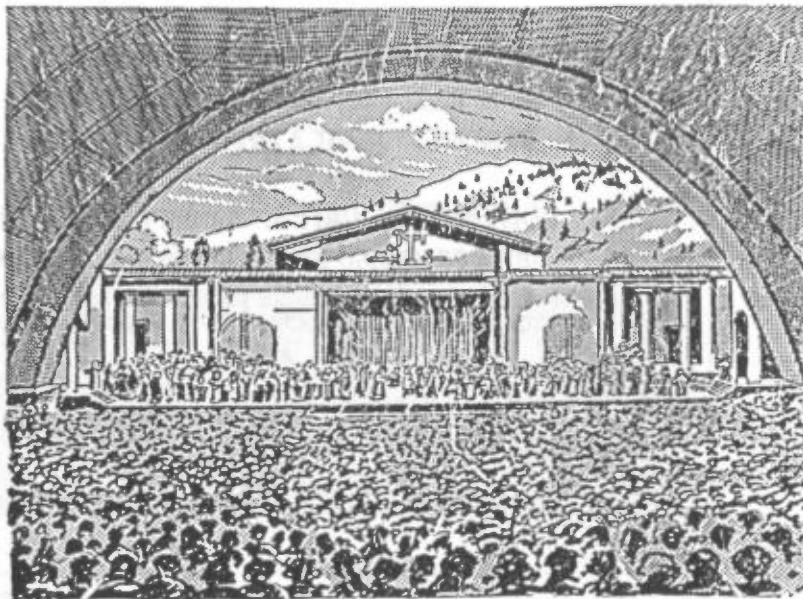
For 81 of the group, Sunday was spent on a bus heading south to Oberammergau, an optional add-on. Due to crowded conditions, some folks stayed in private homes, some in

small groups at various hotels in the area. We were at the King Ludwig der Bayer in Ettal, with separate rooms but adjoining seats at the Passion Play. Since over 4000 people attend daily, the logistics of shuttle buses and lunch reservations and seating is a mind-boggling challenge. The efficiency of the operation was admirable.

The Passion Play defies description. It's another of those events beyond even our wildest dreams. Whoever thought that circumstances would bring us to that once-in-ten-years event! We were impressed with the history of the Play—that for four hundred years the townspeople have honored the oath of their forebears and continued this folk event. We were impressed with the number of people on stage during the crowd scenes. (Two years ago, our guide told us that shopkeepers close their shops in time to be on stage at the proper moments.) The music is stirring, the pageantry magnificent, the drama heart-rending. A never-to-be-forgotten experience.

Leaving Oberammergau, that scenic little mountain village of painted houses and colorful costumes, we drove to Munich and boarded our Lufthansa jet for home.

Now we'll all wait eagerly for Friendship Festival III in 1992.





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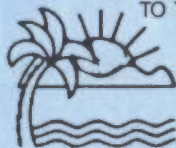
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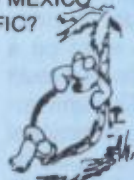
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Let's forget about having beginner lessons or classes. Let's have *New Dancer Dances*. Talk to your caller/teacher and have him actually teach dances the first night, similar to a party night dance.

Let's forget about the six months of lessons it took for us to learn. Just keep the dancers coming back to learn more dances. If they can learn to dance while they are learning movements, they will be having the time of their lives.

Angels can spread the word every week about the good times they have at dances and at state and national conventions. Let the new dancers know about our bigger world. Why not have the angels put on a short, silly after-party skit some night that sends the dancers home laughing. How can they not return week after week?

Occasionally treat the *New Dancer Dance* as a regular dance, with refreshments or snacks for a cooling down and get-acquainted session. People enjoy talking together when they are relaxing with refreshments.

When all the new dancers are at the same level of accomplishment, have graduation at a special dance, club picnic or other special occasion.

This is the theme for Square Dance Month, 1990. A new Promo-Kit has been prepared by Bill and Colleen Wilton, LEGACY Chairmen of S/D Month. The kit is available from the Wiltons, Rt. 3 Box 428, Montello WI 53949. A check for \$5 should be made out to LEGACY and sent with your order. With your imagination and the ideas in this kit, you are sure to have a large group of new dancers this year!



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C-218 SPLISH SPLASH—Jerry Haag

C-711 OO WEE BABY—Marshall Flippo

C-611 LONESOME ME (Round Dance)

Wanda Winter with Jack & Ann von der Heide

C-710 ANOTHER SQUARE DANCE CALLER—Marshall Flippo

C-116 ZINGER/TODAY—Hoedown

C-525 LOVE ME HONEY DO—Ken Bower

C-322 FREEDOM—Gary Shoemaker

C-415 RED RIVER VALLEY—Beryl Main

C-809 HELP—Scott Smith

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CALLING WITH A LIVE BAND

"Cliff Brodeur is a great caller, and he's got a great live band working with him." This is how folk legend Pete Seeger sums up the arrival of Square One on the square dancing scene as Brodeur's backup band.

After 25 years of a successful solo career as a caller Cliff Brodeur has joined forces with Square One, a quartet of virtuoso instrumentalists with an impressive track record of studio recording, and concert performances. Members of Square One have also toured internationally, and appeared with artists such as Willie Nelson, Arlo Guthrie, Bonnie Raitt, and John Denver.

"When I started calling with Square One, I had no idea of the enthusiasm that live music creates when compared to calling with records," says Brodeur. "With this band, I want to revitalize the tradition of square dancing to live music, and bring this music to wider audiences outside of the square dance world, such as country fairs, resorts, and colleges."

Drummer Terry Hall and bassist Danny Velika have toured with Arlo Guthrie for 14 years, and appeared in major venues in the United States, Europe, and Japan. Before joining Guthrie's band, Velika appeared at Woodstock with Quarry, as well as touring both the United States, and

South America.

Terry Hall's recent credentials as a drummer include playing on The Today Show, and at Carnegie Hall. He also was recently a member of the David Bromberg Band.

Tim Gray, Square One's pianist, doubles on hammered dulcimer, and has appeared since his early teens in New York and Massachusetts based rock and jazz bands. Equally at home on traditional acoustic instruments and synthesizers, he also has written movie scores.

Andy Gordon, a well seasoned multi-instrumentalist, completes the Square One lineup on banjo. Recently, he put together The Yokels, his own bluegrass band. He also tours with the Sun Mountain Fiddler throughout New England, the Midwest, and the Caribbean. His punchy rhythm and rippling solos are a trademark of the Square One sound.

"A lot of people don't realize what square dancing is, and I want them to have a new perspective on it," Brodeur says of his new band. "Modern square dancing is a great American tradition, and should be available to everybody. My square dancing motto is 'Dance with Enthusiasm' and what could be a better way to do it than with the excitement of a live band?"

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The Bright Yellow Dress

by Rose E. Dukes, North Charleston, S.C.

The bright yellow square dance dress reminded Marilyn of the warmth of the sunshine. She had needed sunshine in her life when, unexpectedly, after 33 years of marriage, her husband Kyle had passed away. She took up square dancing two years later to help ease the pain she still carried in her heart. The bright yellow dress was made for the upcoming halfway dance. She was lucky that Harry, an old school chum, had agreed to be her partner.

Fervor and excitement filled the air as students gathered together in the old dance hall discussing what they were going to wear to the halfway dance. Then suddenly, Chad, the caller, was announcing that the best homemade dress would warrant a prize to its owner, if indeed it was homemade. Also, the dress must be worn to the half-way dance, although the judging would not take place there but rather after graduation at the upcoming state convention.

"Wow!" Sue yelled. "What kind of prize will it be?"

"None other than a free trip to Hawaii on the next square dance cruise," Chad retorted, holding the microphone close to his mouth so as to be heard.

"This has been an exceptionally large class—over 300 students!"

"Ah, forget it, Sue," Debbie quipped. "You know we don't have a chance if Jane enters. She's the best seamstress in the whole bunch."

"Did I hear my name?" Jane shuffled up from behind, scraping her shoes on the hardwood floor.

"Where did you come from? You must have supersonic ears," Jacki exclaimed, "Talk about the devil and there she is!"

"Oh, that's not fair, girls, Sue scolded. I'd only be too happy if Jane won. She deserves it."

"Hold it a minute," Jane chimed in, "I'm not eligible this year since I'm the head of the sewing clinic for the conven-

tion, and instructors are not allowed to enter the contest."

Debbie grinned. "That calls for a round of applause. How loud can we clap, girls?"

"If I didn't love you all so much, I'd think you were sarcastic and I'd be offended, but I'll tell you what—if any of you need help, I'm available."

"Well, how's that for making us all feel bad. I guess I do owe you an apology," Debbie replied.

"None necessary. I know you didn't really mean it."

That's what Marilyn loved so much about these new square dance friends. No matter how cruel they could be to one another, they were always so forgiving.

Making a dress might not be too hard, but it had been years since she had done any sewing. The last dresses she made were for her ten-year-old daughter, now 23. She swore, at the time, that she would never sew again, as her daughter had outgrown the dresses in less than a year. Still the old sewing machine stood in the corner of the den and she realized she had made no effort to get rid of it.

Marilyn reluctantly decided to make a dress. She struggled to move the heavy machine out of the corner so that she could sit again at her much-loved window where sunbeams burst through, daily casting prisms of rainbow lights on the walls. She'd sat here so many times before, shelling peas or cleaning crabs. On day when Kyle was working on the boat moored below, he climbed the mast and threw kisses at her to get her attention, before he climbed down and ran into the house, giggling like a small boy proud of his accomplishments.

The sewing machine had gotten rusty over the years. She oiled it thoroughly, replacing the rusty needle and bobbin case, pricking her finger from lack of experience. Then she moved the large dining table near the light to carefully cut out

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the dress. After so many years, it wasn't quite as easy as she thought it would be.

She sat behind the machine gazing out the window again to the river below where water skiers were whizzing by. Only three years previously she and Kyle and the children had done this also, in the same river. She watched the sailboat tied to the dock sway from the skiers' wake, and thought of the time they lunched on its deck and discussed taking up square dancing. They had seen it on television the previous night and had thought it looked like a fun activity.

She drifted from her daydreams back to reality and began diligently sewing the dress. She decided she would make the dress in memory of the discussion. The needle began to move smoothly across the fabric and she began to enjoy the humming sound from the machine.

The day of the halfway dance arrived. She put on her new bright yellow dress, and standing in front of the floor-length mirror, she decided it didn't look too bad after all. She particularly liked the new crinoline she had bought the previous day from the local square dance shop.

Crinolines brought warm memories of her mother. Crinolines had been in style during her high school days and she had wanted to buy one to be like the other girls, but her mother explained there was not enough money in the family budget. Eight children made many demands on the money from her father's job. She wished at this moment that her mother could see her standing before the mirror in her crinoline. How happy she would be!

The chimes from the hall clock struck 7:30; she gathered up her car keys and ran out the door, her yellow hair bouncing and tossing in the night winds.

She arrived at the brightly lit and gaily decorated dance hall, and although she arrived alone in her compact car, she felt like Cinderella. She felt her square dance outfit was the prettiest apparel she had ever worn. Her matching bright yellow pettipants made her feel like a young girl.

Swinging the door open and rushing in to the dance hall, she saw Harry walking

toward her. Good! He had on his yellow shirt to match her dress; that would help.

But the frown on his face would not. Could it be bad news about his favorite pet cat at the veterinarian hospital. In a moment, she almost wished it had been.

He walked around her, looking at her from head to toe.

"That's—that's your best dress?"

Maybe she misunderstood. She nodded.

"Did you sew it yourself?"

She was unsure. Maybe he was about to compliment her. She nodded again. Then it was all over.

"Whoever told you that you could sew?"

"He eyed her carefully, the frown remaining. "That dress looks terrible."

"What—what's wrong with it?" She was near tears.

"For one thing, it's terribly crooked at the hem, and it also has a baggy bodice."

This was not what she came for! She felt like hiding in a corner. Could she have been so sloppy?

They went ahead and danced. But her thought was not on the happy time planned, but on the chance to check with others at intermission—particularly Jane.

She caught a glimpse of Jane at the refreshment table. She turned and offered a cupcake to Marilyn. She took it and then asked if she could talk with her in the dressing room.

"Sure, sweetie, I'll just hand this tray to Debbie to serve—she owes me a favor."

Closing the dressing room door, Marilyn found herself bursting into tears before she could speak.

"Oh, now, it can't be that bad." Jane gently put her arms around Marilyn.

"I've got to have your opinion on this dress. I worked so hard on it and Harry tells me it looks terrible." She paused, "Then he said the bodice is baggy and the hem is crooked."

Jane burst into laughter and Marilyn found herself laughing with her even though the tears were still wet on her face.

"Oh, Marilyn, don't pay any attention to Harry. Don't you know by now that he isn't happy unless he finds fault with

something. Some people are just that way and he's one of them.

"But, Jane, I have always wanted to go to Hawaii and I was hoping to win the cruise. How can I win with an ugly dress?"

"The dress is far from ugly. In fact, I was looking from across the room and thinking how pretty it was."

"But do you notice the hem being crooked or the bodice baggy?"

"I'm familiar with that pattern, Marilyn. The bodice is supposed to be full. The hem looks straight too, but I'll be glad to remeasure it for you."

"I'll remeasure it tomorrow myself. And I do appreciate talking to you. I'm not usually this sensitive but I find it difficult to cope without Kyle and the least little thing triggers tears."

"I think you're doing great. Not only does time heal, but haven't you heard that square dancing is great therapy for grief?"

"I wish I could comfort people as much as you do." Marilyn pulled Jane to her and gave her a warm sisterly yellow rock.

The next day, Marilyn remeasured the dress but could not find any irregularity in the length. She thought of what Jane had said about Harry and his negative ways. She realized she had been married to Kyle for so long that she was comparing his sweet disposition to other's, instead of realizing that each person has an individuality and a personality.

Kyle had been Christmas every day for her. Now she was finding Harry to be Halloween.

Pulling down the folding steps to the attic loft, she climbed them with the yellow dress in hand. She placed it carefully in a plastic bag. Since Harry was her partner until they graduated, she didn't want to wear it around him again.

When graduation came, she bought a pretty dress from the local shop. Her friends told her how nice she looked, but Harry said the dress was too short. She was determined his remark would not upset her this time.

Surprisingly, Harry told her he was moving to another state for a job transfer. She gave him a yellow rock, thanking him

for being her partner throughout the classes and wishing him happiness in his new job.

The state square dance convention was fast approaching and she signed up for the fashion show. Filling out the entrance form, she remembered that to enter, the dress had to be the one worn to the halfway dance and had to be homemade. She cringed at these words that now stood out on the page. She had almost completely forgotten Chad announcing this. She would have loved to wear the dress she bought at the local shop.

She spent the waiting days to convention time shopping for matching accessories for her homemade bright yellow dress—yellow shoes, a yellow necklace and bracelet, yellow daisies for her hair. She felt again like Cinderella when the day of the convention finally arrived.

The drive to Pebble Beach was pleasant. She let the car windows down to feel the cool fresh air on her face. Her hair tossed wildly, giving her a young and vibrant feeling. She heard her name called and looked in the next lane to see Debbie and Sue waving excitedly from their compact car. Their car's back seat was filled with pastel crinolines, like white clouds with touches of rainbow hues.

Marilyn caught a glimpse of Debbie's red and white checked dress. Debbie had added lace to enhance the plain red and white material. She knew this dress would be steep competition to hers.

She was beginning to feel weary when she spotted the hotel ahead. The driveway was impressive, bordered by pink and white azaleas. After checking in and greeting friends, she went to her room and threw herself on the bed, whispering, "Oh Kyle, why can't you be with me?"

She was awakened by Debbie's knock. Debbie had come to invite her to supper with Steve, her husband, and Sue. She dressed and ran to the lobby to meet them.

Supper was at a beautiful restaurant overlooking Pebble Beach. The gentle waves almost touched the porch of the restaurant near the water's edge. White

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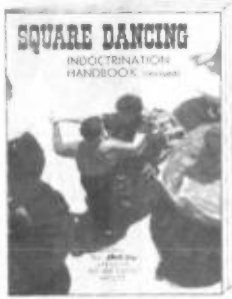
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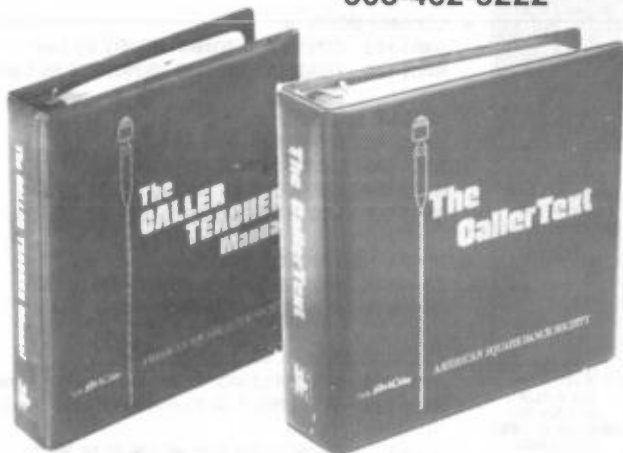
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egrets and seagulls flew low to catch morsels of food.

At the convention center, Marilyn stood before the imposing mirror in the dressing room in her bright yellow homemade dress. She wondered what Kyle would say now. A feeling of warmth came over her, even though only in her daydream, as she heard him say, "Wear the homemade dress. You will look good to everyone for you are my queen." That was why she loved him so. He had seen so much good in everything, even a homemade dress.

The fashion show began with soft taped music. When Marilyn's name was announced, she walked confidently down the ramp. She felt the happy vibrations from the crowd. Several dancers threw kisses and she returned them. She noticed a handsome, well-groomed man, dressed in clean milk white pants and a bright red western shirt, snapping pictures of her. He smiled at her broadly, waved and threw a kiss. She returned the kiss, smiling, and felt a warmth she had not felt since her days with Kyle.

Everyone had modeled and the crowd was waiting for Chad to announce the winner. Chad stood and waited in silence for everyone to quiet down. Then, with his usual mellow voice, Chad made the announcement the crowd was waiting for: "None other than the red and white checked dress trimmed in lace, made and modeled by Debbie."

Marilyn found she was not as disappointed as she thought she would be. The crowd clapped and Marilyn was pleased to see Debbie throw Jane a kiss and Jane return it.

Later that evening when Chad was separating the clubs into groups for the grand march, the handsome picture-snapping man came up to Marilyn.

"I'd like to introduce myself, lovely lady, and ask if you'll be my partner for the grand march and for the evening. I notice you have a solo ribbon," and pointing to the yellow solo ribbon on his shirt, he said, "and I have one, too. My name is Lyle Cooper. I'm from Texas."

Marilyn blushed and introduced herself,

telling him how pleased she was to meet him.

"Did you say your name is Lyle?"

"Yes, do you know anyone else by that name?"

"No," Marilyn replied, "but it rhymes with Kyle and that was my husband's name. I'm a widow."

"Then you won't find it hard to remember my name," Lyle chuckled.

Marilyn took his warm hand as they walked into the grand march. The laughter and merriment in the convention center, and the attention Lyle was giving her, intoxicated her with feelings she had thought would never be hers again.

"Could he possibly have the gentle ways of Kyle?" Marilyn wondered, then chided herself for making a comparison. Hadn't she learned from Harry?

After the dance, Lyle told her he and his sister had tickets for the square dance cruise but his sister had learned she could not get off work to go.

"I was wondering, Marilyn, if you would consider going with me?" Lyle asked. "My sister would give you her ticket, she told me to find someone tonight whom I would like to go with to Hawaii. I've found her, if you will say yes!"

"Lyle, I'm speechless! What a generous gift! Of course I'll go. I'll have to think for something I can do for Mary in appreciation."

Marilyn was giddy with excitement. She drew Lyle close to her and gave him the biggest and longest yellow rock she had ever given anyone.

"Before you get too excited, Marilyn, I must tell you that the ticket comes with a stipulation."

"Oh, Oh," Marilyn gasped, "I hope it is something I can live up to."

Lyle laughed at Marilyn's serious expression.

Pulling down his white western cowboy hat in a suave and denonair manner and pointing to Marilyn's bright yellow dress, he slowly drawled in a thick Texas accent: "You must promise to wear this bright yellow dress; it reminds me of sunshine, and you of a sunbeam!"

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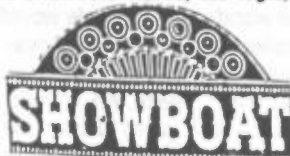
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by Otto Warteman
Houston, Texas

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Television, for the last forty years, has grown throughout the world. With the advent of cable companies came the "super" stations and special networks. We can now shop, learn, stay up on political events and even be saved, just by watching TV.

The Cable Communications Policy Act of 1984 states, "a municipality may incorporate in its license or contract to a local cable company the requirement to provide a channel or channels for public access." Forty-five percent of all homes in Houston subscribe to cable television. The cable companies MUST provide three channels for public access. One each for: Public access, Educational access and Municipal access.

The Houston Square and Round Dance Council decided to use every avenue to promote square dancing in our area. The access channel was one way to get our message out on a continuing basis. We now receive one phone call per day inquiring where to go to take square dance lessons. This equates to seventy-five squares per year from one medium. For every phone call from television, you can estimate 8,000 people were watching. We are only averaging 1½ hours of programming per month. The programs that have aired include our festival, the state's single round-up, four talk shows, and one show each on senior adults, teens and exhibition dancing. The total cost has been \$705.00. We have shown clogging, coun-

try western, round and square dancing. We have featured contra and wheelchair dancers. Our message has been the joy and fellowship with each other.

Cable companies are in need of good, clean and non-controversial programming. We fit into that area. Our shows are aired five times per day (every four hours) and because of programming needs, at least two days per week. That means for 1½ hours of shows we get 15-18 hours of air time. The only cost is in ¾" video tape.

To participate as a producer on Access, someone must go to school and learn how to use the equipment. In our area the cost for the schooling is \$150.00 and requires 64 hours of class time. All producers are then ready to produce their own shows. If you want to produce a 30-minute show, you can ask for a \$2,000. grant for your production. All equipment required to shoot the show is provided by the Access company at \$56. per hour. The edit suites rent at \$50. per hour and logging suites for \$10. per hour. All this rent is charged against your grant and, upon submitting your show, the grant is cleared and you owe nothing. Your show, however, is encumbered by this grant and cannot be sold without paying off the grant but you are the proud owner of your own show.

To produce a 30-minute show requires about 40 hours of volunteer time and I don't recommend it be tried by someone who is not creative. I also don't recommend large review committees, because the hours go even higher. It is a lot of hard work but fun and lets the free thinker become very innovative.

The biggest benefit is in continued viewing by the non-dancing public, thus creating a desire for square dancing to be their form of entertainment and recreation.

There are over 500 access stations in this country and we have the opportunity to change the numbers in our lessons.

Remember a picture is worth a thousand words and everything you show MUST be positive. Show neat, clean cut people and smooth dancing. Not fancy, not short just neat.

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| RYL 209 | PUT A LITTLE LOVE IN YOUR HEART | Tony |
| RYL 108 | DOWN BY THE RIVERSIDE | by Jerry |
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| RYL 503 | RUBY BABY | by Larry |
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| RYL 403 | K.C. BUDDY/Flicker | Patter |
| RYL 502 | A DAY LATE & A DOLLAR SHORT | by Larry |
| RYL 402 | KAYLA RAE/JAKE | Patter |

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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO—August 1965

"An airliner exerts tremendous power to become airborne. Once up in the sky the pilot throttles down the power, but he never cuts the fuel off completely. So it should be with square dancing. Interest is one of the vital ingredients in the fuel supply that keeps square dancing on the move. The start-stop method of promoting square dancing is as outdated as the horse and buggy in our space age."

Ben Baldwin, Jr., caller from Champaign, Illinois, suggests we not let our efforts slack off after each class has been formed; we should keep square dance activities before the public all year long.

We all know that square dancing's fun for everyone. Let's not keep it a secret.

From Will Orlich's Workshop: This trend of shortcutting in today's picture is not new. It happens in every generation of dancers, so it's *up to the callers* to curb it or stop it entirely. How? Instill in new dancers the idea of *dancing* the movements. Use good music that the dancers

can hear and enjoy. Encourage and insist upon dancers remaining two beats *behind* the next command.

Popular records for August: *That's Where My Money Goes*, Vaughn Parrish; *You Don't Care*, C.O. Guest; *Got A Lot Of Rhythm*, Bill Peters; and rounds: *Oh! Boy*, Jean and Vaughn Parrish; *Date With An Angel*, Betty and Irv Easterday; *Ramona*, Wayne and Norma Wylie.

New Idea: *Dixie top* by Chuck Tippett, Mishawaka, Indiana, and *horseshoe turn* by Doug Johnston, Reseda, California.

10 YEARS AGO—August 1980

Ask any Northern New Jersey dancer how he earned his LUST dangle and you will get a variety of answers. Don't believe any wild stories! LUST is the Northern N.J. S/D Association's biennial Let Us Speak Together Leadership Seminar—a discussion among new graduates, newly elected officers, old-timers, association officers,

Continued on Page 91

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RB 325 GUITAR RAG (Patter) Phil K.

RB 3023 THERE'S NOTHING I CAN DO Johnny J.

RB 3020 IF THE SOUTH WOULD HAVE WON RBB

RB 3021 GONNA TAKE A LOTTA RIVER RBB

RB 3017 PINK CADILLAC Don

RB 3022 FOR THE GOOD TIMES Drew

RBS 1332 BREAKING NEW GROUND Wayne M.

RBS 1331 SOMETHING GOOD Chuck Meyer

RBS 1327 YOU'RE MY JAMAICA Mike I.

RBS 1326 ACE IN THE HOLE Bob

RBS 1324 ME & BOBBIE MCGEE Don Coy

RBS 1302 MY BLUE HEAVEN Stan

RBS 3015 BLOWIN' IN THE WIND Red

RB 1298 THIS LAND IS YOUR LAND Cliff

RB 1320 FROM A JACK TO A KING Bill

RBS 1311 SENTIMENTAL JOURNEY Chuck Marlow

RBS 1316 DON'T BE CRUEL Paul

RBS 1322 HENRIETTA Cleo Barker

RBS 1325 O SUSANNA Jim & Fae Park

RBS 1329 TENNESSEE STUD Ralph

RB 1330 MOONLIGHT BAY Jim W.

RB 3024 HOOKED ON LOVING YOU

Wayne West

RBS 1323 JUST A LITTLE LOVIN'

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RBS 1333 WEST TEXAS HIGHWAY

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Wayne West



Mike Iavarone



Ralph Kornegay



Jim Wheeler



Jim & Fae Park



Paul Kubler



Cliff Brodeur



Don Coy



Bill Anderson



Chuck Meyer



Chuck Marlow



Cleo Barker



We continue our glossary of computer terms for the neophyte:

Floppy disk—A removable disk on which information is stored in tracks that are divided into sections. Made from the same material as magnetic tapes. Not a comment on the backbone of the dancer or computer operator.

Hard disk—A built-in disk that expands the computer's storage capacity. Storing your operating system shortens boot-up time and facilitates computer use.

Hardware—The mechanical, magnetic, electronic and electrical devices that make a computer run.

Laptop Computer—A small, portable computer that can be taken to remote locations and used alone or connected to a distant system through modems.

Laser Printer—Non-impact printer that uses a laser to print data. See "A/C Lines," this issue, where Ed Foote says the diagrams in his new book are printed by laser for extra clarity.

Mainframe—A large central computer, into which PC's may be tapped.

Modem—(Modulator/demodulator) A device that links computers via telephone lines. The modem converts the computer's digital signals into analog signals that can be transmitted over telephone lines, then converted back to digital systems by another modem.

Monitor—A CRT and a case for it. Monitors may be either black and white

or color.

Network—A group of interconnected computers linked by cable.

PC—Personal Computer, one that fits on a desk.

RAM—Random Access Memory, the main memory of a computer. With RAM, computers may bring up information immediately when given a coded location.

ROM—Read Only Memory, permanently loaded into the computer by the manufacturer, is accessible to users but cannot be altered.

Software—The instructions or programs that direct the hardware. Usually loaded into memory using a disk and disk drive.

Spike—A sudden burst of electricity that can last several seconds and damage hardware and unsaved data.

Surge—A sudden flow of electricity with the same effects as a *spike*. Power surge protectors are used by most computer owners to offset these effects.

Virus—A hostile command or set of instructions attached to legitimate computer programs. Viruses interfere with computer operations and often harm stored data.

Write Protection—A method of protecting a disk so stored information cannot be altered. Users can read the contents of a protected disk but cannot add or delete any information. On the typesetter, protected disks can be copied but not accessed in their original form.

Computers are challenging and frustrating, all at once. One fact is for sure—computers are not going to go away. They have invaded every walk of life, including the square dance activity, so we may as well become acquainted with them. One thing we should all learn: Computers don't "make mistakes," as we are often told; it's the human operator who supplies incorrect information, and the human has to do the correction as well. Believe it!



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FEEDBACK

With reference to your "One-Night-Stand Dances" in New Zealand they are simply known as "Fun Nights." At Cathedral Squares we normally advertise them as an "Introductory Fun Night of Square Dancing" and we do this in various ways. Posters up in shopping malls, shops, varsity and polytechnic notice boards, in fact any notice board, all advertising the nights and offering complimentary tickets. We send press releases and community notices to all radio stations and local newspapers and we talk about it on our own weekly radio program. We dance at shopping malls, fairs, horse racing meetings, birthday parties, schools and anywhere else that looks

promising. This year we are having a square dance display in one of the large windows belonging to our local city council; this will be for a fortnight just prior to our first "Fun Night." Our annual picnic is also held at this time at a very popular venue where our dancing games and activities always draw a large crowd of interested spectators, and again the complimentary tickets are offered. Just in case we have missed a potential dancer this year, we have asked our dancers to each take a "bundle" and hand them out to friends, enemies (they might become a friend), relations and workmates. These ideas may help some of your readers whose club numbers are dropping. With a club membership of about 350, we like to think we are doing something right. Square and round dancing is definitely alive and well in Christchurch, New Zealand.

Mary D. Stanley
Christchurch, New Zealand

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- 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

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- LM-142 THE SQUARE DANCE IS ON—Mac Letson & Tony Oxendine
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- 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
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LINE-LIGHT



Rosie and Harold Raybern

"Square dancing has given me my loving husband, many wonderful friends, and a world of memories. I can never repay those blessings."

Rosie Raybern used those words in accepting the 1990 Honoree Award for Central Ohio. Harold, her husband, ever the gentleman beamed.

Rosie is fairly new to square dancing—only a dozen years or so. Harold is an old-time square dancer. He learned in the military and has danced around the world for about thirty-five years. Upon retirement, Harold helped found the Bucks and Does, Central Ohio's first club for single square dancers. Rosie was in one of the first classes. There, they found each other, and, as it turned out, square dancers are the ones who were truly blessed.

Before they married, Rosie and Harold served as officers in Bucks and Does and helped build the club to its premier status. Although club rules prevented them from holding office after they married, they con-

tinued as leaders, advisors, and dedicated workers. "Angels", coffee makers, wall painters, floor scrubbers—you name it, they've done it.

Their doings include chairing Bucks and Does' Eye Patcher Dances, which benefit the Central Ohio Society to Prevent Blindness, along with recycling beverage cans year around for the same charity. Their doings also included near-perfect attendance at all of the 24-hour YES Wheelchair Square Dancers "Dance-a-thons."

The crowning glory of Harold and Rosie's achievements was their leadership as chairmen of the 1989 Buckeye Dance Convention. Through their efforts we dancers did, indeed, have a "Capital Time in '89."



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People IN THE NEWS



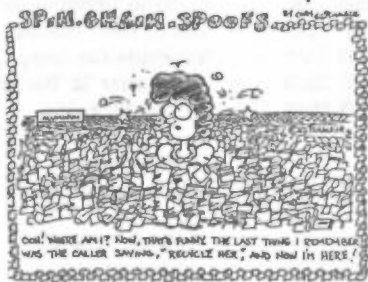
On the 10th of June at the VFW Hall in Ransom, Kansas, this dancing couple, **Philip and Florene Ummel** celebrated their 50th wedding anniversary with a dance called by **Francis Zeller** and **Verlyn Witthuhn**. Many dancers and friends attended.

Also celebrating 50 years of marriage at the time of the recent ASD/Landmarks Tour in Germany were **David and Helen Pratt** of Fryeburg, Maine.

Callers sometimes have interesting second vocations, and **Chester Hand** says he may soon be the first caller-sheriff in East Tennessee if he wins as an independent in the election this month.

Four couples traveled from the Cincinnati, Ohio, area recently to Knoxville, Tenn., to dance in the Red Boot Studios, managed by **Don Williamson**, to produce a rather unique All Plus Hash record (*Guitar Rag*) called by **Phil Kozlowski**. The set included **Dorothy and Bill Knigga**, **Deloris and Vern Luttrell**, **Pat and Hershel Privett**, **Carol and Glen Woolum**.

From Altoona also comes the news that 25 square dancers from that area will pay a return visit to Russia this month to visit the 25 Soviets of *Unity* (folk dance/song team) who performed in Altoona earlier. The Quaker Staters will perform for the Russians (square dancing, of course), and have rehearsed with the Eldo Squares and callers **Bruce Williamson** and **Cory Geishauer**.



The cartoon shown here and repeated on our back cover this month was created by **Cory Geishauer** of Altoona, Pa., who is 18 and hopes to sell his cartoon strip *Spin Chain Spools* to square dance publications as part of a cartooning career. His first cartoon appeared in ASD when he was 13. A famous friend, the late **Dik Browne** creator of *Hi and Lois* and *Hagar the Horrible* provided valuable help. So did **Bill Keane** (creator of *The Family Circus*).

Dance Your Way to Friendship is the way the *Islander* (Vancouver Island, B.C.) kicks off a two-page photo story of square dancing, sent to us by caller **Jack and Marg Weber** of Victoria. The very detailed article also quotes **Don and Marion**

Roberts, winners of the 1989 Couple of the Year Award for the Southern Vancouver Island Region. There are 34 clubs on Vancouver Island. Both the Canadian National Convention, held last month in Vancouver, and the U.S. National events are mentioned.

Caller **Jack Pladdys**, formerly of Ohio, now from Utah, will return November 17 to Middletown, Ohio, to call the 28th annual *Square Notes* Jamboree.

Awards presented at the Callerlab Convention in Orlando this year included Awards of Excellence to retiring board members Norm Cross, Mike Trombly and Francis Zeller; special recognition to Karen Rippeto and Herb Egender; the Chairman's Award to Jerry Junck. The fourth picture shows outgoing chairman Darryl (Ann) McMillan and new chairman Ernie (Lani) Kinney.



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

New Hoedown

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

★ Other Hits ★

- EUR 1009.....It Keeps on Hurtin', Kip
- EUR 1008.....Don't Waste It On the Blues, Kip
- EUR 1301.....Apple Blossom Time, Tom
- EUR 1302.....Let's Twist Again, Tom
- EUR 1902.....Dream A Little Dream, Gary
- EUR 1006.....Shadows in the Moonlight, Kip
- EUR 1007.....Daddy's Hands, Kip

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FESTIVAL OF STATES PARADE

Each year in St. Petersburg, Florida, a Festival of States Parade is held. The Left Allamanders of St. Petersburg decided to join the fun, decorate a float and promote square dancing by showing their fellow citizens the fun and fellowship of square dancing.

The General Maintenance Dept. of St Petersburg co-sponsored the float with them. The Illuminated Night Parade was held on a Tuesday in April and the Sun Bank Parade of States was held on the following Saturday. The parade is one of

the largest in the Southeast and High School bands come from all over the United States to vie for awards and enjoy the sunshine.

Pictured are the float and dancers. The club members had a good time assembling and decorating the float.

Tom and Dawn Perry called for the Tuesday Night Parade while Don and Claudette Schneider called for the Saturday parade. Approximately 275,000 attended the 69th annual parade, which was shown on TV throughout the area.

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AS

YOUR EDITORS VISIT ROUNDALAB

Cordial, friendly, welcoming—this was our overwhelming impression of the round dance cuer-teachers gathered at the Omni in Memphis, Tennessee, from June 24 to 26. We were happy to attend Roundalab as representatives from LEGACY, in the very facility where a small group of round dance enthusiasts at the 1979 LEGACY meeting made the initial plans for the larger organization. A bonus for us this time was meeting and greeting folks whose names were known to us only through correspondence with ASD.

As we observed, we learned that round dancing has changed—a lot—since we eased out of cueing about seventeen years ago. We learned that terminology has changed. (Well, actually, we sensed that before the meeting.) We learned about resistance points and frames and body rotation and head cues vs. step cues.

We discovered through informal talk sessions that cuers' problems resemble caller problems, and that better com-

munication and cooperation could solve many of them. Charisma makes both cuers and callers more crowd-pleasing. For both cuers and callers, working together on programming dances can really enhance the dance for all.

We observed that round dance leaders are concerned about professionalism in appearance, performance and organization. They are not afraid to tackle challenging projects. Much has been accomplished in the last eleven years—a video for teaching, phase booklets, teaching helps, the *Roundalab Journal*. The newest committee and latest project is the rewriting of head cues for the Roundalab Classics to make terminology more understandable for today's dancers.

We were impressed by the facility, the arrangements, the programming. We were even impressed by the patience and humor and democracy involved in five ballots for board members, necessitated by constant ties. We were impressed by the hard work and the many volunteers!

We salute the cuers of Roundalab!



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Callers included: Carl Hanks, Jim Lee, Jim Purcell and Bob Silva. Cuers were Richard & JoAnne Lawson, Betty Hanks and Norma Silva. Clogging instructors were: Ralph & Phyllis Turner.

For the first time, the Bermuda Round Dance Festival was also held at Sonesta Beach Hotel following the convention. Instructor/Cuers: Richard and JoAnne Lawson, Peter and Beryl Barton.

The Purcells are pleased to announce that another "first" will be held in 1991, the First Bermuda Clogging Festival. Instructors will be Charlie Burns, Ky., and Jeff Driggs, W.V.



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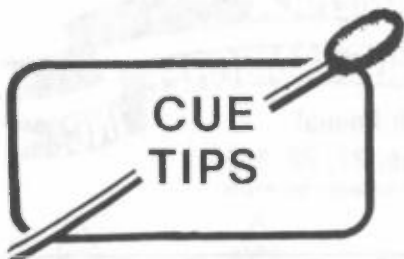
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INTRO

- 1-4 (OP-FCG) WAIT;; APT,—,PT,—; TOG,—, (OP FCG) TCH,—;**
 1-2 In OP-FCG wall wait 2 meas;;
 3-4 Stp apt L,—, pt R to ptr,—; tog on R to OP-FCG no hnds,—, tch L to R,—;

PART A

- 1-4 (OP-FCG SOLO LF BOX TRN (SCP/LOD));;**
 1-2 Sd L, cl R, fwd L trn ¼ LF fc LOD R shd to shd pos with ptr,—; sd R, cl L, bk R trn ¼ LF to COH bk to bk with ptr,— (W sd R, cl L, bk R trn ¼ LF,—; sd L, cl R, fwd L trn ¼ LF,—;
 3-4 Sd L, cl R, fwd L trn ¼ LF to RLOD in shd to shd pos,—; sd R, cl L, bk R trn ¼ LF,— (W sd R, cl L, bk R trn ¼ LF,—; sd L, cl R, fwd L trn LF,—) blend SCP/LOD;
5-8 (SCP/LOD) 2 FWD TWO-STEPS;; LUNGE TWIST; BHD SD THRU (SCP/LOD);
 5-6 In SCP/LOD fwd L, cl R, fwd L,—; fwd R, cl L, fwd R, blend CP/WALL—;
 7-8 Sd L lowering,—, twist to RSCP,—; behd R, sd L, thru R to SCP,—;
9-12 2 TRN TWO-STEPS;; TWIRL/VINE 2; WK 2 TO FC NO HANDS;
 9-10 Sd L, cl R, trn on L RF,—; sd R, cl L, trn on R RF to end CP/WALL,—;
 11-12 Vine sd L,—, XRIB (W twirl RF under jnd lead hands R,L,—; fwd L,—, fwd R to OP-FCG wall no hands,—; Last time thru part A end SCP/LOD

PART B

- 1-4 SKATE L & R; SD TWO—STEP; SKATE R & L; SD TWO-STEP;**
 1-2 Fwd L, draw R to L, fwd R, draw L to R; sd L, cl R, sd L,—;
 3-4 Fwd R, draw L to R, fwd L, draw R to L; sd R, cl L, sd R,—;
5-8 BACK AWAY 3 & KICK; BACK AWAY 3 & KICK; STRUT TOG 4 TO FC NO HANDS;;
 5-6 Bk L, bk R, bk L, kick R; bk R, bk L, bk R, kick L;
 7-8 Fwd L,—, fwd R,—; fwd L,—, fwd R fc ptr no hands,—;

ENDING

- 1-4 HITCH FWD & BK;; TWIRL/VINE 2; APT PT;**
 1-2 SCP/LOD fwd L, cl R, bk L,—; bk R, cl L, fwd R,—;
 3-4 Vine sd L,—, XRIB (W twirl RF under joined lead hands R,—,L,—; step apt L,—, pt R twd ptr,—;



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Isn't interesting that adults are just like children in their loyalty to their teachers (callers) provided those teachers respect them as persons, are nice to them, and don't embarrass them? Isn't it also so very easy to blame others when you have problems with dropouts from your club or poor retention of your class? Do callers ever think that if they just hadn't lost their cool that one time and hadn't taken out their frustration on a student who was turning the wrong way or not turning when he should, or if the caller hadn't called him by name and embarrassed him, that another whole square might be dancing tonight?

What about So and So, you say. I never embarrassed them and they still dropped out. Did you ever think that someone observed what you did or said and decided if that happened to him it could happen to me because I know even less than that person. I could be next. I'm out of here!

It takes a very special talent to be a teacher and the major portion of that special talent has to be patience. It is easy to become impatient with a new student

when the material is so easy for you. You explain it and show it and draw it and explain it some other way and yet, tonight the person has the receptors of a stone and still does that *courtesy turn* in the middle of the *square thru*!

Everybody has difficulty with this situation. But you dare not let the student see your frustration in your actions nor hear it in your voice! While it is natural to feel this way, you can't let the student sense it. Never belittle him for asking the same question for the nth time or even the nth question the first time. His questions show he still wants to learn. If he doesn't ask, he doesn't learn. If he doesn't learn, he cannot execute. If he doesn't execute, he doesn't come back. If he is not there, seven others don't dance. Then, you risk losing the seven since they may not be able to dance without him.

Take out your frustration on enough dancers and you experience the ultimate frustration of all—having nobody to call to!

In the same way that square dancing may not be for everybody, square dance teaching may not be for everybody. The following parallel may have some merit. Just as those with the most patience seem to be teaching elementary children, those with the next most Jr. and Sr. high, and the least, college: I feel those with the most patience should be teaching beginning square dancers.

Jim Farrough
Elkhart, Indiana

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39th

National Square Dance Convention

MEMPHIS, TENNESSEE

JUNE 28, 29, 30, 1990

The 39th National Square Dance Convention was held in the great mid-south city of Memphis, Tennessee, future home of the Great Pyramid. The Pyramid, now under construction, will take its place among famous landmarks, marking Memphis as the modern day counterpart of the great ancient Egyptian city. Many signs of rejuvenation and rebuilding were evident this year, in the convention's return visit to the city which hosted it in 1980.

Adjacent to the Cook Convention Center was the Crowne Plaza Holiday Inn, host to the education programs, contra dancing and some advanced dancing. Eight blocks away was the Peabody Hotel, a highly scheduled dance center. Two huge rooms in the convention center held the vendor booths. Dance exhibitions and many dance programs were held in the two buildings of the convention complex.

Twenty-one countries, all the U.S. states and many Canadian provinces were represented in the Grand March on Saturday evening, an impressive and colorful event. Most states now have special costumes to be worn for these events. The 39th was truly an international affair.

The last figure we saw on the toteboard on Saturday showed that 23,300+ people had registered. At this time, we do not know the final figure. (This report is the final item being inserted in this issue, one day late because July 1 fell on a weekend. The printer's deadline hangs over our heads, our suitcases are yet to be unpacked. That's the life of your editors.) Back to the toteboard—This year it was in the shape of the U.S., with totals for the states growing as registrants arrived.

As always in a report on the convention, we can only report what we experienced or what was reported to us at the booth. Let us therefore report that business was excellent for the booth participants, as it had been ten years ago. In Memphis, folks

like to shop!

An ASD Trail End Dance was held in the Peabody Hotel on Wednesday evening. Between a snack in the excellent coffee shop and the dance, we had time to visit the roof palace of the ducks. Staff member Mary Fabik went on a fine tour of the city (while we attended Roundalab). She saw the Duck Parade as well as many other landmarks, and then relayed all the information to us as we traveled around Memphis.

The Trail End Dance started off with nine sets dancing and soon the Venetian Room was full, to stay that way for the evening. Callers who participated were: Dick Bayer, Stan Burdick, Doug Davis, Jack Hatfield, B.J. Herrivel, Bill Heyman, John Hicks, Jerry Junck, Jack King, Roger Koester, Jim Lee, Ed Laudenschlager, Orphie Marcellus, Mac Marcellus, Fred Martin, Wayne McDonald, Phil Meyer, Jerry Mitchell, Susanelaine Packer, Tom Rudebock, Tom Trainor, Francis Zeller. Cuers were Marlene Bayer, Joe DiNatale, Pat Mitchell, Susan Smith, John Stallard. Since Phil Meyer is from Australia, Orphie and Mac from Canada, and John Stallard from New Zealand, this, too, became an international event. The ASD editors thank all the callers and dancers who made the dance a success.

Many visitors at the booth told us they had enjoyed tours to Graceland, Elvis Presley's home, and some had squared up and danced there. Another group from California "kidnapped" a North Carolina caller, took him over to Arkansas so they could dance, paid him handsomely, and returned him to the convention center. Square dancers always have fun, it seems!

From beginning to end, eating in Memphis was a delight. The food is delicious, whether one orders the famous barbecues or indulges in seafood. We heard

from others that the catfish was a special treat, although we passed it up. Our special pre-convention dinner treat was at The Pier, a delicious dinner in a rustic restaurant with a view of the river barges and the trains and, from the front door, Mud Island. Two buffets, one barbecue and one not, were set up in the convention center each day. Buffet meals were set up in the lobby and the mezzanine of the Crown Plaza. The convention committee had arranged things so that dancers had plenty of access to food, and it was good food!

The Press Breakfast was, as always, a gala affair, with cotton boll corsages and "re-load the boat" puzzles as decorations. This get-together honors the press representatives who have helped promote and publicize the convention. Speaker this year was Judy Peiser, executive director of the Center of Southern Folklore, who told us where the word *fiddlesticks* came from and about the southern farmer who taught his pigs to pray. (*Fiddlesticks* refers to the sticks beat for rhythm when only the fiddler showed up to play for a dance.)

One evening after the booth closed, we walked to the North End Tavern and tasted delicious sandwiches while listening to some live music and enjoying the rather unique atmosphere. The North Ed was recommended by the driver of a white buggy, drawn by a white horse, who drove us in style on a tour of the cobbled mall.

We found that everywhere we went, the Memphis residents with whom we dealt were hospitable, helpful, interested in the dancing and in the size of the convention.

This includes shopkeepers, busdrivers, tour guides, waiters, chambermaids. Waiters, especially, guided our choices and made money- and time-saving suggestions. We were impressed.

Another event we have participated in for 1989 and 1990, as chairmen of LEGACY, is a Friday evening dinner for chairs of national organizations (or their representatives). A news release will be forthcoming from LEGACY with details. This year's attendees were Frank and Nan Habersberger, USDA; Bob and Rita Walker, Contralab; George White, Callerlab; Howard and Peggy Thornton, NEC—National Convention; Leonard and Mae Sprosty, National S/D Campers Assn.; Ray and Anne Brown, Roundalab; Alice Klein and Debbie Owens, Single Square Dancers USA, and the Burdicks, LEGACY.

The many exhibition groups are always popular, and this year the groups performed a number of times, so that dancers could see them as they rested. We heard that the Maycroft Square Tappers set a record for eleven standing ovations. This year the Tappers had ten sets of kids in attendance, with more three-year-olds than ever. Dean Emery of Alabama also reported that his handicapped group made ten appearances.

Carl and Jean McCarver, chairmen, and all the Memphis convention workers deserve generous applause for all their efforts and hard work. It paid off 100%!

Final event: Callerlab sponsored a Trail Out Dance to benefit the Foundation. With the 1990 super convention over, it's time to hit the trail for Salt Lake City in 1991!

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2390	HELLO MEDLEY (Star's Favorite), Johnnie Wykoff	Square Dance
2389	ONE HUNDRED DEGREE PLUS PATER, David Davis/Riocky Chatwell	Hoedown
2388	MY SHADOW AND ME, Mary & J.D. Norris	Round Dance
2387	MEMPHIS GAVE BIRTH TO ROCK AND ROLL, D. Davis/R. Chatwell	Square Dance
2386	14 KARAT GOLD, Johnnie Wykoff	Square Dance
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JOHNNIE WYKOFF



In observing the workings of clubs I notice that not all clubs have a smooth transition of officers. Too many clubs are eager to install new dancers in offices. This is a mistake, not because they are not smart, but because they are not familiar with the workings of the club. It is better that they dance in the club a year or two, or even more, so that they know the club's goals and methods.

It is also wise to elect officers one or two at a time. My point is that officers may serve more than one year and perhaps even progress in office. For example, the first year, one may be secretary, then the next year perhaps vice president. Progressing from vice president to president is logical, and probably better than electing a president who has never held another office. One office often held for a longer period of time is the treasurer. We know of clubs where the person elected as treasurer is one who has financial experience, and who does such a good job that members are reluctant to have the person go out of office.

The point is that some experienced officers should be in office at all times. The way to do this is to elect only one or two officers each year. Stagger the elections so that there are always two experienced officers on the board.

Too often, outgoing officers hand over the books and then walk away and give no assistance to the incoming officers. As a result, the club suffers, like a ship without a rudder, until the new officers catch on to what to do and when to do it. Is it any wonder then that sometimes clubs falter and fail?

We suggest that officers serve more than one term, otherwise they are out of office about the time they know what to do. On the other hand, new officers

should be chosen from the club membership regularly, so that all get the chance to be officers if they so desire. We hope, too, that members will not turn down the chance to be officers because those who have never been officers never really understand just what it takes to run a club. Some also report that the happiest years in square dancing were those when they were actively involved in running the club.

After the officers are elected, let them run the club. Day to day decisions can be made by the officers, and only big issues (or any issue likely to be controversial) should be brought to a vote of the membership. Of course, anything to change club bylaws requires a vote of the membership. Many clubs have only one general meeting a year. Between annual meetings, a quick vote after a dance is often used to make decisions.

After the officers are elected, it is time for them to start setting an example to the other club members. Welcome guests, tell them you are happy they came. Learn to call club members by name. Visit and dance with as many as you can. Give credit to those who do something extra; recognize those who go out of their way to help. Don't "bad mouth" other dancers or callers. Try to run an efficient club. Spend what is necessary but don't waste the club's money.

Each club needs "idea people," people who think of new things to keep the dances interesting and new ways to add money to the treasury. The officers cannot do all the work or all the thinking; good officers know how to obtain ideas and help from members. Brainstorm ideas with members and with the callers. The thing you need is two-way communication between officers and club members. Remember, you don't just need their membership money, you need their assistance and their friendship. Try getting ideas from the overly critical person or ask them for help. Remember, too, the old saying, "To get a friend, be a friend."

Square dancing gives us so much—and you will get even more, when you start giving something back.



by Bob Howell

easy level

Vicky Goodloe of Midway, Kentucky, shared a smooth-flowing circle dance with me a couple of years ago. I have used it with great success. She said that she picked it up at the Kentucky Dance Institute. It is called the...

KNOB TIGER REEL

FORMATION: Single circle, all facing center of hall, lady on gent's right.

MUSIC: Any 64-count music.

ROUTINE:

- 1-8 Double balance (Holding both hands with partner, balance to the right and left, and repeat)
- 9-16 Turn partner right $1\frac{1}{4}$ (End with man's back to the center of the hall)
- 17-24 All go forward and back with corner (the right-hand person)
- 25-32 Turn corner once around (Finish facing partner)
- 33-40 Go forward and back with the left-hand person
- 41-48 Turn left-hand person and keep her (progression)
- 59-56 Everybody circle right
- 57-64 All circle left.

While in Florida for Callerlab, Phyllis and I had the chance to spend a couple of days in Tampa with Wini and Coy Cowan. Here is a break he shared with me.

BOX THE GNAT TO A STAR

Corners all left allemande, meet your partner, box the gnat

Ladies left-hand star like that, around to partner, box the gnat

Men, you left-hand star like that, turn your partner right hand round

Allemande left as you come down, come on back with a grand old right 'n left around

Hand over hand with each little maid, meet your partner, promenade

Stop at home 'n swing your own, corners all, left allemande...

From Rochester, New York, Orlo Hoadley sends the following singing call sequence which he calls...

CIRCLE AND CHAIN SQUARE

Circle left and turn it halfway round

The head two ladies chain across, side ladies do the same

All join hands and circle left and turn it halfway round

The head two ladies chain across side ladies do the same

With your corner left allemande, with partner promenade the land...

While calling at Copecrest last April, I had the opportunity to play golf. Rosella and Norm Shiff of Columbus, Ohio, were kind enough to lend me clubs, so I dedicated this contra to them in appreciation. I call it...

SHIFF-TING GEARS

FORMATION: Proper triple

MUSIC: Any 64-count sequence

ROUTINE:

- 1-8 Actives rock forward and back, then box the gnat
- 9-16 Actives pull by, go down around one
- 17-32 Turn contra corners
- 33-48 As individuals, veer right, do a hey for three
- 49-56 Actives turn left-hand full around
- 57-64 Men cast up, girls cast down (Gent casts off with the gent above him, while the lady casts off with the lady below her)



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Jack Murtha of Yuba City, California, has released two new records in his Golden Special series. Both dances have appeared previously in this column. They are: **Virginia Reel**, For six couples, Square Dancetime SD506, and **Nine Pin Square**, Square Dancetime SD 507.

Leonard Cannell has indexed all of the "Easy Level Page" materials for the 1980's on his computer. He has the dances listed by name, author, source, suggested music, form of dance, dancers per set, rhythm, structure and the issue. He will share this information with anyone interested in receiving it. Write Len Cannell, 2201 Hazelhurst Ct., Kettering OH 45440. (Why not include a large SASE for Len's convenience?)

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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

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

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

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

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

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

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

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

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

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

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

Gene Record (KY)
Mainstream
August 24-26

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 Petrele (LA)
Dean Crowell (TX)
[RDS] Jacky & Juanita
Smith (AL)
June 3-8

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

Charles Quisenberry (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 Flippo (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 Gatrell (OH)
Scotty Sharrer (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

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

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

Larry Prior (MI)
Curt 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 Lynhert (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 Williford (AL)
September 16-21

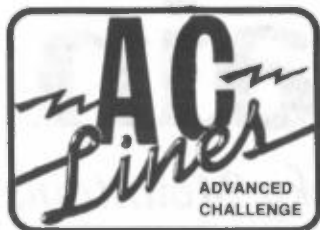
Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 23-28

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

THE SOUNDS AND MOTIONS OF SQUARE DANCING—LOOKING AT A-1 CALLS

Continued from the April Issue

Wheel Thru—No sound, but the left-side dancers clap their hands together in a vertical motion, similar to a karate chop. Each dancer claps his own hands, not the other dancer's hands. This action was invented to keep the left-side dancers from bumping into each other as they pass by, and to scare the right-side dancers from getting in the way. This hand clap has been in widespread use throughout the world for at least ten years, and continues to maintain its popularity.

Unfortunately, some right-side dancers who do not understand the idea behind the action may also clap. But it is only the left-side dancers who should actually clap. When done correctly, the sound in the room is one loud "crack," and this is usually the sign of a strong floor, because strong dancers use correct timing in doing calls. A weak floor will often have a series of popcorn-like "cracks."

Left Wheel Thru—Same idea, but the right-side dancers clap their hands.

However, because many dancers are weaker at *left wheel thru*, and because from a normal couple, it is the girl who has to clap the hand and she is often shy, the hand clap is much rarer with *left wheel thru* than with *wheel thru*.

A-2 CALLS. In/Out Roll Circulate—A quick shout accompanied by an upraised hand by the person who is doing the *circulate*. This action is designed for call success and should be taught with the call. It calls the attention of the other three in the wave or line to the person who is moving, thereby indicating to these three the direction in which they should roll. This action has been standard with these calls for a long time and is in widespread use throughout the world.

PASS THE SEA—"Whee." A sound which rhymes with the call name, origin unknown. This sound is in widespread use throughout the world.

SCOOT AND WEAVE—"Scooters...weavers." As each part of the call is done, the appropriate word is said by those who are moving toward the center of the set to do the respective action. This is a very new phrase, but is popular in some areas.

SCOOT CHAIN THRU—"Work, work, work." Dancers began saying this because many callers would cue this by saying "boys working in the center" or "girls working in the center," and the dancers picked up on the word "work." Phrase is in moderate use around the world.

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SLIP-SLIDE-SWING-SLITHER—Dancers repeat each call name as they do it, but only if the caller gives to or more of the calls together in one quick burst. Originally begun as a way for the dancers to remember what the caller said, it has now evolved into a fun thing to do and is in widespread use.

TRADE CIRCULATE (from ocean waves). Each dancer points at the dancer with whom s/he will trade places. This was first

begun over 20 years ago as a dancing aid to keep dancers from wandering out of position, and it continues to be taught as a good dance practice through the world.

Trade Circulate (from two-faced lines)—“Ding, ding.” This is said by the two couples facing in as they do their part of the call, and represents two streetcars passing each other. Often it is accompanied by pointing a finger at the other couple. In fairly widespread use.

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DATE-LINE

Kentucky—25th Western S/D Festival, Natural Bridge State Park, Slade; Aug. 30-Sept. 2. Contact Richard Jett, POB 396, Campton KY 41301.

Missouri—Mississippi River Fall Festival, St Ann Comm Ctr; August 31-September 1; J Story, T Oxendine, B/V Tracy. Contact Bob/Skeeter Kelly, 413 Williams, Eureka MO 63026.

New York—5th Annual Labor Day Jamboree, Erie Cty Frgrnds, Hamburg; August 31-September 2; J Lee, B Ryan, J Wheeler, the Reillys. Contact Lynnea Wheeler, 63 S Ln, Orchard Park NY 14127.

Oklahoma—6th Annual Chaparral OK City Convention, Lincoln Plaza Hotel; August 31-September 2; G Shoemaker, M Flippo, S Smith, K Bower, J Haag, B Main. Contact Mary Campbell, 1425 Dakhill Dr, Plano TX 75075.

Texas—20th Annual Dance-A-Rama, Ft Worth TX; August 31-Sept. 2.

Indiana—Labor Day Weekend, Elkhart Campground; August 31-September 3; Herb/Betty Oesterle. Call (616)468-6166.

Michigan—6th Annual S&R/D Weekend, Macon Campground, Tecumseh; August 31-September 3; B/P Shipman, C/S Norton. Contact Bill/Pauline Shipman, 2253 Rd Lk Hwy, Manitou Bch MI 49253.

North Carolina—Family Music & Dance Wknd, Brasstown; August 31-September 3; B Dalsemer, P Jamison, B Greene, S Russell, T Cape, C DuBose, M Owen, J McCrory. Contact Registrar, John C Campbell Folk School, Rt 1 Box 14A, Brasstown NC 28902-9603.

West Virginia—17th Annual Labor Day Festival & Campout, Camp Virgil Tate, Charleston; Aug. 31-Sept. 3; B Newman, M Turner, K Rippeto, B/I Saxton. Contact Keith Rippeto, Rte 3 Box 585, Parkersburg WV 26101.

West Virginia—Wonder Weekend, Ritchie Cty 4-H Grds, Harrisville; August 31-September 3; C Sayre, E Graham, T Poe, M/M Harris. Contact Alton G Watson, Rt 2 Box 65D, Harrisville WV 26362.

Pennsylvania—9th Annual Pocono Jamboree, Mt lake Resort, Marshalls Creek; September 7-9; J Purcell, J Fioretti, J Zumwalt. Call Max/Nancy Nosker (609)443-3834.

New York—Bull Run A-1 Camping Weekend, Mechanicsville; September 7-9. Contact Cliff/Serta Brodeur, Box 914, Pittsfield MA 01202.

New Jersey—29th Delaware Valley S&R/D Convention, Hyatt, Cherry Hill, Sept. 13-15; R Bates, G Brown, E Foote, C Hanks, T Miller, C Stinchcomb, L Kopman, R Libby, W/B Blackford, W/D Slotsve, C/M Smarrelli. Contact Darrell/Dottie Lewis, 42 Webb Rd, Chadds Ford PA 19317.

Canada—Fall R/D, Moncton NB; Sept. 14-15; Inv/Betty Easterday. Contact Charlie/Rolla Ross, 388 McLaughlin Dr, Moncton NB Canada E1A 4R4.

New Hampshire—14th Annual Autumn Leaves Festival, Littleton HS; September 14-15; J Lee, L Lavalley, J Morin. Contact Ben/Florence Laviole, Rte 1 Box 56, Littleton NH 03561.

Michigan—Plus Dance Weekend, Potawatomi Inn, Pokagon State Park; September 14-16; J Fell, L Watson, B Peterson, the Roasas. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

Michigan—Sugar Loaf Weekend, Traverse City, Sept. 14-16; D McMillan, T Oxendine, J/P Thomas. Call Dwight/Pat Coddington (616)946-6546.

Pennsylvania—Pocono Funforall, Mt Lake Resort, Marshall's Creek; Sept. 14-16; B Fugere, J Landi, A/G Spinks. Call Dottie Noble (201)752-8917.

Kentucky—Black Gold ASD Dance, Dennis Wooton School, Hazard; September 15; Stan Burdick. Call Whitey (606)436-3661.

South Carolina—Myrtle Beach Ball, Convention Ctr; Sept. 19-22; T Oxendine, J Marshall, C Roew, S Smith, T DiGeorge, J/G Whetsell, J/M Macuci. Contact Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

Georgia—19th Annual S&R/D Convention, Macon Coliseum; Sept. 20-22. Contact Kimsey/Mary Ann Dickey, 805 Poplar Av, Statesboro GA 30458.

Mississippi—Back to School Dance, HW Rec Ctr, Gulfport; September 21; Neil Howard, Chuck/Voncille Murphy. Contact Gulf Coast Arts Council, POB 4091, Biloxi MS 39535-4091.

Kentucky—4th Annual S/D Jamboree, KY Fair/ Expo Ctr, Louisville; September 21-22; B Allison, B Baier, R Dougherty, K Garvey, L Letson, P Marcum, B Newman, D McMillan, J Story, E Sheffield, K Rippeto,

Continued on Page 89

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GRAND MARCHING THROUGH GEORGIA

Every year at the Georgia State Square Dance convention in Macon, the federations in the State are given an opportunity to set up a display representative of square dance activities in their area over the past year.

At the most recent convention, the South East Georgia Federation of Rounds and Squares (SEGFRS) carried out an idea originating with Doris Hagan. Doris says that because of her "love of dolls", the celebration of Barbie's 30th birthday prompted the idea of using Barbie and Ken dolls to portray what Doris sees as square dancing at its finest: the Grand March. The dolls represented all the clubs in the federation and were led by the three sets of federation officers as seen so often throughout the year in the area.

Bess and Jim Pond dressed the dolls representing the officers—complete with name tags. Lines up left and right and alphabetically behind the officers, were the individual club couples (some 20) dressed in costumes chosen by and made by individual club members.

Joe Hagan designed and made the "couple stands" for the display and Doris printed information on cards to be attached to the background triptych. Information include the club's name, location, dance



SOUTHEAST GEORGIA
FEDERATION OF
ROUNDS AND SQUARES

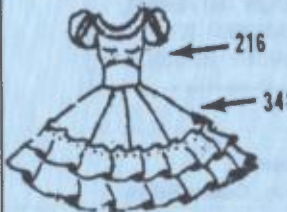

night and a contact person for those interested in visiting. Yarn connected these cards to the appropriate couple in the Grand March.

Many favorable comments were heard about the thought and work in the display. (It seems that one petti-pants inspector verified to onlookers that indeed the female dolls were "appropriately" attired.) For the assembly of the display, special thanks go not only to the Hagans and Ponds, but to Linda and Owen Franklin, Sue and Frank Cliett and to all the club representatives who dressed the dolls for their club.

At the end of the convention, individual clubs collected their dancers to become a part of their club displays.

by Doris Hagan
Savannah, Georgia

A subscription to the LEGACY Club Leadership Journal will be sent to this club, compliments of ASD.

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PAUL BRISTOW
Middlesex, England

Across the "pond" (his expression) lives a very talented young caller of a dozen-years-or-more experience whose philosophy resides in a badge he wears: "If you see someone without a smile, give them one."

Paul Bristow has become internationally known in a few short years, having called in Sweden, W. Germany, Holland, Norway, France, Bavaria, and the USA (two National Conventions, Disneyland, and elsewhere). He records on the Sting label in Sweden. He's "on the road" practically every weekend.

He has called (or is calling) for these clubs in the UK: Up to the Centre,



Rockin' 8's, Chalfont Grand Squares, Wyvern Wheelers, Black Arrows, Bushey Hoedowners, and Ruislip Rollaways. He is a member of the Callers Club of Great Britain, Callerlab and ECTA. Paul also finds time to help train other callers.

"Behind every man," he says, "is a great woman. I attribute a large amount of my success to the tremendous support I get from my wife, Hazel."

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RAY & VIRGINIA WALZ

The Walzes' dancing started with ballroom classes shortly after they were married in 1958. They began square and round dancing in 1964. From 1970 to 1975, they took leave from dancing to devote their time to the Boy Scouts, Little League, PTA, and all the other things that go with raising children.

Ray and Virginia started teaching and cueing round dancing in 1980. They currently teach a basic class and an intermediate class every year, cue for one square dance club and two round dance clubs. They also guest cue for several other clubs throughout the local area. With another R/D couple, they are currently conducting quarterly Rhythm Weekends.

The Walzes are the featured round dance instructors at several square and round dance week-ends, and are on staff at the Circle 8 Ranch in Wasington. They've danced in an exhibition team.

Membership include Roundalab, Dixie R/D Council, and offices in ORDTA (Oregon Round Dance Teachers Association) and Capitol Callers and Cuers Association. They are POOFs (Past Officers of



the Oregon Federation) and were chairman of that organization's Round of the Month Screening Committee for two years. For the past four years they have been round dance coordinators for their local area, as well as chairmen of the round dance program for the 1989 Oregon State Festival.

Ray and Virginia have written a number of dances for exhibitions, and recently published *In A Letter To You* and *Paint The Town*.

Ray works as a driver/salesman for a local magazine and book distributor. Virginia is a sales coordinator for an industrial coatings company. They have two grown sons and three grandchildren.



Gerald McWhirter

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- C-106 HONEYMOON FEELING
- C-302 TRUCK DRIVING MAN
- C-501 I SAW THE LIGHT

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A RARE HARE BIT

We don't have the complete story, but we can guess from these photos that square dancers "do the darndest things" and have more fun than anybody at

special dances, such as this one around Easter time when the Hillsboro Hoedowners met at Alako Grange Hall in Oregon. The gaiety started with a surprise announcement of the 50th birthday of Linda Wells. The bunny (played by Pat Kenel) hops in to plop plastic eggs on Linda's shoulder. Other stunts created fun for the many participants including caller Norm Yoder, cuer Connie Clark, Jan and Wendell Styner, Jim Hubble, Stan and Pat Day, Joe and Jeanne Pontius, Randy Lewis, Iris and Jim Barnard, Jim Wells, Alta Thompson and Tom Marsal. Photos were by B.J. Smith, who normally shoots *nature* subjects, but he couldn't resist this square dance bunny.



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DANCE ON THE LAKE

The second annual tour sponsored by the Travel 8 SDC of West Germany took place over an elongated April-May weekend. Thirty-eight dancers representing eighteen clubs traveled by bus to the shores of Lago Maggiore, Italy. The Piza Ponis of Ispra made arrangements for the group, including three dances on Saturday, Sunday and Monday nights, and a lovely polenta dinner with a wild boar meat sauce. One group of eight managed to dance "in a nutshell" "on the lake." The space on the boat was so limited one hates to think what might have happened if the caller had called *centers in, cast (em) off 3/4*.

*Carol David-Blackman
Aachen, West Germany*

NORTEX DANCERS ON TV

Since June 1988, the officers of the North Texas S&R/D Assn. have produced 12 one-hour programs on cable TV. The Garland Storer Co. trained and entrusted six couples to operate their studio equipment. They plan the programs, getting callers, cuers and dancers to come to the studio. One staff member is usually present in case of a problem. The programs are aired each week for one month following production, usually at prime time, 8 PM. The officers were told the tapes would be "put on the shelf" and not used again; however, the cable station staff enjoyed the programs and often fill vacant slots with one of the tapes.

This has been a golden opportunity to publicize square and round dancing and educate the public about our favorite

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 June 30—Randy Dougherty, MN-AZ Aug. 25—Art Tangen, NM
 July 7—Jerry Junck, NE Sept. 1—Dan Nordbye, NE
 July 14—Jerry Haag, WY—TX Sept. 2—Dan Nordbye (Plus)
 July 21—Jerry Jestin, TX-CAN 1:30-5PM Sunday
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All this has been done at no cost to Nortex, and it has certainly been a great education for all who participated.

Al & Jean Jesse, Coordinators
Garland, Texas

PRAIRIE CONCLAVE VIII

"Professionalism in Volunteer Leadership" will be the theme developed by guest director Walt Cole at the eighth biennial Prairie Conclave. The event will be held Nov. 16-18 at The Ramada Inn at Kearney, Nebraska.

Prairie Conclave is a Mini-LEGACY which has been held every two years since 1976 in Nebraska. Its purpose is to gather together the leaders of the square and round dance activity in the central U.S. and exchange information, develop programs, to guide and safeguard the activity.

This year's Conclave will include a number of sessions focused on "Promote, Recruit and Retain." It will include a Saturday night dance for participants and opportunities to "network" and exchange ideas.

Information is available from Dean and Catherine Anderson, 1319 9th Ave., Holdrege NE 68949.

AREA LEADERS MEET

81 S/D leaders from the greater New Jersey area met in Pemberton, N.J. to hear Stan Burdick, co-chairman of LEGACY and co-editor of ASD, speak about publicity, the current state of square dancing and leadership. This timely seminar was provided by the Square and Folk Dance Leaders of the Delaware Valley as the square dancers complete one season and finalize plans for the next year. Advertising for new classes was a major part of the talk on publicity.

Doris Howatt, treasurer, and Tex Shipman, president of DLDV, were the sparkplugs behind this seminar enjoyed by leaders from N.J., Pa., N.Y. and Del. Funding was provided by the 26th Na-

tional S/D Convention, the S/D Council of N.J., Callerlab, and the John Zagoreiko Scholarship Fund. DLDV meets the first Sunday of the month at various locations in the Delaware Valley. Contact Doris Howatt 609-298-5957 for membership information.

*Jim Howatt
Columbus, N.J.*

DANCING IN DENMARK

In April the first international convention was held in Denmark in the city of Blenstrup. It was visited by 200 dancers, half of which were from Sweden and Norway. Main caller was Robert Bjork of Sweden. The arranging club was Rebild Square Dancers.

Media interest was great. The local TV station was there all three days, filming to make an hour-long program. Danish national TV is also planning a long program about square dance and this event. At the moment there are some 400 dancers and about 10 clubs in Denmark.

*Eddy Arthursson
Lindesberg, Sweden*

IN MEMORIAM

Bob Haines, a well-known and popular caller from Edmonds, Washington, died unexpectedly on May 30. No member of the Dudes and Dolls will ever see a 57 *Chevrolet*, talk with a *good-hearted woman or good timin' man*, dance the *fais do do*, *chase his partner round the room*, hear *The Devil Went Down to Georgia*, without remembering the kind, humorous, tough, sentimental, generous, thoughtful, versatile, talented and gentle man who was their friend, Bob Haines.

*John L. Boor
Seattle, Washington*

Square and round dancing lost a dedicated caller and cuer when Bruce Wright passed away in Duncan, B.C. in April. He was the founder of the Rountuits R/D Club, called ten years for the Traveling Squares, for the Chemaines Water Wheelers and the Beaux and Belles. He truly believed that squares and rounds should be fun for everyone and carried that message to local hospitals and

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Dancers the world over will mourn the passing in May of one of the legends of our time—Al Scheer, Littleton, Colorado, perhaps the last caller to use the authentic old western patter. At the sound of his cowbell announcing the dance, people were enchanted by his command of the language, his commanding physical appearance, the twinkle in his eye and the voice that reached all corners of the room. We have lost a National Treasure...

Bob Howell & Carole Howard

In April Mary Broman of Harlingen, Texas, was killed instantly in an automobile accident. Her husband Warren was injured but is out of the hospital. They had just been installed as the new presidents of the Magic Valley S&R/D Association.

Bill Fawcett, owner of Fawcett's S/D Shop in Pharr, passed away in June. Bill and his wife Lois were active promoters of the activity in the Rio Grande Valley, having served as presidents of the Association for two years.

*Norm & Barbara Osborne
Pharr, Texas*

NY PUBLISHER PURCHASES BOOK RIGHTS

The Citadel Press has purchased the rights to and published *Overheard at the Square Dance*. This book, edited by Gordon Goss and Valerie Thornton, was first published as *American Speaks—Favorite Sayings of Square Dancers*, as a fund-raising project for LEGACY.

Before his death, multi-billionaire Malcolm Forbes read a copy of this book and wrote a very favorable review of it for *Forbes* magazine. One comment: "This collection of wee bits and pieces of things said to have been said...A high percentage of them are funny and sometimes wise enough to make you wish you could remember them." Copies of this unique book are available from the *National S/D Directory*. Proceeds from the sales go to LEGACY to fund projects which promote our square dance activity. Inquiries should be directed to PO Box 880, Brandon MS 39043. Phone 601-825-6831.

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I'M BEGINNING TO SEE THE LIGHT—EN 035
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 Good music and a good intermediate combination foxtrot and jive cued by Pete Metzger, Phase IV + 1 (American spin).

A DATE WITH THE BLUES—MGR 076
 Choreography by Pete & Carol Metzger
 Good music; a nice, very easy two-step, cued by Pete. Ph. II.

DOWN SOUTH—Windsor 4742
 Choreography by Jerry & Perry LeFeavers
 Good peppy music and a slightly different easy two-step. Phase II + 1 (fishtail).

OLD FRIENDS WALTZ—Windsor 4754
 Choreography by Jerry & Perry LeFeavers
 Pretty music and a nice high intermediate waltz. Phase V + 2 (Rudolph & throwaway).

SHOULD I—WW 828
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 Good peppy music and a comfortable, intermediate quickstep with a shag & six quick twinkles, cued by Doug. Phase III + 1.

SUMMER ROMANCE—WW 826
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 Good music; an easy two-step, cued by Doug. Phase II + 1.

FORGOTTEN DREAM—WW 827
 Choreography by Doug & Vi Hooper
 Pretty music and an interesting intermediate waltz, cued by Doug. Phase IV + 1 (hinge).

FEMME VIVANT—Lightning LR 501
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 Nice lulling music and a good little, different, easy-intermediate waltz cued by Barbara. Phase II.

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 Pretty music and an interesting different intermediate waltz. Phase IV.

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UNTIL THE STARS FALL DOWN—Grenn 14232
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AGAIN—Cardinal 1-490; Caller: Jim Jefferies

FIGURE: Heads promenade ½, right and left thru, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

HONEYMOON FEELING—Eagle 2105

Caller: Jim Cholmondeley

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, scoot back again, swing, promenade.

GLASS HEARTS—Eagle 2106

Caller: Jim Cholmondeley

FIGURE: Heads touch ¼, boys run, do-sa-do, swing thru, boys run, girls trade, tag the line, girls turn back,

touch ¼, swing thru, boys trade, swing, promenade.

12TH STREET RAG—Eagle 2701

Caller: Chuck Peel

FIGURE: Heads promenade ½, right and left thru, pass the ocean, extend, linear cycle, square thru, trade by, swing, promenade.

WILL THE CIRCLE BE UNBROKEN—4 Bar B 6107

Caller: Bill Volner

FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, pass to the center, square thru ¾, swing, promenade.

EL RANCHO GRANDE—Grenn 12148

Caller: Dick Leger

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WALKING SHOES—Lightning 404

Caller: Max Arnold

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru ¾, swing, promenade.



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BACK IN THE SADDLE AGAIN— Quadrille 871**Callers: Lee Main, Ken Burke, Richard Lane**

FIGURE: Heads promenade 1/2, right and left thru, flutter wheel, sweep 1/4, pass thru, right and left thru, swing thru, swing thru, swing, promenade.

DUMAS WALKER— Red Boot 3025**Caller: Mike Hoose; Harmony: Don Williamson**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing and promenade.

BREAKING NEW GROUND—Red Boot Star 1332**Caller: Wayne Morvent**

FIGURE: Heads square thru, right and left thru, swing thru, boys trade, spin the top, right and left thru, pass the ocean, recycle, swing corner, promenade.

WEST TEXAS HIGHWAY—Red Boot Star 1333**Caller: Mike Iavarone**

FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do to a wave, linear cycle, slide thru, swing, promenade.

YOU'RE TALKING TO THE WRONG MAN—Rhythm**215; Caller: Doc Driver**

FIGURE: Heads square thru, right-hand star, heads star left, corner do-sa-do, swing thru, boys trade, swing corner, promenade.

SAN ANTONIO STROLL—Rhythm 217**Caller: Wade Driver**

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

ME AND BOBBY MCGEE—Rhythm 218**Caller: Tim Marriner**

FIGURE: Heads square thru, do-sa-do, slide thru, right and left thru, dixie style to an ocean wave, girls circulate, boys scoot back, left allemande, swing, promenade.

JUST WHEN I NEEDED YOU MOST—Royal 110**Caller: Jerry Story**

FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do*, eight chain four, swing, promenade. (*Relay the deucey)

KEEP IT IN THE MIDDLE OF THE ROAD—Royal 111**Caller: Jerry Story**

FIGURE: Heads promenade 1/2, square thru, right and

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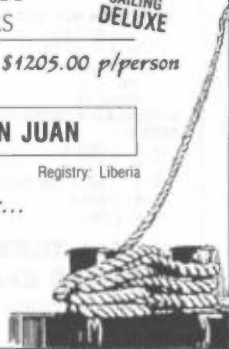


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left thru, veer left, couples circulate, half tag, follow your neighbor and spread, swing corner, promenade.

WHEN I FALL IN LOVE—Silver Sounds 119

Caller: Mickey Rogers

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

PEARLY SHELLS—Silver Sounds 120

Caller: Bruce Williamson

Mainstream. FIGURE: Heads couples promenade 1/2, square thru, swing thru, spin the top, right and left thru, slide thru, pass thru, trade by, swing corner, promenade.

PATTER RECORDS:

HOT STUFF—Eagle 1009

Comes with instructions for a traditional square dance.

THIRTEEN—Lighting 802

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GUITAR RAG—Red Boot 323

Phil Kozlowski calls Plus patter on the flip side.

CIRCLE RHYTHM/DIXIE RHYTHM—Rhythm 308

FLIP SIDE/ROUNDS, Continued

Pretty music and a nice intermediate waltz, cued by Ernie. Phase IV.

CHAINS—MCA 53764

Choreography by LLOYD & Joyce Goode

Good Patty Lovelace vocal and an interesting easy-intermediate two-step. Phase II + 2 (Susie Q & solo vine 8).

THAT'S WHAT FRIENDS ARE FOR—Arista AFS 9480

Choreography by Barbara McCann

Dionne & French vocal with an intermediate rumba. Phase V.

BLACK VELVET—Atlantic 7-87979

Choreography by Richard & JoAnne Lawson

Good Robin Lee vocal with a challenging cha cha routine. Phase V + 2 (Cont. natural top & adv. sliding door).

ACE IN THE HOLE—MCA 53693

Choreography by Lucy & Ray Smith

Good "makes-you-want-to-dance" music with a George Strait vocal and a good easy-intermediate cha cha. Phase III.

TALK TO THE ANIMALS—Roper 289

Choreography by Lynn & Donna Roumagoux

Good music and a nice high-intermediate foxtrot with interesting variations. Phase V.

CHARLIE'S SHENANIGANS—Windsor 4714

Choreography by Charles & Anne Brownrigg

Good music and a good intermediate combination two-step and swing. Phase IV + 1 (American spin).

HEY CHICK—Belco 384

Choreography by Jack & Ann Von der Heide

Good music with an easy-going two-step, cued by Jack. Phase II + 1 (cucaracha). **Continued on Page 92**



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
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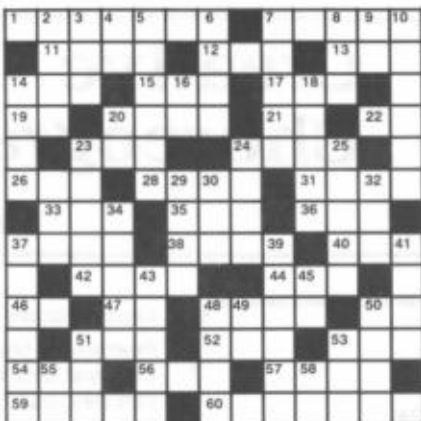
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ACROSS

1. ASD's role in many tours
2. A Phase IV Roundalab Classic
11. Operatic melody
12. Rowing implement
13. Hardy shade tree
14. Female saint (Abbr.)
15. Health resort
17. Not a barrier to dance fun
19. That is (Abbr.)
20. Small storage building
21. Plutonium (Chem.)
22. That male dancer
23. Mediterranean, e.g.
24. High-schooler
26. Exclamation: — di-dah
28. Arizona town on Colorado River
31. Impudent talk
33. Equip
35. Info bit from Bausches
36. Heel's partner
37. J. Kozol's Cimarron release
38. Swedish man's name
40. Mountains (Abbr.)
42. Impress sharply & distinctly
44. Prefix "on the outside"
46. You and me
47. In the direction of
48. A good dancer uses his/her — as well as his/her feet
50. State of Eagle & 4 Bar B (Ab.)
51. Square dancer's I.D.
52. Part of evening comes too soon
53. Downward move
54. Poetic before
56. Bird that stays up late
57. Man's name
59. Ruffle material
60. Either of two dancing together

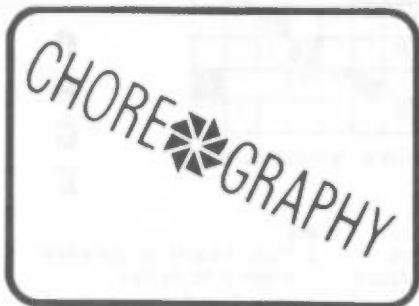
DOWN

2. Helen—1st lady of Fontana festivals
3. Mineral in natural state
4. Nickel (Chem.)
5. Do a chasse
6. Randy Dougherty hit
7. Hang in folds
8. Born
9. Center line (Abbr.)
10. Has charge of the program
14. Fort in Oklahoma
16. Seventeenth Hebrew letter
18. First at food table
20. Dir. of Winston-Salem from Cincinnati
23. Marshall Filipo release
24. Means of recording dance tunes
25. Ken Jeffries' Bogan release
27. Exist
29. Home state of P-M-D-O records
30. Blending of tunes
32. Couples needed for S/D
34. Betsy — has called for 25 years
37. B. Edwards' record to clog by
39. Follow the —
41. Partner of go
43. Philippine grass
45. Paid (Abbr.)
48. Scott Smith's Chaparral release
49. Printer's measure
50. Instrument for sound amplification
51. Mound remainder of ancients
53. Confused uproar
55. Railway (Abbr.)
58. Right (Abbr.)



Creative Choreography

by Ed Fraidenburg



CROSSTRAIL THRU

Starting formation: Facing couples.
Action: Dancers pass thru. The right-hand dancer crosses in front of partner to the left while the left-hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call.

Sample Choreo:

Heads promenade $\frac{1}{2}$, come down the center
Crosstrail thru, separate go round one to a line
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande...

Heads crosstrail thru, go up the outside
Around two to a line, star thru, square thru $\frac{3}{4}$
Left allemande...

Four ladies chain $\frac{3}{4}$, roll promenade
Heads wheel around, right and left thru
Crosstrail thru, meet your corner, box the gnat
Right and left grand, but on the third hand
Promenade...

Heads pass thru, go round one to a line
Pass thru, wheel & deal, centers crosstrail thru
Star thru the outside two, centers trade
All wheel and deal, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads rollaway, crosstrail thru, separate
Go round one to a line, star thru
Centers crosstrail thru, all crosstrail thru
Centers crosstrail thru, all cloverleaf

Centers square thru $\frac{3}{4}$, left allemande...
Promenade, heads wheel around
Crosstrail thru, move on to the next and
Star thru, trade by, star thru, crosstrail thru
Move on to the next and star thru, trade by
Box the gnat, right and left grand...



Some years ago the idea of adding a facing direction after completing a call (as in *tag the line*) was introduced. Although the idea never received wide acceptance, it is still a very interesting concept. Perhaps it was introduced before its time.

Action: Simply complete the call, then turn individually $\frac{1}{4}$ in the direction given:
Walk and dodge...right/left.
Split circulate... right/left.
Couples circulate...right/left.
Scoot back...right/left.

Sample Choreo:

Heads square thru, touch $\frac{1}{4}$
Walk and dodge right, circulate, boys run
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, slide thru
Dixie style to a wave, left swing thru

Walk and dodge left, circulate, trade & roll
Pass thru, ends crossfold, star thru
Centers trade, ferris wheel, square thru $\frac{3}{4}$
Pass thru, left allemande...

Heads touch $\frac{1}{4}$, walk and dodge in
Square thru four, swing thru
Right and left grand...

Heads square thru, swing thru, single hinge
Split circulate right, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
All single hinge, split circulate left
Swing thru, right and left grand...

Heads square thru four, swing thru, centers run
Couples circulate right, girls swing thru
Extend, single hinge, same sexes trade
Right and left grand...

Heads square thru four, swing thru, centers run
Centers run, tag the line left, couples circulate
Left, boys swing thru, extend, boys run
Pass the ocean, boys circulate, girls trade
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

Heads lead right and circle to a line
Spin the top, split circulate right, swing thru
Boys run, reverse flutter wheel, crosstrail thru
Left allemande...

Heads square thru four, touch $\frac{1}{4}$
Scoot back right, swing thru, boys run
Half tag, scoot back right, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line, pass thru
Boys run, walk and dodge, all eight circulate
Boys run, star thru, pass thru, wheel & deal
Centers pass thru, left allemande...



BELLE/BEAU CROSS AND HINGE by Ed Fraidenburg

Action: From facing couples, designated dancers (belle/beau) pass thru with each other on a diagonal, then all single hinge. *Belle cross and hinge* gives right-hand mini-wave, and

beau cross and hinge gives left-hand mini-wave.

Sample Choreo:

Heads lead right and circle to a line
Right and left thru, belle cross and hinge
Centers trade, right and left grand...

Heads flutter wheel, beau cross and hinge
Trade the wave, extend, swing thru, girls trade
Slide thru, left allemande...

Heads lead right and circle to a line
Flutter wheel, beau cross and hinge, recycle
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, right and left thru
Belle cross and hinge, boys trade, boys run
Half tag, circulate, girls run, left allemande...

Heads lead right and circle to a line
Pass thru, partner trade, beaus cross and hinge
Girls trade, left swing thru, trade the wave
Girls trade, recycle, swing thru
Right and left grand...

Heads right and left thru, belle cross and hinge
Centers trade, swing thru, ping pong circulate
Swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Right and left thru, belle cross and hinge
All eight circulate, boys trade
Right and left grand...

Heads square thru four, ocean wave, recycle
Beau cross and hinge, girls trade
Boys cross fold, star thru, trade by
Pass thru, trade by, left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Coordinate, bend the line, reverse flutter wheel
Belle cross and hinge, girls circulate
Right and left grand...

Heads square thru four, swing thru, boys run
Ferris wheel, beau cross and hinge, girls trade
Recycle, slide thru, swing thru
Right and left grand...

Heads lead right and circle to a line
Right and left thru, pass thru, partner trade
Reverse flutter wheel, belle cross and hinge
Right and left grand...

Heads square thru four, swing thru, spin the top
Recycle, beau cross and hinge, girls trade
Recycle, pass thru, right and left thru...



Material from *Dancetime Notes for Callers*.
Used by Permission

SET-UPS AND GET-OUTS

Starting from a static square and going to 10-20 lines. All will have their opposites for partners and they will be in sequence. This is another in our Mix and Match Series. You can use any of the Set-Up Modules with any of the Get-Out Modules to create some nice short figures or as ideas around which to build tips.

MAINSTREAM SET-UPS

Heads lead right, swing thru, eight circulate
Boys run, bend the line...

Heads touch $\frac{1}{4}$, walk and dodge
Pass the ocean, fan the top, eight circulate
Single hinge, scoot back, boys run...

Four ladies chain, heads lead right
Touch $\frac{1}{4}$, split circulate, boys run...

Heads touch $\frac{1}{4}$, boys run, slide thru, touch $\frac{1}{4}$
Eight circulate, boys run, star thru...

Heads half square thru, slide thru
Pass the ocean, scoot back, boys circulate
Single hinge, boys run...

PLUS SET-UPS

Heads touch $\frac{1}{4}$, boys run, slide thru, touch $\frac{1}{4}$
Coordinate, bend the line...

Heads star thru, double pass thru, track two
Boys circulate, fan the top, recycle...

Heads lead right, swing thru, eight circulate
Boys run, crossfire, girls run, touch $\frac{1}{4}$, boys run

Four ladies chain $\frac{3}{4}$, heads star thru
Pass the ocean, explode the wave, slide thru...

Heads pass the ocean, ping pong circulate
Extend, scoot back, boys circulate
Scoot back, linear cycle...

MAINSTREAM GET-OUTS FROM 10-20 LINES

Touch $\frac{1}{4}$, boys run, trade by
Pass thru, left allemande...

Touch $\frac{1}{4}$, eight circulate, boys run, pass thru
Trade by, left allemande...

Touch $\frac{1}{4}$, girls run, right and left grand
On the third hand, promenade...

Pass the ocean, eight circulate, swing thru
Recycle, right and left grand...

Pass thru, tag the line in, touch $\frac{1}{4}$
Eight circulate, girls run, pass thru
Right and left thru...

PLUS GET-OUTS FROM 10-20 LINES

Pass the ocean, explode and load the boat
Eight chain three, left allemande...

Slide thru, pass the ocean, explode the wave
Trade by, slide thru and roll, right & left grand...

Pass the ocean, girls circulate, trade the wave
Left allemande...

Pass thru, chase right, follow your neighbor
And spread, eight circulate, right & left grand...

Pass the ocean, trade the wave
Eight circulate $1\frac{1}{2}$, left allemande...



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by Walt Cole

TIMING'S THE THING

INTRO: : Heads pass thru
— — Partner trade : — — Square thru
: — — — — —
: — — — — —
Swing thru — — : — Girls turn back
Ferris wheel — — : — — Pass thru
Eight chain three — — : — — — — —
Left allemande — — : — — Promenade
: — — — — —
: — — — — —

FOR THE MODULAR CALLER:

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Dixie style to an ocean wave, boys trade
Boys cross run, girls trade, scoot back
Grand right and left...
Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, left swing thru
Girls cross run, grand right and left...
Zero line: Right and left thru, dixie style
To an ocean wave, boys cross run, girls trade
Recycle, pass the ocean, fan the top
Swing thru, boys run, tag the line, lady go left
Gent go right, left allemande...
Zero box: Slide thru, right and left thru
Dixie style to an ocean wave, boys trade
Left allemande...
Zero line: Pass thru, girls trade, split circulate
Walk and dodge, girls trade, boys run
Left allemande...

THE BASIC PROGRAM:

Zero box: Swing thru, boys run, bend the line
Reverse the flutter wheel, pass the ocean
Girls trade, girls run, couples circulate
Boys cross run, bend the line, star thru
Pass thru, trade by, left allemande...
Zero box: Right and left thru, veer left
Couples circulate, boys run, girls circulate
Boys trade, boys run, boys circulate
Girls trade, couples circulate, wheel and deal
Star thru, pass thru, boys run right
Girls run right, left allemande...
Static square; Heads square thru
Split the sides and go around to a line
Forward and back, ladies in, men sashay

Forward and back, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple partner trade
Right and left thru, veer left, ferris wheel
Zoom, pass thru, do-sa-do to a wave
Girls run, wheel and deal, box the gnat
Pull by, left allemande...

THE MAINSTREAM PROGRAM:

Top-Hinge:

Zero line: Star thru, pass thru, U-turn back
Spin the top, single hinge, eight circulate
Boys run, do-sa-do to a wave, recycle
Left allemande...zero box

Lefts:

Zero line: Right and left thru, dixie style to an
Ocean wave, eight circulate, boys cross run
Recycle, swing thru, turn thru, left allemande...

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Dixie style to an ocean wave, boys trade
Eight circulate, girls go 2 places, boys trade
Boys cross run, girls trade, recycle
Left allemande...

Check your definition:

Zero line: Right and left thru, dixie style to an
Ocean wave, swing thru, girls run
Bend the line, left allemande...zero line

Zero line: Right and left thru, dixie style to an
Ocean wave, swing thru, girls trade
Girls cross run, grand right and left...

Zero box: Slide thru, square thru $\frac{3}{4}$
Courtesy turn, dixie style to an ocean wave
Swing thru, swing thru again, boys cross run
Girls trade, recycle, star thru, pass thru
U-turn back, circle up eight, left allemande...

Box-walk and dodge:

Zero line: Right and left thru, dixie style to an
Ocean wave, boys trade, boys walk & dodge
Boys run, girls trade, then U-turn back
Girls walk and dodge, girls run, pass thru
Tag the line right, couples circulate
Bend the line, right and left thru, flutter wheel
Sweep $\frac{1}{4}$, swing thru, turn thru
Left allemande...

Zero box: Right and left thru, veer left
Couples circulate, girls walk and dodge
Girls run, boys walk and dodge, boys run
All touch $\frac{1}{4}$, girls walk and dodge
Boys facing out run, all touch $\frac{1}{4}$, girls trade
Boys trade, turn thru, left allemande...

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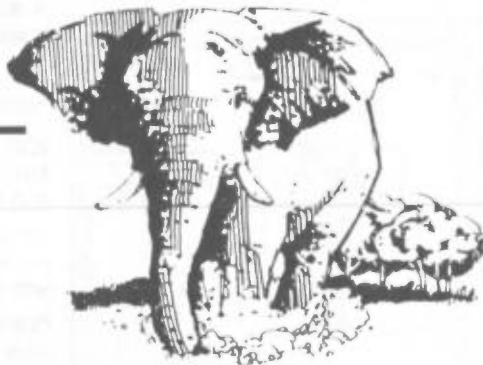
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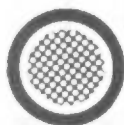
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Heads square thru four, right and left by Grand swing thru, boys run, center couples Wheel and deal and back away while The other couples bend the line, you're home...

In his June/July **Notes for Callers**, Jack Lasry says this: "Currently the calls *reverse dixie style* and *recycle the diamond* are being reviewed by ballot to determine if they stay or are dropped. My

guess is they both will be dropped. Only a guess!" Right, Jack, they were. Also, *shadow the column* was dropped from the Advanced QS list.

Jack adds: "The current 'rage' for many Plus callers is to use the *by* portion of *right and left by* in other calls— *Dixie style by*, *follow your neighbor and spread by*. Also, adding another *by* meaning the end and new center will also do a slide *sashay...right and left by* by ending in a left-hand wave."

A very poignant tale comes from the Texas Callers' **For the Record** this time. For space reasons, we can quote only the ending, but you get the point;

"The next time the club went on a visitation, Mike and Sally went in their own car. This dance was to be all MS with no Plus movements at all. The first tip went very well. Mike and Sally were again getting confident. The second tip began and Mike and Sally rushed to square up. They danced the patter well and the singing call began. This caller got them into ocean waves and called *spin chain the gears*.



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Mike and Sally finished the tip, got their coats and left. They vowed they would never subject themselves to that kind of humiliation again. The end of this tale is evident. Mike and Sally became square dance drop-outs. They also did not encourage the other three couples to take lessons. Square dancing lost four couples forever. Fellow callers, let's not shoot ourselves in the foot to satisfy our egos."

From Germany comes the Stevens/Pohl **Notes for European Callers** and from its front page, we excerpt this item on music: "How the caller uses the music will reflect on how the dancers use the music. One has only to use good common sense to realize that this is not the easy way to learn to call! The principle of this system requires that the caller involve the beats of music, the material he/she is calling, and the execution of that material by the dancer, all at the same time! Of course, he is having to gauge his floor to make a very crucial judgment on what he

is calling. Coincidentally, he is attempting to balance his floor, which is to say that he is trying to bring up the people who aren't sure of themselves, and to please the old-timers who are."

Dick Han always cooks up some interesting dishes in his **Dancetime Notes for Callers** and this time he brings from the past a pot-roast of gimmick calls like this one:

#1 and #2 ladies only face your corner
And box the gnat (square your set)
New heads pass thru, separate around two
To a line, if you can, slide thru (eight can)
If you can, slide thru (six can)
If you can, slide thru (four can)
If you can, slide thru (2 can)
If you can, centers in and cast off ¾
All star thru, zoom, dixie dance, left allemande..

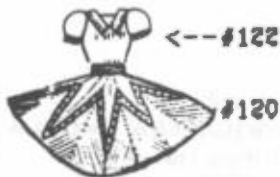
Warren Berquam gets it all together again in his **Minnesota Callers' Notes**, for the caller who likes a lot of material and seldom any *off the wall*
Continued on Page 88

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All the fun begins January 5 on Carnival Cruise Lines' superliner Holiday with ports-of-call including Cozumel Mexico, referred to by many as the "Garden of Eden", the British Crown Colony of Georgetown, Grand Cayman, and the Gem of Jamacia, Ocho Rios.

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NATIONAL ADVANCED & CHALLENGE SQUARE DANCE CONVENTION

The 24th National Advanced and Challenge S/D Convention was held in Virginia Beach, Va. in June. Over 1600 dancers from 38 states, D.C., Canada, England, Sweden, Germany and Japan attended the three-day event. Half of the dancers were present for the Wednesday night Trail End Dance and Thursday morning Non-Staff Caller Dance.

Dancing was held in the Virginia Beach Convention Center and adjacent Radisson Hotel with five halls of continuous dancing: A-2, C-1, C-2, C-3A, C-3B and, in addition, a part-time C-4 hall.

Staff callers were Ed Foote, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright, Ann Uebelacker and Dave Wilson. Associate callers participating were Jeff Barth, Sandra Bryant, Todd Fellegy, Johnny Preston and Tim Scholl. Callers

are selected by vote of the dancers at the preceding year's convention. Ten additional callers participated in a special Non-Staff Caller Dance.

Herb and Monica Seitz, chairman of the dancers' Advisory Board, stated in the program book that the NACC is unique in many ways: most of the top names in Advanced and Challenge are present as staff callers; it is the only convention which allows dancers to vote on staff callers for the following year; it is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; it is the only convention which allows for the programming of callers not on staff, thereby recognizing upcoming and ongoing talent.

The 25th Convention will be held in the air-conditioned Convention Center in Virginia Beach, Va. on June 20-22, 1991, with a Trail End Dance on June 19. For information, write Ed Foote, 140 McCandless Dr., Wexford PA 15090.

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PEDRO IS MISSING!

Pedro was given to Jack Berg at a square dance weekend in Indiana in 1981. Pedro is a Canadian donkey (very rare) and has been traveling since the late fifties or early sixties. His original home club in Canada is not known. He carries a diary around his neck listing clubs he visited and experiences he had. He also had a bag of jelly beans around his neck for a meal from time to time.

Somewhere in the northeast in the seventies, Pedro's legs collapsed. A kind dancer took Pedro home and did some surgical repair. A Canadian beer bottle and an American garter were found inside him. Pedro is pinned with club pins all over his body.

Pedro's most exciting escapades were crossing the Canadian/U.S.A. borders. One night a border guard asked to inspect the trunk. Pedro's hosts opened the trunk and there was Pedro, lying under several petticoats. After a half-hour of explanations, the guard shook his head, with a



slight grin, said nobody would believe this, and let the dancers pass thru.

It doesn't matter if Pedro came to a merciless end, if he's been left in a basement or under a junk pile. Many dancers who knew and danced with Pedro would like to know what happened to "The Canadian Donkey." Send information to Jack Berg, 130 West St., Galena IL 61036.

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RECORDS TO GROW ON

It should be noted that Jack Murtha has produced an excellent series of easy square dance discs on his *Square Dancetime* label over the years, very appropriate for one-night parties, family dances, introductory nights, and CDP's (Community Dance Programs). Two recent ones will bring back memories (and bring back a bushel of fun) for many: *Virginia Reel for Six Couples*, and *Nine Pin Square*. Most everyone has danced the



Virginia Reel at one time or another. But did you ever experience the fun of having a ninth (odd) person in your square, and watch the scramble when the *swing* and *promenade* takes place? Check out these and others in the series for the sunny, funny, easy, breezy days of summer dancing. See ad, p. 89.)



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FRONT LINE COVERAGE

Summer may be a time to *ham it up* a bit, especially if you find life is a *boar* and you need to be as perky as our cover porkies, who were told they couldn't *curlique* anymore, but they surely can *muddle in the middle* on red hot sunny days. Credit goes to Bill Rasmussen of the Little Glass Shack at the Coconut Plantation in Kauai, Hawaii, for the specially-created square dancing piglets at a heavenly hog hoedown. Do you think we can *loin* a lesson from their *pens* and *oinks*?



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| DixieLand Delight, Robert Bjork | Sling 404 |
| Here in the Real World, Elmer Sheffield | ESP 165 |
| Hot Stuff/Steal, Patter | Eagle 1009 |
| Pickin', Patter, Elmer Sheffield | ESP 407 |
| Back in the Saddle Again, Main, Burke, Lane | Quad 871 |
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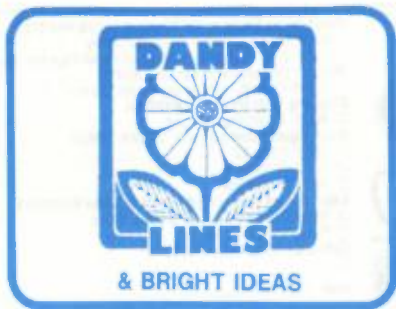
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It's August—time to get those ideas flowing and action started towards the best new S/D class that can be mustered for fall. Here are some quick kickers to give you early yardage for your fall game plan:

- BUSINESS CARD giveaways (as shown here)
- PROMOTIONAL FOLDERS (order




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UNDERLINING, Continued

experimentals. Each note service has a different flavor. Warren has *volume*. Take a look at a few of his *tag the lines*:

Zero line, pass thru, half tag, face right
Swing thru, boys run, star thru, pass thru
Left allemande...

Zero box, right & left thru, swing thru, boys run
½ tag, face right, pass thru, right & left grand...

Zero line, pass thru, tag the line
Leaders U-turn back, box the gnat
Right and left grand...

Perhaps a little summertime gimmick stuff can be found in Eric Wendell's **Callerlink** from Australia. Try these *concentric* (not eccentric) figures:

Concentric—The given call will be directed to the centers but the outsiders will execute the same command.

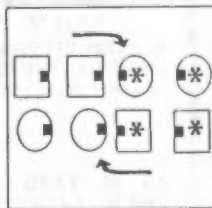
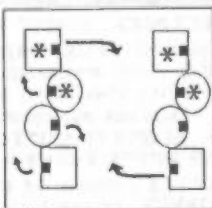
Static square: Heads slide thru
Concentric star thru, zoom, pass thru
Left allemande...

(Centers will star thru and outsiders "sides" will move along the outside and star thru with their opposites.)

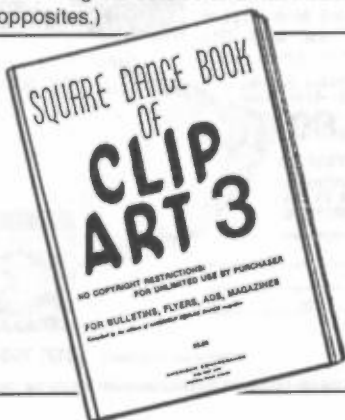
Static sq.: Side ladies chain, heads slide thru
Concentric star thru, double pass thru
1st go left, 2nd go right, right and left thru
Crosstrail thru, left allemande...

Static sq.: Heads slide thru, concentric star thru
Zoom, pass thru, touch ¼ (check your wave)
Spin the top, concentric recycle
Centers star thru, crosstrail thru around one
To a line, pass thru, wheel and deal, zoom
Square thru ¾, left allemande...

Speaking of styles and differences in note services, Rusty and Kay Fennell's **Mainstream Flow** gets our vote for the most concise commentary and prettiest diagrams. Look at this computer-generated diagram for *ferris recycle*.



Start in parallel waves End in double pass formation



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J Preston, P/B Guenther, G/B Pinkston. Contact Mid-America SD Jamboree, POB 421, Fairdale KY 40118.

Colorado—3rd Annual Mountain Magic, Snow Mt Ranch, Granby; Sept. 21-23; Art Tangen, Arlin/Linda Sample. Call Bill/Ann Root (303)879-5837.

Indiana—2nd S/D Convention, IN Conv Ctr, Indianapolis; September 21-23. Contact Charles/Linda Chapman, POB 543, Beech Grove IN 46107.

West Virginia—23rd Buckwheat Festival S/D, Craig Civic Ctr, Kingwood; Sept. 23. Contact Frank Slagle, 100 Swartz Rd, Kingwood WV 26537.

Colorado—2nd Annual S&R/D Festival, Old Town Barn, Burlington; September 28-29; Dean Crowell, Larry/Pam Wacker. Contact Jerry Hutton, RR 4 Box 35A, Burlington CO 80807.

Maryland—Ocean City Fun Festival; Sept. 28-29; R Bissey, K Miller, P Prouty, D Weber, D Mathews, J Prouty. Call Doris Weber (301)823-8468.

England—3rd British Natl S&R/D Convention. Notttingham Univ; Sept.

28-30; D Clay, P Bristow, R Howells, M Burnham, J Wyatt, T McCann, A/J Sherriffs, B Adam, M Slater. Contact Keith Marshall, 31 Sunridge Close, Branksome Poole, Dorset England BH12 1PZ.

New Mexico—11th R/D Festival, Alamogordo Civic Ctr; Sept. 28-30; D/V Hooper. Contact Bob Klose, 1007 Dewey Ln, Alamogordo NM 88310.

Ohio—Hillbilly Heaven Special, Hebron Elem School; September 29; F Gattrell, S Philipps, S Powell. Contact Mary Dill, Box 422, Buckeye Lake OH 43008.

Pennsylvania—25th Silver Anniversary S/D Extravaganza, St John's Social Hall, Girard; September 29; T Mohny, C Ackerman, E Dunkle, G/S Wisniewski, B/E Supko. Call (814)474-3443.

Massachusetts—Berkshire Fall Frolic, American Legion, N Alton; September 29. Contact Cliff/Serta Brodeur, Box 914, Pittsfield MA 01202.

Ohio—Harvest of Rounds Dance, OH State Univ, Columbus; September 30. Contact Charles/Barb Tippett, 801 Brice Rd, Reynoldsburg OH 43068.

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ENCORE, Continued

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Cal Campbell, speaking on Geometric Patterns, "Square dance routines which move the dancers in an easily recognizable geometric flow pattern are usually more enjoyable for the dancers. Almost every caller recognizes the special satisfaction the dancer gets from dancing a *grand square* or a *spin chain thru*. This satisfaction comes from the fact that the dancers recognize that they are dancing in a geometric flow pattern which involves all eight dancers moving in coordination with each other..."

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accustomed to," predicts Gene Trimmer.

From "Grand Zip:" The ash (Mt. St. Helen's) hit Spokane fairly hard. We had a half-inch of the stuff covering everything, cars, walks, driveways. Dance halls were temporarily shut down while cleanup crews swung into action. As usual, square dancers were great about volunteering to hose, sweep and shovel...Ed Stephan, Spokane, WA

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ALLEZ VOUS EN WALTZ—Grenn 14301

Choreography by Herb & Gayle Toles

Pretty music and a nice easy-going easy-intermediate waltz. Phase III + 1.

GROOVIN' 90—Grenn 14221

Choreography by Lynn & Donna Roumagoux

Music with a good beat; a good, very-easy two-step. Phase II.

I'M SORRY—Grenn 14203

Choreography by Jim & Carol Tucker

Good music and a comfortable easy two-step. Phase II + 1 (fishtail).

MY HEART CRIES FOR YOU—Grenn 14173

Choreography by David Ferrante

Pretty music (*New England Waltz*) with an interesting easy-intermediate waltz. Phase II + 2 (hover & chair).

ORCHIDS IN THE MOONLIGHT—EN 036

Choreography by George & Judie McFarlane

Good music and a nice interesting intermediate tango cued by Pete Metzger. Phase III.

ROAD RUNNER—MGR 072

Choreography by Mona Creml

Good peppy music and a comfortable easy two-step cued by Pete Metzger. Phase II.

WISTFUL WALTZ—MGR 077

Choreography by Walt & Louise Cole

"Wistful music" and a nice easy waltz cued by Pete Metzger. Phase II + 1 (hover).

DANCING ROUNDS—MGR 078

Choreography by Lester & Barbara Auria

Country music with an interesting easy waltz cued by Pete Metzger. Phase II.

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Choreography by Warren & Sandy Teague

Good music with a challenging unphased mambo routine.

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Choreography by John & Mary Macuci

Swinging Bobby Day vocal with a high-intermediate jive routine. Phase V.

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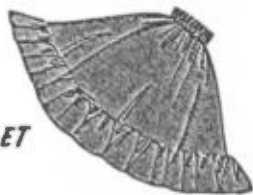
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 [RDS] Clara & Earl Jordan (TN)
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 Jimmy Roberson (NC)
 [RDS] Chuck & Nancy Sample (FL)
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 [RDS] Bonnie Tomchik (NC)
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