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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 11
NOVEMBER 1990



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WE'RE THANKFUL...

- For the music that fills our lives.
- For the ability to move to that music—in short, to dance.
- For the friends who dance with us.
- For the friends we've yet to meet.
- For the many halls, churches and schools where we dance.
- For the callers and cuers whose greatest pleasure is giving pleasure to others.
- For all the dancers who take leadership roles, from club officers to federation executives to national volunteers.
- For all the dancers who reach out to help other dancers in times of trouble.
- For all dancers who offer their help to their communities and neighbors.
- For all who have square danced in hospitals and nursing homes.
- For all the dancers who raise funds for worthy causes.
- For all the wonderful cooks in the square dance activity.
- For all the caller-haulers who are on the spot when a caller pulls into the parking lot. (For cuer-haulers, too, but this doesn't rhyme as well.)
- For the many opportunities to travel and visit square dancers in other states and in other countries.
- For the worldwide language of square dancing that enables us to join hands in friendship around the globe.
- For all the ASD readers who are like


CO-EDITORIAL



one big family. Did you know folks write letters of regret when they retire from square dancing and send their best wishes for continued success?

We wish you and yours a Happy Thanksgiving, a true day and month of counting blessings, and a realization of how much we have to appreciate, as we enter the coming holiday season. Enjoy every bit of the holiday, from the turkey to the special dances!






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BY-LINE

One more thing we're thankful for this Thanksgiving month is that readers keep us in mind when something unusual happens. They call or write and say, "Do you want this?" Our answer almost always is "Yes!" Thus we have **Donna Rogers'** two stories, one on the White House piano and one on a church service at the National Convention, and **Patricia Garmer's** anecdote about dancing in an opera. **Al Eblen** leads off again this month with words of wisdom and reminds us at the same time to be thankful for our gift of sight. **Rose Dukes** and **Bill Barr** have sent memoirs of Memphis. (Bill's, of course, should be read with a tongue-in-cheek mind-set.) **Mary Read Cooper** sent us a "special" Hem-Line. All of the authors above are familiar to ASD readers with the exception of **Patricia**. Another newcomer is **James Stout**, a professional massage therapist, who shares some ways for dancers to relax and feel better. Happy Thanksgiving!

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★ GRAND ZIP ★

Crystal and I have recently returned from the 39th National Convention, have had a wonderful time, very much due to the friendship and encouragement of our Memphis friends, Larry and Anne Campagna of the Dixie Dudes 'n Dolls. This was our second convention as we also got to Oklahoma City last year.

We are quite proud to be the first and only square dancers from South Africa to have ever visited a National Convention, and are desperately trying to get square dancing established in our country. We have only four small clubs, three in the Johannesburg area and one in Port Elizabeth, and are self-taught from SIO and Callerlab books and records. We have had the occasional visiting dancers from overseas, and always enjoy learning the new styles they bring from all corners of the world.

Could you possibly publish this letter so that any callers or record publishers who have any redundant or complimentary records could send us a few. I would be glad to refund postage.

Tony Webb
5 Clark St.

Rynfield, Benoni, South Africa

Golly gee, what a kick I received while reading the July issue. Such memories were evoked in seeing *Venus and Mars* listed under "Review." I remember how proud the dancers were when the dance

was executed properly. Such fun! (And where has the fun gone?) And also the screwball *Bucket of Worms*. It was fun also, as were most of the dances we did when everything was simple. I think I just answered my own question of where the fun went.

I finally hung up my dancing shoes after 40+ years. I am thankful for the many, many friendships I made over all those years.

Keep 'em dancing!
Helen Pate
Anderson, South Carolina

It was nice visiting with you at the National. Thank you for the honor of including us as one of the many fine couples you feature each month in "Facing the LOD." We really enjoy working in the activity, and feel that ASD is doing a great job in presenting a variety of articles of interest to all. Keep up the good work!

Jack & Ann von der Heide
Arlington, Texas

It doesn't seem one year has gone by since I renewed this fine magazine. My husband has been calling squares for 30 years. This will be his 30th year at one place this year. He calls quite a few traditional dances, so we are happy to see some of the good old traditional dances in your "Easy Level Page." Also I enjoy the stories and "Hem-Line." Thank you for a fine magazine. We have made some fine friends in our 30 years in this business.

Gene and Thelma Ward
Durand, Michigan

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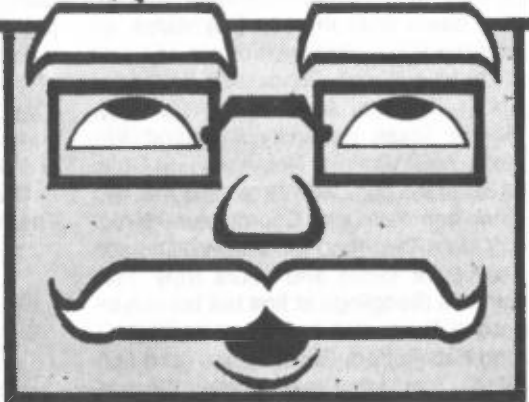
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Meandering with Stan



A SUPER SOUTHERN SCHOLAR-SKIP Pigeon Forge, Tennessee—As Ed Sullivan would have said: It was a *really big show*. It was a record breaker, in fact. The second annual Southern Callers School for the week right after Labor Day was a sell-out and then some. We met in the grand Grand Hotel/Convention Center in the Mountain Minstrel Mecca of East Tennessee, next door to Gateway Gauntlet Gatlinburg, where *Country* goes *Glitz* and *Dolly* tops the *Follies*.

Yes, we broke records at this rootentoot institute. First of all, there were seventeen (17) new callers to teach, plus partners and spouses. Secondly, there were four (4) women callers among them. Thirdly, they came from thirteen (13) states, all over the U.S.A. Believe it or not, this has got to be a record—Tennessee, Alabama, South Carolina, Iowa, North Carolina, Florida, Texas, Kentucky, Maryland, Virginia, West Virginia, Nebraska and Ohio. Ohio led the pack with three, plus me. Two came from Kentucky. Coordinator-instructors were Don (and Mildred) Williamson (Red Boot fame) and yours truly. Participants (fledglings at first but branch-to-branch flyers at the end) were: Dick C. (and Patsy), Ken, Rose, Verlen (and Lorraine), Tom, Mimi (and Thom), Connie,

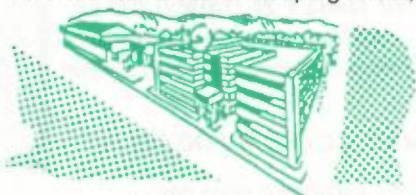
Don (and Edeline), Paul (and Mary), Tim (and Brenda), Doug (and Dorothy), Walter (and Jo), John (and Libby), Monica (and James), Ray (and Nancy), Dick W. (and Rose), and Allen (and Martha). Each one of those guys and gals made noticeable improvements in their deliveries as the week went on. Who knows? We may have found a star or two in that galaxy of pros. It's fun to watch the *light go on* as practice continues, and sooner or later everything clicks into place.

Come with me into the mind of a real neophyte, hopeful, caller candidate. There he/she stands, all

ashake and aquake, shivering and quivering, trying to come up with some early, passable hash with a sample set (those *living dolls*) out in front, peer callers peering all around, and two instructors making notes on each flow and flaw. We dare say it's parallel to your brakes giving out on the downside of an Alp. (That can create a *mountin' Alp-less* feeling for one.—Co-Ed.) Or it's like facing a great gourmet grizzly in the woods who hasn't eaten in three days. Somehow, gradually, each one manages to get a little *meat on the chickens* and a bit of *wind behind those windmills*.

Don's expertise on music, his easy-going manner and his long teaching experience make him a good caller-coach, a fine fellow instructor for this, our second annual Southern School. His signature song, if we were to name one, is *Oklahoma*. His Red Boot Records are some of the best in the industry.

The location was ideal at the Grand. There are hundreds of sleeping rooms,



convention meeting rooms, a restaurant, pool, jacuzzi, easy parking. It's all part of the Williamson-Jones Sho-Grand Resorts project, advertised each month in these pages, another way to put square dancing on the map in two major resort areas.

So much more could be said about this school. Maybe later. Meanwhile, all of us who were a part of it will long remember the *Red Boot Girls* (Connie, Monica, Rose and Mimi) doing their version of *Do You Know* (deep bass notes there) *You Are My Sunshine*, plus other after-party/interlude shenanigans.



OPPORTUNITY KNOCKS IN KNOXVILLE

Following the caller school, I had arranged with Don to make another record on Red Boot Star, so I scooted over to Knoxville, met Don's son Stan, and we recorded *Ceilito Lindo* ("Ay-ay-ay-ay, and olé") in his home-studio. Nice Spanish flavor to that one; it'll be available soon. About 25 years ago, the late Marv Schilling did it before his tragic accident; it inspired hundreds of cartoon panels in my *DoCiDo Dolores* series (See *Funny World* book, ASD back pages); later Flippo did a remake of the song. It's high time to click the castanets again, I thought. Funny thing no one knows until now (Shhh—only 60,000 or so will know it now.—Co-Ed.), but one hour before recording the song I drove deep into a remote section of a graveyard south of Knoxville and practiced the word metering aloud, at the same time stepping off the footwork on a 12'x12" section of lawn. Of course, I made sure that particular turf had no occupants underneath. I can't afford any troublesome haunts to jinx my efforts.

Blountville, Tennessee—While in East Tennessee, I took the chance to call again in that Tri-City area, where Wayne McDonald (former bass singer, Red Boot Boys) had set up an ASDance in the Gray

Elementary School, sponsored by the Upper East Tennessee Callers Assn., with a boost from Mark Foster, Jim and Darlene Mabe, and Roy Criswell. While Wayne was away doing his thing at English Mountain, I stayed two nights in his home. Nice crowd, nice night. Incidentally, we've just published Wayne's book here at ASD—a *Club Procedures Manual* that should be in the hands of at least one officer in every square dance club everywhere, since it's so full of charts, lists, ideas and data essential to club record-keeping. (More information under "Product Line.")

Everson (Scottdale), Pennsylvania

Every big Saturday dance in tiny Everson (a big jump south from Pittsburgh) at that Mayflower Hall (ASD, April '90, p. 39) is a benefit dance—to benefit hall renovations and other projects. We had a wall-to-wall crowd that September night, thanks especially to green-clad Green County dancers who came by bus. Bob Theim was emcee. Ed Guest was my contact. Good floor. Spirited people. Fine food. Could one want more?



Brewster, Ohio—Driving to tiny Brewster in a driving rainstorm that night for the red Lantern Flames dance was hectic. It was the kind of rain the locals call a *toad strangler*. Several times we were forced to pull the car over to let some of the floodwaters subside. Calling for the Flames was an igniting experience for sure, and the glow became brighter, sparked by the quaint and rustic setting of that rough-hewn Red Lantern Barn. Barns like that are few and far between these days. There's real character lovingly built into the old oak planking (It reminds me of my New England roots.) and the heritage of square dancing itself lives on forever in those ancient timbers. (Sort of an affinity to infinity?—Co-Ed.)

Gene (Nancy) Cain was *roundly* praised that night, just as I was *squarely* acknowledged. (Give a big hand to the *stage hands!*— Co-Ed.) Ann Kohler was emcee. Bob Flounders was my early contact. New caller Al Wolf (Tenn. grad, '90) was there. Reps from the Chain Gang and the Medina Squares banded bantam banner flannels sans banter.

Hazard, Kentucky—It was quite a hike from Brewster down over the Ohio River, chopping off a corner of West Virginia, snaking into lower Kentucky. I love those colorful names concocted by Kentuckians: Upper Quicksand, Vest, Softshell, Talcum, Dwarf, Pigeonroost, Combs, Dice and Hindman. (Is Hindman the reverse of Superman?—Co-Ed.)

I was scheduled to do a mini-festival with two good guys. Nice for an Ohioan to work that tripping trio tra-la-la with Wayne McDonald from Tennessee and Kevin Lowe of Virginia, set up by the Black Gold Chainers of Kentucky. (More about Kevin: *ASD*, April '90, p. 29.) Coal mining country cousins love their dancing, as well as their mini-banquet tables laden with pasta dishes, marinated ribs, salads, desserts. The crowd was small but eager. (Hmm. That meant more refreshments for you?—Co-Ed.) Variety was the spice—a Plus tip by Wayne, a tandem by me, a line dance and a traditional one (*Sally Goodin*) by Kevin, and lots of easy-does-it MS from all of us. We even put together a couple of unrehearsed trio singing calls. Kevin is a high-impact caller with spirit to spare. Wayne's got solid, sensible skill. Ask him to do that unlimited-length *relay the deucey* at your dance. It's fun. Emcee was Garth "Whitey" Trimble. Caller Don and Marguerite Wiley were there (N.C. and Fla.; Dillard grad '79 and '80). Finally, it was time for a good rest at the Combs Motel, and a long Sunday drive home.

Berea (Cleveland), Ohio—Mid-September had come, and the annual *ASD* dance for the Cleveland area was upon us. Over twenty sets filled the spacious fairgrounds

10



hall as Dave Stevenson and I alternated the calls, and Delores (Bud) Miller stayed well on cue. Of course, Cathie kept busy with magazines signups at the door, and Arlene Stevenson covered the coffee, popcorn and general greet 'n eat detail. A touch of gentle fall weather completed the scenario.

My particular scenario is rapidly reaching its limit, but a few special upcoming events are worth a note and a vote. *Bear* with me and I'll preview what's *bruin*...



NEXT MONTH—LAS VEGAS

That big new festival in Las Vegas (See page 99) is only a month away as you read this. Your editors wouldn't want to miss the festivities, and get a little *Sands* in our shoes. Come see us in display booth #722 for a chat and reduced rate gift subscriptions to *ASD*.

WINTER '91—MEANDERING TO FLORIDA

An Ohio guy like me likes to head south about January and February (a week late in each month) for calling dates in places like Cape Coral, Arcadia, Marathon in the Keys, Leesburg, Dade City and elsewhere. Nice way to warm up. A few open Florida dates are available for dances, workshops, clinics. Check the ad in *Bow and Swing* publication or look for me—I'm the guy wearing glasses and earmuffs.

NEW YEAR'S IN HAWAII

Another good way to beat winter's chill is to fly off to *Paradise*, and we'll be doing that as '90 turns to '91, when I'll be calling for the Aloha Promenaders in Hono-

Continued

on Page 97





SECOND SIGHT

by Al Eblen, Pharr, Texas



In my younger days, I thought it would be terrible to lose one's vision. My father was blind for several years before he passed away. I feared getting old and I especially feared blindness. Now I am enjoying being old.

Here in the Rio Grande Valley, Jim Moore lost his vision, yet bravely called another year with his wife sitting on the stage to tell him if a square broke down. My heart ached for him, because he was an excellent caller. He finally gave up calling and passed away soon after.

I remember calling a dance in Fort Worth, Texas, when a square broke down. One man continued to follow the calls perfectly. *Heads pass thru, separate, go around one, down the center and pass thru, split two, round one and slide thru, pass thru, left allemande.* Others in the square cut across to the proper position in time for the *allemande left*. I had not known the man was blind, but I watched him the rest of the evening and he never made a mistake. I admire people who can handle handicaps such as this.

I also admire medical advancements that can give a person "second sight." My doctor said, "Al, you are blind in your left eye and almost blind in your other eye. You must have cataract surgery." I was scared, and feared total blindness.

When I went to the hospital for outpatient surgery, I was surprised to discover that this surgery was not difficult for the patient. After eye drops and a couple of pills, the doctor gave me two little mosquito-bite shots near the eye. I felt no pain and I could not see what they were doing. Three hours after arriving at the hospital, I went home with Nell driving. I had a patch over the eye, but no pain whatsoever.

Next day we returned to the doctor's office for removal of the bandage. When the patch was removed, I saw clearly and the colors were very bright. The doctor checked my vision and informed me that it was normal. How wonderful second sight is!

Many dancers are leaving square dancing. It hurts me to see people quit our wonderful activity. I wish they would use some "second sight." They can go to the easier programs (I suggest Plus), and dance less frequently and still dance well. The health benefits are wonderful, plus the friendships and fellowships. Come on, dancers, you will live longer and be happier if you keep dancing.

Use a little "second sight" and just keep on dancing. If you do, you will love old Al for the suggestion...



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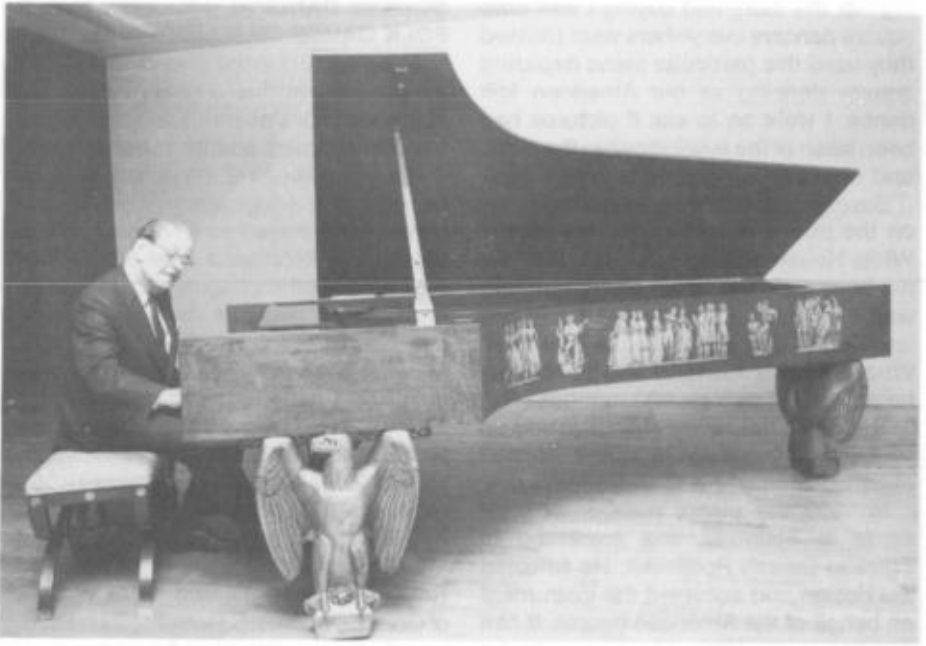
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Our Piano in the White House

by Donna Rodgers, Steger, Illinois

There I was, working at my desk, trying to get letters off to our state senators explaining to them why they should vote to make square dancing our state dance, when I glanced up at the TV and there was President Bush entertaining President Gorbachev after the state dinner. I did not catch what room they were in, and I did not catch the name of the opera star who was singing, but my eyes did catch a look at the piano beside her.

Keep in mind that I have been collecting square dance history for over 15 years, adding to the collection my mom built for over 25 years, it is 11 PM at night, my husband the caller is not home from a dance he was doing in another state, and I am so excited to find someone to share this with...I called our state square dance president!

We had just made a trip downstate to Springfield to speak on behalf of House

Bill 3117, which, if passed, will make square dancing our state folk dance. I had taken two of my three-inch notebooks full of newspaper clippings, pictures and stories, showing historical events evolving around square dancing in our state, along with nationally recognized things on square dancing. Among the memorabilia was an old picture of a beautiful piano in the White House. All I knew then, was that it was a Steinway piano and had a gold frieze along the side depicting "Elementary American Music"—the *Virginia Reel*, a New England barn dance, the singing cowboy, Indians and a Negro cotton-picker, and that it belonged to the American people.

"Art Webb, get channel 7 on!" I cried, as he answered the phone. It was too late; the TV news was moving on to another story.

Next day I wrote to Barbara Bush, tell-

ing her the story and saying I was sure square dancers everywhere were pleased they used this particular piano depicting square dancing as our American folk dance. I went on to ask if pictures had been taken of the event showing the piano and would it be possible to obtain one?

Several days later a message appeared on the phone recorder from the official White House photographer. No, they did not have a picture of the piano, but here was a phone number to call back and another for the White House Historian. When I told my husband who had called, he asked if it was an 800 number.

To make a long story short, I ended up contacting Steinway in New York City and obtained a picture and some history.

In 1939 the piano, number 300,000 made at Steinway, was presented to Franklin Delano Roosevelt. He selected the design and accepted the instrument on behalf of the American people. It can be seen on the White House tour, in the largest room of the White House—the spectacular East Room. ■

SQUARE DANCING BECOMES STATE FOLK DANCE OF ILLINOIS

As an adjunct to the previous story, the announcement that Illinois became the 12th state to designate square dancing as the official American folk dance is fitting.

Governor James R. Thompson said, as he signed the legislation, "Music and dance have played an important role in the lives of Illinoisans from the earliest days of civilization...Square dancing is as endemic to Illinois as the prairie plants that border our agricultural landscape. Thousands of people enjoy square dancing, many on a regular basis.

House Bill 3117 was supported by the State Council of Illinois S/D Association, with its 212 clubs and more than 12,000 members. It was introduced in the House by Representative Bruce Richmond of Murphysboro. Senate sponsors included Ralph Dunn of DuQuoin, Frank Watson of Greenville, Beverly Fawell of Glen Ellyn, and William O'Daniel of Mt. Vernon.

*Harry & Doris Jackson
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AS

What's new? How was the convention? Many reports reach the ASD office a while after special events and meetings take place. Here we try to wrap up a batch of stories and comments on the National Convention and meetings of national organizations, so you may answer the questions we posed above:

THE SQUARE DANCE SCENE

ON TO MEMPHIS

Eighty-six in all, the dancers boarded buses in Columbia, S.C. The two buses were soon cruising toward their destination, the 39th National S/D Convention in Memphis. Excitement was high, but two hours down the road, the passengers on one bus began to wilt like dying plants. The air-conditioning was not doing its job. It was announced that as soon as the buses reached Asheville, N.C., the air-conditioning would be fixed. But Asheville was quite a way off, so something had to be done immediately. A rescue team went into action, headed by bus host Carroll Frick. These skilled mechanical-minded men began lifting ceiling vents enough to wedge pieces of cardboard on each side. This allowed outside air to flow in. Several men sacrificed the belts from their waists to hold the vents down enough so that they wouldn't blow away. The hot outside air was far from comfortable, but it beat having no air at all.

When the buses rolled into Asheville, there were sighs of relief.

The next three hours were spent in the cool Asheville Mall, while the bus was being repaired. After eating and shopping, the dancers formed squares with Don Franks cupping his hands to his mouth and calling patter to the delight of customers and clerks in the mall. Even without music, the dancers twirled and danced as easily and happily as leaves in the wind. They danced in tennis shoes, slacks, shorts and baseball hats—not a crinoline or western shirt in sight.

Remarks from customers and clerks were overheard, "I wonder where these people came from, they seem so happy?" The reply was, "I don't know, but they do seem to be on a happiness high." As a non-drinker, I appreciated that remark. A

small boy standing nearby, with a smile on his face like a watermelon slice, was tapping his foot to the calling rhythm.

The three-hour delay must have been distressful to group leader, Fran Merchant, but she was an inspiration to all. Fran not only smiles when she can do something, but even when something is beyond her control. The smiles kept morale high. A comraderie, typical of square dancers, shone like a light in the dark.

When the repaired bus returned from the auto shop, loud cheers could be heard. As the buses rolled toward West Knoxville, the cool air from the vents poured forth like a welcome snow storm.

It was not until 1 AM that the buses pulled into the Memphis hotel parking lot, but despite only a few hours of sleep, the dancers were up bright and early the next morning. They proved they came to dance, not to sleep, and to join the other 24,000 who came for the same reason. And dance they did, almost in a state of weightlessness—like fish, like birds—that space was theirs to dance and glide through, like water for a swimmer. At the best times, there appeared to be no mind or body, just one flowing, sliding unit. Do you suppose Rosemary Clooney, Julie Andrews or Ben F. King thought of square dancers when they recorded the old song, *I Could Have Danced All Night*?

The trip back to Columbia was delightful, smooth sailing all the way, no trouble at all. Each took the bus microphone and told about the good time they had at the convention. Jokes were told, bingo was played and delicious goodies were shared.

The next convention can't come soon enough for this exuberant group.

Rose Dukas
North Charleston, South Carolina

SQUARE DANCE SPIRIT EVERYWHERE



As we left the Memphis National Convention, continuing on to Nashville, most everyone on the tour bus was talking about the experience they had at St. Mary's Church late Saturday afternoon at the special square dancers' church service. They were sharing the spirit of love they had felt with those of us who were not there.

Thinking this was a good story, I wrote to St. Mary's to learn more and Fr. John Ostried, O.F.M. who celebrated the Mass answered. First, he expressed gratitude to all the dancers. He told me that the Franciscan friars have always reached out to the poor. For 120 years, through the yellow fever epidemics in Memphis, the friars have been there. For the last 40 years, they have provided a soup kitchen. Today they serve 50-80 people six days a week, ages 30 to 50 mostly.

He said the church staff had gladly added a Mass for square dancers to their weekend schedule, and expected a good-sized crowd. He jokingly told the crowd who had filled the entire church a half-hour before the Mass that they could not put a major addition on the church on such short notice. The church was so packed inside and out, with standees in the aisles, the folks could not move around freely, so ladies held out their skirts and collected the donations (See photo.) The money will go a long way in helping the soup kitchen.

Fr. Ostried said that as a retired professor of biology and basic medical

sciences, he is doing research into bacterial populations of river water and is deeply involved in public health projects in some Third World Countries.

He mentioned that his father played the organ/piano at barn and square dances in his native Nebraska and he remembers sitting on the sidelines and watching.

The dancers were struck by the music and the banjo, guitar and bass used as accompanying instruments at the Mass.

What a picture the dancers made in their present-day costumes, traditional peasant skirts, country prairie skirts and the short clogging skirts. What a diversion square dancers offer to the world, as we not only help ourselves but others as we have for the past 300 years.

Fr. Ostried wrote, "And they laughed! In some ways they made heaven come alive. After all, will not heaven be a happy place?"

*Donna Rogers
Steger, Illinois*

TONGUE-IN-CHEEK

A few modest reflections and suggestions might be in order regarding the recent National S/D Convention in Memphis, and are here presented in the same spirit of constructive criticism found in the works of Twain, Swift and *Mad* magazine.

1. Future conventions must have complete climate control including (especially!) the city streets. No more hot stuff.
2. It shall be made illegal for anyone, especially natives, to impersonate a local personality, however famous, living or dead (which includes those whose status is in question). Even our AMTRAK conductor got into the act with a few bars of *Heartbreak Hotel* and *Hound Dawg* as he told us of the rumor that Elvis had had radical plastic surgery and was working for a "large intercity passenger railroad company." Pul-ease!
3. Tour guides shall be forced to take both grammar and history lessons—I still cringe when I think of how we were told that Hernando DeSoto (the person, not the car) explored the area "in the 1800's"—about 2½ centuries after his death.

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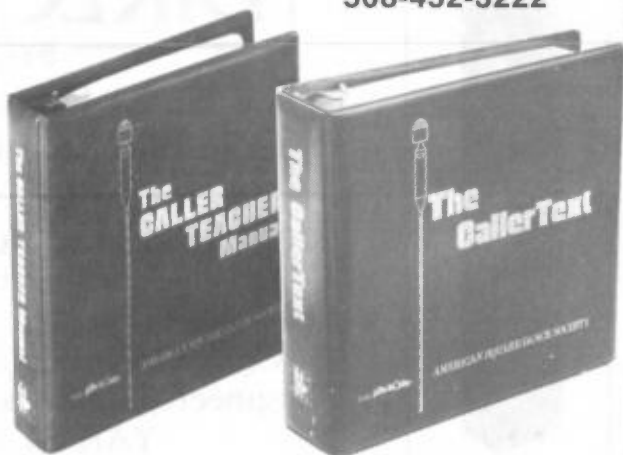
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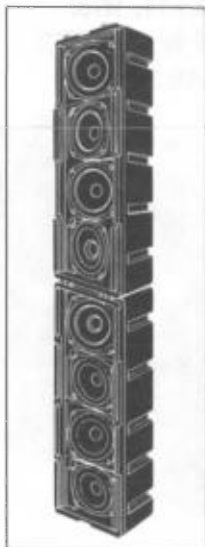
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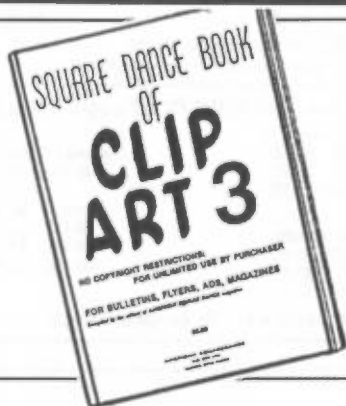
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4. No matter how seemingly appropriate, all Dolly Parton jokes must first be approved by a committee of unendowed ladies, preferably members of the well-known liberal group, the Mothers of the Daughters of the Colonial Wars Sewing and Anti-blasphemy Society.

5. All future conventions must be located near, or preferably on, a large body of relatively slow-moving water, in order to maximize the recreational possibilities.

5A. It shall be a punishable offense for *anyone* to mention the fact that the area's drinking water supply is obtained from said body of water.

6. "Cute" names for attractions must be fully and completely explained at every juncture. Who would want to go to "Mud Island" or "Bud Boogie Beach?"

7. R&D Funds—Up to \$1,000,000 must be made available to develop a petticoat which will collapse to a package of no more than four inches square. Deadline; June 1991 or the next weekend festival, whichever comes first.

Bill Barr

West Haven, Connecticut

AND ONE PAN...

We attended the Memphis Convention and must say we were very upset with our housing accommodations. Our registration number was 1519; we signed up last year in Oklahoma. The lady at the desk recommended several motels as being reputable places and we took her advice. Needless to say, the place they booked for us was just terrible—the bathroom floor was filthy, the bedspreads were rags, paper was falling off the walls, and dust was an inch thick on the counter. Also when we opened a drawer we found unmentionable items from a previous tenant. This to me is far from being satisfactory. We spoke to Vice Chairman Tony Giannini and he told us there was nothing he could do for us. This certainly leaves a poor taste for future conventions and we have been to about seven others. If this is southern hospitality, it stinks.

Doris & Ed Betz

East Northport, New York

CONTRALAB

Contralab, the International Association of Contra Callers, met in Memphis, Tenn., on Wednesday, June 27, 1990. Educational sessions were conducted in the morning. A delightful lunch was followed by an afternoon business meeting and a Board of Governors meeting.

Art Harvey's session on Floor Management developed into a lively session with much input from those in attendance. Dick Meyers followed with a clinic on Contras for Special Holidays.

The business meeting in the afternoon included the election of Chuck Quigley, Fred Martin and Bob Walker to the board of governors for three-year terms. Outgoing board members, Dick Meyers (chairman), Boyd Rothenburger and Walt Cole were thanked. Jim and Doris Howatt were appointed editors of the *Contralab Quarterly*.

The membership reaffirmed their desire

to support and assist the forthcoming national convention contra education and program committees. Howard Gilmore is the liaison with the Salt Lake National Convention in 1991.

The next Contralab Convention is Wednesday, June 26, 1991, in Salt Lake City, Utah.

Art Harvey was elected chairman of Contralab, with Bob Walker, vice chairman and Chuck Quigley as secretary/treasurer.

Callers, cuers and those interested in calling contras are invited to contact Glenn Nickerson, 606 Woodland Way, Kent WA 98031, for membership info. Items for the *Quarterly* should be sent to Jim Howatt, RR01-12 Stackhouse Lane, Columbus NJ 08022.

Callerlab is a non-profit organization dedicated to the exchange of information among contra callers/promoters and the further education of its members.

Jim Howatt

PRESERVING A TRADITION

Square and round dancing is a part of an American heritage. It is an activity with years of tradition. We have all had the thrill of finding our corners or properly executing a dance step, we have enjoyed the fellowship and fun it has to offer. The activity has been handed to us through generations and needs to be preserved to insure its prosperity for generations to come. Callerlab formed the Callerlab Foundation Fund Raising Committee, currently chaired by Jerry Junck of Carroll, Nebraska, for the preservation and promotion of our activity. Much work has been done and the effects are just beginning to be felt.

Money was raised and public service announcements were produced and distributed. A Grants and Endowments Committee was formed chaired by Laural Eddy of Macon, Georgia, with Bob Green of Selma, Alabama. The committee worked with lawyers and courts to develop a standard codicil for those who wish to bequeath funds to the activity. After three years of work, this codicil is now ready for use. It is effective in all fifty states and Canada. With this codicil added to any last will and testament, funds can be bequeathed to almost any facet of our activity. In some cases, an estate tax might apply, so please consult with your attorney or local probate court to insure its proper execution.

A new tax structure was added by Callerlab, which will allow donations to become tax deductible. Here is your chance to make a difference. It is time we put back what we have taken out. Let's insure the promotion and preservation of Square and Round Dancing so that other generations may enjoy a tradition.

For donations or information, please contact the Callerlab Executive Office, PO Box 679, Pocono Pines PA 18350.

*Tim Marriner
Norfolk, Virginia*



ROUNDALAB

263 round dance teachers, representing 137 teaching units from 37 states, two Canadian provinces, The Netherlands, New Zealand and West Germany attended the 14th annual Roundalab Convention, the International Association of Round Dance Teachers, Inc., held at the Omni Hotel in Memphis last June.

Also in attendance were Herb Egender and Bill Higgins representing Callerlab; Walt and Louise Cole, Contralab; Stan and Cathie Burdick, LEGACY; Ernie and Barbara Stone, NEC; Jim and Elaine Snowden, URDC; Frank and Nan Habersberger, USDA.

It was coincidental to be holding this convention in the very same hotel where Roundalab was conceived. Both the hotel and Roundalab have grown over the past 14 years. During this period, Roundalab has developed the Six Phases and standardized figures, cues, cue sheets and terminology through the printed word and Roundalab's Video Phase Demo tapes.

At this convention, the membership instituted a Teacher Training and Preparation Program that includes developing a Roundalab-approved curriculum for teacher training schools and clinics. Committees are also working on preparing guidelines for Instructor Preparation Assistance and developing a testing program for teachers who desire to be instructors of teachers. Four tuition scholarships were awarded to members planning to attend R/D teacher's schools.

A strong feeling of cooperation and comraderie prevailed as attendees continued the work of the Standardization, Teach Progression and Cueing Guidelines Committees.

In answer to many requests, Roundalab has implemented a Standardization of Classic Dance Cues Committee that will attempt the herculean task of standardizing cues in classic cue sheets. The beginning drafts of the *Dance Technique Manual* were also available for comments and suggestions.

Educational opportunities at the con-



ATTENDEES AT ROUNDALAB 1990

vention were increased with subjects selected from those requested on 1989 critique sheets. Sessions included The Use of CD Players in Teaching, The Practical Use of Video Tapes, the Technique of Picture Figures, How to Teach Phase IV Foxtrot, phase V & VI Rumba, Body Rotation in Turning Figures, Dressing to Enhance Our Image, The Challenge of Teaching Snowbirds, The First Six Weeks of Basic Class, West Coast Swing.

Elected to the Board of Directors were Joe and Jo Carnevale, Ralph and Joan Collippi, Carmen and Mildred Smarrelli, Dale and Jo Zumwalt. Continuing on the

board are Ron and Donna Baba, Wayne and Barbara Blackford, Ray and Anne Brown, Bob and Barbara Herbst, Ted and Barbara May, Wilson and Ann McCreary, Clancy and Betty Mueller, Leroy and Pat Rardin.

Relected chairmen were Ray and Anne Brown. The McCrearys continue as vice-chairmen. Remaining in their positions are Peg and Doc Tirrell as executive secretaries and Barbara and Jim Connelly as *Journal* editors.

Roundalab's 15th Annual Convention will be June 23-25, 1991 at the Salt Lake Hilton in Utah.



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LINE- LIGHT



LORNE & CONNIE BOWERMAN

Lorne and Connie Bowerman of Nepean were presented with one of the Ontario Trillium Awards for 1990 at the Eastern Ontario Square and Round Dance Association (EOSARDA) annual Jamboree on Saturday, May 5th. They are deserving recipients.

The Trillium Award is presented by the Ontario Square and Round Dance Federation for outstanding contributions to the square and round dance movement.

Lorne and Connie started square dancing in 1971 with the Meri Squares Club of Ottawa, and started round dancing in the summer of 1972. In 1973 and 1974 they were vice-president and president couple of Meri Squares. Between 1976 and the present they danced with the Stardusters, Beaver 8's, Roundaliers, Ottawa Valley Reelers and the Round-a-Bouts, all of Ottawa. During that period they served as president couple three times with the Valley Reelers.

Beginning in 1974, they became involved in the administration of the square and round dance movement. They served as vice-president and president of the Ottawa Square and Round Dance Association. During that period, they introduced summer dancing with the proceeds being used for training seminars for callers, made significant contributions in club organization and management, and improved recruitment of new dancers by organizing demos and new classes.

Between 1976 and 1980, they served as vice-chairman and Overall Co-ordinator of Convention '80. They planned and implemented programme control and co-ordinated procedures to run a national convention and then wrote the final report of Convention '80.

On the national scene, between 1978 and the present, Lorne & Connie have:



- served as founding Directors of conventions for the Canadian Square and Round Dance Society; then as vice-president, president and past president; presently are directors of insurance.

- acted as interim editor of *Canadian Dancer News* and arranged for transfer of magazine production from Ottawa to Edmonton.

- Co-ordinated, prepared and submitted a complete rewrite of founding set of by-laws for the society.

- prepared the first drafts and supervised revision of convention guidelines, then co-ordinated the application for, sanctioning of, and providing guidance for 1982 and 1984 conventions.

- helped organize, conduct, analyse and distribute data of national census of square and round dancing in Canada in 1980 and 1981.

- established and maintained an ongoing computer inventory of all Canadian clubs, callers, leaders, and executive officers, for publication annually as the *Canadian Dancers News Directory*.

- organized and ran involvement of square and round dancing in National

Continued on Page 95

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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO — November 1965

"In every class there are couples where one partner is not as interested as the other. Concentrate on selling the unsold. It may take five or six lessons before the man catches his wife's enthusiasm, or vice versa. Some people look as if they will never learn to dance, but years later they will be the folks supporting the hobby while others have fallen by the wayside.

"Respect your dancers and they will respect you. Good manners and respect are contagious. They promote happier square dancing."

These ideas belong to a gentleman who is striking in his individualism. And through his wide range of talents, Jerry Helt of Cincinnati, Ohio, is adding a much needed depth and perspective to the square dance movement.

One particular day of Dave Taylor's recent calling tour of the south and west will not soon be forgotten. Dave was responsible for saving the life of a young boy who had drowned and was presumed dead.

After pulling a 14-year-old youth out of a swimming pool near the Bar None Ranch, Dave worked frantically for almost an hour and a half, applying artificial respiration to revive him. His success in saving a life, as well as his outstanding performance at the dance, only a short 45 minutes later, has give Dave Taylor a place in the hearts of New Orleans forever.

Top Round Dance of the Month is *Moonlight Cocktails*, choreographed by Nita and Manning Smith.

New Idea: *Slide thru* (originally *curve thru*) by Harlan Moody, Elmwood, Illinois.

10 YEARS AGO—November 1980

"Consideration of other people and their wants and desires is very important. Being concerned with new dancers is one especailly important item. If you care about them, you will dance with them. Some people would never pass a partial square of new dancers, but will sit until

Continued on Page 102

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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
2385	BUTTON UP YOUR PENNIES FROM HEAVEN, Johnnie Wykoff	Square Dance
2384	WITCH DOCTOR, Garland Smith	Square Dance

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1386	DRINKIN' CHAMPAGNE, Johnnie Wykoff	Square Dance
1385	BANJO ON LINE/MOUNTAINS OF HARMONICA	Hoedown
1384	SINGIN' THE BLUES, Otto Warteman	Square Dance
1383	CARD CARRYIN' FOOL, John Aden and the Texas Po-Boys	Square Dance
1382	LET ME RIDE ON AN OLE FREIGHT TRAIN, Bobby Graham	Square Dance

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ED AND LAURA HARGIS

The Virginia license plates on her car tell the story: ILV2SQD. I love to square dance!

You may have seen a picture of Laura Hargis of Manassa, Virginia, square dancing in a December 1989 *U.S. News & World Report* story on women and heart attacks. What you saw was the blur of Laura swinging around, having a wonderful time. It is hard to believe that this energetic woman, who dances several nights a week, was leveled by a devastating heart attack in 1980. Six years later, Laura and husband Ed returned to square dancing as a good form of regular exercise. They had enjoyed dancing in the late 1960s but dropped out when they moved to Northern Virginia's civil war battlefield area and built a house on the banks of historic Bull Run. New house



and family took all their time for 16 years. Now they dance regularly with five different clubs in the area, Rawhide & Ruffles, Dixie Stars, Farmers & Charmers, Beaux & Belles, and the Bizzy Bees.

What you could not see clearly in *U.S. News & World Report* was a square dance skirt so Christmas-y it evokes all your happy childhood memories of that magical time.

Laura cut a circular skirt from plain white fabric. Then she cut a wedge out of the center front that measured 36 inches at the bottom edge and tapered to a point at the waist edge. Starting at the wide bottom edge, she layered row upon row of narrow green lace, some 36 yards in all, creating a lush Christmas tree. The tree is trimmed with perhaps three dozen tiny ornaments attached with small golden snap-rings, making the ornaments removable for laundering the skirt. The wedge was then sewn back into the skirt, completing the circle, and the waistband was attached.

Around the bottom of the white skirt, Laura appliqued various sized "packages," made from a variety of miniature

Continued on page 94

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be described as awful. Along the way, they've rediscovered some remarkably pretty calls (*rotary chain* and *hey down the middle* are two examples) that would do well to be resurrected.

Dancing some calls required a certain amount of physical dexterity: a couple (*thread the needle* was one) had the entire group tied in a human knot before the calls were mastered.

Becoming proficient at all the calls is not an objective. Val walks the dancers through the call, then calls it to music. When successfully performed by each of the dancers as a set, the call is considered to have been danced, and is duly marked off. Some calls take as long as 20 minutes to complete; some don't even require a walk-thru and can be done in few seconds. Meticulous records that document the Bunch's progress are kept.

The Burlson Bunch is coming close to being the well-oiled machine it's sure to be at the end of the project. The Bunch has proven the adage that two (and sometimes 24!) heads are better than one when it comes to deciphering the sometimes obscure, sometimes contradictory, sometimes incomplete directions of a long-forgotten call. They also have a lot of fun, and know that when they reach their goal, they'll have accomplished something that no one else has ever attempted—dancing every square dance call ever conceived by the mind of man.

Verna Owen
Orange, California

PLUS DANCERS FACE A REAL CHALLENGE

Or: Alice in Wonderland Had Nothing on These Guys

The square dance world has been infiltrated with people who are daring and fearless trailblazers, or courageous pioneers, or lacking in good sense, however you describe them. A group of square dancers who fit all these descriptions belong to the Burlson Bunch.

These dancers set a lofty goal of dancing each and every one of the over 4,000 square dance calls described in Bill Burlson's *Square Dance Encyclopedia*.

The group is comprised of about three squares of hard core dance addicts from Orange County, California. Bill and Jean Burlson are honorary members. Caller is Valerie Rheaume Molendyk, with Harold Graves, who is also a dancing member, as back-up caller.

The Bunch began their odyssey with the first call on the first page of the *Encyclopedia* and will dance its way to the last call on the last page. It's estimated this will take between five and ten years.

The dancers have covered calls of considerable age, calls of significant complexity, and calls that are plain weird. They've discovered some that are funny (Look up #1222) and some that can only

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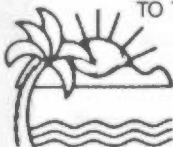
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FEEDBACK

Enjoyed reading "Conducting Wheel Chair Dances" in the July issue of *ASD*. I've been doing wheel chair dancing here in New York State and Florida for the past 16 years and found it a most rewarding experience. If time would allow I could write another handbook in addition to the two combined in *Wheeling and Dealing with Nursing Home Residents*.

I prefer non-club dancers to be the partners. Club dancers are inclined to be bored and want to "show off." In many nursing homes, it's the staff members who are the partners. (We'd make headline news if we were to call them "pushers!") We do the old traditional eastern-style dances with which the residents are familiar. In practically every nursing home, there is a caller who can tell you a lot about calling and the dances of yesteryear. At one home in Florida, there was a lady who had Alzheimer's but had been a good square dance caller. I coached her a few minutes and then she called for the partners to dance to *Red River Valley* and did a fine job.

We do *Duck for the Oyster*, *Around that Couples*, *Take A Little Peek*, *Down the Center* and *Split the Ring*, and many other old timers that they have danced in the

past. Sometimes I put on a record with calling and let them listen. And, of course, I "make up and invent" a lot of dances for Wheel Chair Dancers just as I do when calling other dances.

Some nursing homes have very little space (enough to dance three or four chairs) and in some we dance four sets of eight chairs at one time. As those sets move off the floor, four more come on immediately.

Our fifth Wheel Chair Dance Festival took place at the end of August. We invited all nursing homes in the area to participate. 75 or more wheel chairs on the floor at one time is indeed a sight to behold!

During January, February and March, while we are in Florida, we do wheel chair dancing in two nursing homes a day—four, five and sometimes six days a week. Up in the Adirondacks in New York, distances between nursing homes are greater. For one home, we drive 3½ hours each way! But how those people enjoy the dancing!

I have heard of some callers who bring their club dancers to the nursing home, and call the dance as they always do, only the dancers have a wheelchair in front of them to push. Some have one dance with the chairs and the next dance without them.

Sounds like Chuck Crim is probably the most welcome person at all the nursing homes he visits!

Mary Jenkins

Olmstedville, New York



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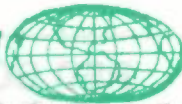
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The Ostlunds and Shirleys have done it again. After co-hosting a group of square and round dancers through the Panama Canal in January of 1989, they had the courage to plan another cruise. With the help of Triple A World-Wide Travel, a cruise was scheduled aboard the *Royal Princess* last June to the Baltic area, including Scandinavia, Russia and Holland. A group of sixty responded to the call.

The travellers left Washington June 24 on a night flight to London, with plenty to eat and drink on the way, courtesy of British Airways. On arrival at Heathrow airport, they were immediately taken by bus to the ship and were on board in time for lunch. They sailed for Denmark at 6 PM from the port of Tilbury.

After a day of cruising, relaxing and adjusting to jet lag, the ship docked in Copenhagen. Some of the group toured the city, took pictures of the Little Mer-

maid, shopped on the Stroget, a pedestrian shopping street, and some took in the activities and food in Tivoli Gardens. Others took a tour to see the setting of Hamlet at Fronberg Castle. They all set sail at midnight for Russia.

After two days of cruising, they arrived in Leningrad for two days of sightseeing and shopping. The highlight of the sightseeing was, of course, the Hermitage Museum. This was the former home of the Russian rulers before the Soviets and it now houses one of the outstanding art collections of the world. Other adventures took them into the Russian countryside to see some of the czar's summer palaces and a chance to see rural Russia. The one evening in Leningrad, they attended a magnificent folkloric performance by Ukrainian dancers.

After two busy days in Leningrad, the group sailed for Finland, arriving in

Continued on page 93



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| RBS 1333 | WEST TEXAS HIGHWAY | Mike I. |

RAVE

On Friday, May 25, I went to Oklahoma City to dance with the Happy Tracks Square Dance Club. Their caller is Dick Manning, who also happens to call for our club here in Stillwater. Only six couples were at Happy Tracks since it was the start of the Memorial Day Weekend. The Midwest City Community Center has three rooms in it. One is a gymnasium-type room and the other two are smaller but quite adequate for a club with four or five squares. This particular evening the large room and one of the smaller rooms were being used for the ninth grade prom. Happy Tracks had danced a couple of tips during which a few kids looked in to see what we were doing. About 8:30 we were suddenly inundated with kids. It seems the sound system had broken at their dance and they were looking for something to do. Dick and his club members invited the kids in. We got them into squares and Dick began to teach

them how to do-sa-do their corners, seesaw their partners, allemande left, *grand right and left and heads go into the middle, pass thru, go around one.* He then put these calls into a little singing pattern and there were fifty or sixty ninth graders of all colors, sizes and shapes square dancing! These kids were dressed in prom finery with corsages and boutonnieres. The girls took off their high heels and some boys took off their coats and they got down to having a good time. Between tips Dick played some line dance music and there must have been somewhere between 75 to a hundred kids and chaperones who learned how to *Pop-corn*. He also played *Birdie*. The kids *really* liked that.

About 10:15 the sound systems in the other rooms were fixed and we lost our crowd to the more modern music. However, there is a group of ninth graders in Midwest City, Oklahoma who have a new appreciation of square dancing and the fun it can be.

Joyce N. Davis
Stillwater, Oklahoma

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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Jerry
- by Larry
- by Jerry
- by Tony
- by Tony & Jerry
- by Tony
- by Larry
- by Jerry
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- Patter
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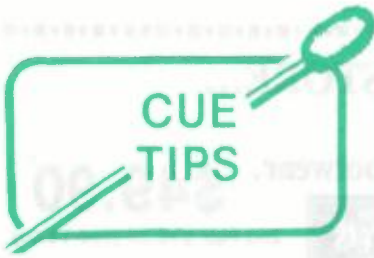
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INTRODUCTION

1-4 WAIT; APT, PT, TOG, TCH; CIRC AWAY, 2, 3/8; CIRC TOG, 2, 3/8 4;

(1) In OPf WALL wait 1 meas; (2) Std ack to OP fcg LOD; (3) Releasing hnds circ away from ptr If (W rf) all passing stps fwd L, fwd R, fwd L/fwd R, fwd L; (4) Circ rf (W lf) tog fwd R, fwd L, fwd R/fwd L, fwd R to BFLY fcg WALL;

PART A

1-4 FULL BASIC;; NEW YORKER TO OP; WALK, 2, RUN 3;

(1) Rk fwd L twd WALL, rec R, sd L twd LOD/cl R, sd L; (2) Rk bk twd COH, rec L, sd R twd RLOD/cl L, sd R to LOP fcg RLOD; (3) Rk thru L twd RLOD, rec R to BFLY fcg WALL, sd L/cl R, sd L blndg to OP fcg LOD; (4) Fwd R, fwd L twd LOF, fwd R/fwd L, fwd R;

5-8 SLIDING DOOR;; CIRC AWAY 2,3/8; CIRC TOG, 2, 3/8 4;

(5) Rk apt L twd COH (W R twd WALL), rec R, releasing hnds chg sds by sliding across bhd W (W lf of M), xLif/sd R, xLif (W xif) to LOP fcg LOD; (6) Rk apt R twd WALL (W R twd COH), rec L, releasing hnds chg sds by sliding across bhd W (W lf of M), xRif/sd L, xRif (W xif) to OP with no hnds jnd; (7-8) Repeat meas 3-4 of Intro ending in BFLY fcg WALL;;

INTERLUDE 1

1-4 BAL L & R; RK APT REC TWC; BAL L & R; RK APT REC TWC;

(1) in BFLY fcg WALL sml stps sd L twd LOD/cl R, SIP L, sd R twd RLOD/cl L, SIP R; (2) Prog slightly twd LOD rk apt L, rec R, rk apt L, rec R; (3-4) Repeat meas 1-2 of 1st Inter;;

PART B

1-4 SHOULDER TO SHOULDER TWC;; OPEN BREAK; SPOT TURN;

(1) Blndg to BFLY SCAR fcg DRW rk fwd L, rec R to fc in BFLY, sd L twd LOD/cl R, sd L; (2) Blndg to BFLY BJO fcg DW rk fwd R, rec L to fc in BFLY, sd R twd RLOD/cl L, sd R; (3) Rk apt L to LOP fcg WALL extending free arm up, rec R lowering free arm, sd L twd LOD/cl R, sd L blndg to OP fcg LOD; (4) xRifL releasing hnds & trng lf 1/2 (W rf) to a BK TO BK POS, rec L trng lf 1/2 (W rf) to BFLY fcg WALL, sd R twd RLOD/cl L, sd R blndg to OP fcg LOD;

5-8 HND TO HND; THRU, SD, THRU/SD, THRU; TWL VN, 2, SD, CL; OPN VN 4;

(5) Rk bk L twd RLOD, rec R to fc WALL in BFLY, sd L twd LOD/cl R, sd L; (6) Thru R twd LOD, sd L, thru R/sd L, thru R; (7) Sd L, xRib (W twls rf undr jnd lead hnds R,L) to BFLY fcg WALL, sd L twd LOD, cl R; (8) Releasing trailing hnds stp sd L twd LOD trng to LOP fcg DRW (W DRC), xRib (W xib), sd L twd LOD blndg to OP fcg LOD, thru R;

INTERLUDE 2

1-3 FWD/LK, FWD, FWD/LK, FWD; CROSS WALK 4; FWD/LK, FWD, FWD/LK, FWD;

(1) In OP fcg LOD fwd L twd LOD/lk Rib, fwd L, fwd R/lk Lib, fwd R; (2) Fwd L xifR, fwd R xifL, fwd L xif R, fwd R xifL; (3) Repeat meas 3 of 2 Inter end BFLY WALL;

ENDING

1-4 FWD/LK, FWD, TWC; CROSS WALK 4; FWD/LK, FWD TWC; CROSS WALK 4;

(1-3) Repeat meas 1-3 of 2nd Inter;; (4) Repeat meas 2 of 2nd Inter end in BFLY WALL;

5-8 BAL L & R; RK APT REC TWC; BAL L & R; RK APT REC TWC;

(5-8) Repeat meas 1-4 of 1st Inter;;

9-13 FULL BASIC;; NEW YORKER; WALK, 2, RUN 3; WALK, FC, APT, PT;

(9-12) Repeat meas 1-4 of Part A;; (13) Fwd L twd LOD, fwd R trng to fc WALL, ack,—;

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SEASON'S END

by N. Blackmer
Barryton, Michigan

FIRST LETTER:

Your club suffers or slows down when so many of the dancers go south for the long, cold winter? Chippewa Chiefs and Squaws of Remus MI. is no different in that respect.

We wonder what can be done to "square-up" a little more interest till the rest of the club returns to have a full dance floor. We "winter dancers" work harder to make more banner chases and retrieves. We make little extras at dances and have something planned to welcome our snowbirds, graduates and visitors at the end of the season.

This year our club's last dance of the season will be a Live Music Dance. Music, calls and cues will be done by Perk & Georgia Perkins Band of the Tamarack Twirlers S/D Club of Lakeview, MI.

SECOND LETTER:

Chippewa Chiefs and Squaws ended their 89-90 season May 12, with a square dance like no other. We hosted dancers from fifteen clubs, making a total of 54½ couples. What a good feeling to see those dancers fill that floor. The club outdid themselves with eleven door prizes and a fifty-fifty drawing, not to mention the beautiful spread of finger foods. A square dance apparel shop kindly came to display their newest items.

If you have never attended a live-music western square dance, we invite you to "swing" by our club in Remus, MI. There will undoubtedly be another "square-up" by Perk and Georgia's Band.

This was a brand new experience, one that will give you that special "shot-in-the-do-da-do" you might be looking for.



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It is easy for clubs to fall into a rut and have every club dance just like the one before. Sameness can develop into boredom, or at least, loss of excitement and anticipation. It is wise, then, for club officers to plan some variations—not just Theme Dances—but little extras that add to the fun each night and keep the dancers from knowing just what will happen. Some ideas are listed here, then develop some of your own.

At some dances balloons are handed out to dancers, just to hold as they dance, but if one breaks, that square retires from the floor and the remaining balloons are handed to other dancers still on the floor. Keep doing this until only one square is left and watch them juggle the balloons.

A popular diversion is to hand out noisemakers (or anything that can be handled easily) to dancers who are sitting out and ask them to cut in and steal a partner by handing the noisemaker to a dancer and take his/her partner. Those who were cut out are then to move to another square and cut in there, keeping all moving until the end of the tip.

A clever mixer involves writing names of well-known people on slips of paper and handing the men's names to men, and women's names to women. Then the dancers are to find the matching names for partners for the next tip. Suggestions: Li'l Abner and Daisy Mae, Tarzan and Jane, Romeo and Juliet, and names of living persons who are well known. This is easier to do than you might think at first. Try it.

I remember one evening I called *boys run* at a dance and all the men ran off the floor. After a good laugh on the caller, they all returned to their squares and the

dance went on.

Some people can cut in and steal a partner easily without any interruption to the square, on a *grand right and left* or as the *allemande left* is called, or even on a swing. Don't do this unless you are among friends who will enjoy it and participate by trying to cut back in. Don't try this with people you do not know.

I have been a Mystery Caller where I was in costume and the dancers had to try to identify me. Of course, this will not work with club callers.

At some dances, dancers are handed half of a ticket or playing card as they enter. Later they find their partners for the next tip by finding the other matching halves. Valentines can be cut in half for a February dance, or Christmas cards in December.

A jar full of corn candy is on a table and everyone is to guess just how many pieces of candy are in the jar. The winner often wins the candy, but other prizes are possible.

Last summer I called a dance where no mixers or gimmicks occurred but the women of the club each brought summer fruits and melons, all cut in cubes and chilled. What a delicious snack these made!

One of our clubs sponsors a Hawaiian Luau each year and brings many dancers from several states. It includes a pit-roasted pork dinner and the pineapple desserts really go over big. The fact is that this event has grown so large that the club has to roast two large porkers and any left-over meat is frozen and served at a later club dance. Result: two special dances.

One night we had one man wear mismatched socks, one very small earring and a red handkerchief in his pocket. After the dance was underway, we announced that someone has mismatched socks, one earring and a red kerchief, and that the first person to identify this person would win a prize. It was fun seeing people checking each other's socks. This would be easy to change to other wearing apparel.

The idea is to keep things fun and to add variety. Try it.

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Recently I did a One-Night-Stand for a group of professional people. (For those who don't know: callers refer to dances where dancing is called and taught, to those who don't square dance, as a One Night Stand.) We had nine squares on the floor, and though they didn't know square dancing, they got into the swing very quickly. The ages were from the late thirties to the early fifties. What a great class they would have made! At the end of the evening, several came up to me and said this was the best party they'd ever had. I reminded them there would be square dance classes this fall.

During the evening I taught the basics of square dancing, but was careful not to make this a class night. They learned very quickly and it was a temptation to teach more and more. However, I resisted the urge and kept it simple. In the process something dawned on me, these people were clapping and laughing, keeping time to the music. So often I have noticed as have most callers, that too many of our dancers just do not dance to the music. Is it because we are making the dances too difficult? Are we hurrying the dancers so much they haven't time to listen to the music? Are we making them concentrate so hard they don't hear the music?

This evening the dancers were keeping time all night long, they even broke into a little jig from time to time when they watched heads or sides doing the calls.

Another thing was brought to mind this summer. As I called dances to the clubs who were dancing on a reduced schedule, and had some fairly new dancers among them, I had to drop the level a bit. We had some terrific dances! Even long-time dancers who are ac-

customed to more complicated calls, came up to me and told me what a good time they had. I noticed dancers coming long distances to the next dance I had in the area. Crowds were good.

It seems to me that I made a great effort to keep folks dancing, told a few jokes, and used basics in new and different ways. I even made a point to warn them when I was going to call a figure with unusual moves so that they would be more alert and have a better chance of completing the calls. It worked.

It is so easy to get into a rut and use the same calls, the same set-ups, the same singing calls. One night I even found myself inventing calls as I went along. That is I was calling directionally, telling "Girls do this" Boys do this." One time I got myself into such an unusual set-up that the only way I could think to get out was to say —Girls, see the man you are looking at—swing him." It worked. They loved it.

It is too easy following the programs listed by Callerlab—we soon find ourselves boxed into a set program, and limited to just so many calls. I must rely on sight calling resolutions to get straight after I branch off into unusual calls. These are not memorized get-outs, but looking at the sets and figuring out what I must do to get everyone back together.

An example: We can not call *trade the wave* at a Mainstream dance, but from an ordinary ocean wave with boys on the end, girls in the center, you can *hinge* and set up a wave with boys facing the same way and girls facing the same way. Then you can say *boys trade* or *girls trade* or even *same sex trade*. To get out again, you have options: if boys are together on one end of the wave and girls on the other, have *centers trade* and *boys run*, or experiment with *ends circulate* and *centers circulate*, until you see a set-up you like and go from there. It is still Mainstream.

One of the things we callers must not forget is that we are entertainers. We must entertain the dancers. Keep them laughing!



by Bob Howell

easy level

Ed Butenhof of Rochester, New York, has just written a book for those who are interested in beginning calling as well as a fine source for materials for the caller that has been around for a while. It contains over 100 dances in various forms—squares, contras, couple dances, no-partner dances and mixers. He has entitled the book **Dance Parties for Beginners**. You may purchase it by sending \$15 (ppd.) to Ed Butenhof at 2500 East Ave. #8-0, Rochester NY 14610. Following is one of the dances that I tried and found the group really enjoyed:

BOUQUET WALTZ

FORMATION: Square (It's not a waltz by any means, but it's fun to do none-the-less.)

MUSIC: Hoedown

ROUTINE:

First couple separate and join the sides (Man joins hands in a circle of 3 with couple #4, lady does the same with couple 2.)

Circle three around you ride (Both circles circle left.)

Around each other in a Bouquet Waltz (The two circles keep circling left, but as they do they move around each other in a counter-clockwise direction until back to place again.)

Both move right and circle three (Lady moves to couple 3 and the man to couple 2 and circle left.)

Around each other in a Bouquet Waltz (as before)

Both move right and circle three (Lady with couple 4, man with couple 3)

Around each other in the Bouquet Waltz (as before)

Everybody home and everybody swing, hold her close, promenade that ring.

Repeat for couples 2, 3, and 4.

Variation: Instead of just separating, you can have couple one separate and go full around the outside of the square, pass each other at home, and then go to the side couples.

The Contra and Traditional Committee of Callerlab has chosen the following two dances as their selections for the fourth quarter of 1990. First the square dance selection...

NINEPIN REEL

FORMATION: Square with an extra man or woman in center.

MUSIC: *St. Anne's Reel*, TNT 201A; *Nine Pin Square*, Square Dancetime SD 507

PART A

1-8 Head couples face partners, join hands out to the side, and slide 8 steps across the set, men passing back to back, and slide 8 steps back to place, ladies passing back to back.

9-16 Side couples repeat above action.

17-32 Head couples circle left around the center dancer, the Ninepin, then circle right eight steps.

33-48 Sides repeat above action.

PART B

1-4 The Ninepin swings with opposite dancer of couple 1 (Man if Ninepin is a woman, woman if Ninepin is a man).

5-8 The Ninepin swings with opposite sex in couple 2 while same sex of couple 1 and 2 circle left in center.

9-16 Ninepin swings with #3 person of opposite sex, then with #4 in turn while #3 and 4 partners of same sex join circle in center.

17- The Ninepin and partners of dancers the Ninepin swing circle left in the center. When the music stops, the five circling dancers try to get a partner. The one left out is the Ninepin for the next round.

And next, their contra selection...

ASTON POLKA CONTRA

AUTHOR: John Findlay

FORMATION: Duple Improper (Contra lines, couples 1,3,5 etc., active and crossed)

MUSIC: LSF 187; Kalox *Charlie's Polka*; Top, *Helena Polka*, or any good 32-bar polka music.

INTRO: — — — —, With your corner (one below), heel and toe

1-8 Heel, toe, out,—, heel, toe, in,— (Cadence calls)

9-16 Heel, toe, out,—, *ladies in, all march (Prompt)

17-24 — — — —, Turn alone, come back to her

25-32 — — — —, Allemande left, — — two ladies chain

33-40 — — — —, — — Chain back

41-48 — — — —, Same four left-hand star

49-56 — — — —, — — Right-hand star

57-64 To your own line, face new corner for heel and toe**

**Caller indicates cross over every second and alternate sequence throughout the dance.

From Nokesville, Virginia, Chuck Quigley contributes a great little dance that should light up any firehouse this month. He wrote it for a couple who met through his contra club and were married in a fire station in the Blue Ridge Mountains. He appropriately named it...

FIREHOUSE CONTRA

MUSIC: *San Antonio Stroll*, Red Boot 195

FORMATION: Couples facing couples (Becket style)

INTRO: Ladies chain

1-8 — — — —, — — Right and left thru

9-16 — — — —, — — Half promenade

17-24 — — — —, — — Chain 'em back

25-32 — — Courtesy turn, and ¼ more — Weathervane

33-40 — Let's stroll — —, — — — —

41-48 — — Bend the line, slant left, go right and left thru

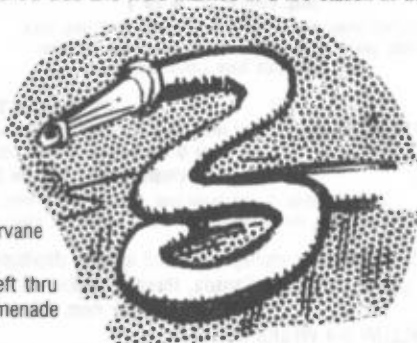
49-56 — — — —, With the couple across half promenade

57-64 — — — —, — — Ladies chain

Weathervane: From the two-faced line, pivot around the center point of the two ladies who have joined right hands. The movement is a full 360° circle in 12 beats.

Let's Stroll: Just from the music of *San Antonio Stroll* and is not a contra call.

Bend the line: To set up for the diagonal half right and left thru, the bend the line should be slightly more than 90° to end facing on the diagonal.



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32	X	X	X	X	X						
33	X	X	X	X	X	X	X	X			
34	X	X	X	X	X	X	X	X	X	X	X
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by
Ed Foote

TAPING AT A DANCE: A PRIVILEGE

Do It Right. Most callers do not object to dancers taping if it is done correctly and with proper equipment. Callers recognize that a good tape is good advertising.

However, a bad tape can hurt a caller—it may cause someone who hears it to not hire him or attend his dances. Therefore, callers want to be sure that those who tape get a *good* tape. If a caller sees that the way in which a person is taping will result in a bad sounding tape, then he may prefer that the person not tape at all.

A caller expects those who tape to have the proper taping equipment—the taper should not expect the caller to furnish this equipment. Should dancers wish to tape and not have the proper equipment, they should not be surprised if the caller requests that they do not tape.

The Correct Way To Tape:

1. Never use a microphone. On occasion it may produce an adequate tape, but in most cases it will not. Do not be surprised if a caller requests you to refrain from taping if he sees you are using a

microphone.

2. Use an isolated tape box. This is the ideal way to tape. "Isolated" means that each output receptacle is electronically separated from the other outlet receptacles, so that if someone has a malfunctioning recorder it will not affect other recorders coming out of the same box. Also, the tape box should be wired so it will not interfere with the caller's turntable, such as producing distortion.

It will be necessary to have a cord which will connect the tape box to the turntable. Since a turntable may have one of three different ways to plug in for taping, it will be necessary to be prepared for all three possibilities. A turntable will take either a (1) Jones plug, (2) RCA pin jack, or (3) RCA phone plug.

In other words, one end of your connection will attach to the tape box, and the other will attach to the turntable. This means a person would need either three cords, each with a different ending, or one cord which can be adapted for any of the three alternatives. Naturally, an additional cord will also be needed to run from the tape box to the tape recorder.

3. A telephone patch cord is sometimes used instead of a tape box by some tapers. It is fastened by a rubber band to the cord running from the caller's turntable to his speakers. This will often give an adequate tape, and a caller will usually not object to this method of taping.

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However, a poor tape can still result if the cord is not secured properly to the speaker wire, and so some callers will still prefer that people use a tape box.

4. Use an attenuator. This is a gadget which goes on the line between the recorder and the tape box. It eliminates a great deal of distortion, and experienced tapers consider it very important. It is especially important for cassette recorders, as these can easily be overloaded with volume, and an attenuator is often necessary in order to get a decent tape on a cassette recorder.

GUIDELINES AND ETIQUETTE FOR PROPER TAPING:

1. Always ask the caller's permission. Taping is a privilege, not a "right."

2. Arrive at the dance at least ten minutes before it starts. It is impolite to ask the caller to "wait a second" before starting the first tip because you are still setting up your recorder. It is also very

disturbing to a caller to have people getting tape recorders prepared once the first tip has started. If you cannot get everything hooked up before the first tip, wait until after it is over before continuing.

3. Do not expect the caller to furnish taping equipment. This is your job. A few callers may carry equipment, but the majority will not. Do not be upset with the caller for not supplying equipment you should have.

4. Do not say to the caller: "I don't have the proper equipment but don't worry because no one else will hear the tape." Every caller has heard this line numerous times and it means nothing. Tapes have a way of getting passed around or heard by others, and once you leave the dance, the caller has no way of knowing what will happen to the tape. If the caller says he prefers you not to tape, don't argue. Plan to get the correct equipment for taping at the next dance.

More on Taping Next Month



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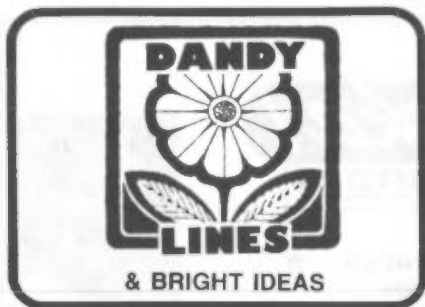
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BIGGEST CLASS UPDATE

On Page 41 of the June 1990 ASD, the alleged *biggest class*, conducted by callers Haag, Story, Letson, Baier and Lipscomb was briefly mentioned. The location: McAllen, Texas. The numbers: 71 sets. A challenge to callers attending Callerlab was also issued: Beat those numbers anywhere in the S/D world and McAllen will relinquish the adopted title of Square Dance Capital of the World.

Another banner year is upcoming

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The Dancer's Massage

A Simple Routine For You

by James Stout

Grants Pass, Oregon



You have danced an hour, and your legs are tired. What can you do to make them feel great—fast?

A massage is easy to do, anywhere, with or without oil. If you spend a few minutes kneading those leg muscles (and feet), you'll get more than just a good feeling. The massage will keep your muscles from tightening up, so you'll recover from the exercise sooner. And you'll be less likely to have injuries.

There are no secrets in the hands of a masseur. You can learn the same strokes, to get a good massage whenever you want it.

These are individual strokes which are named and taught in massage schools. Just like a song which can be broken down into separate notes, a massage is just a series of simple movements.

As you read the descriptions of these strokes, try them on yourself. You'll enjoy every one of them. And when you want more experience, you can practice on a friend. (It will be easy to find volunteers.) After you teach your friend these same movements, you'll get the best reward: he or she will practice on you!

Also, remember that these strokes can be used anywhere on the body—not just your feet and legs. You'll have enough techniques to give a full-body massage. Don't wait to try them on your arms, shoulders, abdomen, and everywhere.

Getting Started

You can try most of the strokes while you read this article, even if you are wearing long pants. But for some, you'll need to have contact with the bare skin, so you would need to put on a pair of shorts.

A few strokes require oil, to let your hands slide easily across the skin. For lubrication, use baby oil, mineral oil, olive oil, coconut oil or safflower oil. Some masseurs brag about their esoteric blend of oils, but that's mostly hype. Almost any oil will work fine.

The Main Strokes

Certain strokes are used repeatedly. You will learn them first, so that you can apply them to any part of the legs (or of the entire body). Then we'll look at special strokes for the feet.

Don't worry about doing the movements exactly right. Massage isn't a science; it's an art—the art of feeling good. If you are making the muscles and tissues feel good, you *are* doing it right. This lesson won't give you the intensive training you'd get at a massage school, but you'll know enough to give yourself a very relaxing, pleasant sensation.

However, if you have injuries that require a physical therapist, it's best to rely on his or her expert advice. Don't try to work on a damaged area of your body (although these strokes are good for minor ailments, like leg cramps).

Let's get started.

1. Effleurage. (This French word rhymes with *mirage*.) Here is the basic stroke used in massage. Your hand simply makes a long movement across the skin—from the ankle to the thigh, for instance. You'll need oil to do this one. For more pressure, you can use your fist, pressing the knuckles into the flesh as you slide along the skin.

2. Pettrissage. (I promise: no more French words!) This is another common stroke. Pretend that you are kneading dough: you grasp some flesh in your hand, raise it slightly and squeeze it firmly for a moment. You can do pettrissage down your leg, starting at the side of the hip,



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and working your way down to the knee, one squeeze at a time.

3. Percussion. This is actually a category of strokes, but we'll group them together. A percussion stroke makes a quick impact, to invigorate your body. The category includes hacking (similar to a karate chop with the sides of the hands), slapping (exactly what it sounds like), cupping (slapping with cupped hands, for a softer impact), tapping (hitting with the fingertips), and beating (using your fists on fleshy areas).

4. Shingling The strokes are overlapping, like shingles on a roof. Begin by sliding your right hand down the thigh. Now set down your left hand where the right hand was, and start sliding it in the same direction. After your right hand has moved about eight inches down the leg, lift it up, as the left hand continues going. Put the right hand behind the left, and start following it. After they both go a few more inches, raise the left, and put it behind the right. You are progressing down the leg, by alternating your hands.

5. Rocking. Put your hands on either side of a thigh, and hold tight. Without sliding across the skin, move your right hand upward, and your left hand downward; the flesh will twist in that direction. Now twist back the other way—and repeat this back-and-forth motion quickly.

6. Wringing. Put your right hand on the right side of a thigh and your left hand on the left side of the same thigh. Push against the flesh and then slide your hands toward one another (keeping a steady pressure against the oiled skin). The hands go past one another, to the other side (so the right hand ends on the left side, and vice versa). Now slide the hands back to their original position. Do this a few times, and then move to another part of the thigh. (Kids call this an "Indian burn.")

7. Circling. In this stroke, you press against the skin, and move your hand in a circulate motion. The hand doesn't move across the surface; it has a solid contact in one spot, so it's the flesh that is going in a circle. Circling can be done

with the entire hand, or just the palm, or the fingertips, or the length of the fingers.

With these strokes, you know enough to give an enjoyable massage to yourself or to someone else. But now, we'll look at the strokes that will give your feet some extra attention.

EVERYONE LOVES A FOOT MASSAGE.

THE FEET

Everyone loves a foot massage. But after you have moved those feet across long miles, this massage is *really* needed. The main stroke here is circling.

1. With the thumbs or fingertips, press hard into the sole, and wiggle back-and-forth. The skin can be tough and calloused, and the muscles can be very tight, so use as much pressure as you want (without causing pain or cramps). Do this in individual places all over the sole. For more pressure, use your knuckles.

2. Pull gently on the toes. Straighten them out, and then wiggle them, to shake away the tension. You might also twist them gently back-and-forth.

3. Make circles in various spots around the heel and ankle. While you're there, softly squeeze the whole length of the achilles tendon (which begins at the heel, and sticks out behind the ankle).

4. Without hurting the toes, bend them forward and backward.

5. With your fingertips, make circles on the sides of the foot, all the way around.

6. Use a soft circling motion on top of the foot. You shouldn't apply too much pressure here.

7. Massage each toe individually. Gently squeeze the flesh on every segment (avoiding the delicate knuckles), and work your way all the way around the segment.

8. Slide a finger between two toes, down to the base. Use a "sawing" motion to massage this area.

9. Hold onto your foot, and gently rotate it (at the ankle) in a circular direction. (This is different from the "circling" motion you have been using.) You can also bend the foot back-and-forth.

Continued on Page 96

SQUARE DANCING GOES TO THE OPERA AND IT PLAYS IN PEORIA

by Patricia Garmer, Dunlap, Illinois

An opera was performed as a benefit for the Peoria Civic Opera and presented in cooperation with the Illinois Central College Department of Fine Arts. The opera, *The Tender Land*, was written by Aaron Copland and is set in the midwest during the early 1930's in the Great Depression. The story revolves around the graduation of the eldest daughter of a farm family.

During a party celebrating this graduation, director Richard Barrett of New York wanted a square dance to take place. The production coordinator was put in charge of locating square dancers. Being a former Caterpillar employee, he contacted the Caterpillar Square Dance Club for assistance.

The person contacted provided five couples, one square plus a spare in case of problems. The dancers showed up for practice not knowing what was expected because "hoedown" had been mentioned during the original phone conversation. The dancers were put on stage, the orchestra played, the chorus sang and the director said, "Dance," and stood back and waited. One dancer was able to put a few calls together and even had the dancers come out to their corners (by accident, not design). The director was very pleased, he said he really liked "relay the music" best.

The end result was a three and one-half minute segment of an American opera with square dancing. The dancers used a total of 25 calls from the Mainstream, Plus and Advanced programs.



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Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

MAINSTREAM WEEKEND
Gene Record (KY)

August 23-25

Frank Holland (NC)
Wayne Smith (MS)
Mel Estes (AL)

September 20-22

Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

Ray Donahoo (TN)
Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Sam Dunn (OH)
[RDS] Dorothy Rosa (OH)

July 5-7

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)

August 2-4

Wayne McDonald (TN)
[RDS] Dee Smith (TN)

August 30-September 1

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September 27-29

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)

October 25-27

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

George Shell (VA)
Bill Claywell (KY)
No Rounds

July 12-14

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)

September 6-8

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)

October 4-6

Buddy Caulder (NC)
[RDS] Nora Hutchins (NC)

November 1-3

TO BE
ANNOUNCED

June 21-23

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)

July 19-21

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)

August 16-18

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

LIGHTNING RECORDS
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Barry Echols (NC)
Max Arnold (NC), Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
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John Robbins (FL)
[RDS] Laura Kinstlich (FL)
April 28, May 5

EAGLE RECORDS
Jim Trimble (IL), Jim Logan (IA)
Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
May 5-12

King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
May 26-31

Wayne McDonald (TN)
Curt Braffet (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-VI
Tom & Jan Kannapel (KY)
Ralph & Joan Colippi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Filppo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
June 30-July 5

Tom Allen (MN)
Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
Belanger (MN)
July 7-12

Ken Bower (CA)
Beryl Main (AZ)
[RDS] Bud & Cissy
Drake (IN)
July 14-19

C-1 WEEK
(Separate Hall)
Darryl Lipscomb (TX)
July 14-19

Frank Gatrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

Wade Driver (AZ)
Tim Marriner (VA)
Guest Staff: Don Heins (GA)
[RDS] Bill & Betty Lincoln (AK)
July 28-August 2

ROYAL RECORDS
Tony Oxendine (SC)
Jerry Story (TX), Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

Jim Park (MI)
Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

C-1 & C-2
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

Shane Greer (OK)
Guy Adams (IL)
[RDS] Helen & Bill
Stairwalt (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

Larry Letson (TX)
Scott Smith (UT)
[RDS] Marilyn & Cliff
Hicks (MI)
September 15-20

Virg Troxell (IN) Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple
Williford (AL)
September 22-27

Ken Bower (CA)
[RDS] Richard & Joanne
Lawson (AL)
September 29-October 4

Bill Harrison (MD)
Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

Tony DiGeorge (LA)
[RDS] Barbara & Ted
May (LA)
October 13-18

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 20-25

ROUNDS WEEK—Phase III-VI
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Blackford (FL)
Frank & Phyl Lehnert (OH)
October 27-November 1

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JULY 1989

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2. K.C. BUDDY/FLEA FLICKER—Royal 403
3. RUBY BABY—Royal 503
4. RETURN TO SENDER—Rhythm 214
5. ANOTHER SATURDAY NIGHT—Rhythm 212

AUGUST 1989

1. RED RIVER VALLEY—Chaparral 415
2. FIDDLIN' MAN—Lou Mac 173
3. HELLO TROUBLE—Hoedowner 122
4. IS IT STILL OVER—Eureka 1010
5. LEAN ON ME—Lou Mac 172

SEPTEMBER 1989

1. DIM THE LIGHTS—Chaparral 524
2. WHAT YOU DO TO ME—Chaparral 523
3. ACE IN THE HOLE—Bogan 1380
4. GHOSTBUSTER—Lightning 403
5. PISTOL PACKIN' MAMA—Crown 101

OCTOBER 1989

1. PUT ON YOUR OLD GRAY BONNET—ESP 162
/DREAM ON—Royal 208
3. ACE IN THE HOLE—ESP 522/
FROM THE WORD GO—Royal 108
5. ME AND MILLIE—Chinook 102

NOVEMBER 1989

1. IN A LETTER TO YOU—Eureka 1203
2. MERRY CHRISTMAS—Circle D 241
3. WITCH DOCTOR—Blue Star 2384
4. CHRISTMAS DAY—Sting 310
5. TIMBER—Eureka 1012

DECEMBER 1989

1. DOWN BY THE RIVERSIDE—Royal 109/THAT'LL
BE THE DAY—Royal 504
3. PADDLIN' MADELIN HOME—ESP 523
4. GYPSY FEET/YESTERDAY—Chaparral 115
5. I'M MR. BLUE—Eureka 1013

JANUARY 1990

1. I SAW YOUR FACE IN THE MOON—ESP 711
2. BLUE EYES CRYIN' IN THE RAIN—Quadrille 866
3. JUST BUMMIN' AROUND—Jo Pat/ESP 801
4. THE KEY'S IN THE MAILBOX—Rawhide 159
5. ONE HUNDRED DEGREE (Patter)—Blue Star 2389

FEBRUARY 1990

1. ZINGER/TODAY—Chaparral 116
2. LOVE ME HONEY DO—Chaparral
3. OKIE FROM MUSKOGEE—4 Bar B 6102
4. HELLO MEDLEY—Blue Star 2390
5. LIGHT IN THE WINDOW—Rawhide 160

MARCH 1990

1. SAN ANTONIO STROLL—Rhythm 217
2. CIRCLE RHYTHM/DIXIE RHYTHM—Rhythm 308
3. OLD BUSTER HOEDOWN—Buckskin 1513/
NOBODY'S SWEETHEART NOW—ESP 211
5. MAGNOLIA MELODY/TRASH HASH—Magnolia 201

APRIL 1990

1. ANOTHER SQUARE DANCE CALLER—Chaparral 710
2. DOGHOUSE/COTTON PICKIN'—Royal 404
3. PUT A LITTLE LOVE IN YOUR HEART—Royal 209
4. CHICAGO DANCING GIRLS—Eureka 1303
5. TIME FOR ME TO FLY—Eureka 3001

MAY 1990

1. BURGERS & FRIES—ESP 163
2. SITTING' ON TOP OF THE WORLD—ESP 712
3. SEA OF HEARTBREAK—Eureka 1014
4. STICKS/CIMARRON—Cimarron 203
5. ON SECOND THOUGHT—Circle D 243

JUNE 1990

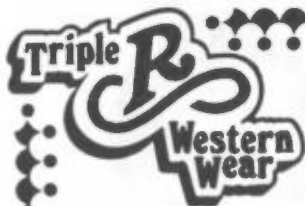
1. JUST WHEN I NEEDED YOU THE MOST—Royal 110
2. YOU'RE TALKING TO THE WRONG MAN—Rhy. 215
3. L.O.A. (Love On Arrival)—ESP 164
4. WALKIN', TALKIN', CRYING—Quadrille 870
5. SHINE ON HARVEST MOON—4 Bar B 6106



FRONT LINE COVERAGE

It took a little push to get bashful bruins bear-ly into the swing of things in September, but now that November is here, they're a class act in the playground of pretty fair performance. Those are the bear facts, folks, but those cuter pewter two-suitors have to-and-fro human counterparts, do they not?

American Squaredance, November 1990



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BOB AMSBURY

Bob and Claudia Amsbury began square dance lessons in 1968 in Spokane, Washington. Bob went to humor his wife, who was struggling with a colicky new baby. By the second week, he had paid for the whole set of lessons, bought cowboy boots and was set to dance for the rest of his life.

In 1970 the Amsburys began cueing rounds, and continued for one club for nine years. With the feel of the mike in his hand, Bob couldn't resist giving calling a try. He began teaching seriously in 1973, with three squares of co-ed Sea Scouts. Since then the Amsburys have had each year one or two beginner S/D classes, a round dance basics class, round dance workshops, and a weekly Plus workshop.

Bob has held all the offices in the Spokane Callers League. He has taught two caller seminars where he says he learned more than anyone else! He is a member of Callerlab. Together, Bob and Claudia are now serving as presidents of the Spokane Area Council, which will host the 1991 Washington State Festival.



In 1981 they were recipients of the SAC Hall of Fame Award. They are also active in the Washington State Federation.

Bob works for Washington Trust Bank as network communications manager in charge of all the on-line computer equipment for four banks and 25 branches. He enjoys golfing and motorcycling. After working as an administrative assistant and bookkeeper for 17 years, Claudia is at home enjoying time for sewing, crafts and golfing. The Amsburys have two children, Julie, 21, and Eric, 16. Claudia's parents have been dancing 18 years; her brother and his wife, as well as Bob's twin brother and his wife, are active dancers. Bob's father took lessons in 1987 and is now dancing several nights a week.

Square dancing plays a large role in the Amsburys' lives!

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Love! Are You Lonesome Tonight!
Moonlight Magic! In A Little Spanish Town!*

These are some of the dances choreographed by Bob and Mary Ann Rother, well-known choreographers and round dance instructors.

The Rotheres began square dancing in 1966, round dancing in 1970 and teaching in 1975. They are members of ORDTA, URDC, Roundalab and AIDTA. They serve on the board of the Universal Round Dance Council and are members of its Technical Advisory Board. They taught at the Seattle National and at five URDC Conventions and are on the staff of nu-



merous festivals and clinics. At home they teach four classes a week and hold intermediate and advanced clinics twice a month. They are authors of *Round Dance Basics With A Difference*, a reference manual for intermediate, extended intermediate and advanced basics.

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People IN THE NEWS



At the April Myrtle Beach Ball, **Tony Oxendine** and his daughter, **Kayla**, seem to be calling a bit of hash, says **Barbara Harrelson**.

Good exposure for square dancing was found in several large magazines recently. One entitled "Why Sweat When You Can Swing?" comes from August's *Prevention* and quotes your editors, as well as **Dr. Lee Walker**, doctor/dancer/leader from Tennessee. Another, "Swing Your partner" from October *Weight Watchers Magazine* quotes your editors as well as **John Kaltenthaler** and **Dr. Terry Bazzarre**.



Dick Bayer's square dance hall in Hartland, Michigan, has a new square dance club called Hartland Squares, a truly

Mainstream club, as well as a full quota of other square dance programs.

Brad Edwards of 4-Bar-B Records says the office/studio complex was damaged in late August when part of the roof was lost in a tornado and rain entered the building. Rebuilding has already started and should be completed shortly. Existing stock of records and tapes was not damaged. **Jerry Routh** and **Buddy Gillespie** have been added to the Cardinal Records staff. Present staff now includes **Bob Scrapper**, **Bill Roles**, and **Jim Jefferies**, along with **Jerry** and **Buddy**.



Caller **Bill Peterson** of Michigan has an interesting extra hobby of visiting major league ballparks. Recently his calling took him to Dallas, Kansas City and St. Louis, where he completed calling in 33 states and visiting 26 ballparks. Upcoming stadium/calling opportunities are Montreal, Baltimore and Philly.

Author/caller **Jim Schnabel** Virginia has been named to membership in the prestigious Western Writers of America, as a result of his recent book, *Clayt*.

Pioneers of square dancing have been inducted into the new Hall of Fame, Southeast Area S/D Council,

say chairpersons **Marty** and **Clair Miller** of Colorado Springs, Colorado. They are **Lloyd "Pappy"** and **Dorothy Shaw** and **Deane** and **Helen Serena**. Recognition came at the Tumbleweed 11 Jamboree in August.



Joe Saltel has been a professional full-time square dance caller for the past 11 years. He choreographed the Callerlab Quarterly *right and left* by Joe currently records for Eureka Records. His latest release is *Heartbreak Hurricane*.



Lee McCormack has been calling for over 30 years, becoming full-time in 1976. He has six clubs in Arkansas and travels on weekends to special dances. A Rawhide recording artist since 1985, his latest offering is *A Cowboy's Sweetheart*.

Here's a coincidence, says **Bill Barr** of Connecticut. Two of the more active Connecticut callers who travel with their *mikes* constantly are named *Mike*. There's **Mike Iavarone**, who records on **Mike Trombley's** TNT label. And there's **Michael Johnstone**, who records on his own White Knight label. **Mike Iavarone** has also recorded on Red Boot Star and recently attended the World Convention in Austria.



A caller who feels more secure by following his luggage wherever it goes (via ramps and carousels in Germany and elsewhere) is **Joe Frisella** of R.I., shown here arriving at the Amsterdam Airport last spring, say **Helen and David Pratt**, photographers.

Rarely do we receive such a fancy 70-page, professionally printed, photo book as this: *Our First 20 Years, '70 to '90*, from **Nev McLachlan** of Sun Coasters of Queensland, Australia. It's a work of art from an active square dance club.



Two old friends and pioneer callers met again after 30 years last spring in Copenhagen, says caller **Margot Gunzenhauser**. They are **Rickey Holden** (L) and **Ted Sannella**. In the center is **Jean Sannella**. The Sannellas toured Denmark for S/D Partners (traditional dance unit). Rickey has been in Europe since the '50's, writing and conducting workshops. Rickey was an early editor of *ASD*, following founder **Charlie Thomas**.

Speaking of pioneers, **Ralph Piper** of Laguna Hills, California, celebrated his 85th birthday recently. He first square danced before 1920 in Grange halls in New Hampshire. He taught or called in 38 states and no less than 83 countries. He helped organize the S/D Federation of Minnesota, as well as the International S/D Festival in Chicago in the early '50's. He was active in the first National Convention in the U.S.A. He claims to have helped **Charlie Thomas** and **Jimmy Clossin** start *ASD* in the mid 40's. Thanks to **Bob Osgood** for this update.



Gary **Mahnken** calls for five clubs in the Kansas City area. He calls dances and festivals in other states and is on the staff at the Lodge of Four Seasons, Lake of the Ozarks, Missouri. Gary has been calling for about 25 years.

This is the last year for the home office of Callerlab to be in Pocono Pines, Pa. **John Kaltenthaler** will be retiring from the position of executive secretary effective with the close of business at the Las Vegas Convention next spring. **George White**, Rochester, Minn., will become the executive secretary after the convention and all Callerlab data will be transferred to his location.

Louisville caller **Charles Wheatley**, recording for Circle D and Lore, calls for six



clubs in Kentucky and Indiana, two of which are senior clubs (members are 60-92 in age), and his handicapable club members will dance in the '91 Special Olympics.

Mickey **Rogers** is a promising and enthusiastic young lad from Glen Burnie, Md., who started calling at the age of 12; now at 15, Mickey has called all over the eastern U.S. and presently calls for Kent Island Dancers on the eastern shore of Maryland. Mickey just recently recorded *When I Fall in Love* on Silver Sounds.



Bill **Roles** has been calling for 21 years. He calls for three clubs in the Kansas City area, travels extensively throughout Kansas and Missouri to call, and records on Cardinal. **Bill** and his wife, **Jan**, love square dancing and traveling.

This may be hard to believe, but it's true—caller **Ken Sierecki** of California drove 382 miles round trip, winter of 80-83) from Idaho Falls to Ogden, Utah, 26 weekly trips, to attend **Walt Cole's** Caller College. There were blizzards, black-ice roads and sub-zero temps. That's dedication! **Ken** records for Buckskin Records.



CALLER CLASS

23 callers from the northeast, West Virginia, Quebec and New Zealand attended the Earl Johnston-Al Brundage Callers' School at the Hayloft in Sturbridge, Mass. in August. Also on staff this year were Ken Ritucci, Clint McLean and Jim Farrough, who have a combined total of 25 years of attendance at the schools prior to being on staff. Attending were Bob and Carol Butler, Neil and Cindy Hawley, Lori Morin, Laura Delage, Stephen Garrett, Jeff and Nancy Bobst, John Chisholm and Edie Sternberg, Joseph and Fran Bell, Jim Schell, Tom and Cathy Moss, Don and Marilyn Crosby, Peter and Phylliss Viets, Scott and Carol Howell, Leon and Ginger Smith, Clarence and Rosemary Maloney, Dan and Edla Sweetman, Hank and Barbara Cooper, Ed and Mary Kerns, Bob and Kathy Engle, Alan and Fiona Murphy, Ed and Corinne Renauld, Bill and Dianne Buttolph, Brent McKenzie, Rich Peterson and his fiancée.

SCHOLARSHIP FUND

The Supreme Audio/Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education. The recipients of partial scholarships for 1990 were Ulf



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ROUND DANCE POLLS

The 1991 polling activity has begun at *Round Dancer* Magazine. Deadline is December 1, 1990, so request your ballot now by calling Sharon Bassett at 814-667-2530 or writing RD1 Box 843, Petersburg PA 16669. Take time to vote and influence the 1991 Classics polling results.



ILLINOIS CONVENTION

The 7th annual State Council of Illinois S/D Assns. Convention was held at the Peoria Civic Center in July. Approximately 2,500 dancers attended, along with about 100 callers, 25 cuers, ten clogging instructors, five contra leaders and one country dance instructor.

The weekend included an educational seminar on solving square dance problems, a fashion show and sewing clinic. 18 exhibitors displayed their wares.

The photo shows a rather young high-stepper, dressed like Mom, helping to lead the Grand March during the convention.

Jerry Holtz

RALPH PAGE LEGACY WEEKEND

The third Ralph Page Legacy Weekend will be held January 18-20 at the Durham campus of the University of New Hampshire. As did the first three weekends, this one will feature lots of traditional contra dancing and square dancing, including

many favorites from the Ralph Page repertoire. Staff will include Ted Sanella, Larry Jennings, Bob Dalsemer, George Fogg, Tod Whittemore. Musicians will include the N.H. Fiddler's Union, the Lamprey River Band and others. A number of folklorists will speak on topics of interest. For information, contact the Ralph Page Legacy Weekend, c/o NEFFA, 1950 Massachusetts Ave., Cambridge MA 02140.

NEW JERSEY STATE CAMPOREE

250 square dance campers gathered at the Sussex County Fairgrounds in Augusta in early September for the New Jersey State S/D Camporee. Programs included dancing, dance workshops, games, a grand march and after-parties.

Next year's event is planned for September 6-8.

Callers John Kaltenthaler, Manny Amor and Dalt Young provided square dancing and Maragaret Shipman, Peg Dockry and Al Spinks cued rounds. Clogging and contras were also part of the program. General chairmen were John and Joanne Morales of Sparta.

*Jim Howatt
Columbus, New Jersey*

NEW ENGLAND IN 1991

Greetings again from the 33rd New England S&R/D Convention to be held April 26-27 in Springfield, Massachusetts. Springfield is a fine old New England city with a varied ethnic background, which translates into a wide variety of excellent eateries. The camping committee, headed by Tom Houle, has corralled a couple of great campgrounds, in the country but not far away. For more info, write Tom at 81 Meadow St., Chicopee MA 01013. For registration information, write PO Box 80882, Springfield MA 01138.

*Bob Switzer
Harwinton, Connecticut*

SACANDAGA SWINGERS

The Sacandaga Swingers of upstate New York proudly report that their 8th Annual Cander Benefit Dance held recently at the Moose Lodge in Johnstown resulted in a donation of \$650 to the

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Seen' My Father In Me, Red Bates	Silver Sounds 123
Candlelight, Earl West	Blue Ribbon 253
New Patcher, Tom Trainor	Mountain 82
Get Me Back to Dixie, Gary Shoemake	Chaparral 323
Jaws I/Jaws II, Patter	4 Bar B 6109
Free To Be Lonely Again, Ron Mineau	Big Mac 108
Love's Gonna Live Here, Elmer Sheffield	ESP 167
Cheating Heart, Mac McCullar	Big Mac 110
Sit A Little Closer, Craig Rowe	ESP 714
Something Good Is About To Happen, Chuck Meyer	Red Boot Star 1331
Put On In A/Put On In G, Patter	Blue Star 2396
Give Me A Chance To Dance, Gary Shoemake	C324
What This Old World Needs, Ben Goldberg	DRnch704
You Make the Magic in Me, Chuck Peel	Eagle 2702
We Got the Memories, Flippo, Shoemake, Smith	C3515
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MONEY BACK GUARANTEE.

American Cancer Society. They also donated \$200, the proceeds of another dance, to their "home," the YWCA of Gloversville, for their building fund. Ward and Rudi Smith were caller and cuer for these events.

IN MEMORIAM

Jim Ford, caller and square dance business co-owner, died on September 10 of pancreatic cancer. Jim had been calling for 20 years, teaching classes since 1974. He has taught over 1000 dancers in the Chicago area. He was currently the caller for Yellow Rockers, Tri-Village S/D Club and the Circle and Swing Club.

Jim was an accredited Callerlab member and a member of the education committee. He was Illinois chairman for the Callerlab Foundation. He and his wife Juliann were owners of Double J Square Dance Services in Streamwood, Illinois, supplying the midwest with square dance records, books and other needs.

Sympathy is extended to Juliann and their daughter Jessica.

Genevieve Shimer died quietly in September after a long illness. She was president of the Country Dance and Song Society, and had served as the Society's national director. She was a leading teacher of English country dance and had devoted her life to that pursuit and to the CDSS. A celebration of her life is being held this month by CDSS in Northhampton, Massachusetts.

ROUNDS OF THE MONTH

The Minnesota R/D Council has chosen the following rounds: November: *In Old Monterey*, Phase II; *Oklahoma Swing*, Phase III; *Chances Are*, Phase IV. December: *Ain't She Sweet*, Phase II; *Lili Marlene*, Phase III; *Calendar Girl*, Phase IV. *Carl & Leona Stadler*

The Wisconsin R/D Leaders Council have chosen *Footsteps, I've Got A Date With the Blues* and *Summer Romance* as Phase II Rounds of the Month for October-November. *Milt & Alice Spoor*

DATE-LINE

Florida—7th Annual Natl Clogging Convention, Orange County Conv/Civic Ctr, Orlando; November 22-24. Write Natl Clogging Leaders Organization, 507 Angie Way, Lilburn GA 30247.

North Carolina—10th Anniversary Dance, Coast Line Conv Ctr, Wilmington; December 1; Wade Driver, Jack/Genie Whetsell. Contact Louis Chamberlain, 506 Highgreen Dr, Wilmington NC 28405.

Nevada—Dancin' & Chancin' in Las Vegas, Sands Expo & Conv Ctr; December 3-5. Write Sands Internatl S/D Festival, 16055 Ventura Blvd Suite 432, Encino CA 91436.

North Carolina—Winter Dance Week, John C Campbell Folk School, Brasstown; December 26-January 1. Write Registrar, John C Campbell Folk School, Rt 1 Box 14A, Brasstown NC 28902-9603.

South Carolina—Holiday R/D Ball, Best Western Landmark Resort Hotel, Myrtle Beach; December 28-31; Charlie Lovelace & Beverly Daly, Wayne/Barbara Blackford, Jerry/Barbara Pierce. Contact Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

Wyoming—Quadra Dangle Happy New Year's Eve Dance, Laramie; December 31; Dave Guille, Brian Deibert, Jim/Bonnie Bahr. Call 1-800-523-7051.



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There's more. Another summer night, the club had a *Firecracker Dance* with red, white and blue decorations and firecrackers containing prizes. Square dance clocks made by Jim Rensel were given to retiring officers Joyce Swarm, Bill Sellars, Martha Wolf and Louise Kemsie. Bill Bumgarner called, Gary Zimmerman cued.

On still another night, it was a *Dance On The Grass* event at the Molnar Sod Farm with ten sets and Bob Cadman calling. Refreshments, a campfire, a hayride, and the issuing of *grasshopper* dangles completed the festivities.

The fun-loving club also celebrated its 15th year on September 7 with Ernie Johnson calling and Gary cueing. Original club caller was the late Bill Benhoff.

The flame of creativeness continues to burn on every Medina Club badge—an inspiration to others. *Donna Rensel*



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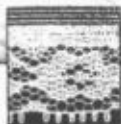
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Follow your neighbor
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 a. Peel off
 b. Peel the top
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Relay the deucey
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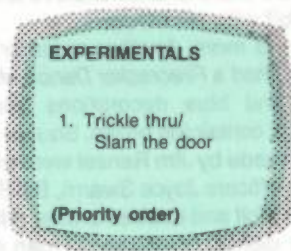
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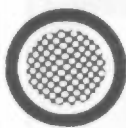
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Little White Moon
St. Louis Blues
Cab Driver

PHASE III

- Desert Song
Crazy Eyes
Maria Rumba
Patricia
Butterfly
That Happy Feeling
Apres L'Entrite
Hallelujah
Third Man Theme

Lisbon Antiqua
In the Arms of Love
Games Lovers Play
Three A.M.
Sheik of Araby
Beautiful River

PHASE IV

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

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Rainbow Foxtrot
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

WILLOW WALK—Grenn 14295

Choreography by Jeff & Barb Grossman

Good music and a comfortable, long-sequence, easy two-step. Phase II.

IN OLD NEW YORK—Grenn 15019

Choreography by Ted & Luella Floden

Good music and an interestingly different easy two-step. Phase II +1. (*Fishtail*)

STROLLIN' WITH NOLA—MCA 60083

Choreography by Peter & Chris Lawrence

Great music with an intermediate two-step routine with an introduction to west coast swing. Phase III +2 (*Sugar push, reverse underarm turn*)

YOUR CHEATIN' HEART—MGR 080

Choreography by Leo & Reatha Lange

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

LOVE IS A BEAUTIFUL SONG—EN 039 (HH911)

Choreography by Bill Cooper

Good music and quite a different easy-intermediate waltz. Like footwork in skirt skater. Cued by Pete Metzger, Phase III.

KISS OF FIRE—EN 039

Choreography by Leo & Marion Crosby

Good music with a slightly different intermediate tango,

cued by Pete Metzger. Phase IV+1 (*fallaway whisk*).

THE WONDER OF YOU—AM 8544

Choreography by Irv & Betty Easterday

Excellent music by the Sandpipers and a good challenging rhythm routine. Phase V+1 (*same foot lunge*).

BETSY'S BLUE TANGO—Roper 218

Choreography by Harry & Elsie Stockfeder

Good *Blue Tango* music and a nice, easy-intermediate tango routine. Phase III.

CANADIAN SUNSET FOXTROT—Collectable DPE-1057A

Choreography by Phil & Jane Robertson

Good Hugo Winterhalter music and a good high-intermediate foxtrot. Phase V+2 (*throw away oversway, opposition points*).

STARDUST—Windsor 4787

Choreography by Richard & JoAnne Lawson

Good music and a good intermediate foxtrot cued by Richard. Phase IV+2 (*hovercross ending, check and weave*).

LOVE IS A PRECIOUS THING—MCA 79051

Choreography by Steve & Jackie Wilhoit

Good Steve Wainer vocal and a good easy two-step. Phase II+1 (*fishtail*).

HILLBILLY ROCK—MCA 79001

Choreography by Ed & Carol Stephan

Marty Stuart vocal with an easy two-step routine. Phase II.

I MEANT EVERY WORD—Columbia 38-73413

Choreography by Steve & Jackie Wilhoit

Ricky Van Shelton vocal with an easy-intermediate waltz routine. Phase II+2 (*Spin turn, diamond turns*).

BORN TO BE BLUE—RCA 2597-7

Choreography by Steve & Jackie Wilhoit

Good Judds vocal and a good intermediate jive. Phase IV+2 (*American spin, stop and go*).



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- C-302 TRUCK DRIVING MAN
- C-501 I SAW THE LIGHT

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Flip Side SQUARES

CANDLELIGHT—Blue Ribbon 253

Caller: Earl West

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

GET ME BACK TO DIXIE—Chaparral 323

Caller: Gary Shoemaker

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

GIVE ME A CHANCE TO DANCE—Chaparral 324

Caller: Gary Shoemaker

FIGURE: Heads promenade ½, right and left thru, square thru, right and left thru, swing thru, boys run,

half tag, swing corner, promenade.

WE GOT THE MEMORIES—Chaparral 3515

Callers: M. Flippo, G. Shoemaker, S. Smith

FIGURE: Heads promenade ½, pass the ocean, extend, ladies trade, swing thru, boys run, tag the line, ladies left, gents right, allemande left, box the gnat, swing, promenade.

LOVE'S GONNA LIVE HERE—ESP 167

Caller: Elmer Sheffield Jr.

FIGURE: Heads promenade ½, right and left thru, square thru, right and left thru, touch ¼, split circulate twice, swing, promenade.

SIT A LITTLE CLOSER—ESP 714

Caller: Craig Rowe with Mike Bramblett

FIGURE: Head couples promenade ½, square thru, square thru ¾, trade by, star thru, square thru ¾, swing, promenade.

ALWAYS LATE—Hi-Hat 5122

Caller: Dave Abbott

FIGURE: Heads square thru, right-hand star, heads star left, right and left thru, double swing thru, swing and promenade.



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I'LL TAKE CARE OF YOU—Hi-Hat 5124

Caller: Ernie Kinney

FIGURE: Heads square thru, right and left thru, swing thru, boys run, girls trade, wheel and deal, do-sa-do, fan the top, slide thru, swing corner, promenade.

LET ME BE THERE—Venture 113

Caller: Jerry Mitchell

The breaks feature *star the route*. FIGURES: 1. Heads promenade 1/2, star thru, zoom, double pass thru, lead couple partner trade, star thru, load the boat, pass thru, trade by, swing, promenade. 2. Heads promenade 1/2, star thru, double pass thru, leads zoom, next couple partner trade, star thru, load the boat, pass thru, trade by, swing, promenade.

ROUND THE CLOCK LOVING—Venture 114

Caller: Jerry Mitchell

FIGURES: 1. Heads touch 1/4, girls run, centers pass thru, touch 1/4, scoot back, centers of the wave trade, scoot back, girls run, box the gnat, slide thru, swing, promenade. 2. Heads square thru, touch 1/4, scoot back, centers of a new wave trade, swing thru, boys run, pass the ocean, all eight circulate twice, swing, promenade.

ONE WOMAN MAN—Venture 115

Caller: Charles Quisenberry

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

HILLBILLY ROCK—Venture 116

Caller: Charles Quisenberry

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

THE WORLD NEEDS...—Venture 117

Caller: Jerry Mitchell

Breaks involve *teacup chain*. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, slide thru, promenade.

IT'S LONELY OUT TONIGHT—Venture 118

Caller: Jerry Mitchell

FIGURE: Heads promenade 1/2, lead right, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, star thru, square thru 3/4, swing, promenade.

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ACTION: Ends and adjacent centers hinge, outfacers fold. All double pass thru and take the facing command (i.e., right, left, in, out). From right-hand waves, the hinge is right-handed and the double pass thru is standard (that is, right shoulders pass). From left-hand waves, the hinge is

left-handed and the double pass thru is done with left shoulders passing.

ENDING: Depends on the facing command given.

TIMING: 8 beats.

★ ★ ★

No Quarterly Selection was chosen by the Plus Committee for the quarter beginning November 1.

★ ★ ★

The new round of the quarter is *Lonesome Me*, Chaparral 611.



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HH 5124 **I'LL TAKE CARE OF YOU** by Ernie Kinney

HL 5123 **RIGHT IN THE WRONG DIRECTION** by Bronc Wise

BR 254 **YESTERDAY'S SONG** by Dave Parker

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Examples:

When promenading with original partners but out of sequence, an interesting get-out is:

*Heads wheel around, pass thru
Heads wheel around, promenade home...

Or, *Sides wheel around, pass thru
Sides wheel around, promenade...

Or, *All wheel around, wrong way promenade
Heads wheel around, pass thru
Sides wheel around, promenade home...

Or, *All wheel around, wrong way promenade
Sides wheel around, pass thru
Heads wheel around, promenade home...

Four ladies chain, promenade
Heads wheel around, square thru four
Trade by, left allemande...

Four ladies chain $\frac{3}{4}$, all promenade
Heads wheel around, pass thru
Heads wheel around, all promenade
Boys run, single hinge, heads scoot back
Sides split circulate, all boys run, circle left
Ladies center, men sashay, sides touch $\frac{1}{4}$

Circulate twice, boys run, swing thru
Right and left grand...

Promenade with partner, heads wheel around
Pass thru, sides wheel around
Wrong way promenade, heads wheel around
Crosstrail thru, left allemande...

THE MAINSTREAM PROGRAM FAN THE TOP

Starting formation: Ocean wave or two-faced line.

Action: The centers of the line or wave turn $\frac{3}{4}$ (270°) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

Examples:

Heads square thru four, ocean wave
Fan the top, recycle, slide thru, left allemande...

Heads square thru four, ocean wave
Centers cross run, fan the top, centers cross run
Fan the top, ends run, fan the top
Bend the line, left allemande...

Heads square thru four, ocean wave
Ends run, fan the top, boys run, fan the top
Recycle, left allemande...

Heads lead right and circle to a line
Ocean wave, fan the top, girls cross run
Fan the top, boys cross run, fan the top
Swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Ocean wave, centers cross run, fan the top
Boys cross run, swing thru
Right and left grand...

Heads square thru four, touch $\frac{1}{4}$, fan the top
Single hinge, circulate, single hinge
Fan the top, swing thru, girls trade
Crosstrail thru, left allemande...

Heads lead right and circle to a line
Spin the top, single hinge, fan the top
Boys run, each foursome wheel and deal

Ladies trade, bend the line
Left allemande...

Heads half square thru, swing thru
Centers run, couples circulate, fan the top
Boys run, fan the top, swing thru, recycle
Left allemande...

Heads pass thru, go round one to a line
Ocean wave, fan the top, girls trade
Square thru four, trade by, left allemande...

Heads pass thru, go round one to a line
Pass the ocean, fan the top, single hinge
Circulate, boys run, centers swing thru
Double, extend, boys circulate
Recycle, left allemande...

REVIEW

SCOOT BACK

Starting formation: Box circulate
Action: Dancers facing in step straight forward to join adjacent forearms, turn $\frac{1}{2}$ (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn.

When done from right-hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left-hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

Examples:

Heads pass the ocean, scoot back
Sides cloverleaf, heads recycle and sweep $\frac{1}{4}$
Double pass thru, track two, swing thru
Recycle, pass thru, trade by, left allemande...

Head ladies chain, heads lead right and
Circle to a line, flutter wheel, touch $\frac{1}{4}$
Circulate, scoot back, girls run
Right and left grand...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, scoot back, circulate
Boys run, zoom, pass thru, left allemande...

Heads square thru four, swing thru
Scoot back, recycle, left allemande...

Heads lead right and circle to a line
Spin the top, scoot back, swing thru
Right and left grand...

Heads lead right and circle to a line
Grand swing thru, single hinge, circulate
Scoot back, boys run, reverse flutter wheel
Swing thru, right and left grand...

Heads square thru four (ocean wave),
Scoot back, centers scoot back, all scoot back
Recycle, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, scoot back
(Right hand start) swing thru, boys turn back
Promenade...

Heads lead right, touch $\frac{1}{4}$, centers trade
All scoot back, ends circulate
Centers scoot back, all scoot back
Centers cross run, new centers scoot back
Centers circulate, boys trade, crosstrail thru
Left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, scoot back
Centers four scoot back, all circulate
Boys run, double pass thru, track two
Recycle, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, scoot back, center four scootback
All circulate, trade and roll, pass thru
Wheel and deal, zoom, swing thru, recycle
Zoom, pass thru, swing thru
Right and left grand...

PULPOLLEX

TRICKLE THRU

by Chuck Meyers & Elmer Sheffield
Starting formation: Generalized lines (4 dancers)
Action: Designated end(s) run (in), centers trade, original "runners" run again (out).

Examples:

Heads square thru four, touch $\frac{1}{4}$
End girls trickle thru, all pass thru
End boys trickle thru, ends circulate

Centers trade, boys trade, crosstrail thru
Left allemande...

Heads square thru four, touch $\frac{1}{4}$
End boys trickle thru, girls trade, boys run
Slide thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$
All ends trickle thru, centers circulate
Boys trade, all pass thru, tag the line in
Crosstrail thru, left allemande...

Heads square thru four, ocean wave
Boys trickle thru, recycle, left allemande...

Heads lead right and circle to a line
End boys trickle thru, all boys trade
End girls trickle thru, all girls trade
Left allemande...

Heads lead right and circle to a line
End girls trickle thru, all girls trade
End boys trickle thru, all boys trade
Left allemande...

Heads lead right and circle to a line
Pass thru, end girls trickle thru
Boys trade, left allemande...

Heads lead right and circle to a line
Pass thru, end boys trickle thru
Girls trade, left allemande...

Heads pass thru, go round one to a line
Pass thru, end boys trickle thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads pass thru, go round one to a line
Pass thru, end girls trickle thru
Boys cross run, girls trade, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, sides rollaway
Swing thru, centers run, couples circulate
End girls trickle thru, ferris wheel, zoom
Swing thru, extend, scoot back
Right and left grand,...

Side ladies chain, sides rollaway
Heads $\frac{1}{2}$ square thru, swing thru, centers run
Couples circulate, end boys trickle thru
Ferris wheel, centers left turn thru
Right and left grand...

American Squaredance Magazine's choreography section features original material submitted to the editor. New Ideas are presented regularly. Mail creative material to Ed Fraidenburg, *American Squaredance*, PO Box 488, Huron OH 44839.



DIAMOND DEAL/DIAMOND CYCLE

by Ed Fraidenburg

Diamond Deal Action: From normal diamonds, points move forward in their own diamond to become ends of a two-faced line, and all wheel and deal. Ends in facing couples.

Sample choreo:

Heads square thru four, swing thru, boys run
Girls hinge, center girls trade, diamond deal
(Zero lines) Left allemande...

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Diamond circulate, diamond deal
Reverse flutter wheel, crosstrail thru
Left allemande...

Heads lead right and circle to a line
Right and left thru, dixie style to a wave
Boys trade, boys run, girls hinge
Diamond circulate, diamond deal
Flutter wheel, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, girls hinge
Diamond deal, slide thru, left allemande...

Heads promenade $\frac{1}{2}$, lead right and do-sa-do
Ocean wave, girls run, boys hinge
Diamond circulate, diamond deal
Left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, girls pass thru
Swing thru, centers run, centers hinge
Diamond circulate, diamond deal, touch $\frac{1}{4}$
Circulate, girls run, swing thru
Ping pong circulate, swing thru, extend
Recycle, pass thru, left allemande...

Heads lead right and circle to a line
Spin the top, ends circulate, boys run
Girls hinge, diamond circulate, diamond deal
Star thru, trade by, veer left, ferris wheel
Pass thru, left allemande...

Continued on Page 91

American Squaredance, November 1990

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING: (A Break)

INTRO: : — — Circle Left
----- : — — —
----- : — — —
----- : — — —
----- : — — —
Left allemade — — : — — Weave the ring
----- : — — —
----- : — — —
Swing — — — : — — Promenade
----- : — — —
----- : — — —
----- : — — —
(Begin calling figure last
4 beats)

FOR THE MODULAR CALLER:

Zero line: Pass the ocean, swing thru, recycle,
Grand right and left...

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, left swing thru
Boys trade, girls trade, recycle,
Grand right and Left...

Zero box: Touch $\frac{1}{4}$, scoot back, boys run
Reverse flutterwheel, sweep $\frac{1}{4}$
Left allemande... (Zero box).

Zero line: Pass the ocean, recycle, touch $\frac{1}{4}$
Split circulate, boys run, reverse the flutter,
Sweep $\frac{1}{4}$, square thru $\frac{3}{4}$, Left allemande....

Zero line: Touch $\frac{1}{4}$, scoot back, boys run,
Reverse the flutter, sweep $\frac{1}{4}$, slide thru,
Square thru $\frac{3}{4}$, left allemande...

THE BASIC PROGRAM:

Zero box: Swing thru, boys run, couples circulate,
Girls cross run, boys trade, boys cross run,
Bend the line, star thru, pass thru, trade by
Left allemande...

Zero box (wave): Split circulate twice, boys run,
Bend the line, star thru, Left allemande...

Zero box: Swing thru, split circulate twice
Swing thru, boys run, bend the line, star thru
Left allemande...

Static square: Head gents and corner girls
Forward & back, same four box the gnat,
Same four right & left thru, then cross-trail thru,
Separate and around one to a line of four,
Forward & back, just the ends do-sa-do,

Center four square thru, just the ends
Left allemande, all grand right & left...

Zero line: Pass the ocean, all eight circulate,
Swing thru, girls trade, boys trade, boys run,
Couples circulate, ferris wheel, centers pass thru
Box the gnat, right and left grand...

THE MAINSTREAM PROGRAM:

Tags & Waves:

Zero line: Pass the ocean, swing thru, boys run,
Tag the line right, couples circulate, girls run,
Girls trade, recycle, star thru, pass thru,
Wheel & deal, center square thru $\frac{3}{4}$,
Pass thru, left allemande...

Zero line: Pass the ocean, girls trade
Swing thru, boys run, tag the line right
Couples circulate, boys trade, boys run
Girls cross-fold, grand right & left...

You do this, I'll do that:

Zero line: Pass thru, wheel & deal,
Double pass thru, centers in, cast off $\frac{3}{4}$,
Pass thru, wheel & deal, girls pass thru,
Do-sa-do to wave, girls run, slide thru
Left allemande...

Zero line: Centers spin the top and then recycle,
Ends star thru, double pass thru, cloverleaf,
Centers square thru $\frac{3}{4}$, pass thru, left allemande...

Zero line: Centers box the gnat
Then right and left thru, ends star thru,
Centers touch $\frac{1}{4}$ & walk & dodge,
Do-sa-do (wave), recycle, left allemande...

Zero line: Pass thru, wheel & deal,
Double pass thru, centers in and cast off $\frac{3}{4}$
Ends pass thru, ends trade and star thru,
Centers pass the ocean and recycle,
Centers pass thru, left allemande...(zero box).

Zero line: Box the gnat, centers fan the top
And recycle, ends slide thru, ends cloverleaf,
Centers touch $\frac{1}{4}$ and walk & dodge, do-sa-do
(Wave), recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

Zero line: Centers box the gnat,
Centers fan the top, then spin the top,
Single hinge, ends pass thru, ends trade
Then touch $\frac{1}{4}$, single file circulate,
Boys run, left allemande...

Zero line: Pass thru, tag the line, zoom,
Leads partner trade, touch $\frac{1}{4}$, centers trade,
Swing thru, centers trade, all single hinge,
Girls circulate, boys trade, boys run,
Ferris wheel, square thru $\frac{3}{4}$, left allemande...

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I had a convention-goer from the Canadian National Convention tell me, "We had to go down two levels before we could dance." What's this "down" stuff! Why not just say, "We had more fun dancing with the Mainstream dancers" or "the Plus dancers." That's the attitude I'd like to see changed.

My feeling is that when the level system was set up, it was indeed set up like an education system: Basics, you graduated, went on to Extended Basics, you graduated, Mainstream, you graduated. If you wanted (college), you took Plus. You

graduated. Anyone for post graduate work? A-1, A-2, Challenge. However, many people who graduate from high school don't go on to college, and who wants to stay in high school the rest of your life? You've graduated! They've finished their goal and they find something else.

Basic and Extended Basic have more or less disappeared from my square dance scene except for one-night-stands, and so should the idea that Mainstream Clubs are the training grounds for Plus and Plus for more advanced dancers.

The programs should be viewed as political or church groups are. You have Democrats and Republicans, liberals and conservatives.

For those who want to dance a straight Mainstream, so be it. If you like to kick up your heels, shout at the top of your lungs, be it at Mainstream, Plus or an above level, so be it. But let's get rid of the idea that one level leads to the next. Recruit dancers to be dancers. Let's not recruit

Continued on Page 96



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PUZZLE PAGE

by Bill Barr, West Haven, Connecticut

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How well can you select in this multiple-choice quiz?

The name Connecticut means:

1. Land of many tepees for sale.
2. Land by the long tidal river.
3. Land of steady habits.

Greenland:

1. Is mostly green.
1. Was named by Eric the Red.
3. Has a better climate than Iceland.

Leadville, Colorado was a:

1. Major bullet manufacturing town.
2. Major gold mining area.
3. Leading town in many business respects.

Memphis, Tennessee, is the city

1. Discovered by the explorer, Fernando Chryslor.
2. Across the Mississippi River from West Memphis, Ark.
3. That is the birthplace of Elvis Presley.

The Cape of Good Hope

1. Is at the tip of South America.
2. Was called the Cape of Storms by a Portuguese explorer.
3. Is part of Zambia.

Fez is

1. A candy-dispenser system owned by the Japanese.
2. An African city where its namesake hat is banned.
3. The fluffy contents of a man's suit breast pocket.

Sydney's Opera House

1. Was built by Sid Jones our of 2 million toothpicks.
2. Resembles a ship and is in Australia
3. Was built in 1893.

The Natchez Trace Trail

1. Can't be traced at all.
2. Runs from Natchez to Nashville.
3. Was discovered by Joan Deere.

Pango-Pango

1. Is the latest Tahitian children's game.
2. Was the original name of Pago-Pago.
3. Is a Burmese delicacy.

The Empire State

1. Was a misspelling of Umpire State, because of the many baseball teams.
2. Is the nickname for New York.
3. Was named for the Empire State Building.

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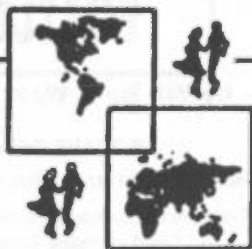
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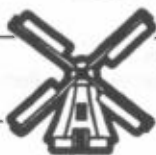
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UNDERLINING

THE CALLER NOTE SERVICES

One of the best teachers/callers in the business is Jack Lasry, and from his **Notes For Callers**, we gleaned this idea he quotes from another source:

"Wayne McDonald's partner Dee Smith has come up with a very neat teaching idea that will help new dancers see how they fit into the various formations we create. Draw it out on a piece of paper, then consider using masking tape to lay out the boxes on the floor and have the dancers take turns dancing in the "big box." Draw a square, divide it into 16 equal-size smaller boxes so you can see that the static square has the four couples in the center outside boxes...Then move the dancers into a zero box and other formations (lines, columns), also check out the *scoot back* teach from Wayne. The visual and actual standing in a "box" on the floor may be a very useful tool for the dancers to see exactly where they fit into the various calls and formations it takes to be a dancer."

Looking through **Callerlink A.C.F.** from Australia is always productive.

We always knew that Joe Lewis from Texas was largely responsible for the early boom there for square dancing, and here's an excerpt about it from the long historical narrative:

"Joe Lewis' first visit to Australia also took place in 1950, when he gave exhibitions to big crowds in Sydney. This led to a boom in square dancing in Sydney for a while, but it soon died, due to a lack of suitable callers and the fact that some of them made a farce of the dancing and dressing. It was the second visit of Joe Lewis in 1951 to conduct the *Women's Weekly* 6,000 pounds competition that gave square dancing its big and much-needed boost. In conjunction with the Australian Championship, Joe Lewis called for many exhibitions at leading stores in both Melbourne and Sydney and brought square dancing to the notice of a big section of the public. Eddie Carol was the official caller for the Australian Championship which was won by the Denver Dudes of Sydney...Joe left behind a band of well-trained dancers, many of whom later became callers."



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Bruce Stretton in **Toronto and District Notes** has given us a couple of figures to vary *ping pong circulate* a bit:
Heads roll half sashay, circle eight
Four girls pass the ocean, ping pong circulate
Ping pong circulate, extend, girls run
Star thru, trade by, slide thru, crosstrail thru
Allemande left, promenade...

Heads roll half sashay, circle eight
Four boys pass the ocean, ping pong circulate
Ping pong circulate, boys recycle, boys touch ¼
Girls face left, couples circulate, ferris wheel
Centers star thru, California twirl
Others slide thru, allemande left...

Anice little commentary comes from **On The Record** (Texas State Callers) written by Groover Perry:

"I told this young caller of today that he was right. I was dedicated to calling, but I must confess I was never committed to calling. It was always something that I enjoyed doing but never committed myself to making it more than that, that it was never *numero uno* in my life, and that's

just what it has to be if you're committed to calling. Marshall, Johnnie, Wade, Bob, Pat and Jack Lasry are committed callers. Like so many of my vintage, I was merely dedicated...I'm like the Japanese kamikaze pilot who flew 20 combat missions; he too was dedicated but not committed. So the next time you spin that record and shuffle those patter checkers during those countless hours of practice, ask yourself, "Am I dedicated or am I committed? Am I willing to pay the fiddler?"

In their **Notes for European Callers**, Al Stevens and Rudi Pohl have listed some dandy rules for professional (all) callers, as follows:

1. Use contracts for all your calling engagements.
2. Have a business card printed up.
3. Answer all correspondence as soon as possible.
4. Keep more than one calendar [for security].
5. Become active in your local callers

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- association. Be heard as well as seen.
6. Maintain a home "library" of material.
 7. Support the square/round dance activity [in your area].
 8. Attend a callers' school whenever possible.

Good advice always accompanies lots of good choreo from Warren Berquam in his **Minnesota Callers' Notes**, and here's some more for callers to ponder:

"In the 40's and 50's, all the dances were memorized. Everybody knew the dances as well as the caller. With the introduction of hash calling, everything changed. The callers called in modules, and added variety to their program. Now we have gone to sight calling, and we have gotten into another new program. Callers say they don't have to memorize any more. Just call and the dancers will dance. But, as callers, we must know the timing of each basic, we must have control of the flow of the dancers, we must know where each basic starts and where

it ends. We must call the next basic two steps before the dancer gets there. If you call the basic after they get there, you are not a caller."

Leafing through the **Canadian Callers Notes** by Anne and Joe Uebelacker, we find some real *gems*, editorially speaking, like these:

- Sometimes our excitement about the activity is misdirected. In general, I don't think the "perfect execution" of a call is as important as the "social interaction" of the people.
- Teach correctly but don't use "overkill" in the all-position idea.
- A big part of our job is to make each person feel good about themselves—important to us in a very special way. They should never feel wrong or dumb in front of others. Learn how to divert the blame for mistakes or to lighten the atmosphere so no one gets tense. Remember, it is really only a hobby for them.
- All have come with the expectation of liking you. Don't let them down.

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Heads lead right and circle to a line Dixie style to a wave, boys hinge Diamond circulate, diamond cycle, sweep ¼ Square thru ¾, left allemande...

Heads flutter wheel, sweep ¼, pass thru Right and left thru, flutter wheel, dixie style To a wave, boys hinge, diamond circulate Diamond cycle, left allemande...

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In addition to all the touring and sightseeing, the group had the opportunity to square and round dance on all the cruising days, and gave a demonstration of dancing for the other passengers the day of the talent show.

All in all it was a great cruise. The tour

members want Oz and Margaret, Howie and Gloria to know that their passports are valid for a few more years and they will be waiting for word of the next tour.

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HEMLINE, Continued.

Christmas print fabrics, and tied them all with golden cord. Overlaid on the packages evenly spaced around the bottom are large purchased appliques of a cat, scottie, teddy bear and dinosaur. The bottom edge of the skirt is bound with green bias tape.

The piece de resistance is the angel at the top of the tree. Laura created her by counted cross-stitch after a long search for just the right pattern. Composed of an uncountable number of tiny stitches, many of them quarter stitches, the angel carries a banner proclaiming Noel.

Ed echoes Laura's Christmas color scheme with his fancy Christmas tie, white shirt embroidered in green, red towel and green trousers. They are the holiday spirit personified.

Laura loves to design and make unusual original square dance clothes almost as much as she loves to square dance. All she needs is a festival or holiday in the offing to start her imagination working overtime, and soon new outfits

are ready for the dance floor.

Active in Mended Hearts, an organization composed of people who have survived heart attacks and heart surgery, Laura spends a lot of her time counseling parents of infants and small children facing surgery.

In the quiet moments of their full lives, Laura and Ed love to watch the birds attracted by the many feeders around their house. And to make sure she takes time to smell the roses, Laura plants rose bushes in the sunny spots of their garden.

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LEARN SOME MORE

You have just learned a few of the strokes that are used by masseurs. For a larger repertoire, go to a library or bookstore; I recommend *The Massage Book* or *The Book of Massage*.

Many community colleges offer courses in Swedish massage (the kind that you'd get a health club). If you don't go with a partner, the instructor will find a

classmate for you to work on. That hands-on training will give you a good sense of full-body massage.

TRUE RUB

If you did the strokes as we went along, your skin is probably tingling with an awakened blood-flow and a relaxed stimulation. And your leg muscles are calm—and ready for some more exercise. It feels nice, doesn't it?

That's the whole idea of a massage!

LINE OF FIRE, Continued

dancers and say we'll start you at the bottom and see how far up the levels you can go. A club is only as much fun as its members let it be. And don't blame failure on the caller. His job is only to introduce you to the music. *Norman A. Hangman*

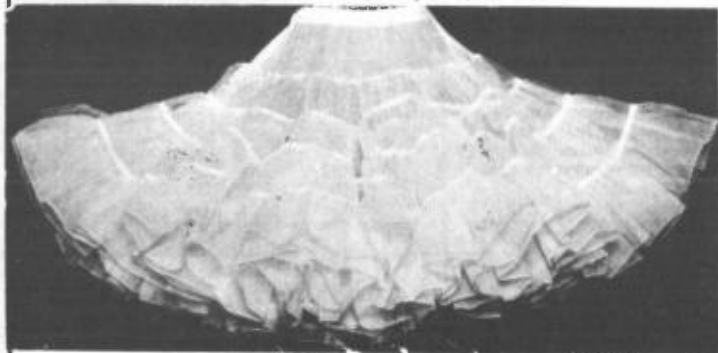
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MEANDERING, Continued

lulu on New Year's Eve. Nice to be asked back. (Happiness is a hop to Hawaii!—Co-Ed.)

OUR COPECREST WEEK IN MAY

The time is now to sign up for a fun-filled week at this well-known northern Georgia S/D resort starting Memorial Day weekend, May 25, when Eddie Ramsey and I call Plus, plus special *extras* you'll enjoy. Susan (Greg) Smith will *round* out the program. Consider coming. The food and hospitality are fabulous, and the emphasis is on *fun!*

TOURS FOR '91 AND '92

You've already seen our ads for the big Kenya (Africa) Safari we've planned for late September, early October of '91, just a year away. Signups are coming in well; we're halfway to our quota. Ask for details. In the spring of '92, it's off to Sweden and the Scandinavian countries for another International Friendship Festival.

MUCH, MUCH MORE

1991 is shaping up to be a great year. Besides New Year's in Hawaii, Florida in January, February, Copecrest in May, Africa in September, there's also the big Leadership Seminar in Oregon in March, Callerlab in Las Vegas also in March, the New England Convention in Springfield, Mass. in April, LEGACY in Milwaukee in mid-May, the National Square Dance Convention in Salt Lake City in June, four callers schools again in June/July/August/September (See the ad in our upcoming January issue), plus dozens upon dozens of club dates everywhere.

Enough projecting and prospecting for now. A few turkeys will get their noisy parts chopped off this month. Likewise, I must chop my chatter. (You said it, *turkey*. Judging from that long scribal diatribe, I'm agreeable. After Africa, you're liable to scribble a tribal *bible*, worth hardly a garbled gobble!—Co-Ed.)



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Oklahoma, 9. California, 10. Idaho, 11. Massachusetts, 12. Illinois, 13. _____, 14. _____, 15. _____

The blank spaces are saved for your state. You can make a difference. 60% of the states have appointed chairmen and are working towards recognition. Working together we can reach our goal. If you wish to help, contact your state chairman, or LEGACY Folk Dance Chairmen Frank and Helen Cavanaugh, 113 Stony Rd., Edison NJ 08817.

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for every successful square dance club.

Another first in print, of interest to callers, is the new *DBD and Tough Plus* booklet, containing much choreo formerly known as APD or Arky, along with a generous portion of busy Plus hash material, to be spoon-fed to dancers who seem to "know everything." Order these books from ASD (See back pages for details).



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- LR-303 IS IT STILL OVER by Bob
- LR-106 SEA OF HEARTBREAK by Jimmy

ENCORE, Continued

the square is filled, and then jump up and start a new square. In this case, it may be that good manners were fulfilled but courtesy was lacking. Consideration of club officers and willingness to help with club activities is also very important...

"Remember, a courteous person is a happy person, and most of all, courtesy is what keeps us civilized."—Al Eblen.

In "Dancing Tips," the Bausches reminisce: "The hip bumps and see saw variations have been around a long time, but it seems each new group has to try them. Perhaps we have no right depriving dancers of going through that phase; we did it, too. But thankfully, most dancers go through the phase and then drop it.

"To us there is nothing prettier than seeing a group of dancers dancing smoothly to the beat of the music, and just doing the calls, not adding their own variations or doing any shortcutting. That is square dance heaven!"

Record Reviews: *God Bless America*, called by Cal Golden. "I've got to confess that I called this record at one of my dances prior to the review dancers' dance. I was astonished at the crowd's reaction. I saw dancers that were sitting out actually stand up during the entire song," says reviewer John Swindle.

New Idea: *Spin chain and star* by Dr. Donald Donath, Sedalia, Missouri.

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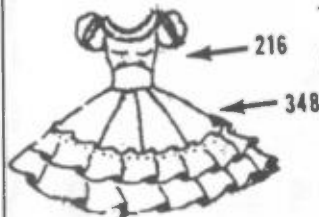


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 The Golden Spike of friendship we'll drive anew
 As we meet together and do as we do.
 Please come to the place where east meets west
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 All we ask is some help from each of you
 To keep us moving, our important task to do."

Twelve engines have moved out to attend as many clubs and festivals as possible to invite everyone to Salt Lake City in 1991. "Wish you were here" postcards are being sent home. Watch for the updates!

Hiawatha went to Arizona: Show Low, Pinetop, Phoenix, Glendale, Mesa. **Texas Eagle** was also sent to Arizona after Jim Carter had so much fun with Hiawatha.

Super Chief—Missouri and Illinois: Kirkwood, Fenton, Gallwin, Glen Carbon,

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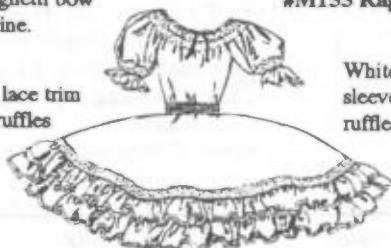
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32	X	X	X	X				
33	X	X	X	X	X	X		
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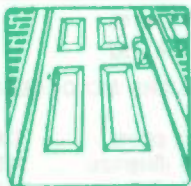
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Book Nook



by Mary Jenkins

DANCE PARTIES FOR BEGINNERS

by Ed Butenhof

What a fantastic job Ed has done getting so much useful information within these 135 pages! Here's a book that should be a part of every caller's library, regardless of the number of years of experience.

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The book has many amusing cartoons and an excellent glossary. In the section entitled "For Further Information" are listed: organizations, magazines, sources for records and books, books and records.

Contras and quadrilles are listed in alphabetical order. The alphabetical listing of dances states the type of dance it is: square, mixer, couple, no partner or contra.

I cannot agree with Ed's statement, "Your succes will determine whether you are asked back again or not." To me, success is measured by the fun the participants have had, the smiles on their faces, the number of people who have stayed until the end of the program, and the handshakes and compliments at the end of the program.

Ed has dedicated this book to his favorite partner for over 35 years, his wife, Barbara. They met at a dance, they danced at their wedding, and have danced through life ever since.

Published by the Lloyd Shaw Foundation. To order, please send \$15 to Ed Butenhof, 2500 East Avenue, #8-0, Rochester NY 14610.



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Cecil Sayre (WV) Jim Durham (VA) Ed Graham (WV) [RDS] Charlie & Carolyn Hearn (WV) June 28-30	Sam Dunn (OH) [RDS] Dorothy Rosa (OH) July 5-7	George Shell (VA) Bill Claywell (KY) No Rounds July 12-14	Bill Everhart (IN) Dave Crow (IN) [RDS] Judy Everhart (IN) July 19-21
GOOD OLE BOYS Sam Dunn (OH), Mike King (OH) Keith Zimmerman (OH) [RDS] Phyllis & Bob Hathaway (OH) July 26-28	Bill Bumgarner (OH) [RDS] Dick & Gail Blaskis (OH) August 2-4	ROYAL RECORDS W/E Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 9-11	Phil Kozlowski (IN) [RDS] Phil Van Lokeren (OH) August 16-18
MAINSTREAM WEEKEND Gene Record (KY) August 23-25	Wayne McDonald (TN) [RDS] Dee Smith (TN) August 30-September 1	Berry Vestal (TN) [RDS] Ray & Bea Dowdy (WV) September 6-8	Chuck Myers (AL) Rick Burnette (AL) [RDS] Chuck & Nancy Sample (FL) September 13-15
Frank Holland (NC) Wayne Smith (MS) Mel Estes (AL) September 20-22	TO BE ANNOUNCED September 27-29	Bill Stiehl (OH) [RDS] John & Jean Stivers (OH) October 4-6	LIGHTNING RECORDS Jimmy Roberson (NC) Barry Echols (NC) Max Arnold (NC), Bob Price (NC) [RDS] Wentz & Norma Dickenson (TN) October 11-13
Harold Kelly (GA) John Swindle (GA) [RDS] Hal & Sadie Roden (GA) October 18-20	SINGLES WEEKEND George Lavender (AL) Larry Sandefur (GA) October 25-27	Buddy Caulder (NC) [RDS] Nora Hutchins (NC) November 1-3	

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Mountain

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1991 5-Day Schedule

Burt Summers (FL) John Robbins (FL) [RDS] Laura Kinstlich (FL) April 28, May 5	EAGLE RECORDS Jim Trimble (IL), Jim Logan (IA) Jim Cholmondeley (MO) Herb Edwards (IL) [RDS] Ted & Luella Floden (IA) May 5-12	King Caldwell (LA) Bailey Campbell (TX) George Horn (OK) Ernie Haynes (OK) Jon Jones (TX) May 12-19	Gene Record (KY) Dick McPherson (NC) Harold Thomas (SC) [RDS] Bonnie & Tom Tomchik (NC) May 19-26
FIRST YEAR DANCERS WEEK Frank Gatrell (OH) Scotty Sharrer (OH) May 26-31	Wayne McDonald (TN) Curt Braffet (IL) Craig Rowe (IN) June 2-7	ROUNDS—PHASES III-VI Tom & Jan Kannapel (KY) Ralph & Joan Colippi (NJ) June 9-14	Darryl McMillan (FL) [RDS] Phil & Becky Guenther (KY) June 16-21
Les Greenwood (Can) Lorne Lockrey (Can) Lee Schmidt (CA) [RDS] Neale & Arthurlyn Brown (Can) June 23-28	Marshall Flippo (TX) Jerry Haag (TX) [RDS] Dan & Linda Prosser (PA) June 30-July 5	Tom Allen (MN) Dick Reuter (MN) Leroy Conrad (MO) [RDS] Ray & Gerry Belanger (MN) July 7-12	Ken Bower (CA) Beryl Main (AZ) [RDS] Bud & Cissy Drake (IN) July 14-19
C-1 WEEK (Separate Hall) Darryl Lipscomb (TX) July 14-19	Frank Gatrell (OH) Scotty Sharrer (OH) [RDS] Dick & Pat Winter (OH) July 21-26	Wade Driver (AZ) Tim Marriner (VA) Guest Staff: Don Helms (GA) [RDS] Bill & Betty Lincoln (AK) July 28-August 2	ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX), Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 4-9
Jim Park (MI) Randy Dougherty (AZ) [RDS] Chuck & Sandy Weiss (MI) August 11-16	Ramon Marsch (OH) Ron Hensel (MI) [RDS] Bill Hart & Helen Lilak (OH) August 18-23	C-1 & C-2 Ross Howell (TX) Bob Gambell (TX) Mike Jacobs (VA) August 25-30	Shane Greer (OK) Guy Adams (IL) [RDS] Helen & Bill Stairwalt (IL) September 1-6
Ron Schneider (FL) Larry Prior (FL) [RDS] Larry Prior (FL) September 8-13	Larry Letson (TX) Scott Smith (UT) [RDS] Marilyn & Cliff Hicks (MI) September 15-20	Virg Troxell (IN) Chuck Peel (IN) John Paul Bresnan (AL) [RDS] John & Dimple Williford (AL) September 22-27	Ken Bower (CA) [RDS] Richard & Joanne Lawson (AL) September 29-October 4
Bill Harrison (MD) Jimmy Lee (Can) [RDS] Ozzie & Margaret Ostlund (MD) October 6-11	Tony DiGeorge (LA) [RDS] Barbara & Ted May (LA) October 13-18	Tony Oxendine (SC) Jerry Story (TX) [RDS] Jim & Priscilla Adcock (VA) October 20-25	ROUNDS WEEK—Phase III-VI Barbara & Wayne Blackford (FL) Frank & Phyl Lehnert (OH) October 27-November 1