

# **AMERICAN** **SQUARE DANCE**

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# AMERICAN SQUARE DANCE

VOLUME 47, No 6  
JUNE 1992



THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

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# Editor's NOTEBOOK

We are entering the summer season and in many areas, dancing activities will be curtailed. Classes throughout the country have had their graduation exercises. Now the real challenge is before us. We have introduced many new dancers to the wonderful world of square dancing, and we assume that most of them are interested in continuing their new-found hobby. Now let's encourage them so that their enthusiasm doesn't diminish during the summer months. In areas where clubs take a break from dancing during the summer, maintaining the enthusiasm of new dancers may pose a bit of a problem. However, your new dancers can be included in many activities which may or may not involve dancing.

Summertime is a good time to nurture the seeds of those friendships planted during the busy fall and spring classes. Now is the time to make them grow. How about a patio party or a pool party with lots of



good food and time to relax and get to know one another? Or a barbecue? Or a picnic? Perhaps the patio or a cleaned out garage (a bonus, incidentally) will provide space for a bit of practice and relaxed dancing. One need not invite the entire group at one time but might consider smaller groups of people with similar backgrounds, abilities, etc. And, of course, square dancers seem to make their best recipes when invited to lend a hand to provide food.

Please remember to provide that personal touch for the newly graduated dancers during the summer months and encourage them to appear on the club doorstep with dues in hand when the fall dance season starts. ●

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# BY-LINE

It's off to Cincinnati this month and the National Square Dance Convention. Come by our booth #119 and say hello. We would love to meet you. While we are on the subject of the national the American Squaredance magazine is having a special Pre-Convention Subscription dance on Sunday June 21 at the Promenade

Palace in Covington Kentucky from 2-5 and 7-11 pm.

This month instead of Creative Choreography we have A Modest Proposal by Wayne Morvent in which he discusses the circulate family. Bev Warner provides some thought provoking ideas on Hosting a Caller, Cuer or Out of Town Dancer. Point by Clive Fraiser and Counterpoint by Rich Gierman debate who or who should not be square dancers.

Again we hope to see many of you at the National Convention.

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### QUAKIN' IN THE QUAKER STATE

**Philadelphia, Pennsylvania** — Things went very well all the way to Philly to do one for the Lentz's Lofters at the Schuykill (Nature) Center, up until my less-than-a-year-old Lumina APV developed an engine problem and had me shakin' and quakin'. Thanks to those who came to my rescue at that fine club, such as Dick and Betty Roberts, Alan and Maria Crossman and others, I got to the dance on time. The Center is a bit spectacular, deep in a wooded area where deer and *ant-elopers* play. The name Lentz brought back memories of Gordon Lentz, one of the founders, whom we knew almost forty years ago. Full house, full o' spirit. Peg and Joe Dockry cued, Joan and Bernie Marcus booked me.

**Williamsport, Pennsylvania** — Fortunately my car was repaired in time (re-tooled, as it were) and I tooled off to the Little League Baseball Capitol of the World, about four hours drive northwest. This time it was the W-town Promenaders, and they also put on a fine dance for a good crowd. I had lodging in the showplace country home of Orrin and Alouise Redington. Rounds were by Nancy Prowant. Callers present were Jeff Bobst, Frank Savage (Las Vegas grad /91), Dick Weigle and Glen Paulhamus. Good to get back to W-port after quite a long absence.

### HOOSIER CORNERS?

**Fort Wayne, Indiana** — I've said it before and I'll say it again, one can't beat Hoosier hospitality and I surely sampled it on the next two-day trek just over Ohio's western border to Fort Wayne, first for a

Chix 'n Chasers Black 'n White Night on Friday the 13th. Club members, mostly dressed in black and/or white, danced superbly. Cuer was Delda McHugh. Other cuers present were Steve and Eunice Sliger and Nancy Baldwin. I must also thank *cat-agogically*, Rich Taylor, Marlene Leitzman, Herb Smith and Donna Haines for *purr-poseful* coordination.

**Hanover, Indiana** — About 80 more miles to Louisville (if one would continue farther south) like little Hanover, where I called for a choice crowd of Clifty Swingers and friends. The name "Clifty" comes from nearby Clifty Falls. The nearest bigger town is Madison, but who needs "bigger" when "small" will do for a thousand similar crossroads towns' square dance clubs. As St. Pat's Day neared, green was the color of choice. Dean Grubbs loaned his PA equipment. I stayed with Bea and Rich Niehaus, whom I had met years before in Gallup, NM. Small world.

### EMPIRE STATE TRIAD

**East Syracuse, New York** — I have a particular affinity for N.Y. state (home of our second home), so when caller John Miner said he's set up three dances in a row for me, all in the Syracuse area, I jumped at the chance. First there was the 8's and Dates Club with a class/club combo at Monoa School cafeteria in East Syracuse. Lots of old friends at that one, among the ten sets: Phil (cuer) and Nancy Rude, caller Chuck (Hague '91) and Nancy Fuller, Maurice (caller) and Dorothy Warner, Mike Havill (caller), and Preston and Shirley Billings, who hosted me in their Kirkville home. Joan and Lance Hinman were coordinators. It was St. Pat's Day, so the general scene was green throughout, including the hue of a few who bravely flew through some "loaded" *track twos* (a sort of "Mulligan stew" tip.) Good show!

**Phoenix (Syracuse), New York** — Next day, same area, north side, cold, crisp, sunny; piles on piles of snow left over from a storm a week ago. John and Ellie Miner hosted me in their home, just a frisbie or record toss from their own S/D hall, called Wesner. A fun-lovin' bunch, the Wesner pot luck dinner. The Fullers returned for this one. Due to a local political restriction, John may soon convert that nice S/D hall to

other purposes. Pity. It's been a "tradition" since '79.

**Fayetteville (Syracuse), New York** — the last of the trio of dances was Plus for the Sullivan Squares in a church hall. I stayed with Maurice and Dorothy Warner, childhood friends, at their home in Verona. Rounds were by Claire Wilcox. Emcee was Jon Loepstedt. The Fullers returned again, third dance in a row, and so did "Sam" (Unbelievable dedication — co-ed.) Second time callers present were the Miners and Warners. Several adventurers of the eight sets attending are already packing for the Burdick-Warner-Waters Caribbean Cruise this October. Forward to the starboard!

**Cuyahoga Falls (Akron), Ohio** — Now came a long drive from central N. Y. to northeastern Ohio for the next dance, this time for the Wahoo Club, meeting at DeWitt School and sponsored by the C. F. Parks and Rec. Dept. Like a lot of Ohio clubs, they meet twice a month and use a wide variety of callers to fill the sked. They certainly dance a good Plus, and the "Wahoo" name is indicative of their zippy, zesty zeal. Thanks to prexies Dick and Donna Scourfield.

### THROUGH OKY TO ARKY

**Rogers, Arkansas** — It was a prime time to travel. Spring had come, according to the calendar, whether or not the weather in Ohio agreed. My first air route destination was Tulsa, Oklahoma, and that city was bursting with its first blossoms. Besides, there's something about Tulsa that reaches out and grabs you. The airport is clean, neat and convenient. The square dance scene there has always been dynamic. They sponsor the biggest one-day festival anywhere, I believe, and they sell a phenomenal, razzle-dazzle raffle along with it. (I'll bet it's their historic *Will*-power and strong Oral influence. — co ed.)

But I digress again. This account is not to take the pulse of Tulsa, but to embark on *Ark 'n saw* the gee and haw of a more rural state that makes a statement nonetheless important. Little Rogers, just a couple of hours east of Tulsa via my Avis Cavalier, was special for me. The Odds and Evens Club garnered almost 20 sets for the dance, and their zest was the best. Randy Michael,

who booked me, offered cozy hospitality at his parents' woodside home. Emcee was Sherry Clayton, prexie. Callers present were Bob Loyd (who spun 'twixt-tip kickers), Earl Moon, Jay King (Yes, another King), and newer caller Marlon McAlister. (Sounds as if you had a *swill* time in the *wild hog* state. — co-ed.)

**Pensacola, Florida** — A couple of jets later, I landed in the peninsula of Pensacola, which stretches way out west from northern Florida like a giant taffy-pull. Interesting coastal and boastful city for pleasure-seekers. Back I went to that lovely Ragon Hall, built for dancing, where Seaside Squares and Mike Walker had asked me to return. Golly, what a capable conclave of Plus dancers, many of them with roots in Ohio. (Perhaps that explains their proficiency? — co-ed) John and Debbie Busch offered lodging. Chuck (and Nancy) Sample made a beautiful sampling of rounds seem simple. As I flew home the next morning, I realized this had been my fourth (count 'em — four) trip to Florida this year — one in January, two in February and one in March. Whatta delightful deal!

### HOMESPUN THREESOME

The next set of three-in-a-row dates were fairly close to home, so I could do a triangular driving tack, three ways, three states, threefold in purpose — one for the money two to show old *ASD* and three just to go for the fun of it.

**North Olmsted (Cleveland), Ohio** — For maybe 20 years, I've called once or twice a year for the Square Pairs in that little Seniors "cabin" on Cleveland's far west side. It's always been a fun encounter with eight to ten or twelve sets a-swirling, especially when Delores and Bud Miller "round 'em up". It happened to be April Fool's Day, but the only jester was the weatherman, who failed to tell us about a little snowstorm. Thanks, Julie Dydek, Joe and Jeanne Hanes, Tony Case.

**Auburn, Indiana** — It's about a three-hour drive straight west from home to the famous antique car capital north of Ft. Wayne, and calling for the Tri-county Skirts and Shirts is always a pleasure. The dance was held in Don and Bev Taylor's second-floor Promenade Hall, where every June Don and I conduct the Midwest



Callers School, which presently kicks off again. Don and Bev were away this time, but caller Dave (double grad, Auburn '90, Tenn.) and Nancy Gipson were there. Steve Sliger cued; other cuers present were Alvin and Sonja Miller. The S' & S's had a good class this year with Don's teaching and they came out to bear out the fine results.

**Charleston, West Virginia** — The KVSFDA (Kanawha Valley) presents a series of class-act hoedowns, and I'm slated to do the final one before their seasonal assimilation into clubs — a welcome opportunity. Set up by Greg and Susan Smith (she's the cuer), in the Presby

Church of South Charleston, it is never a big event, but it's soberingly significant. It was also fun to do a recap at Shoney's after the dance. I'll be back next April.) Following this there was a glorious moment at the Callerlab Convention in Virginia Beach. I'll explain next month.

Well, that's probably enough for another month of rambling through Pennsylvania, Indiana, New York, Ohio, Arkansas, Florida and West Virginia, trying to translate a travelogue of transitional-seasonal transactions. See ya later. Maybe Cincinnati this month? •

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# POINT

## NOT ALL PEOPLE SHOULD BE SQUARE DANCERS

by Clive Fraizer

**S**quare dancers have the mistaken notion that all people can and should be square dancers. This is not true. There are people who can not and should not become square dancers. Yet by trying to make square dancers out of those people who are not suited for the activity, everyone's time is wasted and the square dance activity is damaged.

Square dancing is an activity that requires a minimum amount of physical and mental ability. Not all people have that ability. Yet there are square dancers out there who insist that ALL people can and should go through class and become a square dancer. This is wrong.

After a few weeks of lessons, it should become obvious which dancers are picking up the material in a timely manner and which dancers are struggling or are just not getting the material. The club caller and the club officials are able to identify those people who will be successful dancers and those who probably will never be able to square dance. Those people who are identified as people who just are not getting it should, at first, be given special help. During the breaks, super "angels" and the caller could try working with these people. If they are a couple, they should be split up and each paired with an angel.

After the completion of Basic lessons, a decision should be made. If the initial identification was correct, those people should be asked to retake the Basic lessons. They should not be allowed under any circumstances to go on to the Mainstream lessons. Trying to keep them in the Mainstream class is doing a disservice to them, the other people taking lessons, and ultimately the

club. By removing from the class those people who are not progressing adequately, this will leave only people who have the ability to participate in the activity. It will save those who just do not have it the frustration of wasting their time in lessons. It will encourage those class members who are doing well by not holding them back. By removing those who will not make it as square dancers from the class early in the lesson sequence, everybody benefits. Those who will graduate as good dancers will get much more from the lessons. The club will have a class of good dancers. This benefits the individual, the club, and the square dance activity.

There is a high dropout from square dancing these days. Obviously, many poor dancers drop out during or after lessons. However, there are also those people who will dropout who can square dance quite well. They will drop out from boredom during lessons as the caller explains a Grand Square 25 times to some couple who just is not getting it. Clubs should examine their policy of graduating everyone who attends all the lessons. This should be stopped. The club caller and club officers should take a realistic look at the people in the class. If, at the end of Mainstream lessons, students have not mastered the material, they should NOT graduate. They should be told that they just are not ready yet and that they are invited to repeat Basic and Mainstream lessons again if they really want to join the club. It is a disservice to people to award them club badges and identify them as square dancers when they are not. It is a disservice to other square dancers who assume that since a person graduated, they know how to, and can, square dance. It is a disservice to the club to graduate them when they are not yet ready.

Statistics from Callerlab indicate that the AVERAGE age of a square dancer is 55 years. Square dance leaders are concerned that the activity does not have any new blood. When that new young blood goes to one square dance and sees all those people on the floor who obviously are not able to follow standard calls, they will never join the activity. These new dancers would want to get into an activity where the people could be successful and enjoy the activity. If square dancing ever expects to grow, it

needs to get rid of those people who call themselves square dancers but just cannot dance. Callers can help. Instead of calling down to the poorest person on the dance floor, the callers should call for the above average dancer. This will raise the level of the activity. There is a law from economics; Gresham's Law. It states that bad money drives out good money from circulation. The same holds true in square dancing. Bad square dancers drive out good square dancers. §

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SATURDAY, FEB 27 to FRIDAY, MARCH 5, 1993

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CUERS: RICHARD & JO ANNE LAWSON, (AL)

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# COUNTERPOINT

## THERE IS A PLACE IN SQUARE DANCING FOR NEARLY EVERYONE

By *Rích Gierman*

Some Square Dancers are under the impression that only those dancers who are able to dance with military precision and complete every move, no matter how complicated, flawlessly 100% of the time should be allowed to Square Dance. When I learned to Square Dance, I was led to believe that it was a recreation, and the basic idea was to have fun!

Yes, there are some people who should not be involved in the Square Dance activity—but I feel that includes only people who are totally deaf and unable to hear the calls, and those people who for reasons of physical disability are completely unable to navigate from place to place without being a danger to themselves or others (note that the above definition does not exclude those able to navigate by wheelchair!) And for that matter, I wouldn't be a bit surprised to hear from a group that uses large visual cue cards in order to allow the deaf to dance as well!

I completely agree that some dancers would find a greater satisfaction and success level elsewhere than in the Mainstream, Plus, or Advanced Programs—some folks aren't able to move as fast as the pace usually found on an average Mainstream or Plus floor. However, there is always the Community Dance Program, the Basic Program, and the Diamond series of Programs (see Jack Murtha's article elsewhere in this issue) for those whose ability to remember and execute calls is not as wide as others.

We are very fortunate in our area to have a couple of callers willing to invest the time calling for Seniors and handicapped. We have a group called the Vis-caps, which is

made up of visually handicapped and the very elderly, and they have a ball Square Dancing a limited program. I also am well acquainted with a dancer who lives in San Francisco, and would be very surprised to learn that the fact she is quite blind should keep her from taking C-4 lessons! She began her Basic lessons one June and by October was dancing C-1 better than most sighted dancers!

As far as the "mental" capabilities of dancers, I have encountered a number of groups primarily aimed at dancers with Down's Syndrome. The Colonial Pals in Staten Island, New York is one example. I was privileged to attend one of their hoe-downs in April of 1990, and not only was it well attended by what some less sensitive individuals might refer to as "normal" dancers, but everybody had a very enjoyable time.

The point I am trying to make is that a place can be found for nearly everybody that strongly wishes to be a part of the Square Dance activity, and that it is a terrible mistake to turn somebody away from the activity because they may not fit into the portion of the activity in which the majority of dancers wish to be involved.

Yes, I agree that some people who attempt to learn to Square Dance may need to be redirected into a less demanding program. Do you have any callers in your area who are devoted enough to the activity to invest the time to run a 20 Basics program for Seniors? Are you willing to do it yourself? It is absolutely true that some people should be spoken to about seeking out a reduced complexity program; it should be done by Club Officers/Instructors in a caring, compassionate fashion. Clubs should always have a compendium of any available programs of this type in their area.

The recruitment of new dancers in this decade is going to be perhaps the single most important part of the activity; can we

afford to turn away a single person who is likely to bring others in? Every person who is turned away from the activity in a negative fashion is potentially likely to be responsible for influencing 10 more people not to bother. Is the current dropout rate perhaps due in part to the number of new dancers who get pushed and shoved around in squares ("can't you do it right, for Pete's sake?"), and frowned at by vet-

eran dancers impatient to "get to the good stuff"?

You would think that most people would be likely to get involved in Square Dancing because it would be fun. As soon as the fun is gone, so will they be. And they'll probably keep many other couples from ever getting started.

There's a saying I can think of, too; "One bad apple spoils the barrel". Unfortunately, a sour one is just as bad. §



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# SQUARE DANCING IN DENMARK

## A PEACEFUL COEXISTENCE

by Margot Gunsenhauser

Until recently little was heard about Square Dancing in Denmark – that little Scandinavian nation of five million souls perched between the two enthusiastic Square Dance countries Sweden and Germany – but this is likely to change considerably in the future.

The interesting thing about Denmark is that it probably is the only non-English speaking country where both the traditional and modern forms of American Square Dancing flourish side by side, just as they do in the U.S. Both forms were effectively introduced in Denmark in the early 1980's, although there previously had been scattered Square Dancing in the country in small private groups.

In this connection, it is important to understand that "traditional style" Square Dancing is not the kind of dancing that was done in the 1940's, but that it also has developed, parallel with modern western Square Dancing until it today is an equally exciting and active form of Square Dancing. Some of the differences are:

1. Traditional style uses fewer basic movements, corresponding more or less to the first 34 movements on the Callerlab list of Basics, plus/minus a few. The repertoire is similar, although not identical, to the Callerlab Community Dance Program.
2. The traditional style embraces many different dance formations, including squares, contra lines, circles, double or "Sicilian" circles, triplets consisting of three couples in a column, and even the traditional Appalachian "big set".
3. Traditional style prefers live, acoustic music, especially in the U.S. where many excellent bands proliferate.
4. Finally, traditional style is physically somewhat more robust than modern

western style, while somewhat less demanding mentally.

Nonetheless, the two types of Square Dancing also have important similarities, such as the presence of a caller, with the attendant element of improvisation, and the ability to provide active, healthy entertainment in a social setting. In the U.S., traditional style square and contra dancing tend to attract a younger crowd than



Traditional Style Square Dancing  
Foto: Figment Photo, Klaus Iversen

modern Square Dancing, but in Denmark, both styles are attended by all kinds of people, ranging in age from about 20-70.

In the U. S. many modern style square dancers are unaware of the existence of traditional style square and contra dancing, or have misconceptions about this form of dance. In Denmark we are lucky enough to have grown up together, and the outlook is

for a happy coexistence with mutual respect and cooperation.

One factor that should encourage this is that the Danes have adopted the Swedish system of teaching modern Square Dancing, whereby no attempt is made to teach the whole Basic and Mainstream program in one season. Instead, students are taught the first 34 movements, and this level is used as a plateau where they can dance, even at some major Square Dance events. The fol-



lowing season, those who wish to continue are taught the remaining 34 movements up to Mainstream plateau. By providing dancing at the "Basic 34" level beginning square dancers are given a better chance to consolidate their knowledge. It should also be possible for traditional and modern square dancers to dance together.

Traditional dancers' lack of knowledge of many of the calls within the Mainstream program is no longer a stumbling block when the "Basic 34" level is available, since very little supplementary teaching is required to teach each of the two groups the few movements unfamiliar to them from the other form of dancing. Identifying the "Basic 34" level as an acceptable plateau should also make it easier for modern style square dancers to enjoy traditional style dancing, with the many facets and challenges it includes, without stamping it as "sub-standard". As many knowledgeable observers have pointed out, how good a dancer one is has little relation to the number of basics mastered, but is more a question of the ability to move to music and to interact with other dancers in a manner that is pleasing to all. This is another thing that traditional and modern style Square Dancing have in common, and traditional style dancing, with its emphasis on smooth flow

and dancing to the music, is often a good path towards improving these skills.

In Denmark two organizations exist for Square Dance enthusiasts. Square Dance Partners, an association for individuals and groups interested in traditional style Square Dance, has existed informally since 1982 and formally since 1987. It evolved naturally from a steadily growing mailing list for the events sponsored by several traditional style callers, including transplanted Americans Margot Gunzenhouse and Loren Ramsay and Loren's Danish wife, Inge-Lise.

Square Dance Partner's newsletter, "Strings and Squares", which also covers American folk music (bluegrass, oldtimey and French-Canadian/New England styles), is widely distributed to square dancers all over Denmark. The association has sponsored events and tours for a number of well-known traditional callers from the U.S., including four two week-long tours and several shorter engagements within the last two years alone. Performing groups of dancers and musicians have also been hosted several times. An additional activity is the education of aspiring callers. The caller/teachers associated with Square Dance Partners - about 100 at the present time - have their own newsletter and annual get-together, and more and more events are being organized on a cooperative basis. Square Dance Partners is affiliated with the Country Dance and Song Society of America as a "Center" - the only such Center outside North America.

In 1989, the Danish Association of American Square Dance Clubs was formed for modern western Square Dance clubs. At the time of writing, 17 clubs have joined the DAASDC, and the number will undoubtedly grow as more and more dancers are organized into clubs similar to the ones in the states. (Up until recently, most Square Dance classes in Denmark, both traditional and modern, have been held under the auspices of either adult education programs or existing folk dance groups and gymnastics groups).

In the early 1980's much of the modern Square Dancing in Denmark was being done according to a somewhat modified system. For instance, dancers were taught



to skip continuously while dancing, rather than using a smooth walking step. However, most people in Denmark interested in modern western Square Dancing have now abandoned that style, and the clubs organized in DAASDC all embrace the Callerlab guidelines. The prime movers behind the DAASDC, such as Willy and Inge Hjorth, Victor and Connie Kallstrom, Birthe Madsen, Michael Jorgensen, and others are mainly Danes who have been bitten (badly) by the Square Dance bug. The proximity of Sweden, with its many good callers and dancers, has helped the fledgling association to arrange a number of dance events since the fall of 1989 - an expedition to the International Square Dance Convention in Gothenburg, Sweden, in August, 1989, resulted in many

fruitful contacts that are now being exploited.

We think you will be hearing much more about Square Dancing in Denmark in the coming years.

To find out more about dance opportunities in Denmark, contact:

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PARTNERS, Hasselvej 18  
DK-2830 Virum  
Tele: (+ 45) 45 83 99 83

DAASDC: % Flemming Vilhelmsen,  
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# Round Dance

## PULSE POLL



### PHASE I & II

1. Hold On Partner
2. Piano Roll Waltz
3. If I Could Bottle This Up
4. Ruby Baby

### PHASE III

1. Sweetheart Tree
2. Wouldn't You Know
3. Cheaters Waltz
4. Begin The Beuine
5. It's Cha Cha Three

### PHASE IV

1. September Foxtrot
2. Blue Coast Rumba
3. Swinging Shepard Blues
4. Hello Dolly

### PHASE V & VI

1. Sound of Music

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2. The Sound of Music (Barton)
3. Kiss Me Goodbye Rumba (Lawson)
4. Three Times A Lady (Casey)
5. Sinti (Slater)
6. Heartbreak Hotel (Rother)
7. Alright You Win (Childers)
8. Non Dimenticar (Rumble)
9. Send For Me (Goss)
10. Waltz Natasha (Barton)
11. Sugar Sugar (Worlock)
12. Wonderful World of the Middle Aged (Goss)
13. Papa Loves Mambo (Easterday)
14. The Cardinal (Moore)
15. WNoche De Amor (Goss)
16. TAmor Amor (Palmquist)

### Roundalab ROQ:

- Phase II—My Josephine  
 Phase III—Heartaches '91  
 Phase IV—Roy G.B. IV Foxtrot  
 Phase V—Hot Hot Hot  
 Phase VI—Lazy Sugarfoot

### PHASES I & II

- A Taste of the wind  
 Hush  
 Buffy  
 Jacalyn's Waltz  
 Houston  
 Baby O'Mine  
 Piano Roll Waltz  
 All Night  
 Little White Moon  
 Pearly Shells  
 St. Louis Blues  
 Cab Driver  
 Kon Tiki  
 My Song  
 Mission Bell Waltz

### PHASE III

- Maria Rumba  
 Apres L 'Entriente  
 That Happy Feeling  
 Lisbon Antiqua  
 Hallelujah

### Don't Cry For Me

- Argentina  
 Inner Harbor  
 Waltz

### PHASE IV

- Adios  
 Gazpacho Cha  
 I Want A Quickstep  
 Biloxi Lady  
 Hooked on Swing  
 Years May Come  
 Facination Waltz  
 Pennsylvania 6-5000  
 Girl In My Arms  
 Twelfth Street  
 Rag

### PHASES V & VI

- Rainbow Foxtrot  
 Tampa Jive  
 Cavatina  
 Andante Waltz  
 Till There Was

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# A MODEST PROPOSAL

*From Wayne Morvent  
Beaumont, Texas*

I believe a technical problem exists in the definition of movement #48 on the Mainstream list. (Circulate Family).

The problem starts in the general rule which states: Directed (active) dancers move forward along the Circulate path to the next position - but; All the Circulate paths are not shown for the listed circulates (a. thru i.). It might seem that the paths not shown are obvious but they are not. Look particularly at (c) All Eight Circulate. There is no Circulate path shown. All Eight dancers are circulating in All the following movements:

- Couples Circulate
- Column Circulate (Single File) Split Circulate
- All Eight Circulate when called from Waves.

It is easy to tell the difference between Couples Circulate, Column Circulate (Single File), and Split Circulate. What makes All Eight Circulate unique? What does All Eight Circulate mean to the dancers? I believe it is the fact that we want the Centers to stay in the center and the Ends to stay on the ends. In turn, I think we should define it that way. I often hear callers use All Eight Circulate from Columns. The general thought is that ALL the dancers will move forward along a single file or column path. If this is what is really intended by the definition, what is the Circulate path for All Eight Circulate from Waves?

The solution to this problem is to redefine the Circulate Family in the following way:

48: Circulate Family: Starting formation - Waves, Columns, Lines and Two-Faced Lines. GENERAL RULE: Directed (active) dancers move forward to the next position in their particular formation. The Circulate paths for various formations are indicated by the lines in the diagram. (a). Boys Circulate, (b) Girls Circulate (d) Centers Circulate: Directed dancers Circulate using the general rule.

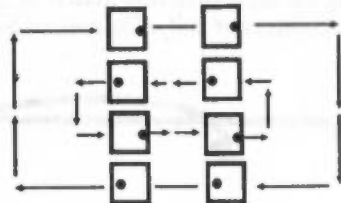
(e) All Eight Circulate: the ends Circulate around the end, while the centers Cir-

culate around the center. By putting All Eight Circulate after Ends Circulate, and Centers Circulate we maintain the continuity of teaching progression. From this point the definition of Circulate Family should continue as it presently is.

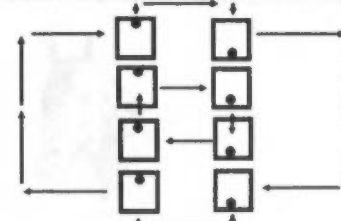
Making this change in the definition would also require a change to the diagram. The diagram titled WAVE OR LINE Circulate Path should be changed to read, All Eight Circulate Path For Waves or Lines. One diagram should be added to reflect the Circulate path for All Eight Circulate from columns.

One diagram should be changed, and one diagram added as follows:

## All Eight Circulate Wave or Line

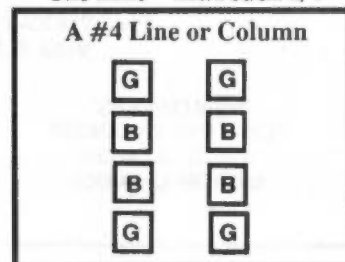


## All Eight Circulate Columns



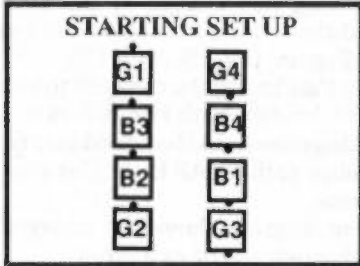
This not only allows a true definition of the call All Eight Circulate it also allows more flexibility in circulating from columns. A starting example of this is All Eight Circulate from #3 or #4 columns: A #4 column is the FASR the dancers would be at if -

## Heads Square Thru..Boys Run..Tag The Line - In..Touch 1/4

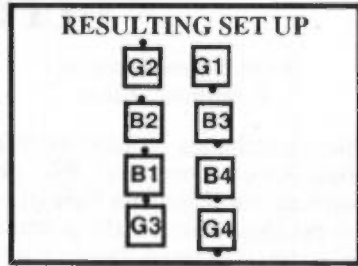


**Three Different Calls Would Cause The Same Action and End Result:**

1. (Girls Circulate & Boys Circulate)
2. (Ends Circulate & Centers Circulate)
3. (All Eight Circulate) A #4 Line or Column



It can be seen that this action is not a Split Circulate, nor is it a Column or Single



File Circulate. It is in fact an All Eight Circulate.

I realize that this will require some callers to re-evaluate their use of All Eight Circulate from columns, but this will provide a definition that is needed and will allow for some interesting choreography.

**WHAT DO YOU THINK? §**



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the beautiful Ohio Buckeye Tree gave Ohio its nickname — “The Buckeye State”. The tree, with its large, compound leaves, grows to about 30 feet with a full, rounded appearance. In the fall, the Buckeye is noted for its gloriously brilliant orange color. The fruit is a rounded, smooth, brown nut. Numerous Ohio dancers have had unique “tie slides” made from these shiny, brown Buckeyes.

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do you want to know more about the wonderful City of Cincinnati (called The “Queen City”? Do it “by the book”. The Public Library of Cincinnati and Hamilton County is located right downtown. Visit this outstanding facility and look for the following books: *The Serene Cincinnatians* by Alvin F. Harlow — a wonderful book of entertaining history and “good old gossip”.

*Cincinnati: The Queen City* — Published by the Cincinnati Historical Society.

*The Bicentennial Guide to Greater Cincinnati: A Portrait of 200 years* — a very complete volume describing the Queen City and its diverse neighborhoods.

*The WPA Guide to Cincinnati* — another classic guide.

### FANCIFUL FACT

Did you know that the following called Cincinnati their home?

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**GRAND  
ZIP**



Thank you so very much for featuring John and I in the April 1992 "Facing the L.O.D.". It was really a surprise and a thrill when one of our dancers showed us the article.

John & Kay Grooms

I would like to ask that the following be printed in the next issue of ASD. Also, if you can provide me with information on other articles on the same subject, I would certainly appreciate it. "I recently read an article, written by Tony Ashdon, in the Grand Zip column of the January, 1992 issue of ASD. The subject of the article was having three rounds between tips at square dances. I am very much interested in hearing more opinions on this subject. Do you feel that having three rounds between tips would be good or bad (beneficial or harmful) for either activity? Have any clubs in your area tried this? If so, what were the results (attendance, fun, atmosphere, etc.)? If you have an opinion, one way or the other, please write and share it with me. In order not to prejudice my survey, I haven't stated my views, or identified my involvement in either of these activities, at this time. Please drop me a line and let me know how you feel about this matter. I would truly appreciate hearing from you. Send comments to:

BUD GOOCH, P. O. BOX 24,  
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Sorry that I missed you the other day when I called, but I hope you were out dancing. Say, I certainly liked your cover for the month of March. Where did you get the contra calls that were on the cover? I'd like to get hold of a copy of your source material. I used a couple of them yesterday at the Contra Kings & Queens dance. Please let me know where they came from as I'd like to add them to my files. As I said when I left my phone message, we leave

Thursday morning for Buenos Aires, then home for three days before I do a gig at Copecrest in Georgia and from there right on to Callerlab, getting home the middle of April, so here goes with my June material. Oh, before I start on that though, I want to thank you too for putting the Kentucky Dance Foundation (Blue Grass Holiday) publicity right in the middle of my March Easy Level material. Great wisdom! It was surely well-placed to catch the eye of the traditionalist. MANY THANKS.

Bob Howell

I was very busy the last few months: I moved, I changed my job and I was ill. So I forgot to renew my subscription in autumn last year. But I have to tell you that I really miss your magazine. Please send it again but take notice of my new address.

Gunnar Babisch  
Germany.

Recently we attended a small festival nearby. The evening was kicked off with a Grand March, Pledge of Allegiance to the Flag and the National Anthem. This is a fine, patriotic way, BUT the lack of knowledge of flag courtesy was terrible. We said nothing at the time, but later decided to sent you this as we felt the problem was not local but national. We will include this in the 2nd Edition of our "Handbook for Square Dance Leaders" (Copyrighted). You might want to use this as a short article.

Bob & Janette Kemper  
Tennessee

We were most impressed with the copy of AMERICAN SQUARE DANCE MAGAZINE that you brought to the Silver State Festival. Enclosed please find out check in the amount of \$25.00 to cover the cost of a two (2) year subscription. Keep up the good work.

Larry and Bonnie Kraber

The new VACATION SCHEDULE is just what I have been looking for. This gives the schedules for events for several months. Enclosed is flyer on the 15th

ASARDA State Convention to be held in Montgomery, AL. on August 21 & 22, 1992. Please include our Convention in the calendar. I am now responsible for the mailing labels for the ASARDA Newsletter. I hope that you are now getting your copy. If not please let me know.

Albert Mixon  
Membership Coordinator

# RHYME TIME \*

## CURE FOR THE BLUES

by Dorothy Edgerly Zimmerman

I was a stranger in the city  
And feeling rather blue,  
I missed the folks back home  
And wondered what to do.  
Then I saw a welcome sign  
"square dancing here tonight",  
These were familiar words  
And I knew I'd be all right  
The caller smiled a greeting  
As the dancers whirled around,  
O began to feel less lonesome  
And glad I'd come to town.  
So no matter how far you travel  
Or far away you roam,  
Go find some Square Dance people,  
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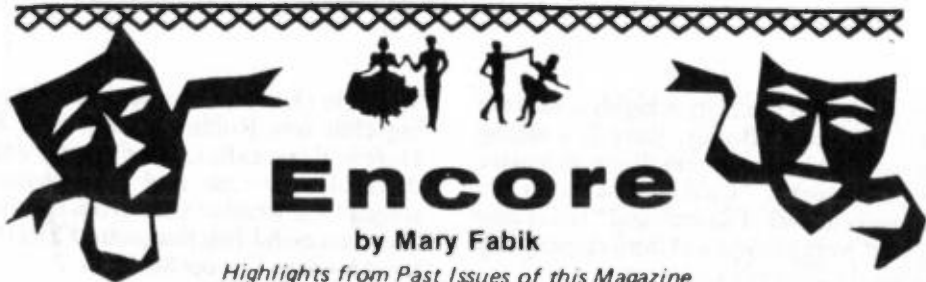
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

**June 1967 25 years ago.**

Last month Willard Orlich touched on square dance etiquette. He continues saying square dancing has a certain set of "Do and Don't" rules peculiar only to itself, a few of which are as follows:

Do - be aware at all times that square dancing is a "courtesy" recreation rather than one of competition.

Do - keep smiling even if you're angry with yourself for "goofing".

Do - wear proper square dance attire.

Do - accept or admit you "goofed" this time. Next time it could be someone else's turn, so don't feel bad.

Do - support a club as a dues paying member.

Do - pretend to have a good time even if you are bored. If you want a real challenge, try dancing with the seven weakest dancers there and help them through a dance single-handed. Maybe you are that good.

Do - take your turn at responsibility as an officer in a club, on the serving committee or any way you can help others.

Don't - be over exuberant.

Don't - be a "know-it-all". Let the caller be the instructor unless you are asked per-

sonally after the tip is over.

Don't - forget to trade a dance, especially with the guests. And don't overlook the caller's wife.

Don't - sit like a lump on a log when another couple is needed for a set.

Don't - cry about the hall, the sound, the crowd, the tacky floor. Think positive thoughts so others around you aren't affected.

Don't - spin or twirl the ladies unless you know they like it.

Don't - insist on dancing your way when visiting other areas. If these people dance palms up in the Alamo, go along with it. If they do or do not stir the bucket, do as the Romans do but keep your opinions to yourself unless asked.

## NEW IDEA:

Cross Chain Thru by Holman Hudspeth, Detroit, MI.

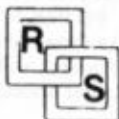
**June 1982 10 Years ago**

Four thousand two hundred and eighty dancers from all over took time to fill out the LEGACY dancer's questionnaire survey. The dancer's concern for the over-

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all square dance activity is highly evident in their responses. Briefly, there is a strong demand for increased emphasis on square dance etiquette. "Callers sticking to the announced level of dance" and "fewer new figures" were second and third respectively among the dancer's concerns.

**NEWS:**

**D**wish to thank all those who helped them with donations and benefit dances, food, help, cards, and prayers after their house burned in February. Almost \$6,000 had been raised in various ways and the Hudsons are rebuilding. They say, "We've known what wonderful people square dancers really are, how by their hearts, and how willing to give of their hard earned dollars, but this is the first time we've been on the receiving end. We are just over overwhelmed. {most of the time, to be exact, moved to tears!}."

**F**ifty four squares of dancers attended a Cancer Benefit Dance-A-Thon last

March in Denver, Colorado. The sponsoring club was Rollin' Wheels with Fred Harewell as caller. Many area callers donated their time and CBS channel 7 staged their weather show from the dance. This successful function netted \$1,118 for the American Cancer Society.

**QUOTABLE QUOTE FROM LIB EDDY:**

**M**any folks presume that a "leader" is one who will do all the work in a club. Not so. A leader is one who can get others to work together for a common goal. A leader is an "en-abler".

**NEW IDEA:**

Quarter The Diamond – by Bill Davis, Calif.

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# FEEDBACK

There were two issues addressed in the April issue upon which I would like to comment. First was the question of welcoming children at dances. We welcome dancing children at our open club, as well as providing a children's club and children's lessons. Non-dancing children, unfortunately, are another story. We have problems with the children whose parents did not provide adequate supervision and the children run loose through the school building where we dance. We have free use of the school and cannot afford to jeopardize our good relations with them. The suggestion has also been made to provide babysitting; how-

ever, this is a litigious society and the caller and/or club officers really cannot afford to assume the potential liability, which would not be covered by the standard square dance liability insurance.

Second was the club banner with the bear "borrowed" from Walt Disney. Cartoon characters and the like are protected by copyright, and if we start to copy them, we are stealing. Use of copyrighted material on anything that is sold, such as club badges, compounds the offense. I had serious problems with a club to which I used to belong that replaced original artwork with copyrighted material. My suggestion is to use original art-work or something that is clearly in the public domain. (Clip art books, for example, contain non-copyrighted material.)

Ann Wass, Riverdale, MD. ●



Jon Jones

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**DANCING TIPS**  
by Dorothy Peeler

### IMPROVING YOUR STYLE

If you have ever heard a child say "I didn't ask to be born!", you can relate to the growth and development of this column. About six years ago our dancers asked us to write something about square dance styling for their newsletter each month. Soon after that, one of our local square dance magazines asked for a somewhat longer article each month on the same subject, so we named the column **STYLING TIPS** and began the routine of an article a month. The local magazine was sold to the Yellow Rock News of Salinas, California, and we went right along. Now the publisher of the Yellow Rock News, Jon & Susan Sanborn, are the publishers of the American Squaredance Magazine. **STYLING TIPS** has been transplanted to American Squaredance and acquired a new name — **DANCING TIPS**. We didn't ask to be born, we just came along with the family.

Along the way, it became difficult to think of subjects concerned only with styling, so other issues found their way into print. We discovered that there are many concerns of square dancers that need to be voiced. Whole bunches of dancers are continually looking for ways to improve the quality of square dancing, or just work to keep it as much fun as it's always been.

Now that **DANCING TIPS** is being distributed nation-wide, it is a good time to reach back to our original ideas and write about them with other geographical areas in mind, not just for out local dancers.

Time was when callers put a lot of emphasis on styling during beginner classes. In recent years, at least in our area, we have been teaching a greater number of moves in our beginner classes in order to graduate people ready to dance at the Plus level. Styling has taken a back seat.

The basic rules for good styling in square dancing are really the applications of cour-

tesy and consideration towards the other dancers in the square. Then there are flourishes and body positions that add to a smoother look, for people observing us. First, square dancing is a touching activity — handholds are important. To touch, or make hand contact, at the end of each move keeps lines and waves straight, makes the square more compact, and reassures each person that she/he completed the call correctly. It is a good rule to "reach out and touch someone". Next, handholds should be firm, not limp fish, but not a vise grip either. Any turning movement should be done in cooperation with each other, not one dancer forcing another into place. Your posture should be straight, with your head held up, moving with your weight more on the balls of your feet than on your heels. We all know about standing up straight, but we don't always remember to do it. Some conscious attention to posture wouldn't hurt. Let something in your mind be triggered when you reach an Allemande Left or finish a weave the Ring, like "Dang, that feels good, I'm going to walk a little taller!"

Another good habit for smooth dancing is to take the full time needed to complete the call. Don't rush yourself or anyone else in the square. We want what we do to feel like dancing. Sometimes you think that the caller is getting too far ahead of you. Resist the impulse to run and catch up. All callers know that timing is important. Sometimes they get carried away. Unless the caller has his nose absolutely buried in a piece of paper, he will notice that you are trying to dance, not run a race. Also, keep in mind that the caller's directions always must be several bats ahead of the dancers' movements. Give yourself time to dance smoothly.

We all enjoy exhibition groups with their precision dancing and intricate choreography. We can improve our own style by using some of the flourishes they use. When waiting to begin the dance, or when you are an inactive dancer, stand with adjacent hands joined, mans free hand on his back pocket, lady's free hand holding her skirt up to the side. When promenading or dancing calls that require no hands, the free hands should not just dangle or punch the

air. During no-hands moves, ladies can flare skirts with both hands, gentlemen can carry the backs of their hands resting on their back pockets. When exhibition dancers are using ocean wave calls they are very careful to position hands at a uniform distance from the floor. They estimate the average height of the ladies' shoulders and hands are joined at that height. When we are dancing ocean waves or mini-waves we should keep that in mind. In addition, fingers can be partially curled around hands, but we should not hook thumbs.

Another detail to add to your "style" of dancing is to smile and/or make eye contact with your fellow dancers. This makes us all look good to onlookers and gives the impression that square dancing really is fun.

There is also a more compelling reason to smile. If you look serious or scowling, someone in the square may assume you don't approve of their dancing. People unsure of their skill, particularly beginners, tend to be very sensitive to the approval of experienced dancers. Even if you really don't approve of inept dancers, smile at them for trying. If you find yourself frowning in concentration because the call was tricky, "undo" your face as quickly as you can and smile all around. When it becomes a habit, you'll find yourself enjoying the dance more.

To sum up — we try to be smoothies who are considerate of our fellow dancers, and smile a lot! ●

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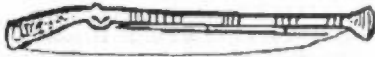
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## LINE OF FIRE



TAKE AIM AT ANYTHING

### BASIC BASHING

By Vince Spillane, Sydney, Australia.

I would like to see more emphasis on the correct use of the Basics, and the distinction between Allemandes, Arm Turns, and Stars and Chains.

Allemandes are arm turns, but arm turns are not necessarily Allemandes. The difference between Stars and Chains, is that Chains finish in a courtesy turn.

Let us look at the definition of the Allemandes. Allemande Left: Face your corner, turn by the left forearm (pigeon wing in Australia), release forearms and step forward to face partner. Allemande right: Face your partner, turn by the right forearm, release forearm and step forward to face corner. So clearly, the Allemande Left is restricted to corners, and the Allemande Right is restricted to partners. No such restrictions are placed on arm turns on Turn Thru.

On two recent recordings of singing calls one caller says "Allemande Left with your partner". The other caller says "Allemande Left, keep this girl and promenade". By reading the definitions both calls are incorrect, left arm turns should have been called.

How many times have you heard the call "4 ladies chain across, chain back for a Do Paso"? If you have ever tried doing a Do Paso after a courtesy turn you would have realized that something was not right. Obviously the caller wants the courtesy turn omitted. It can't be left out of a chain. The call should be "Star them back or send them back for a Do Paso."

Now we have the Nightingale who is more interested in serenading the dancers than calling the dance. No call is given after the Right and Left Grand because it would interfere with the lyrics of the last eight bars of the song. The dancers have to assume

that they are to promenade home. If the dancers would stop after the Right and Left Grand, and shout out very loudly "What do we do now?" it might stamp out this stupid fad. It's a great pity the guardians of our great activity have put expediency before preservation. I would have thought that "come hell or high water" they would fight to retain the authenticity of a basic which would have but one definition. When I first learned Cast Off 3/4, it was called directionally: Break in the middle and hinge on the ends, form new lines and you're gone again. Beautiful. Danced from a wave or mini-wave, it is contrary to the original concept.

Years ago when I complained about this butchering of the Basics, I was told it was done in an effort to limit new terms. But no new term was needed. Cast Right 3/4, or turn by the right 3/4 was all that was needed.

Wheel & Deal was another one for the chopping block. Originally danced only from lines of four, the two-faced line version bears no resemblance whatsoever to the original. Once again no new term was needed. Wheel to face would have sufficed. More supervision is needed to stop older movements coming out under new names. Callerlab should scrutinize all movements before recommending their inclusion in any program.

My "BOOMERANG" movement received a lot of praise. One writer from the US saying "The floor came to life every time it was called". However such praise did not save it from the knife. It was dissected and ZOOM was born. Fair enough. but when the other pieces were attached and became Zoom and Trade that was too much. By the way when did you last dance Zoom and Trade?

We should be striving to improve our standards, and having a thorough knowledge of the basics is the first requisite. It is hoped that this article will encourage others to come forward and express their views, which could contribute to a better understanding of what is needed to further enrich our wonderful activity.  
HAPPY DANCING ●

## *Flip Side Rounds*

Round Reviews  
by Frank & Phyl Lehnert

### **THE STORM HAS PASSED-Prairie 903**

**Choreography by Ed & Esther HaynacK**

Quiet music and a comfortable basic figure, easy two step P-2 cued by Ed

### **SWEET LITTLE SHOE-WB 7-19176**

**Choreography by Steve and Jackie Wilhoit**

Dan Seals vocal with a P-4 + 1 (Sailor Shuffle) jive routine.

### **UNCHAINED RUMBA-MCA 60113**

**Choreography by Chuck & Darlyne McDowell**

Al Hibler vocal with a P-5 + 1 (reverse fallaway slip) rumba.

### **HUMORESQUE-MGR 093**

**Choreography by Phil & Becky Guenther**

Good music & a nice little different easy P-2 two step, cued by Pete Metzger

### **LATIN LOVE-GRENN 17164/14025-BRAZILIA**

**Choreography by George & Judie McFarlane**

Good music with a little different rumba routine P-4 + 2 (switch, open hip twist) cued by George.

### **WESTERN SKIES-GRENN 17164**

**Choreography by George & Judie McFarlane**

P-2 + 1 (fishtail) two step routine to same record also cued by George.

### **THE MORE I LEARN, THE LESS-MERCURY 866-3807**

**Choreography by Hoss & Kit Waldorf**

Good Ronna Reeves vocal with a little different 3 part jive and cha cha routine jive - P4 and cha P-3 + 1 (rf underarm & dble bk chas)

### **EVERYBODY LOVES TP CHA CHA CHA-RCA 447-0578**

**Choreography by Rod & Susan Anderson**

Good Sam Cooke vocal -3 part cha using basic figures P-3 + 1 (rev underarm trn)

### **SUSPICION-ERIC-E 1833**

**Choreography by Rich & Sherry Little**

Terry Stanford vocal-basic rumba P-4 + 1 (switch)

### **WALKIN BOOTS-COL-0333A**

**Choreography by Don & Linda Hichman**

Nancy Sinatra's vocal [These boots Are Made For Walkin'] with an interesting P-3 two step/

### **TRAVELIN MAN-AMERICAN PIE 9059**

**Choreography by Rich & Sherry Little**

Ricky Nelson vocal with a 3 part two step P-2 + 1 (fishtail)

### **COME A LITTLE CLOSER-RCA 62055-7**

**Choreography by Clyde & Lucille Hensley**

Good Don Williams vocal-combination two step & single swing P-4 + modified fishtail

### **SATURDAY NIGHT AT THE MOVIES-ATLAN-TIC-45741**

**Choreography by Jerry & Bonnie Callen**

Good Drifters vocal and a comfortable P-2 + 1 (fishtail) 3 part two step.

### **NADIE ME AMA-SPEC PRESS**

**Choreography by Jim & Bobbie Childers**

Very pretty vocal with a challenging rumba routine P-6

### **SUMMER OF 42-SPEC PRESS**

**Choreography by Lambert/Morales**

Very pretty music with a challenging P-6 foxtrot routine.

(Notice to spec press choreographers- it would be very helpful to have the original record name and number as some teachers may already have the record)

### **BILLYS AUSSIE QUICK STEP-GRENN 17026 or 14270**

**Choreography by Carl & Nola Miller**

Good peppy music & a little different P-4 Q/S.

### **IS YOU IS MY BABY-GRENN 17048**

**Choreography by Ted & Louella Floden**

Good [Jazzy] music & a good fun two step P-2 + 2 (strolling vine & shag).

### **STRAWBERRY SHORTCAKE-GRENN 14012 or 17012**

**Choreography by Woody & Kay Woodward**

Catchy music with a comfortable easy two step P-2.

### **PRETTY PLEASE-GRENN 17004 or 14072**

**Choreography by Bill & Elaine Funk**

Pretty music with a nice easy intermediate waltz P-3 + 2 (open natural & weave).

### **SEEMS LIKE OLD TIMES-GRENN 14220 or 14306**

**Choreography by Bob Barnes**

Good smooth music & a good P-4 foxtrot using basic figures.

### **MORNING GLOW WALTZ-GRENN 14280**

**Choreography by Al & Betty Albertson**

Good music with a little different two part easy intermediate waltz some done in skaters pos.

### **ALWAYS YOU-GRENN 17062 or 14060**

**Choreography by Mel & Carol Ford**

Pretty music & a comfortable waltz P-3 + 1 (diamonds).

A special thank-you again to Reeves Records for providing many of the records for these reviews.



by Bob Howell

## EASY LEVEL

Pam Ridgway of Charleston, SC. has written a solo dance to a tune with a novel name. After deciding that the round dance version was too long, she wrote the following routine to - -

### IF THE DEVIL DANCES IN EMPTY POCKETS

**Music:** The Devil Danced In Empty Pockets. Cassette tape, A THOUSAND WINDING ROADS by Joe Diffie (CBS Records, Inc.) or square dance record SSR 141 (with Red Bates calling the flip side).

**Formation:** Solo. No partner necessary

**Routine:** Solo position, facing the front of the hall.

**Counts:**

- 1 - 8 Right heel forward, right toe back, vine to the right.
- 9 - 16 Repeat to the left.
- 17-24 Beginning with the right, do two forward two-steps (RLR, LRL).
- 25-32 Walk forward four steps (turn 1/4 to the right on the fourth step) to begin again.

Here is a square dance routine that can be called to a patter record or one that fits a singing call beautifully. Carol Kopp of Streetsboro, OH. shared it with me. It is called - -

### SHEEHAN'S REEL

All the girls go forward and back.  
All the boys go forward and back.  
Girls make a right hand star.  
Back with the left, a left hand star.  
Pass your partner and dosado the next. (your corner)  
Same corner swing.  
Promenade new partner around the ring.

June being the month of brides and many weddings taking place under an arch, whether it be a military wedding under an arch of swords or a garden wedding under an arbor of flowers, following are two dances that employ the use of an arch in their formation. The first is a square dance that involves arches. It is called - -

### DIP AND DIVE AROUND THE SQUARE

Promenade around you march  
First couple wheel and make an arch.  
Dip and dive around the square  
Over and under with your lady fair  
One more dip and one more dive  
It's all the way back, now look alive  
First couple wheel and all promenade  
Home you go with your sweet maid.



Our contra for this month also includes an arching figure. The dance was written by Marianne Alkire of Wooster, OH. She calls it her - -

### GOLD AND SILVER ARCHES CONTRA

Record: Columbia M33981 Silver & Gold Two Step. One hundred years of Country dance Music. (Or any 64 count sequence music.)

Routine:

Counts: Intro: With the one below (corner) do a dosado

- 1 - 8 ----, -- Same lady swing
- 9 - 16 ----, Active arch over \*
- 17 - 24 ----, Inactive arch over\*
- 25 - 32 ----, -- Two ladies chain
- 33 - 40 ----, -- Chain back
- 41 - 48 ----, -- Right and left thru
- 49 - 56 ----, -- Half promenade
- 57 - 64 ----, -- Dosado new one below

\*Active gent and his right hand lady arch over the inactive gent and his right hand lady as each pair crosses over. On the last four beats of the sequence the active gent and his neighbor do a California Twirl while the inactive gent and his neighbor simply wheel around. Repeat the action with the inactive gent and his right hand lady making the arch.



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  - Matador (music was JP108), Elmer Sheffield . . . . . ESP 175
  - Texas Plains, Troy Ray . . . . . DR 41
  - Daddy Played The Banjo, Joe Porritt . . . . . JPESP 234
  - The Boys On Sixteenth Ave., Jim Snyder . . . . . BJUC 1244
  - She Just Started Liking, Bob Price . . . . . LR 307  
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  - The Arms Of A Fool, Jerry Johnson . . . . . RWH 173
  - Is It True What They Say About  
Dixie, Mac McCullar . . . . . BM 127
  - Islands, Gary Bible . . . . . OR 47
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  - 5-String Hoe/Short T (Patter) . . . . . SSR 148
  - Am I That Easy To Forget, Skip Stanley . . . . . GWR 106
  - She's Not You, Anders Blom . . . . . SNW 201
  - Down At The Twist & Shout, Jerry Haag . . . . . C 222
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  - Green Green, Marshall Flippo . . . . . C 714
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  - You Are The One, Jack O'Leary & B. McCue . . . . . SSR 146
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# P. S.: MS/QS

by Walt Cole

## TIMING'S THE THING:

INTRO :Heads \_\_\_ Square Thru  
Do Sa Do \_\_\_ : \_\_\_ Touch 1/4.  
Scoot Back \_\_\_ : \_\_\_ Boys. Run.  
Right & Left Thru : \_\_\_  
Slide Thru : Pass Thru Turn Back.  
Swing Corner \_\_\_ : \_\_\_ Prom en ade  
\_\_\_\_\_  
\_\_\_\_\_:Heads \_\_\_ Square Thru.

## FOR THE MODULAR CALLER:

### CLOVERS:

Static square: Four ladies chain, heads pass thru, cloverleaf, new centers pass thru, LA.(Zero)

Static square: Four ladies chain 3/4, sides pass thru, cloverleaf, new centers pass thru, star thru, LA (Zero line).

Zero box: Pass to the center, centers 1/2 square thru, cloverleaf, new centers pass thru, LA. (Zero box)

Zero box: Pass to the center, double pass thru, cloverleaf, centers pass thru, LA (Zero box)

Zero line: Centers turn thru, cloverleaf, ends star thru, square thru 3/4, slide thru, LA.(Zero line)

## THE BASIC PROGRAM:

Zero box: Right & left thru, veer left & couples circulate, boys run, boys trade, swing thru, girls run, couples circulate, boys cross-run, girls trade, wheel & deal, LA.

### DOUBLE PASS:

Zero line: Pass thru, wheel & deal, double pass thru, boys run right, single file circulate, boys trade, single file circulate, boys run, centers right & left thru & pass thru, square thru 3/4, LA.

### 1/2 SASHAYED:

Zero line: Centers pass thru, U turn back & square thru, ends star thru, square thru 3/4, LA.

Zero line: Centers box the gnat, right & left thru, all star thru, centers pass thru, right & left thru, pass thru, LA.

## THE MAINSTREAM PROGRAM:

### GET OUTS FROM DIXIE:

Zero box: touch 1/4, scoot back, boys run, right & left thru, dixie style to an ocean wave, boys trade, LA.

Zero box: swing thru, boys run, bend the line, right & left thru, dixie style to an ocean wave, LA.

Zero line: Right & left thru, dixie style to an ocean wave, balance, boys run, wheel & deal, grand right & left.

Zero line: Right & left thru, dixie style to an ocean wave, boys trade, [slip the clutch], LA.

Zero line: Square thru 3/4, courtesy turn, dixie style to an ocean wave, boys cross fold, box the gnat, square thru...but on the third hand grand right & left.

### CROSS-FOLDS:

Zero line: Pass thru, ends cross fold, swing thru, walk & dodge, partner trade, right & left thru, rollaway 1/2 sashay, pass thru, ends cross fold, swing thru, scoot back, centers trade, centers run, bend the line, pass thru, ends cross fold, right & left grand.

Zero box: Swing thru, boys trade, boys run, bend the line, pass thru, ends cross fold, touch 1/4, centers trade, centers run, bend the line, pass thru, girls cross fold, star thru, couples circulate, ferris wheel, out-sides squeeze in to a line of four, pass thru, ends cross fold, LA.

Zero box: Swing thru, boys run, tag the line - right, boys cross fold, girls U turn back, star thru, right & left thru, dixie style to an ocean wave, girls cross fold, LA.

### WALKING THE DOG?

Zero line: Pass thru, wheel & deal, centers touch 1/4, walk & dodge, separate around one to a line, star thru, zoom, square thru 3/4, LA.

Static square: Heads pass thru, U turn back, circle up eight, four boys touch 1/4, boys walk & dodge, star thru, ferris wheel, square thru 3/4, LA.

Static square: Heads pass thru & separate around one to a line, pass thru, wheel & deal, girls touch 1/4, girls walk & dodge, girls cloverleaf, boys pass thru, do sa do to a wave, boys run, star thru, pass thru, trade by, pass thru, LA.

### SPIN CHAIN THRU:

Static square: Heads lead right & spin chain thru, spin chain thru again, right & left thru, rollaway 1/2 sashay, turn thru, outsides cloverleaf, centers slide thru, pass

thru, right & left thru, swing thru, turn thru, LA.

Zero box: Spin chain thru, turn thru, trade by, slide thru, pass thru, bend the line, pass the ocean, spin chain thru, girls circulate, spin chain thru, boys circulate, turn thru, trade by, turn thru, centers turn thru, centers in, cast off 3/4, LA to an alamo style, balance, spin chain thru, boys run left, all partner trade, LA.

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**INTERNATIONAL NEWS**



United Squares of America just returned from their 3rd Annual Caribbean Cruise. They sailed on Holland America's ms Noor-dam for 10 days traveling to the ports of St. Thomas, Curacao, Martinique, Grenada and Caracas, Venezuela.

If you've ever been on a "squaredance cruise" where you danced a couple of times in a corner somewhere, then you were on the wrong "squaredance cruise". The United Squares of America cruise offered 10 nightly dances and 2 afternoon workshops during the cruise as well as a dance for a "South American" dangle and a private cocktail party. There were 127 dancers and 4 callers and cuers on-board the cruise, and their passengers also took part in the crazy antics aboard the ship. There was one couple who were brave enough to be in the "Newlywed Game" and a couple of people, including one of our "esteemed" callers who took part in the Karaoke singing. As usual, our callers and a couple of squares participated in the talent show, and as they do every year....they won!

The 4th annual United Squares of America Caribbean Cruise has just been announced. It will be aboard the brand new megaliner ms Ecstasy, which has "acres of dancing space". It has tremendous deck space for the nightly squaredancing and a

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**SQUARE DANCE STAMP:** In order to get Square Dancing recognized on a US Postage stamp we must all write to the United States Postal Service, Citizens' Stamp Advisory Committee, Room 5800, 475 L'Enfant Plaza West SW, Washington, DC. 20260-6352. This has been a long struggle for the square dancers who have spent a lot of time and effort to get a stamp or even a post card depicting our activity. Since it is a National Heritage it is felt we should have the honor of being recognized. READERS, please write to the above address, the more letters the better our chances. Asst. Editor.

The 1992 **MISS AMERICAN CLOGGER PAGEANT**, is to be held August 7&8, 1992. contestants are judged on: Interview - 30% Talent - 40% Evening Gown - 30% One overall winner will be awarded, plus age division winners, and 2 runners-up in each age division.

Other awards include: Talent, Best interview, Photogenic, Most beautiful evening gown, congeniality, and best clogging costume. Age divisions are: 6-8, 9-12, 13-16, 17-20, 21 and over. There must be at least 3 contestants in an age division in order to have that age division.

To request application write to Simone Pace, 3 Crest St., Lyman, SC. 29365, include name and address and indicate you would like to be an applicant for the Miss American Clogger Pageant. ●

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# DATELINE

The numbers before the states are the month and day of the activity  
If you would like to list a festival, convention or others special dance in the next issue please contact ASD office.

605 OREGON-Hat Rock Dance-Hat Rock State Park, June 5-7, 1992 R. Ewing, M Penticost, contact Hermiston Square Knots, P.O.Box 924, Hermiston,Oreg. 97838

612 IDAHO-28th Annual State Fest. June 12&13,1992-Post Falls School, Post Falls, IDA.-T. Marriner, D&V Skoggin-contact-J&D Webb, W. 6560 Highland Dr.,Coeur d'Alene, ID 83814

612 ALBERTA-Calgary Hi "C" Tapers-Queensland Community Center,649 Queensland Dr. SE, Calgary June 12,13,14,1992-L. Kopman, P&B Hansen, contact-W&F Jackson, 2008 Lake Bonavista Dr. SE., Calgary, AB. T2J 4B5-(403)271-3996

619 WASHINGTON-41st Wash. State Sq/Rd & Folk Summer Roundup-June 19&20, 1992-Kitsap County Fairgrounds,near Poulsbo and Silverdale,WA.contact Wash. State Rndup, 905 N. Montgomery Ave.#4, Bremerton, WA. 98312-3874

619 ALABAMA-Montgomery Cotillion Caper, June 19,20,21,1992-MASDA Center, 2201 Chestnut St. Montgomery, AL. R.&J Lawson-contact-R.&J.Lawson,237 Mamie Lane, Birmingham, AL,35215- (205) 853-4616

703 ALBERTA-26th annual Calgary Summer Sq.& Rd Round-Up, July 3,4,5,1992, Henry Wise Wood School (Fri & Sat nights); Sunridge Shopping Mall (Sat. Morn.)Bowness Park (Sunday Morn) Calgary-contact-H&E Hartman, 620 - 97th Ave.S.E.,Calgary, Alberta, T2J OH4 phone 242-1952.

710 PENNSYLVANIA-July Jubilee-July 10&11, 1992-Youngsville Fire Hall-Youngsville, PA.(Rt 6,10 miles west of Warren, PA) C. Stinchcomb, J. Steckman, B&J Tarr-contact-A&B Galiano, 574 E. 5th Ave. Ext, Warren, PA,16365-(814)723-4628

716 SASKATCHEWAN-Waskesiu SQ/RD weekend,July 16,17,18,1992 Assembly Hall Waskesiu-M&T Mallard, R&P Kullman-contact- M&T M-Allard,222 Stillwater DR., Saskatoon, Sask.S7J 3M4

717 ARIZONA-White Mountain Rim Rompers Sq & Rd [Round Up]White Mt. SQ. DA. Hall, Long Pine Dam Road, July 17,18,19,1992,M. Sikorsky, RD's R & E Sabey contact, J & D Greer, HC 62, Box 47577, Pinetop, AZ.85935 (602) 369-4490

723 WINNIPEG-8th Canadian National Sq. & RD Conv. Winnipeg Conv Center,July 23,24,25,1992,contact, N&B Brown, 372 Hillery Cres., Winnipeg, Manitoba, R2V OY7

724 S. DAKOTA-39th Annual Black Hills Sq. & Rd. Weekend-July 24 & 25, 1992-Rushmore Plaza Civic Center,Rapid City, S.Dakota. K. Hohnholt, G. Adams, A&L Sample-contact A&C Horst, 316 Indiana St. Rapid City, SD. 57702-(605) 342-9305731 BRITISH COLUMBIA-Ripple Rockets Weekend Campbell River, B.C. July 31, Aug 1&2-J. Ring, M. Craig-contact

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731 OREGON-Summer Fantasy State SQ&RD Convention, Oregon Convention Center, 777 N.E. Martin Luther King Boulevard, Portland, OR.-L. Letson, J&B Childers-contact- J. Adams, 5014 N. Montana Ave., Portland, OR.97217-3768, 287-1433 or 684-2861  
801 BRITISH COLUMBIA-39th B. C. SQ/DA Jamboree, August 3-8, 1992-Pendiction-Beaches, Peaches,& Sunshine-contact Pub. Chairman, Box 66, Pendiction, BC. V2A 6J9

807 PENNSYLVANIA 14th Annual Presque Isle Fun Fest, Edinboro University, Edinboro, Penn. Aug.7,8,9,1992-T. Crawford, S.Sharrer, G&S Wisniewski, B&E Supko-contact-B&L Bailey, 1437 West 32nd Street, Erie, PA. 16508, (814) 838-3733

821 South Dakota Gold Rush Weekend, Trethway Park Pavilion, Spearfish, SD. August 21,22. J. Kwaiser, J. Junck contact (303) 667-3440

821 ALABAMA-15th ASARDA State Convention, Montgomery Civic Center, Montgomery, Ala.contact-L&S Cole, Gen.Chairman, PO Box 805, Eufaula, Alabama36702-0805, (205) 687-5914

821 OHIO-Brokenstraw Weekend- Indian Creek Resort, 4710 Lake Road West, Geneva On The Lake, OH.August 21,22,23,1992 T.&B.Rudebock, D.& N. Mackey, F. & M. Queener, D.&B. Miller-contact-J&B Harris, 6016 Thunderbird Dr. Mentor, OH. 44060 (216) 257-1668

821 WISCONSIN-33rd Wisconsin SQ&Rd Convention, August 21-13,1992-Convention Center, La Crosse, WI.-contact-V. Wilklow, Rt. 1, Box 10, Ferryville, WI. 54628, (608) 648-3634

822 ILLINOIS-III. State SQ. DA. Fest. The Twilight Ballroom, State Fairgrounds, Springfield, ILL. August 22, 1992, L. Letson, T. Marriner, RD by K & B Nelson.no contact.

827 OREGON-9th Annual So. Ore. Singles Sq. Da Fest. August 27,28,29,1992-Lake of the Woods-D. Clendenin, J&W Foster, contact-Waldene Terry, 1690 Arnold Lane, Medford, OR.97501,(503)772-9613

828 COLORADO-23th Annual Peach Promenade-Mt. Garfield Middle School, August 28,29,1992. G. Wheatley, E&E Glenn-contact-Peach Promenade committee, P.O. Box 1171, Grand Junction, Co. 81502 (303)241-6836

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by Bev Warner

# SMOKING AND DANCING

My friend Dorothy is facing a choice I never heard before in Square Dancing. She has to give up her beloved square dancing or die. Those are pretty harsh words but it is something that dancers face after prolonged years of smoking. Dorothy began smoking at age 13 and wished she had started dancing at 13 instead of 50, then she wouldn't be faced with this decision. She says, "giving up smoking is just as difficult as kicking a heroine habit and I have an addictive personality which makes it much harder". Dorothy's doctor, who helps addictive personalities, first suggested square dancing to her. A key to controlling unhealthy addictions may lie in a better understanding of self control that leads to positive habits, such as exercising regularly, eating a well balanced diet, and wearing seat belts in a car. He also told her "a positive habit often does not feel good for you right away, but in the long run it is good for you. The longer you practice the positive addictions, the more likely it is that they will become habits". Doctors had been hearing how beneficial Square Dancing was, and many engage in the hobby themselves. Knowing these positive traits were happening in the square dance world, they encouraged Dorothy to take a look at it, hoping also for her sake, that it might help strengthen her lungs.

So, Dorothy gave square dancing a try and instantly became addicted to it, but it didn't turn out quite the way it was hoped. Her lung capacity was so depleted that she literally needed to carry an oxygen tank with her. The doctors have now reversed their findings with her, feeling she is better off avoiding second-hand smoke and many other irritants such as wax dust stirred up

by the dancers, perfumes, colognes, even perspiration.

These findings may be added to the reasons other dancers leave the activity. Some feel we aren't as thorough in our studies as to why dancers drop out. We start feeling paranoid or begin to have negative reasoning such as; the level {of dance} is too high, the level is too low, the clothing is too expensive, music is too loud, I can't understand the caller, the formation of cliques, too much work is involved to maintain a level of success. Let's suppose many of the reasons are legitimate. We should begin promoting the positive habits and aim our efforts toward those groups with addictive behavior patterns, beginning with the very young. Square dancers could be huge role models to our troubled youth and single parent households of today. Dancers have all of the tools and values needed to help worldwide. Maybe more time should be spent on promoting fun for the young and getting them as used to square dancing as brushing their teeth. I throw out a challenge to Callerlab to find ways to involve more minority groups and to get our youth off the streets. Maybe Callerlab could postpone creating new figures for awhile and concentrate on the future of square dancing which lies in the hands of our young people.

My friend, Dorothy can no longer dance, but she has found another outlet that doesn't require as much oxygen. She uses herself as a spokesperson for young people in an anti-smoking campaign and yes, she does a whole lot of talking about the positive habit of square dancing with her oxygen tank by her side. ●



# EXPERIMENTAL BASIC PULSE POLL



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Coordinate  
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Dixie grand  
Explode family  
    a. waves  
    b. and anything  
Extend  
Flip the diamond  
Follow hour neighbor  
Grand swing thru  
Linear cycle (waves  
    only)  
Load the boat  
Peel family  
    a. Peel Off  
    b. Peel the top  
Ping pong circulate  
Relay the deucey

Remake the thar  
Single circle to a wave  
Spin chain and  
    exchange the gears  
Spin chain the gears  
Teacup chain  
  
¾ tag the line  
Track two  
Trade the wave

Triple scoot  
Triple trade

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to Plus program activity.**  
**EXPERIMENTALS**  
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- |                     |                    |
|---------------------|--------------------|
| 1. Aggravate        | 5. Relay The Trade |
| 2. Fan Out          | 6. Square Away     |
| 3. Motivate The Top | 7. Reverse Track 2 |
| 4. Unload The Boat  | 8. Run The Chase   |

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## Calling Tips

by Al Green  
Sheffield, England

### PEPPING UP SINGING CALL CHOREOGRAPHY OR MIX AND MATCH SINGING CALL MODULES

#### Part One of Six Parts

It is an odd phenomenon of the current square dance scene that although there is a plethora of newly recorded singing call music, usually more than 20 new discs every month, there is a lot of repetition in the choreography used. Some months the same figure appears twice.

The need not be so, with a small amount of imagination you can pep up even the most used, old, tired routine without a total rewrite. Here is one way, a series of timed equivalent modules to use depending on the level and degree of difficulty needed. This will give you flexibility, especially useful on a night when everything is (unexpectedly) going to, go, go and you may want to give the dancers that bit more variety and more challenge in the singing call routines.

First let us consider a well used routine:

Heads square thru 4, right hand star, heads star left, right & left thru.

This has taken 32 steps and we have 16 left to play with before the 16 step promenade, you can call:

**Basic.** Swing thru twice, swing corner. Veer left, ferris wheel, centers pass thru, corner swing. Dive thru, square thru 3, corner swing. Dive thru, star thru, crosstrail, corner swing. Touch 1/4, split circulate, men run, reverse flutterwheel promenade.

Swing thru, men run, chaindown the line, promenade.

**MS** Swing thru, men run, 1/2 tag, corner swing. Touch 1/4, walk & dodge, partner trade, reverse flutterwheel promenade. Touch 1/4, scoot back, men run, slide thru, corner swing. Star thru, dixie style to a wave, men cross fold, corner swing. Rollaway, turn thru, left allemand, promenade. Touch 1/4, girls fold, double pass thru, men U-turn back, swing.

**Plus** Pass to the center, pass the ocean, explode the wave, swing. Pass the ocean, explode &, corner swing.

Another alternative is to use dosado instead of right & left thru then you can call:

**Basic** Swing thru, men trade, corner swing. Swing thru, men trade, men run, partner trade, promenade. Square thru 4, corner swing.

**MS** Swing thru, men cross fold, corner swing. Swing thru, men run, ladies trade, tag the line left, promenade. Touch 1/4, scoot back, corner swing. Touch 1/4, scoot back, single hinge, men run, promenade.

**Plus** Touch 1/4, follow your neighbor and spread, men run, promenade. Touch 1/4, follow your neighbor and 1/2 spread, corner swing. Touch 1/4, scoot back, ladies roll, men run 1 1/2, promenade.

#### For a change, how about:

Heads half promenade, square thru 4, star right, heads star left, square thru 3, trade by, corner swing, promenade. — Heads square thru 4, right hand star, heads star left, right hand star, heads star left, corner swing, promenade. — Heads left square thru, left hand star, heads star right, left allemand, dosado, corner swing.

#### More Ideas in Part 2

# English

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## 1992 Weekend (2 Day) Schedule

**BIG ENIS & LITTLE ENIS**  
Wes Dyer (KY)  
Kenny Jarvis (KY)  
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May 15-17

★ **CHAPARRAL RECORDS** ★  
Ken Bower (CA)  
Marshall Flippo (TX)  
Jerry Haag (TX), Scott Smith (UT)  
Gary Shoemake (TN)  
[RDS] Ray & Bea Dowdy (WV)  
May 29-31

**SINGLES WEEKEND**  
Roy Hawes (GA)  
Ray Donahoo (TN)  
Johnny Chambers (TN)  
[RDS] John & Mary  
Lunn (TN)  
June 5-7

Nick Hartley (IN)  
Jerry Sleeman (MI)  
[RDS] Chuck & Barb  
Jobe (OH)  
June 12-14

Buddy Trundle (GA)  
[RDS] Carlene & Steve  
Bohannon (GA)  
June 19-21

**CINCINNATI NATIONAL**  
CLOSED  
June 26-28

Bill Bumgarner (OH)  
Dave Freidlein (OH)  
[RDS] Bud & Jan Cohan (OH)  
July 3-5

George Shell (VA)  
Drew Searce (VA)  
No Rounds  
July 10-12

Bill Everhart (IN)  
Dave Craw (IN)  
[RDS] Judy Everhart (IN)  
July 17-19

**GOOD OLE BOYS**  
Sam Dunn (OH), Mike King (OH)  
Keith Zimmerman (OH)  
[RDS] Phyllis & Bob  
Hathaway (OH)  
July 24-26

Ray Brigance (TN)  
[RDS] Grant & Barbara  
Pinkston (TN)  
July 31-August 2

Dave Sluthard (OH)  
Homer Magnet (OH)  
[RDS] Ken & Mary  
Carol Meyers (OH)  
August 7-9

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren  
& Rocky Bolton (OH)  
August 14-16

Gene Record (OH)  
[RDS] Carl & Vera  
Poppe (OH)  
August 21-23

★ **ROYAL RECORDS** ★  
Tony Oxendine (SC)  
Jerry Story & Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 28-30

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
September 4-6

Stan Russell (SC)  
Sam Lowe (SC)  
[RDS] Larry Monday &  
Gladys Guenther (NC)  
September 11-13

Chuck Myers (AL)  
Rick Burnette (AI)  
[RDS] Chuck & Nancy  
Sample (FL)  
September 18-20

Mei Estes (AL)  
No Rounds  
September 25-27

Cecil Sayre & Ed Graham (WV)  
Jim Durham (VA)  
[RDS] Charlie & Carolyn  
Hearn (WV)  
October 2-4

**LIGHTNING RECORDS**  
Jimmy Roberson (NC)  
Barry Echols & Bob Price (NC)  
[RDS] Wentz & Norma  
Dickenson (TN)  
October 9-11

Harold Kelley (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie Roden  
(GA)  
October 16-18

★ **ESP RECORDS** ★  
Elmer Sheffield Jr (FL)  
Bob Newman (TX)  
Craig Rowe (MD)  
Steve Kopman (TN)  
[RDS] Steve & Jackie Wilhoit (TN)  
October 23-25

**SINGLES WEEKEND**  
George Lavender (AL)  
Larry Sandefur (GA)  
[RDS] John & Martha  
Pritchard (GA)  
Oct. 30-Nov. 1

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# Mountain

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## 1992 5-Day Schedule

CALLER SCHOOL  
Stan Burdick (OH)  
Gary Shoemake (TN)  
May 3-7

Jon Jones (TX)  
George Horn (OK)  
Ernie Haynes (OK)  
Gary Shoemake (TN)  
[Rds] Merle & Maxine Montee (OK)  
May 10-15

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
Gary Shoemake (TN)  
[Rds] Bonnie & Tom Tomchik (NC)  
May 17-24

Scotty Sharrer (OH)  
Frank Gatrell (OH)  
Herb Oesterle (IL)  
Gary Shoemake (TN)  
[Rds] Frank & Phyl Lehnert (OH)  
May 24-28

Tony Oxendine (SC)  
Wade Driver (AZ)  
Gary Shoemake (TN)  
[Rds] Dick & Gail Blaskis (OH)  
May 31-June 5

Paul Walker (FL)  
Shelby Evers (TX)  
Gary Shoemake (TN)  
[Rds] Jim & Barbara Winters (FL)  
June 7-12

ROUNDS WEEK  
Charlie Lovelace (FL)  
Tom & Jan Kannapel (KY)  
June 14-19

Darryl McMillan (FL)  
Alan Schultz (KS)  
Gary Shoemake (TN)  
[Rds] Phil & Becky Guenther (KY)  
June 21-26

King Caldwell (LA)  
James Martin (TX)  
Gary Shoemake (TN)  
[Rds] Frances & Jerry  
Stinson (LA)  
June 28-July 3

Marshall Filippo (TX)  
Jerry Haag (TX)  
Gary Shoemake (TN)  
[RDS] Dan & Linda Prosser (PA)  
July 5-10

A2-C1 WEEK  
Darryl Lipscomb (TX)  
Chuck Myers (AL)  
Chuck Stinchcomb (MD)  
Gary Shoemake (TN)  
July 12-17

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
Gary Shoemake (TN)  
[RDS] Dick & Pat Winter (OH)  
July 19-24

Ken Bower (CA)  
Bill Harrison (MD)  
Gary Shoemake (TN)  
Jim Randall (CA)  
[Rds] Ozzie Ostfund (VA)  
July 26-31

Tony Oxendine (SC)  
Jerry Story & Larry Letson (TX)  
Gary Shoemake (TN)  
[RDS] Jim & Jane Poorman (IL)  
August 2-7

Jim Park (MI)  
Cindy Whitaker (IL)  
Gary Shoemake (TN)  
[RDS] Chuck & Sandi Weiss (MI)  
August 9-14

Ramon Marsch (OH)  
Gary Brown (FL)  
Gary Shoemake (TN)  
[Rds] Bill Hart & Helen Lilak (OH)  
August 16-21

C-1 & C-2 WEEK  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 23-28

Guy Adams (IL)  
Shane Greer (OK)  
Gary Shoemake (TN)  
[Rds] Bill & Betty Lincoln (AR)  
August 30-Sept. 4

ROUNDS WEEK  
Wayne & Barbara Blackford (FL)  
Frank & Phyl Lehnert (OH)  
September 6-11

Larry Prior (FL)  
Gary Shoemake (TN)  
[Rds] Larry & Bernice  
Prior (FL)  
September 13-18

Chuck Peel (IN)  
Virgil Troxell (IN)  
John Paul Bresnan (AL)  
Gary Shoemake (TN)  
[Rds] R & W Collier (IN)  
September 20-25

Larry Letson (TX)  
Lem Gravelle (LA)  
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## TEMPO

by Jeannie Briscoe

**T**oday I received my very own computer. Things like this don't happen to a country girl, much less one raised in the hills of Missouri. I have come a long way since my childhood and every day I remember how tough it was growing up. There were many times when food was scarce and we had hardly enough to feed the family of seven. My Dad was first a shoe-factory worker, then a barber. Of course back then hair cuts were only 20 cents and if anyone ever had money enough to have a shave it cost the enormous amount of 15 cents. We lived in a small town in the Missouri Ozarks and many of the near-by farmers came to my Dad for haircuts. There were times when he wondered why he ever got into that profession. Some of those farm boys would have as much of the field on their scalp as they had left in the field itself. I guess when you work in the fields all day from daybreak till dusk you don't much care if you get cleaned up or not, just to get up the next day and do it all over again. The only time things paid off was on Saturdays when all these farmers would come to town. My dad

made as much as \$15 to \$18 for that one day. That was pretty good because we could pay the rent, which was \$5 a month, buy groceries for two weeks, and put a little into the church offering. Of course those farmers didn't come into town every Saturday, it might be a month before they returned, so we were on short rations a lot of the time. The depression back then was difficult for many people, and many people were without food or money. One thing the government did to help things was to implement the RELIEF program. It brought food to the needy, which was almost everyone and clothes for the children. The only thing my parents had was a bad case of PRIDE. I can remember only one time when the RELIEF program brought food to us. I can remember eating my first beautiful grapefruit, and I love them to this day. If I ever had anyone tell me, when I was a child, I would be working on one of these mechanical wonders, I would have laughed in their face. But then, if anyone had told me 30 years ago that I would put that many years in as a square dance caller I would have laughed in their face again.

Someone asked me one time why I ever wanted to be a Square Dance caller. I really didn't ever think about calling like most guys do. And when my late husband decided to try and be a caller he wanted me to go with him for his first lesson. I went out of curiosity and to my surprise the caller teaching him decided to have me see what I could do with the microphone. Now that little miracle literally scared me to death. I thought surely I would get shocked if I did

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anything wrong. I had never held one in my hand before. but he would not take no for an answer, so I tried a little patter which is the main-stay of calling, and also the toughest part of the learning process. Well, he gave me a couple of records and said go home and practice. Well, that's all it took. I was hooked.

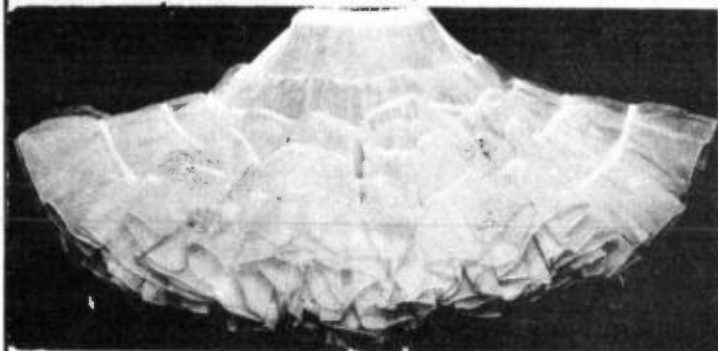
Any time you give service to the masses you will undoubtedly reap rewards that no one can understand unless they do it themselves. The many memories of this exciting profession take up a big part of my mind and many photo albums and a huge scrap book. When you give of yourself for the good of others it always is a feeling of total satisfaction. The service we give the dancers enhances the fellowship for all who are involved. Square dancing itself is a form of group participation that brings those involved into a closer proximity and helps develop friendships that are long-lasting. It is during these years of square dancing when you will make friends that you will keep in contact with for the rest of your life.

Even above all the discussions about what is happening in our activity, you as a dancer will always reap the rewards of long-standing enjoyment. There will always be that goodness of sharing a square with seven other people and doing your best to execute it properly. We depend on the other seven people to get through the square and to the last allemande left. Where is there another activity where so many people depend on their fellow players with such close encounters? We all know how important it is for people to be able to get along together, and sometimes it doesn't happen as we would like it to. But under the umbrella that is created by Square Dancing we all find it important to be congenial towards one another. After all, it's not Square Dancing that sometimes hurts us, it's usually another person. When it's all said and done you will have something to remember and cherish. Keep Truckin' ●

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by  
Ed Foote

**ON BEING AN ADVANCED AND CHALLENGE DANCER.**

One of the most widely respected tape group leaders in the country is Bill Heimann of Chicago. For over 20 years he has conducted a variety of tape groups, from Advanced to C-4, and his emphasis is on dancing what you think you know, understanding what you think you know, and improving yourself where you are before trying another higher program. Bill has total knowledge of call definitions, and communicates so well with people that dancers invariably improve significantly under his guidance.

Recently Zip Coder, the national publication for Advanced and Challenge, did a feature on Bill, giving his philosophy of dancing and showing how he incorporates this into his tape groups. The following excerpts from that article show the wisdom of Bill Heimann.

"From observing other workshops, Bill feels that many groups work tapes that are too hard for them, especially at the higher levels. He feels it is much better to work on perfecting what one already knows rather than to work tapes that are more difficult than can be danced accurately. He would prefer that dancers concentrate on perfecting one level before going on to the next to become totally proficient without making mistakes. Gradually working up or alternating a hard tape with an easier tape is acceptable, but stopping the recorder at every other call is counter-productive and contributes very little to the learning process.

"A good dancer is one who does not make mistakes on the things he knows, no matter what the level. It is the little errors that are inexcusable, things like "cast off 3/4, quarter 3/4, quarter in/out, rolls, etc. standing at an angle - simple basic moves

done incorrectly - that will destroy a square. These little "goofs" are totally unacceptable. He believes that many more squares go down because of errors on fundamentals and material already known, not on unfamiliar calls. Too much time is spent by too many people learning more calls rather than perfecting what they already know.

"The quality of a dancer is not measured by how much he knows, but how well he consistently executes what he does know." If more dancers followed Bill's ideas, our entire activity would have better dancers. My pet peeve is the idea that one has to workshop the next higher program in order to successfully dance their current program, an idea which I feel is ridiculous. People concentrate on what they are workshopping, and thus do not pay as much attention to the prior program, so now nothing gets their full attention. The result is mediocre dancing.

The dancers say: "It makes me feel comfortable at the lower level to be workshopping the next higher level." I would buy this if they could indeed dance the lower level, but in many cases they cannot. They are struggling, and the pity is they don't even realize they don't know the lower level. When we have C-1 dancers who have trouble with A-2, C-2 dancers who struggle with C-1, and C-3 dancers who have trouble with C-2, something is wrong with the whole approach. It would be nice if we could clone Bill Heimann into every tape group in the country. ●

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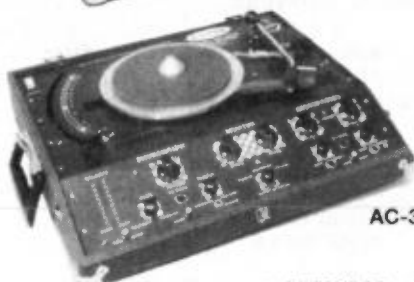
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Adapted by the authors, from "The Handbook for square dance Leaders, 2nd Edition" by Bob and Janette Kemper. Used with their permission.

**W**e recently attended a nearby festival. The evening was kicked off with a Grand march, "Pledge of Allegiance to the Flag" and the "National Anthem". This is a fine, patriotic way. but the lack of knowledge of flag courtesy was terrible. We said nothing at the time, but later decided the problem was not local but national.

Referring to my favorite reference book "The World Almanac", we find that in 1942 a Joint Congressional Resolution, amended by Public law 94-344 in 1976 codified the "rules and customs pertaining to the display and use of the flag.." that had been adopted by a conference of 68 patriotic organizations in 1923.

One item in these customs is:

#### **WHEN TO SALUTE THE FLAG.**

All persons should face the flag, stand at attention and salute on the following occasions;

1. When the flag is passing in a parade or in a review.
2. During the ceremony of hoisting or lowering.
3. When the National Anthem is played
4. During the Pledge of Allegiance.

Men should remove the hat with the right hand holding it at the left shoulder, the hand being over the heart. Men without hats and women should salute by placing the right hand over the heart. Aliens should stand at attention.

In a group, the United states flag should be displayed on its own right (the viewers' left). When hung against a wall the field should be on its own right. the flag should not be allowed to touch the floor or ground.

When it is no longer a fitting emblem the flag should be disposed of in a dignified manner. Many veterans organizations will handle this in a fitting ceremony.

The Pledge of Allegiance to the Flag and the words to the National Anthem are included for reference. We are also including "The American's Creed" written by William Tyler Page and accepted by the House of Representatives in 1918.

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#### **THE PLEDGE OF ALLEGIANCE TO THE FLAG OF THE UNITED STATES OF AMERICA**

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I therefore believe it is my duty to my country to love it; support its constitution; to obey its laws; to respect its flag; and to defend it against all enemies.....(Hon. William Tyler Page) •

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June 18-20



**Scott Smith**  
Utah  
July 10-11



**Daryl Clendenin**  
Arizona  
July 16-18



**John Kwaiser**  
Colorado  
July 20-21



**Jerry Jestin**  
Arizona  
July 23-25



**Mike DeSisto**  
Washington  
Aug 13-15



**Marty Firstenburg**  
California  
Aug 17-22  
(Rounds also)



**Mike Sikorsky**  
California  
Aug 24-29  
Daily schedule different



**Russ & Micki  
Frances**  
Utah  
Aug 24-29  
(rounds)



**Jerry Jestin**  
Arizona  
June 5-6  
ADVANCED 1 Weekend  
package only



**Don/Pete Hickman**  
Texas  
June 14-17  
Phase III, IV • V  
ROUND DANCE  
package only



**Dave Guille**  
Wyoming  
June 25-27



**Randy Dougherty**  
Arizona  
July 2-4  
Pam on Rounds



**Craig Rowe**  
Indiana  
July 30-Aug 1



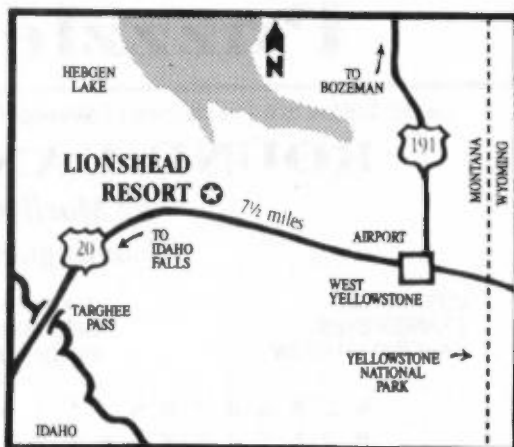
**Jerry Haag**  
Texas  
Aug 6-8



**Joe Saltel**  
California  
Aug 31-Sept 4



**Arnold &  
Jeanette Tramp**  
Arizona  
Aug 31-Sept 4  
(rounds)



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## WEEKLY SCHEDULE

- SUNDAY:** 1pm MAINSTREAM DANCE  
3pm A-2 Wksp/Dance
- MONDAY:** 10am A-1 Wksp • 7:30pm PLUS Dance
- TUESDAY:** 10am PLUS Review  
1pm CLOGGING Wksp  
7:30pm A-1 Dance
- WEDNESDAY:** no square or round dancing
- THURSDAY:** 10am PLUS Review • 7:30pm PLUS  
Dance
- FRIDAY:** 11am A-2 Dance  
1pm CLOGGING workshop  
7:30pm MAINSTREAM Dance
- SATURDAY:** 10am PLUS Wksp (DBD)  
2pm ROUND Dance Wksp  
7pm Pre-rounds • 7:30 PLUS Dance

- The above schedule starts June 7.
- Pre-season PLUS Dance on Thursday Night, May 28 and June 4 by Jerry Jestin.
- Pre-season A/2 Dance on Sunday, May 31.
- All evening dances will have cued rounds between tips by Jerry Jestin except where there is a cuer listed on the schedule.
- Jerry Jestin calls square dance sessions Sunday afternoons through Thursday mornings until August 16.

# Puzzle Page

Listed below are the names of several Round Dances. Can you find them?

## ROUND DANCE SONGS

by Marilyn Elder  
Bloomington, Illinois

JUST IN TIME  
SPANISH EYES  
DANCING SHADOW

YAKITY SAX  
I REMEMBER YOU  
PILLOW TALK

SET EM UP JOE  
GREEN DOOR  
HOT DIGGITY

W E Z H B U H N J Q I Q X V V D P O R K  
R T A Y C X T Q M T V K Y O G L W D Z O  
O M L Y J M T N I O T W D K E A V L T R  
O U Q W C J W K L H C C Q X T W S C O N  
D I B U Y E K X H F W P Q L Q U S U T S  
N H O T D I G G I T Y L L Q O Z W Y W L  
E Z X Y Y E Q V M L T Y H Y V O Y Q B S  
E B C A P B N E B W U O R B D G D P G E  
R V S K Y M V T M I U E I A W T Q D B Y  
G F A I N F W J L I B W H T G D X K E E  
G L E T X L K O T M T S S D E G J S O H  
T F L Y Y F V X E N G N H M L M B A J S  
O M B S I P B M I N W Q I F C J T A P I  
P T R A Q J E K I E D E W T P C F J U N  
Z Y R X K R D C S R C D U G S X H P M A  
X T M B I I N Q F S F B U L J U X V E P  
Z U D A T A U P L C Z Q S H J Q J F T S  
O N O O D S L P I L L O W T A L K Y E I  
C B R A B M W S J G W T X P Q U L U J Y



Mac McCullar  
San Luis Obispo, CA

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PRESENTS

BM 128 SQUARE DANCE ROAD by Mac

BM 126 OH JOHNNY by Mac

BM 127 IS IT TRUE WHAT THEY SAY ABOUT DIXIE - by Mac



Jeanne Briscoe  
Salinas, CA

#### RECENT RELEASES

BM 125 I GET THE BLUES  
BM 124 CAJUN MOON  
BM 123 TODAYS TEARDROPS  
BM 122 SWEET SUE  
BM 121 MUSIC, MUSIC, MUSIC

BM 120 ANNIVERSARY SONG  
BM 119 ANGELINA  
BM 118 PUKA SHELLS  
BM 117 SUNRISE SUNSET  
BM 116 SWEET, SWEET, SMILE

#### PLEASURABLE ROUNDS

SC 48 . PRIDE by Eilerman (2)  
SC 47 . THATS LIVING by Eilerman  
SC 46 . SMALL WORLD by Croft/de Zordo  
SC 45 . WALLPAPER ROSES by Eilerman  
SC 44 . SONG OF THE NIGHT by Croft/de Zordo  
SC 43 . DOO DAD by Croft/de Zordo

PO Box 1448, San Luis Obispo, CA 93406 Tel: 805-543-2827

## CIRCLE RIGHT

by  
Bill & Bobbie Davis

### THE DANCE PROGRAMS

**A** problem that never seems to go away is the content of our dance Programs. At the recent Callerlab committee meetings discussion continued. Callerlab policy is that the programs are to be updated every other year. The intent of the policy is to keep the programs tight in order to reflect what we are doing and also to strive for logical seasonal teaching packages.

In a joint meeting the Callerlab program chairmen agreed on the following time schedule for completing their 1993 updates: MS — June 1; Plus — July 15; Advanced — September 1; C1 — October 15; C2 — December 1.

This schedule gives each Program 45 days and allows the Programs above MS to be guided by the action of the programs on which they are based. The concept seems clear. The implementation is difficult. The MS and Plus programs have the greatest problem. They agreed to have a joint meeting. It is clear that the MS program should be trimmed. It seems logical to me that the Plus program should be lengthened. At the Plus program meeting, however, arguments were given for shortening the Plus program as well as for lengthening it. Both sides have a rationale that has some appeal. Both are sincere in their desire to better the programs.

In the meantime the American Callers Association (ACA) is advocating an entry-level program list called Square Dancing that consists of 67 calls — some of which cover families. If the calls included in the families are counted singly, the total

is over 145 calls. This is essentially the number of single calls we have in the Plus Program. It has most of the popular, high-frequency MS and Plus calls. It does not have low frequency MS or Plus calls. Many feel this is a good direction to go. The unfortunate thing for dancer mobility is that both MS and Plus calls are missing from the ACA list.

The National Square Dance Convention is a good venue for assessing the effects of different dance programs. Most of the dancers at the National are Plus. They are all mobile. We expect that this year will be too soon to see any effects of the ACA list, which is neither MS or Plus.

The Santa Clara Valley Callers have been using a frequency based teaching order for several years now. However, it includes ALL the MS and Plus calls and consists of 141 single calls. It only affects mobility for dancers at local beginner-class dances. It was proposed, and has been very successful, because the area has NO Mainstream clubs.

Clearly, a single program is preferred. The problem is that various leaders have different views of what is best for square dancing — especially for getting new people into a position of commitment for square dancing. If a caller is not concerned about dancer mobility, he can use whatever program he believes will optimize his chances of getting a large number of dancers into his program. However, few opt for programs that are much different from the Callerlab programs. This is partly because any programs they run beyond the entry-level program are compromised if they cannot count on mobile dancers.

The fact is that everyone has the same objective — get more new dancers into square dancing. The problem is that all do not see the same obstacles. Personally, we do not see the content or order of the entry-level program to be a factor in GETTING new dancers. List content is not the problem here. Giving dancers the MOBILITY they deserve is what requires that list content be the SAME around the world. ●

# HI HAT DANCE RECORDS



Bobby Lepaed



Bronc Wise



Ernie Kinney



Tom Perry



Wayne McDonald



Buddy Weaver



Marty Fistenberg



Tom Miller

## KEEP 'EM SQUARED UP WITH HI-HAT & BLUE RIBBON DANCE RECORDS

### BRAND NEW ON HI-HAT & ELK RECORDINGS

- HH 5141 MIGHTY MISSISSIPPI by Ernie Kinney  
 HH 5141C MIGHTY MISSISSIPPI (Harmony) Hi-Hat Pioneers

### RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

- HH 5140 BARE NECESSITIES by Bronc Wise  
 HH 5138 BLUE SPANISH EYES by Buddy Weaver  
 HH 5139 DO I EVER CROSS YOUR MIND by Tom Perry  
 HH 5139C DO I EVER CROSS YOUR MIND (Harmony) by Tom Perry  
 ELK 019 BLUE SIDE OF LONESOME by Tom Perry (Sing-A-Long)  
 HH 657 HIGH OCTANE Flip Hoedown/2 Cpl-A2 by Bronc Wise  
 ELK 019 BLUE SIDE OF LONESOME (Round Dance)  
 by Jimmy & Carol Griffin

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 TO BE RELEASED SOON!!!

## BLUE RIBBON RECORDS

WELCOME ABOARD BILL DONAHUE TO THE BLUE RIBBON STAFF



Jason Dean



Earl West



Bill Stone



Jerry Murray



Dave Parker



Burlin Davis

### BRAND NEW ON BLUE RIBBON

- BR 265 THINGS I TREASURE by Bill Donahue  
 BR 1007 IF I COULD BOTTLE THIS UP Round by Bob Ford

### RECENT BEST SELLERS ON BLUE RIBBON

- BR 264 LOST IN LOVE by Jason Dean  
 BR 263 IT'S NOW OR NEVER by Dave Parker  
 BR 1006 KIMBERLY MOON (Round Dance) by Bob Ford



Bill Donahue

### PRODUCER

ERNIE KINNEY ENTERPRISES

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FRESNO, CA 93726 PHONE: 209-227-2764

## HOSTING A CALLER, CUER OR OUT OF TOWN DANCER

by *Bev Warner*

**S**o you have volunteered your home to a Straveling Caller or Cuer, (male or female). Out of town guests are such a lot of fun; by planning ahead a little you can add them to your life with ease and comfort for all. If you don't have a spare room, you can still make guests feel comfortable. What is most important to hospitality is all the little things you do that say "We're glad you could come".

Your traveler needs to unpack and freshen up. If you've laid out towels and cleared some hanging space, imagine how that translates. Guests sense genuine warmth in your greeting when you anticipate their needs. Thinking about your own travels — your own stays in motels, hotels, inns or with friends will suggest a list of comforts that you can collect.

Travelers like to know what to expect ahead of time. Discuss the sleeping arrangements before guests arrive. That way you can find out if you've anticipated their special needs — do they like a cool or warm room, air conditioning or a fan, extra blankets? Are they allergic to pets or foods?

The other thing to be frank about right at the beginning is the bathroom schedule, especially if your guests will be there a couple of days. If yours is a one bath household, suggest the hours when guests can lock themselves in for a leisurely soak or hair grooming session. But also let guests know when the bathroom is the busiest. Keep everyone's towel and wash cloth sacred by color coding. Teach your children that peach (or some designated color) is always the guest color.

Everybody forgets to pack some necessity and guests may be shy about asking to borrow your shower cap or deodorant. Why not set out a hospitality basket in your "guest space"? Fill it with sample size toiletries and grooming aids; the above mentioned shower cap, deodorant, toothpaste, lotion, shampoo, comb, tissues and dental floss.



Most of the time a book-lined den or family room is the family refuge with comfortable seating around the fireplace, good light for reading or needle-work, or a comfy sofa sleeper that can easily be turned into a guest room. Nesting tables are a good choice for any dual use room because they are so easy to move around. These double as bedside tables. If you have a lot of company, consider investing in a luggage rack to keep suitcases off the furniture and floor.

If you can empty a drawer to use, mark with a ribbon on the drawer pull and encourage them to use it. Add a personal coffee maker to keep early risers happy. Don't say goodnight until you've placed a flashlight near the bed (for finding the bath or checking the clock). If necessary, show them how to open windows or draw blinds and do leave them something to munch on — a plate of cookies or fruit.

Don't feel you have to organize every minute of their stay. Leave a few magazines handy for them to relax before heading out to call or cue their dance. Most callers and cuers do not like to have a large meal before calling and cueing. They are also becoming very health conscious, so be sure to find out about their dietary needs. Most hosts seem to go overboard on the meals and want to cook all their favorite dishes; check first so you won't be disappointed.

I remember a Caller who traveled and would refuse to stay in dancer's homes because he wore a hairpiece and was shy about being seen without it, so he would go to a motel and literally let his hair down.

With a show of thoughtfulness, what guest wouldn't enjoy their stay with you — even if the guest room was a corner of the family room? ●

# GIVE YOUR FOURTH A REAL KICK

## FIRST ANNUAL AMERICANA SQUARE DANCE WEEKEND JULY 3RD, 4TH, 5TH

Join us for a great weekend of square dancing that'll put a real kick in your Fourth of July weekend!

### Friday, July 3rd

Join us for a downtown hoedown under the Reno Arch! Prerounds from 7-7:30pm, followed by Squares from 7:30-9:30pm. With Caller Joe Kula from Fair Oaks, California, and Cuers Marlene and Leo Humphreys from Sparks, Nevada.

### Saturday, July 4th

Kick off your Fourth of July celebration at the world's biggest square dance in Rancho San Rafael Park from 5-6pm, with Caller Don Karr from Wellington, Nevada. Then thrill to Skyfire, Reno's spectacular display of fireworks set to music.

### Sunday, July 5th

Join us as Harolds Club hosts a continental breakfast for all square dancers from 9:30-11am.

### The Fourth is alive and kickin' at Harolds Club!

Kick up your heels Saturday and Sunday on the Biggest Little Dance Floor in the World, at Harolds Club. All dances are free!

### For information call

Gene Murr  
(702) 673-1250

Sean Sever  
(702) 785-3619



DOWNTOWN RENO



# FACING THE L. O. D

**Wentz & Norma Dickenson**

**W**entz & Norma Dickenson, from Knoxville, Tennessee, began Square Dancing in 1957 in Knoxville's 3rd Square Dance class. Round dance lessons taught by Ginny & Campbell McCord followed in 1958. At the request of their teachers they began learning to teach and began their first beginner round dance class in Sept. 1978. Since that time they have had a beginner basics class every year, as well as intermediate classes yearly since 1979. They have taught in the Karns community, Lenoir City, Morristown, & Knoxville with as many as 3 beginner and 3 intermediate round dance classes each week. They have taught at numerous festivals, State, & National Square Dance conventions. They have served as round dance liaison for the Tennessee State Association of Square & Round Dance Clubs and written articles for the Tennessee Square Dancer. They are currently serving as round dance liaison for the East Tennessee Council of Square & Round Dance Clubs and write quarterly round dance articles for the Dance Data. They are members of Roundalab and members of The Dixie Round Dance Council. They currently teach beginner



and intermediate round dance classes at Grand Square Center in Knoxville, cue for The Grand Rounds Round Dance Club in Knoxville, teach beginner & intermediate round dance classes for the Cloverleaf Round Dance Club in Morristown, cue at the 1st & 3rd Saturday night square dances at the Grand Square Center in Knoxville, cue for Karn's Dixie Derby Square Dance Club on 2nd & 4th Saturday nights, and cue for the Ten Mile Twirlers Square & Round Dance Club on Friday nights. Wentz celebrates 28 years with Martin Marietta this year as machine tool engineer. Norma keeps the home fires burning and enjoys hand crafts, such as hand crocheted Square Dance capes which have been given away at several anniversary dances and festivals. Wentz & Norma have 2 sons and 2 daughters and 4 grandsons. They attend Smithwood Baptist Church. ●

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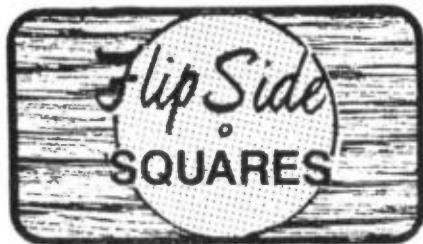
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**THE BOYS ON SIXTEENTH AVENUE**  
Buckskin-1244

Caller: Jim Snyder

Figure: Heads star thru, pass thru, circle four make a line, pass thru, wheel & deal, centers star thru, pass thru, cloverleaf, new centers square thru 3/4, swing corner, promenade.

**LONESOME ROAD BLUES**

Cardinal-11

Caller: Jerry Routh

Figure: Heads lead right, circle to a line, pass thru, wheel & deal, centers sweep 1/4, square thru 4, box the gnat, swing the corner, promenade.

**DOWN AT THE TWIST AND SHOUT**

Chaparral-222

Caller: Jerry Haag

Figure: Heads promenade half, in middle right & left thru, pass the ocean, extend, swing thru, boys run right, ferris wheel, centers square thru 3/4, swing the corner, promenade.

**GREEN GREEN**

Chaparral 714

Caller: Marshall Flippo

Figure: Heads promenade 1/2, down middle right & left thru, square thru 4, right & left thru, veer left, chain down the line, slide thru, swing and promenade.

**EVERY STREET'S A BOULEVARD**

Dance Ranch- (Original Music/BS-1913)

Caller: Johnnie Wykoff & Star

Figure: Heads square thru 4, dosado, swing thru, spin the top, right & left thru, square thru 3/4, partner roll, swing & promenade.

**JUANITA'S CANTINA**

4-Bar-B- 6117

Caller: Mike Sikorsky

Figure: Heads box the gnat, fan the top, extend, swing thru, cast off 3/4, girls trade, recycle, veer left, couples circulate, girls again, half tag, swing & promenade.

**MATADOR**

ESP-175

Caller: Elmer Sheffield

Figure: Heads square thru 4, dosado, spin chain thru, girls circulate twice, all turn thru, left allemande, walk by one swing & promenade.

**GRAND SQUARE POLKA QUADRILLE GRENN-16023; Caller: Dick Leger.**

OII JOHNNY; GRENN-16023; Caller: Dick Leger  
Figure: four ladies chain, chain back, 1 & 3 pass thru, split the ring, around one, right hand star in the middle, to corner allemande left, with own dosado, go back swing the corner, promenade.

**DADDY PLAYED THE BANJO**

JOPAT/ESP-234

Caller: Joe Porritt

Figure: Heads promenade 1/2, walk in square thru 4, swing thru, boys run, couples circulate, 1/2 tag, scoot back, corner swing, promenade.

**SMALL SMALL WORLD**

QUADRILLE-880

Caller: Ken Burke

Figure: Heads square thru 4, dosado, swing thru, boys run, bend the line, right & left thru, flutter wheel, slide thru, swing corner & promenade.

**WHO,WHAT,WHERE,WIEN,WHY,HOW**

QUADRILLE-887

Caller: Richard Lane

Figure: Heads square thru 4, right & left thru, swing thru, spin the top, right & left thru, slide thru, pass thru, left allemande, come back swing & promenade.

**JUST ENOUGH LOVE OR ONE WOMAN**

RAWHIDE-175

Caller: Steve Sullivan

Figure: Heads promenade 1/2, sides square thru 4, right & left thru, 8 chain 6, swing & promenade.

**ANGRY**

RAWHIDE-174

Caller: Larry cole

Figure: Heads pass thru, promenade right back home, sides right & left thru, square thru 4, right & left thru, veer left, couples circulate, chain down the line, keep her & promenade.

**ARMS OF A FOOL**

Rawhide-173

Caller: Jerry Johnson

Figure: Heads promenade 1/2, sides right & left thru, square thru 4, dosado, 8 chain 4, swing & promenade.

**OKLAHOMA BORDERLINE**

Rockin M Records-401

Caller: Nickey Zimmerman

Figure: Heads square thru 4, dosado, swing thru, boys run, ferris wheel, right & left thru, square thru 3/4, swing & promenade.

**FRIENDS**

Rockin M Records-105

Caller: Wayne Morvent, (Harmony by Dean Crowell)

Figure: Heads square thru 4, make right hand star, heads star left, to same two right & left thru, veer left, ferris wheel, centers pass thru, swing & promenade.

**LORD HAVE MERCY ON A COUNTRY BOY**

Quadrille-888

Caller: Shane Greer

Figure: Heads square thru 4, make a right hand star, heads star left, to the corner, right & left thru, swing thru, boys run, 1/2 tag, swing the corner, promenade.

**MY NEXT BROKEN HEART**

Cardinal Records-12

Caller: Jim Jefferies

Figure: Heads square thru 4, dosado, spin chain thru, girls circulate 2 times, turn thru, left allemande, walk by one, swing the next, promenade.



Elmer Sheffield Jr.



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- ESP-174 THATS WHAT I LIKE ABOUT YOU . . . . . By Elmer
- ESP-716 LOVE POTION #9 . . . . . By Craig
- ESP-529 A LITTLE LOVE . . . . . By Bob



Craig Rowe

RECENT RELEASES:

- ESP-901 GOODY GOODY by Steve
- ESP-212 THINKIN TONIGHT OF MY BLUE EYES . . . By Elmer & Steve
- ESP-409 THUNDER (Hoedown) . . . . . By Steve
- ESP-528 IT'S BEEN A LONG LONG TIME . . . . . By Bob newman
- ESP-173 HOLD ON PARTNER . . . . . By Elmer Sheffield



Steve Kopman

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Joe Porritt



Jerry Jestin

- BRAND NEW
- JP/ESP-234 DADDY PLAYED THE BANJO . . . . . by Joe
- JP/ESP-625 BONANZA . . . . . by Allen



Vern Weese

RECENT BEST SELLERS:

- JP/ESP-804 I'LL COME RUNNING . . . . . by Jerry
- JP/ESP-233 EL PASO . . . . . by Joe
- JP/ESP-362 MA SHE'S MAKING EYES AT ME . . . . . by Vern



Allen Tipton

WRITE FOR CATALOG AND INFORMATION  
ESP, 2213 S. Adams St., Tallahassee FL 32301

# PARTY LINE

by Cathie Burdick

When we think about June, we think of brides and graduates. Most clubs have their graduations before June, so weddings, although frequently heard of, do not happen for every club every June. So let us honor the Men of the Third Sunday--the fathers among us. Have you ever had a square dance Father's Day Fandango?

A nice touch would be boutonnières for each gent at the dance.

Refreshments might be "pop" corn, "pop"-overs or even "pop"-tarts. Can you think of other apropos goodies?

A good stunt for the break or the after-party is the identification of partners. Line of four chairs with a man sitting on each. Pick a variety of heads: thick-haired, balding, short-haired. (A cabbage head may even be held in place to liven up the proceedings.) Partners of these men, blindfolded, are led in from a hallway or other rooms, told to stand tea

behind the chairs and told to identify their partners by feeling only of their heads. Good fun!



Music for the evening should include Pop Goes The Weasel, Daddy's Little Girl, Dear Old Dad, I Want A Girl Just Like The Girl That Married Dear Old Dad. There's a line dance to popcorn.

This evening, make the gents feel pampered and featured. It's their turn to be in the limelight. a few special awards will help: the father with the most children, the man with the most buttons, the man with the least change in his pocket, one who will admit that his socks have a hole or don't match. Build these up and generate a really fun evening for your whole club. ●

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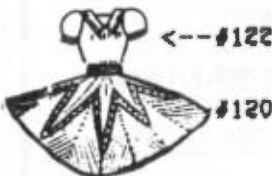
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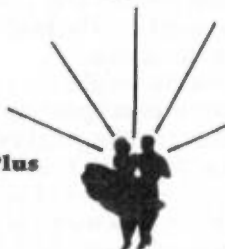
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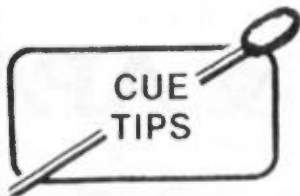
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**INTRODUCTION:**

- 1 - 4 **WAIT;WAIT;APT,PT,-; TOG BFLY, TCH,-;**  
 1-2 In OP fcg pos, M fcg ptr and wall, wait 2 meas;;  
 3-4 Apt twd COH L, pt R twd ptr,-; tog R, tch L to R,-Bfly;

**PART A**

- 1 - 4 **(BFLY/WALL) WALTZ AWAY (OP/LOD); TURN INTO LOP (FCG RLOD); TURN AWAY, SD, CL (FC LOD); MANUV, SD, CL (CP FCG RLOD);**  
 1-2 Waltz away (L.R.L) to OP LOD; turn in twd ptr(R.L.R); to fc RLOD in LOP;  
 3-4 Bk L(trng rf, W lf), sd R, cl L(no hands) fc LOD; Manuv, sd, cl(R.L.R) CP/RLOD;
- 5 - 8 **TWO RF TURNS;; TWIRL/VINE; THRU.FC,CL,(BFLY);**  
 5-6 Bk, sd, cl(L,R,L trn 3/8 rf); Fwd, sd, cl(R.L.R trn 3/8 rf) fcg wall;  
 7-8 Twd LOD sd L, xRib, sd L(Twirls rf under lead hands (R.L.R);  
 thru, sd, cl(R.L.R) to BFLY fcg wall;
- 9 - 12 **(BFLY/WALL) WALTZ AWAY(OP/LOD); TURN INTO LOP(FCG RLOD); BK UP WALTZ; BK,SD, THRU(SCP/LOD);**  
 9-10 Repeat actions meas 1 & 2 of part A;;  
 11-12 One bwd waltz(L.R.L); bk trng lf(W rt), sd L, fwd R to SCP/LOD;
- 13 - 16-(SCP/LOD) **FWD WALTZ; PICKUP, SD, CL; TWO LF TURNS(CP/WALL);;**  
 13-14 SCP fc LOD, one fwd waltz (L,R,L); small fwd R(W fwd L trn lf to CP),  
 sd L, cl R CP/LOD;  
 15-16 Fwd, sd, cl(L,R,L trng 3/8 lf); bk, sd, cl(R,L,R trng 3/8 lf CP/WALL;

**PART B**

- 1 - 4 **(CP/WALL) STEP,SWING,-; SPIN/MANUV; TWO RIGHT TURNS;;**  
 1-2 Fwd L trng to OP/LOD,sw R fwd,-; manuv R, sd L, cl R to fc RLOD CP (W spin lf L,R,L)  
 3-4 Repeat meas 5 & 6 in Part A;;
- 5 - 8 **(CP/WALL) LEFT TRNG WALTZ BOX;;;;**  
 5-6 Fwd L to fc LOD, sd R, cl L; bk R to fc COH, sd L, cl R;  
 7-8 Fwd L to fc RLOD, sd R, cl L; bk R to fc WALL, sd L, cl R;
- 9 - 12 **STEP, SWING, ; TWINKLE TO LOP; TURN AWAY, SD, CL; PICKUP, SD, CL;**  
 9-10 Repeat meas 1 in Part B; fwd R to LOD, sd L trn rf, cl R to LOP fcg RLOD;  
 11-12 Repeat meas 3 part A; fwd R, sd L, cl R to Cp fc LOD(W fwd L trng to fc M, sd R, cl L);
- 13 16 **(CP/LOD) TWO LEFT TRNS;; TWIRL/VINE; THRU FC, CL;**  
 13-14 Repeat meas 15 & 16 Part A;;  
 15-16 Repeat meas 7 Part A; Repeat meas B Part A;

**END**

- 1 - 4 **(BFLY/WALL) STEP, SW,-; TWINKLE TO LOP ; TURN AWAY, SD, CL; FC,-,APT**  
 1-2 Repeat meas 9 part B; Repeat meas 10 Part B;  
 3-4 Repeat meas 11 Part B; fwd R trng to fc,-, Apt L hold;

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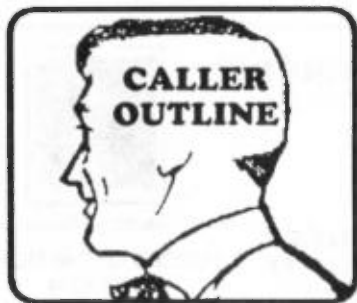
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Art Sheppard

Art & Blanche Sheppard started their square dance career in 1960 by learning to square and round dance while Art was in the Canadian Air Force, and by 1961, Art had commenced calling, cueing and teaching. Art holds an honors diploma in Pedagogy (the art of teaching). In 1962 he organized the ECAF Cross Trailers Club in Clinton Ontario and by 1965 was calling, cueing and teaching for five other clubs in Ontario. During this time he attended three caller/cuer schools and became a member of Southwest Ontario Square Dance Association, The Toronto District Square Dance Association, Sets In Order Society and the Lloyd Shaw Foundation. In August 1965 Art, Blanche and their four daughters returned to Art's homeland, New Zealand, and in that first year started three clubs: Banks Ave Twirlers, WEA Squares and Cathedral Squares Square & Round Dance Club. Most of the many clubs in New Zealand today can be traced back to his endeavors. Between 1966 and 1967 Art started and called for University Squares and from 1967 to 1970 he and Blanche held an annual Summer Vacation and Teaching School at Lincoln College. Art has been a member of Callerlab since its inception in 1974, an accredited caller since 1974 and a member of Roundalab since 1974.

In 1974 Art received the Callerlab "Award of Excellence" and the N.Z. Callers & Tutors "Ariki Award" and was also made a Life Member of the latter after holding the positions of Secretary, President, and Past President. He was also Callerlab's overseas representative for five years up until 1988. In 1982 he was awarded Callerlab's most prestigious "Milestone Award" as well as the Georgia State Callers



Assoc. "Golden Peanut Award" and in 1989 Art and Blanche were presented with Roundalab's most coveted award, the "Maestro Trophy". To date Art and Blanche are the second couple in the whole world to hold both the "Milestone" and the "Maestro" awards and the only couple outside of North America, a rare honor indeed for both them and New Zealand. They also hold Callerlab's "Small World Award" and Roundalab's "Visitor Award" both of which are presented to Square and Round Dance Leaders who travel to conventions outside of the continental limits of the U.S.A.

In March 1992 Art & Blanche will celebrate 32 years of continuous service to the square and round dance activity throughout the world while their home club, Cathedral Squares Square & Round Dance Club will celebrate its 27th year with its founding caller/cuer. During their thirty two years Art & Blanche have donated many hours and their services to numerous organizations to raise funds for charity. Art currently calls and teaches squares from basics to A-1 and continues to cue rounds. Art has recorded both squares and rounds on various overseas labels as well as one 45 EP and one LP on the Master label in New Zealand and currently has a recording contract with Mountain/Prairie Recording Co.

Art also co-hosts a weekly square and round dance radio program called "Around The Squares".

by Mary D. Stanley ●



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Heads Square Thru 4  
 Swing Thru  
 Spin The Top  
 RIGHT & LEFT THRU

Replace the Right & Left Thru with RECYCLE, then:

- |   |   |   |
|---|---|---|
| 1) Pass The Ocean<br>Swing Thru<br>Extend<br>Right & Left Grand | 2) Right & Left Thru<br>Dixie Style to Ocean Wave<br>Boys Trade<br>Girls Turn Back<br>Wheel & Deal, Pass Thru<br>Right & Left Grand | 3) Star Thru, Right & Left Thru<br>Veer Left<br>Couples Circulate<br>Bend the Line<br>Square Thru 3<br>Left Allemande |
|---|---|---|

Replace the Right & Left Thru with SINGLE HINGE:

- |  |   |   |
|--|---|---|
| 1) 8 Circulate<br>Boys Run<br>Square Thru 3<br>Left Allemand | 2) Girls Run<br>Square Thru 2<br>Partner Trade & Roll<br>Left Allemande | 3) Coordinate<br>Ferris Wheel<br>Centers Sweep 1/4<br>Your Home |
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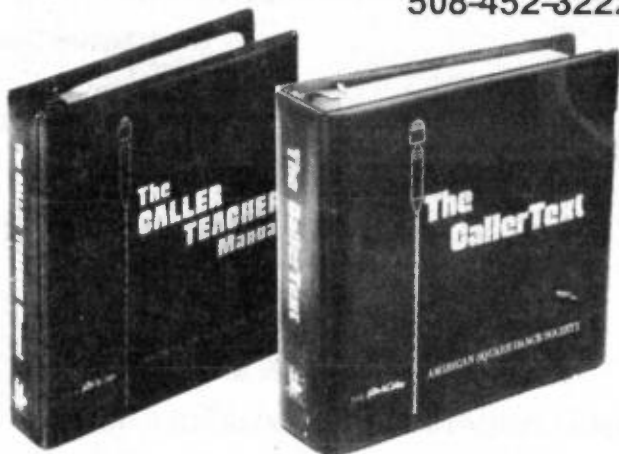


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# Western Contra

## THE VIKING ORIGIN OF WESTERN CONTRA

by Leif Hetland

When the Vikings of the 9th and 10th century started their raids on the continent of Europe and the islands of Britain and Ireland they came in their long ships which they called the "Long Serpents". We are all familiar with stories of the raids, the pillaging, and the devastation they left in their wake. What is practically unknown is the contribution they made to the folk dance of these islands that ultimately found its way into the very fabric of the American Dance, especially the Contra Dance and of course the Western Contra Dance which now has become a part of Western Square Dancing.

The Vikings, like all warriors, were given to celebrating their successful raids against Britain and Ireland by holding victory dances in which they stomped their feet and brandished their swords and battle-axes by torchlight. In these dances they aligned themselves in two rows of warriors in the manner in which they were at their stations on board the Viking ship. Many Viking ships were as long as 100 feet and the warriors were stationed on each side of the ship at the gunwales from stem to stern, to either

row or do battle whichever activity was called for at the moment.

These stations were called "Oarways" and in time the local inhabitants as well as the Vikings called these Viking Victory Dances the "Viking Longship Oarways Victory Dance".

In time the formations popular with the local inhabitants were replaced by the two rows or lines of dancers in imitation of the Viking victory dances. Eventually "Viking and Victory" were dropped as the English adopted the dance formation as their own. "Longship Oarways" was reduced to "Longways" and the dance form introduced by the Vikings was adopted by the English as their own "English Longways Dance".

The French also picked up the formation from the Vikings (Norsemen or Normans) who settled in Normandy. The French called the formation "Contre" lines, or lines of opposition. And so the Contra or Longways Dance came to America with the colonists and over the years crossed the continent, being adopted as a dance form and modified at each step along the way.

As a Norwegian who came to this country and became a citizen bringing with him the ethnic roots of Scandinavia, I am proud that the Western Contra Dance I now dance and call can trace its beginnings to my ancestors the Vikings who started the whole thing with their victory dances and have thus given so much to the American Square Dance. ●



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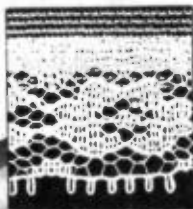
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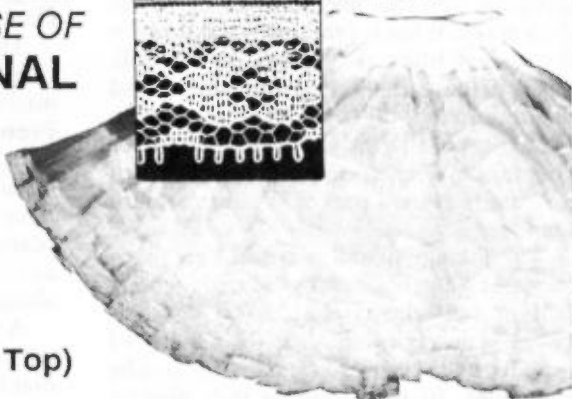
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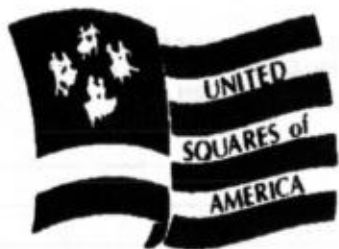
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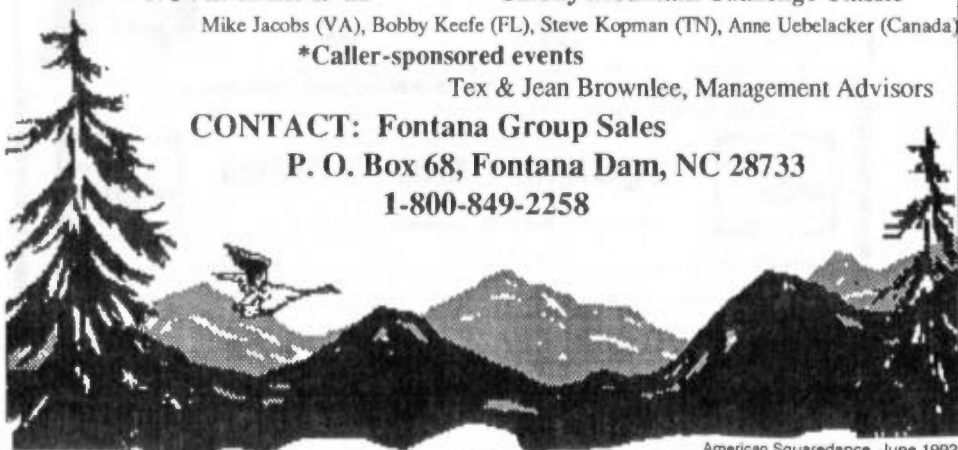
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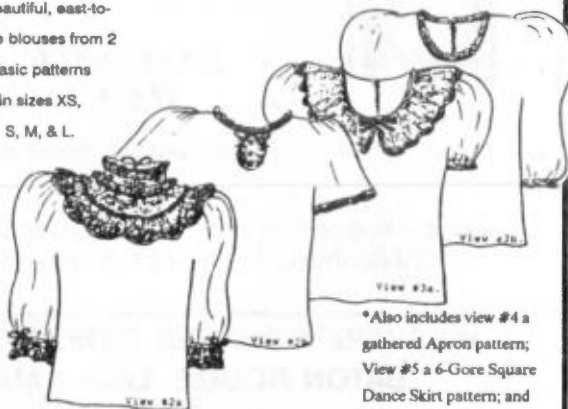
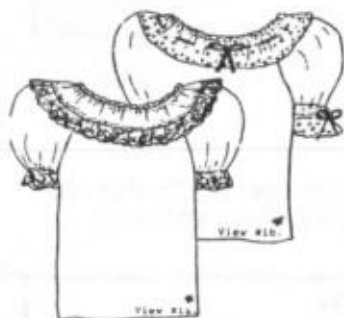


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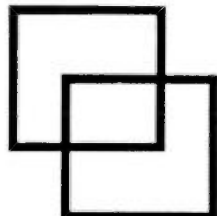
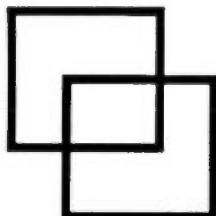
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