

# AMERICAN SQUARE DANCE

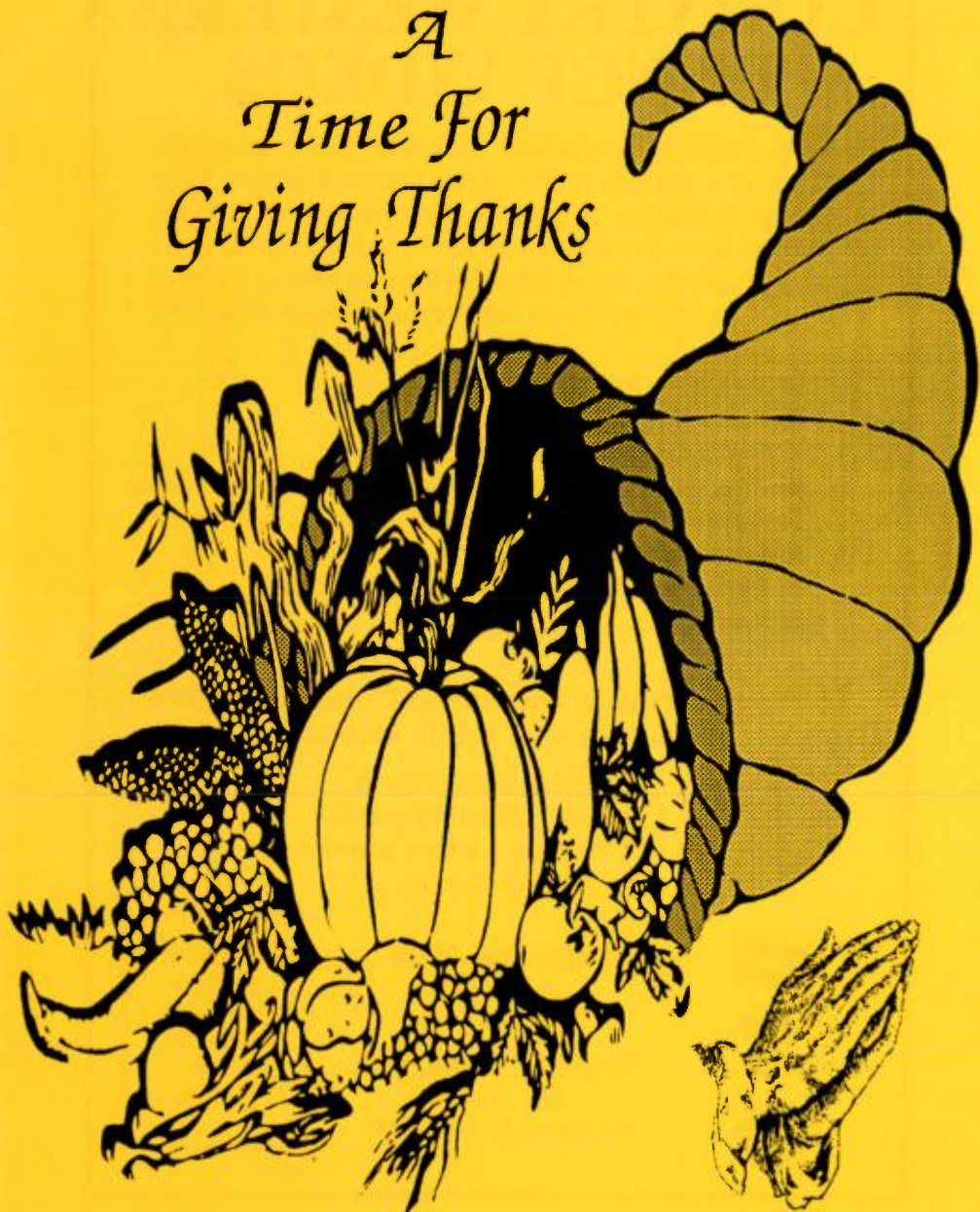
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# Editor's NOTEBOOK



This is the time of year when many square dance clubs plan and sponsor Benefit Dances. These are greatly appreciated by the various charitable groups in our area, as well as throughout the nation. Some clubs have what is referred to as "Basket Dances" where everyone brings food donations for the selected charity organization. These dances also encourage the benevolence of dancers with the giving of monetary gifts.

Many of us don't know what it is to go with out a celebration dinner for Thanksgiving. Many of us haven't the faintest idea of how it feels to wonder where the next meal is coming from. Our precious gifts of food as well as money can be an up-lifting

of the spirit for these destitute people. many children go with out gifts at Christmas time when there is no money coming into the house.

If you feel the need to give a little time and food or money, you can find families through these various charities that need our help. It could be on a personal basis or with the efforts of the whole club. I know, and you know, Square Dancers are wonderful people. Now is the time to prove that to the world. Let even YOUR light shine for someone else this Holiday season.



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STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C 3685) (1A) Title of publication: AMERICAN SQUAREDANCE. (1B) Publication No. 0913383 (2) Date of filing: Sept 15, 1992 (3) Issued monthly (3A) 12 issues published annually (3B) Annual subscription price \$15.00. Issued at (4&5) 661 Middlefield Rd., Salinas, California 93906-1004 (6) The name and address of the Publisher is Sanborn Enterprises, 661 Middlefield Rd., Salinas, California 93906-1004. The name and address of the Editor and Managing Editor is: Jon Sanborn, 661 Middlefield Rd., Salinas, California 93906-1004. (7) The name and address of the owners are Jon & Susan Sanborn, 661 Middlefield Rd., Salinas, California 93906-1004. (8) Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are none. (10) (a) Average number of copies printed each issue during preceding 12 months was 16,000. Actual number copies of single issue published nearest to filing date was 16,000. (b) (1) Paid and/or requested circulation sales through dealers and carriers, street vendors and counter sales was none. (2) Mail subscriptions paid and/or requested average No. of copies each issue during kpreceding 12 months was 13869, actual No. copies of single issue published nearest to filing date was 13,015. (C) Total paid and/or requested circulation, Average No. copies each issue during preceding 12 months was 13869, Actual No. copies of single issue published nearest to filing date was 13,015. (D) Free Distribution by mail, carrier or other means, samples, complimentary, and other free copies, Average No. copies each issue during preceding 12 months was 1,513, Actual No. copies of single issue published nearest to filing date was 1,367 (E) Total distribution, Average No. copies each issue during preceding 12 months was 15,382, Actual No. copies of single issue published nearest to filing date was 14,382 (F) Copies not distributed, Average No. copies each issue during preceding 12 months was 618, Actual No. copies of single issue published nearest to filing date was 618. (G) Total, Average No. copies each issue during preceding 12 months was 16,000, Actual No. copies of single issue published nearest to filing date was 16,000. I certify that the statements made by me above are correct and complete. (Signed) J.M. Sanborn, Owner





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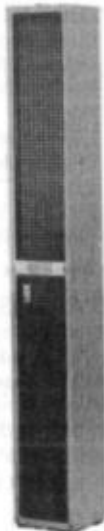
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**THERE'S GOOD NEWS  
AND GOOD NEWS!**

In these times when numbers of square dancers in many areas seem to be diminishing, isn't it nice to know that in certain programs the picture couldn't be brighter? Here and there we've seen a bushel of mini-booms afoot! (My, that's a triple metaphor!—Co-ED.)

But, we're getting ahead of the story. Let's begin with the travel tales, which we'll preface with a little verse:

A little ZOOM can lead to a boom,  
And a phase can lead to a craze,  
So if you choose, you can light the fuse  
That can propel our dance to the moon!  
(Heaven's sakes, Stan, now you're putting the doggerel before the tale!—Co-Ed.)

**Kent, Ohio**—It happened at the annual Akron Area Square and Round Dance Federation Fall Festival at storied Kent State University Student Center Ballroom one Sunday in mid-September. About 30 squares came to the track-tootenanny all-day event, engineered by George and Kathy Oravez (Federation vice-pres), assisted by Dick and Janice Freese (Fed prez), caller Tom Rudebock (emcee), the Duffs and others.

Staff callers were the "Good Ol' Boys" (Sam Dunn, Keith Zimmerman and Mike King) and me. At one time during the program they made me an honorary Good Ol' Boy. (You may be more "Ol'" than "Good"—Co-Ed.) Staff cuers were Frank and Phyl Lehnert, John and Claire Miller, Don and Ethel Schaal.


A nice recognition was given to old friends Paul and Esther Fox, who were made Honor Couple. Paul calls for handicapped groups throughout the Akron-Kent area. The railroad theme was carried out in decorations; separate halls catered to rounds, Plus dancing and Advanced pro-

gramming; dinner was part of the package. Singles held a pre-festival dance and Friendly Squares S/D Show was there.

Getting back to my earlier premise that good things are happening in both remote and not-so-remote corners of the square dance world, I'd like to pay tribute to those who plan the festivals, conventions and thousands of special events like this one. They tally more hours of frenetic paddling than beavers at a dam-break. Their diligence pays off: events of this kind are still running up to full quota and better. Look at that fantastic National convention in Cincinnati last June. Look at the annual Myrtle Beach Ball. Look at the Mid-America Jamboree, growing every year, as well as the Sands International Dance Festival. Just a side note; publicity pays off—when people know about a major event, and when it's well-planned year after year, they'll come—just like at the **Field of Dreams**.

Look at the Country-Western dance craze—at least it's getting a shot-in-the-

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arm to Old Man Square Dance, where programs are being combined. Bravo!

Now, another story—a true one concerning the Good Ol' Boys and their meteoric success. (Look out, Red Boot Boys—here come Ohio's Good Ol' Boys!) Believe it or not, that trio of callers has developed such a sensational 90-set, sold-out annual shindig in Cincinnati's King's Island theme park that scalpers are actually peddling tickets far ahead of the event for two or three times the cost basis. One particular court case is noteworthy. A divorcing couple had a major legal battle recently over custody of the King's Island dance tickets, since whoever won that choice set of ducats could preserve forever the space at the outstanding event. Who said square dancing is on the way downhill?

**Everson (Connellsville), Pennsylvania**—On the same weekend as the Kent Special, I was booked for a much smaller Special in tiny Everson, at the Laurel Swingers Mayflower Hall way down a long boulder roll from Pittsburgh. I always enjoy this grass-roots encounter. Maybe it's because co-

president Edith Painter fixes me a giant CARE package (sack of refreshments of all kinds) to help me make it through the night, and the next day, too. Carl Huffman (co-prez) kept things moving along. Cliff Lacey did CW dances, including the Texas two-step, line dances and all. I prompted a contra at his request. Home was the Melody Motel. (That's appropriate.—Co-ED.)

### OUR GOLDEN VISIT: JOURNEY INTO NOSTALGIA

**Hot Springs, Arkansas**—One of the most colorful and popular personalities on the square dance scene for most of the 20th century has been CAL (L'il Ole Country Boy) Golden. Retired and completely out of the calling/dance game now due to illness, he has nevertheless remained an inspiration to countless thousands over the past 50 years as a caller's caller, a "must-dance-to-him" for dancers, and a tireless globe-trotter.

So, with September days on the wane, a good deal of wind left in our sails, and more free time to travel, Cathie and I set out to



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revive old memories with two dear friends, Cal and Sharon Golden, at their long-time home in Hot Springs, Arkansas. We flew indirectly to the Golden home via Shreveport, Louisiana, where we drove a LaBaron northward through Texarkana and eastward to Hot Springs, stopping only for necessities such as browsing through a couple of flea markets.

We found Cal in high spirits as always, despite his hardly-noticeable illness, displaying more on-the-go energy for retirement pursuits than any two guys together half his age. Sharon likewise devotes untold hours to her first grade students (We visited her well-organized classroom.) and keeps her home in immaculate style. Cal is thoroughly involved with heading a church stewardship campaign, visiting hundreds of hospital patients twice weekly as a "cheer-up" volunteer, and walking the mall for health. (We both joined him one morning in that entertaining (huff-puff) enterprise.

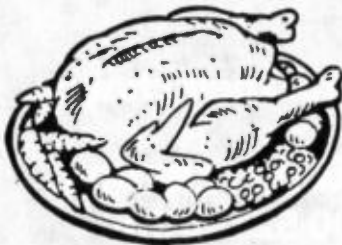
The historic and famous city of Hot Springs was richly appreciated when Cal gave us a grand tour, par excellence. Those dozens of hot springs which gush forth 850,000 gallons of pure water every day at temperatures around 143 degrees F. attract thousands of visitors with bottles and buckets in hand to capture the health-related waters. Bathing in the thermal waters made Hot Springs a mecca for the rich and famous with its elegant bath-houses from the 1800's to early 1900's, and it all started with Indians 10,000 years ago. And still the spas in the hotels are popular with the not-so-rich health-seekers from Anytown, USA, along with museums, theme parks, race track, galleries, shows and night clubs. "After your 100-degree sitz bath and nee-

dle shower plus your six-towel rubdown, m'sieur or m'amselle, voulez-vous la magnifique massage by tres-talented masseuses and masseurs pour votre bon heure complet, n'est-ce pas?

Cal's personal gallery of hundreds of signed photos fill his rec room walls—stars of TV and screen fame he knew so well. Both Cal and I belong to the unofficial and select Brotherhood of Callers who have called in all 50 states. Shared memories of the important names and places of square dance lore filled our non-stop conversations of two days. Cal introduced us to Bill Clinton's mother, a resident of Hot Springs. We also shook hands with state congressman Ted Mullenex at the Music Mountain Jamboree show, where he is the (honest-to-gawsh) slapstick comedy star. Then there were steaks a la Golden (No, Cal, not road-kill venison!), succulent seafood at the Fish Net restaurant, and tales from Cal of the Shaw-Gotcher-Gilmore era.

For all his flamboyant facade in the Golden years on the road, Cal (once known as the "Kid from Arkansas") possesses an unselfish and humble nature. ("You mean you two came all the way from Huron, Ohio, to Hot Springs with no dance date just to see Sharon and me?") He loves the activity to which he gave so much, even though he can't take an active part in it today.

As we prepared to bid adieu to two long-time friends, Cal mused: "If I were ever to get back into square dance calling, I'd do it strictly on a social-recreational level—for folks who come once or twice a month just to have a good time, mix with their neighbors, and not climb a 'level' ladder." Hmm. Good food for thought. ●



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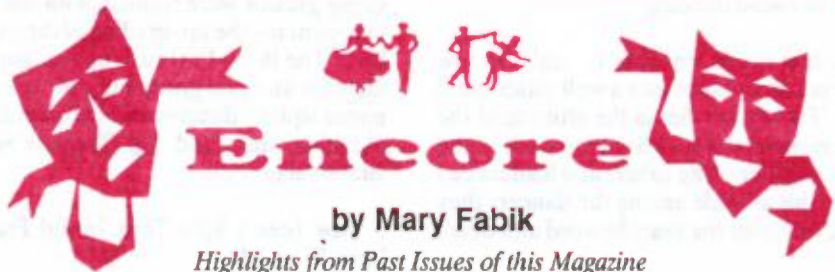
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(For some reason we got behind one month – so it's catch up time with this issue)

### 10 Years Ago Oct. 1982

An illustrious square dance calling career is coming to an end with the retirement of Cal Golden from the calling field. For health reasons, Cal has put an end to his 35 years of square dance calling, selling his P.A. system and his interests in Gold Star and G&W Records.

One of Cal's favorite comments is, "I'm just a country boy". His friends know that behind the "country boy" is a sage counselor, a super salesman of square dancing, a ready wit and an enormous capacity for friendship.

Callerlab at the Reno Convention went on record with the following recommendations: That dancers dance one full year or one year of dancing after class prior to attending a Plus Program workshop; and that six full months or thirty full sessions (be acquired) to complete the calls in a Plus Level workshop.

We need an archives in square dancing says Bill Litchman. Many folks know nothing about square dancing, or if they do, it is information biased by having had a bad experience in school or by seeing something on TV or by hearing something from a friend which isn't true. So we need a place where the facts of square dancing exist. In fact, many folks who know much about square dancing want to know much more. The archives is the place for them to find this kind of detailed information. Articles on the history of square dancing and all other kinds of dancing help us begin to

make sense out of the hodge podge of dance history.

In Challenge Chatter Russ and Nancy Nichols report the 1st American Advanced and Challenge Convention was held at the University of Toledo with 305 couples attending.

**New Idea: Shift Left** – by Don Beck, Stow, MA.

"Hold up your head, but don't turn up your nose", from Callerlab Guidelines.

### 25 Years Ago Oct. 1967

Beginners are the life-blood of the square dance movement. Every year thousands of new faces, eagerly anticipating many evenings of fun and fellowship, enroll in square dance classes.

Square dancing appeals to all ages. It is fun and it is an ideal activity. Teen-agers to middle-aged to senior citizens find square dancing is an enjoyable way to spend their leisure time. Like any other hobby, a dancer can spend as much or as little time and money on his hobby as he desires. Arvid Olson, Editor.

**OHIO**—The August Buckeye R/D poll showed the following in the top ten: 1. Too Much Love. 2. Mexicali Rose. 3. Strawberry Jam. 4. Tango Mannita. 5. Call Her Your Sweetheart. 6. Arms Of Love. 7. Allegheny Waltz. 8. Hold Me. 9. Chanson D'Amour. 10. Yellow Bird.

**From the Workshop Editor:** The average square dancer today is a sharper dancer than he was 10/20 years ago due to

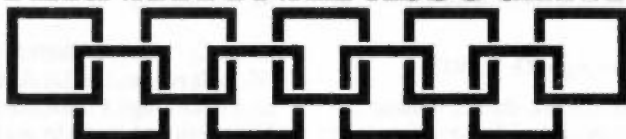
the more and better training plus the influence of round dancing.

A few words on class to club or new dancers acceptance into a well established club: The answer lies in the attitude of the club members as to their acceptance of the class members. The callers and leaders can guide this attitude among the dancers they work with over the years by word and deed.

Last fall in Tuscon, Arizona three interesting groups were formed, with one thing in common – the up-grading of the dancing level. The B-N-I's (brush up and improvement) is an open group but only to experienced square dancers and class graduates. Shooting Stars and Tip Toppers are invitational groups.

**New Idea : Spin Thru..**by Ed Fraidenburg, Flint, MI.

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## Ten Years ago November 1982

The sixth annual Roundalab, the International Association of Round Dance Teachers, Inc. Convention was held October 24-26 at the Ramada Inn, Salt Lake City, Utah.

Roundalab's primary purpose is to make round dancing more enjoyable for the dancers worldwide and at all levels. This is accomplished through standardization and improved teaching techniques in cooperation with the square dance calling profession and all other groups with the same purpose...

### From Dancing Tips:

"We Americans are so impressed with the largest home, the fastest car, the largest crowd. We forget square dancing started out with a square here and a square there. A dance with five or six squares was a big affair. We need bigger crowds today to pay the hall rent and the caller. But we can still enjoy smaller crowds, if we become involved with one another. Enjoy one another, share the fun".

More advice about controlling drop-outs: Long business meeting; overworked, under-recognized; cliques; caller calls to hotshots; no visitation; lack of "Hello"; too much hash and drill; 50 new basics each year; inner-club rifts; and this clincher, "A gentle touch means much. I found none such"——

Bob & Coleen Boswell have some suggestions for new class members. 1. Be punctual. 2. Leave your personal problems and worries outside the hall. 3. Be alert and listen. 4. Do not take offence when an angel maneuvers you into proper position. 5. Do not allow yourself to become very frustrated. 6. Do not be afraid to ask for individual help. 7. If one half of your couple cannot attend class but the other can, by all means do so. 8. Smile, have fun and enjoy dancing. That's what it's all about!

**NEW IDEAS:** Make a Change by Norm Madison

## November 1967

### Twenty Five Years Ago.

#### Square Dance Kaleidscope

Certain themes seem to be popular in one region and surely these might spark new interest in other localities. So here are some ideas and gimmicks from around the country.

Special dances seem to be the most popular on the west coast, with Luaus and barbecues, auctions and house warmings, dress-up dances, such as the Buccaneer Ball and Storybook Ball, School Daze dances, hootenannies and anniversaries being celebrated regularly.

The easterners seem to favor mystery rides, hay rides, hobo parties and hard times dances, with an intriguing "Peanuts" party slated to introduce Charlie Brown this fall. Two clever gimmicks are the Mum Jamboree, the Chrysanthemums for door prizes and favors, and the custom of the Rosetown Squares, which awards roses to any full sets visiting from other clubs.

One exhibition really worthy of note took place in Omaha where Harold Bausch called with a symphony orchestra for an 18 set demonstration. Reception of this was so tremendous that when he called for non-dancers to come to the dance area, 15 squares formed. To top it all, 170 squares danced after the concert.

Let's turn our attention to refreshments. All around the USA, the most popular dance treat was an ice cream festival. Among others are Polynesian or Hawaiian foods, Mexican fiesta foods, beef and chicken barbecues, a country menu of black-eyed peas, cornbread and coleslaw, Hobo stew...On the sweet side, how about a dessert smorgasbord?

The luckiest spot in the US, publicity wise, is Sacramento where there is a dancer announcer who airs new dates, dance schedules and other square dance news. How about announcing in your town?

With all this fun and festivity in our activity, who can doubt the growing popularity in square dancing?

**NEW IDEA:** Peck In by Manny Amor



### PETTICOAT CARE

By Ellen Edwards, Boise, ID.

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Now, for drying. Again, TLC. Never, never, I repeat NEVER, put your petticoat in the dryer with heat (not even WARM). A little air fluff is OK, but never heat or you will pull out a Barbie-sized rag the consistency of a bristle brush. Instead, stand your organdy or crystalline garment on a clean

sheet or bath towel or drape over an open umbrella to air dry. Do not hang it from the waist on the clothesline or coat hanger. A stretched elastic waistband sags and bags and uneven hemlines will result. Chiffon, or "softies", can air dry over an umbrella, or you can flatten them on a towel or sheet on the floor. Again, avoid hanging them from the waist (sags and bags, you know).

"Where do you store them (petticoats)? They are so big!" Amazingly, even the fullest petticoat will scrunch down into a rather small package. A pillow case with a draw string in the top makes a good storage bag. It will keep the slip clean and allow it to "breathe". Fabric remnants or scraps make good "pillow case" type bags. Cording or long shoe laces make good draw-strings. Do not store slips in plastic bags; they cannot "breathe". And, again, do not hang in the closet on coat hangers. (Uneven hems, you know.) From IDA Fed. Tattler Feb. 1992 ●

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Thank you for the March issue of the American Square Dance Magazine, however, we have not received the magazine for January and February, and since we have been collecting the mag, since 1968, would like to fill the gap!

We have been in England for several weeks where Johnny was calling dances, hence the delay in writing.

We have a flourishing square dance club here in Spain, where we have lived for the past 6 1/2 years! We have quite an international clientele, with not only English, but many Germans, Dutch, one Norwegian and a couple of Swedes, and not to forget one American lady whose sister is a square dancer in California.

During July and August when it is pretty hot here we have party dances in various locations with pot luck food and drinks and generally have a good time. Ideally, we would like an air-conditioned hall in which to dance, but since this is not a possibility in our little corner of Spain, we make do with patios, roofs and any cool place we can dance outside.

We always enjoy receiving the magazine, keeping us in touch with events in other parts of the world, and our various friends among the callers in America, who either stayed with us in England, or we met when we visited America. Keep up the good work - we enjoy the new layout!

With all good wishes for your continued success.

Johnny and Rene Hayes  
Almeria, Spain

Your July 1992 Editorial prompted me to write. As you well know there are many people who resist change.

The changes you have made have all been good. You have not deleted from the purpose of the magazine in providing a broad base of information to be useful to many people with varying degrees of involvement.

Keep up the good work! Best wishes.

Happy Dancing  
Tom Rudebock  
Leetonia, Ohio

Have this date received my copy of American Square Dance, June '92 issue. What a wonderful surprise to see myself and Blanche as Caller Outline. Thank you very much.

We still enjoy the whole activity, Squares, Rounds, Contras, fun dancing and the wonderful travel to exotic places round the world. Come visit with us.

Sincerely  
Art & Blanche Shepherd

Thank you so much for publishing my letter in your May issue where I made an appeal to your readers for information on how to obtain records or tapes of "Daddy's Little Girl" for my daughters.

The results were incredible! I received letters, tapes, records, sheet music, square dance versions from Blue Springs, Miss.; Staten Island, NY; Ocean View, NJ; San Francisco, CA.; Elizabethtown, Tenn.; Grayling, Mich.; Pleasantville, PA.; Glastonbury, Conn.; Bath, Ohio; Pine Bluff, AK. and numerous telephone calls.

As a result, I am now compiling a tape of each version (ending with the lively square dance version) and will present it to my daughters on the approaching one-year anniversary of Les's passing away, and informing them of this tribute from all of his square dance friends.

Still am missing one! Does anyone out there have the choreographed Round Dance version of "Daddy's Little Girl"? Please call collect (805)-484-9928.

Also want to thank the Ulysses and Coral Coaster Square Dance Clubs of Cairns, Australia for their hospitality and picking me up at my hotel, and giving me a chance to "dance down-under" with their groups.

Mary Kovach  
Camarillo, CA.

Please renew my subscription for one more year. You are doing a great job with the magazine. You had 2 big pair of shoes to fill and you are succeeding. I enjoy Stan & Cathie's contributions. My late husband Bob Brennen was a caller in the Michigan Area for 18 years before his death in 1986, and we were involved with LEGACY as well as Michigan Square Dance Leaders, (working on Promotion of the activity) for many years. There are still many familiar names that appear in the book, and I enjoy reading it cover to cover.

Squarely  
Mary Brennan

We congratulate you for publishing what we believe to be the leading square dance publication in this country. We are avid readers each month and endeavor to promote this magazine among our dancers. If you would enjoy sharing with your readers an account of a very special occasion in the state of Maine, we would be honored to have the account of our Fourth of July Celebration printed in a future edition. Thank you for a fine magazine which keeps us in tune with square dancing all over the world!

Congratulations on continuing the fine job with the ASD. I look forward to the magazine each month. Keep up the good work.

I had been a Rooster Booster for many years and would like to do what ever I can to promote square dancing and ASD.

We will be having our 29th Star Spangled Banner Fest the last week end in July with 1300 registered.

If you have any sample copies or promotional literature that I could pass out I will gladly do so.

I will also be going to the Myrtle Beach Ball in September.

Thanks for a great magazine!

Kermit Sanders  
Baltimore, MD.

In your May 1992 issue you reprinted an article which appeared in the Greensburg TRIBUNE. I was a little puzzled in regard

to whom I should address comments and/or criticisms.

In reading the article as it was reprinted in American Squaredance Magazine I could not follow who was writing or commenting on what items of the dance the person did not understand.

Maybe you can clarify this for me. I had also heard and read some articles regarding the Pennsylvania State Dance. Your comments left me puzzled as to which was being proposed as the State Dance...the Polka or the Square Dance.

I have also written to the US Postal Service with my support of a commemorative stamp depicting the Square Dance insignia.

Katherine Astleford

Thank you for all the good work you are doing for the Square Dance community.

I am in receipt of your May issue and am horrified that Square Dancing should be described as in the statement by State Representative John Wozniak. I can only assume that he is terrified of the unknown and would feel that he was unfit to be a State Representative.

I have written to him to suggest that he should plan a holiday in Africa and in particularly Zimbabwe and we will show him a comparison between Square Dancing our style (where every body has a really good time and knows what they are doing 'sometimes') and the African tribal dancing where every body does their own thing and nobody knows what they are doing.

We have not yet tackled the matter of dress and so everybody does their own thing. I have read several references to Prairie Skirts and wondered if you could print a basic pattern or at least a picture to guide the uninitiated.

Once again thanks for all you are doing.

Sincerely

Mike Marsden

Avondale Harare, Zimbabwe

I don't know if you can help me with this little request or not. If not, possibly you could point me in the right direction.

We get together monthly with a group of dancers and do something besides



dance (2 couples are callers and the other couples dance at least 3 times a week). This October 10, 11, and 12 is the Canadian Thanksgiving weekend and our troupe is going to tour to Niagara Falls, NY for the weekend.

Would you know or could you find out if there is a dance in that area that we could attend, or could you advise me who to contact.

Thank you for your assistance.

Happy dancing

Neva McVittie  
R.R. #1, Southampton  
Ontario., Canada. NOH 2L0

Quite a few years ago we started collecting issues of SETS IN ORDER magazines. After several mentions of this in their magazine, dancers and callers from several areas of the U.S. contacted us and graciously donated many back issues. There are just seven issues needed now to make our set complete since the beginning. They are: Vol. I (1950) numbers 2, 8, & 11; Vol. II (1951) number 9; Vol. VII (1955) numbers 11 & 12; Vol. VIII (1956) number 10. We would love to hear from anyone who could furnish any of these issues. Let us know what you want for them. Our address is: NORM & BARBARA OSBORNE, 411 Plantation Drive. Pharr, TX. 7

Recently our square dance group had a street dance as part of the entertainment program for our community "Ethnicday Festival". The next day, Debbie, a young mother of 6 year old Heather saw me in church and told me her daughter had said, "Mom, I can't wait until you are old enough to learn to square dance".

Janet O'Dell  
Republic, MI.

I have called and taught square dancing for about 40 years. I now teach at a retirement area trailer park in Southern AZ. This past season I had the most rewarding experience that I have ever had. A young lady who had severe brain damage from a tragic car accident came to spend the winter with her parents. Her father asked me if I thought I could teach her to square

dance. I said "We can try". The girl couldn't even talk. I'm proud to say she learned to square dance and she was talking up a storm when she left to go home to the State of WA. She still can not read. I'm hoping she will return this next season to dance with us again. She really enjoyed herself and needless to say we enjoyed her. She was such a joy to have with us. Our people are mostly senior citizens so to have a young 37 year old was a real joy to our older people.

If you have the opportunity to teach someone like her don't turn her away. Give it a chance. Her father was her partner and she was helping him before the season was over.

Sincerely  
Elizabeth Pivalor  
Why, AZ.



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I Wanna Find That Perfect Mountain, Renny Mann . . . . .	PR 1125
Day-O, Hans Petterson . . . . .	SSR 153
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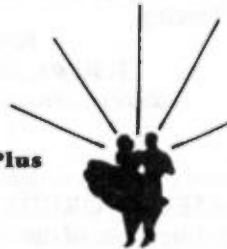
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# WHITHER MAINSTREAM?

Mainstream and Plus are unrelated dance forms that might easily have evolved as separate activities with separate memberships.

Square dancers fifteen years ago were young people who revelled in the rhythmic movement and speed of Mainstream. The later introduction of choreographed forms ("Quarterly Selections" and "Plus") appealed more to older people who preferred the security of constructed sequences and the pride of achievement in learning them. That the two forms do not mix is illustrated by Mainstream's sole choreographed sequence, **Grand Square**, where the sudden cessation of mental activity generates an instinctive physical speeding up with many dancers rushing the beat, finishing early, and filling in with perhaps a swing.

## ORIGINS

Mainstream, a unique form, is the third major dance innovation of the last two hundred years.

**Waltz** (1812) introduced closed position, then regarded as undignified or even obscene. **Fox-trot** (1914) added the mental stimulation of step freedom, shifting the emphasis from formal technique (visual appeal to an onlooker) to a felt sensation (physical expression of a rhythmic or musical emotion). "Hash Calling" and the beginnings of a common basic language (1950's) applied this new freedom to lines and squares then (1970's) ripened into the standardized calls of today's **Mainstream**, each less than nine steps. (One alien sequence, **Grand Square**, intrudes).

## GRADES

Square dance class tuition formerly lasted only a few weeks ("Basic") but lengthened into a second year when the

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number of listed calls increased ("Mainstream").

A new dance form followed ("Plus"), at first regarded as the specialized interest of an older age group. Its calls were rooted in the choreographed dancing of the early 1900's, closely related in principle to Round Dancing, New Vogue, Modern Sequence, Scottish Dancing and Old-Time. Each was a lengthy sequence suited to older people, forfeiting the excitement of Mainstreams fast calling and unanticipated movements.

Since repetition of a limited number of lengthy movements would become stereotyped and ultimately boring, Plus interest was maintained by the frequent addition of higher levels and new sequences.

### DOES PLUS NEED MAINSTREAM?

Most club committees and callers are long-established Plus enthusiasts with little enthusiasm for lower levels or desire to promote them for others since (a) their major aim is speedy reinforcement of their own Plus social group, (b) Plus is easier to both call and dance, and (c) tuition, though not danced Mainstream, is within the competence of almost every caller. Few think of Mainstream as a major dance in its own right and, indeed, many display an air of disbelief when it is suggested some dancers actively prefer it.

We now have a generation of Plus dancers who break down when confronted by fast-moving Mainstream, and a generation of callers who find difficulty in programming whole evenings of it.

Tips at that level may be called occasionally but rarely announced by name. The titles "Basic", and "Mainstream" are ignored and replaced by "Beginners", "First-year", "Intermediate" or "Plus". The former separate grades are amalgamated into a concentrated Plus tuition course.

Verbal explanation of a new Plus call is simplified if the learner knows Mainstream vocabulary. Nevertheless, since any one Plus movement can be taught in the first tuition hour and only a score or so of Mainstream calls are relevant, it is questionable whether a new recruit to a Plus club must necessarily encounter the Mainstream syllabus and equally questionable whether a newcomer learning Mainstream should be dragged willy-nilly into Plus. They are separate dance forms.

In Plus clubs today, newcomers in older age groups tend to start enthusiastically but drop out as they become aware of the intensity of tuition and dearth of dancing. Young people do not start at all since (a) the present dance form has little appeal (reminiscent of old-time), (b) there is too much tuition (two years), (c) there is too much commitment (unbroken weekly attendance), and (d) the "cowboy" uniform is acceptable to young men but a young woman wouldn't be seen dead in that old-fashioned ballet-type gear.

Plus committees are forfeiting possible future additions to their own ranks by denying Basic and Mainstream to the teens and twenties who delight in them.

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## BASIC

Today's rare mixed-club Mainstream evenings commonly suffer because many sets include a dancer, often a male beginner, who cannot cope. It's not his fault though. His weekly class has been calling what he has already learned and work-shopping what he hasn't. He expected something similar.

Twelve years ago he would have learned, danced, graduated and been fully competent in Basic. He would then have started Mainstream, aware that he would not be ready for a mixed-club Mainstream function until he had graduated at the new level. His Handbook describes Basic as a major destination point and time for consolidation, and advised that being able to react automatically to all Basic calls suggested readiness to venture into Mainstream.

Basic tips in Mainstream class nights were enjoyable to beginners and angels alike simply because everybody had graduated and reacted to the calls without thought. Dancing flowed with swinging steps and happy faces.

## MAINSTREAM

Early Mainstream was a young person's interest with an emphasis on dancing rather than on social mixing. Most viewed class attendance as a short-term tuition course, not a club commitment. They presumed that square dancing would thereafter become a periodic activity as with their other dance interests – one to which they could return after absences of anything from a few weeks on holiday to several years with a young family.

Mainstream's variety (a theoretical several million tips before one must be repeated) and animation (an unforeseen movement every few seconds) ensured excitement and enthusiasm but demanded that callers have considerable experience, a facile tongue, speedy reactions and an alert brain.

Mainstream is still alive in some areas as a separate dance or even as a separate club but those of us who delight in its speed and challenge are well aware of its world-wide decline in recent years. It can be revived by (a) taking new generations unhurriedly through intermediate way stations (say two

"grades" to Basic, four to Mainstream), (b) consolidating by dancing each level until response to calls becomes automatic, (c) rigidly immobilizing the Mainstream syllabus (and outlawing new calls such as Quarterly Selections) so that competent dancers can return after absence, (d) programming class evenings for dancing enjoyment rather than tuition, (e) re-establishing formal graduation in both Basic and Mainstream so that dancers attend only those functions in which they are competent, and (f) recognizing Mainstream as a fast-moving and exciting dance form in its own right, entirely disassociated from the very different Plus. From Dowling, New Zealand •



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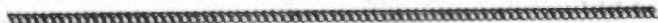
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# UNDERLINING

## THE CALLER NOTE SERVICES

**MECHANICS** produced by **Wayne Morvent**, has a refreshing comment in his introductory column. I quote, "I would like for you all to know that none of the material in **MECHANICS** is computer generated. I personally write all of the material and I use all the material at my home clubs —"

Judging from his format as he says, he has acquired a new computer program for the note service. The material is much easier to read and lets a caller find what he is looking for almost instantly.

Wayne's material covers Basic, Mainstream, Plus and Advanced, as well as Quarterly Selections. His figures are easily followed by the practiced eye of an experienced caller. Surely makes his note service genuinely usable.

**Dick Han**, in **DANCETIME NOTES FOR CALLERS**, presents some interesting Module Material. His mix and match figures can be used in the Mainstream as well as Plus Programs. "**CROSS THE TRACK**" has not only good material but diagrams to help any caller see what is involved in the Quarterly Selection.

An observation by Dick about dancers first experience with diamond formations is helpful to all callers in realizing how

different diamonds can seem to the dancers who has not danced them before. He says it is important for the dancers to be comfortable with the formation, and of course that is up to the teaching by the caller.

An interesting new Advanced experimental "**SHADOWLUMN**" is given good coverage and diagrams to follow for your convenience. Good material throughout "**Dancetime**"!

**MIKESIDE MANAGEMENT**, by **Stan & Cathie Burdick**, talks to the new comers in the calling field. If you are puzzled by the lack of new people coming into the activity, read his article, "**A FEW WORDS TO NEW CALLERS**" in this months note service. Good sound advice and a truly great philosophy.

Stan gives us a new look at an old favorite "**TANDEMS**". If you haven't tried them be sure and do so. The dancers will be in their own glory and success at this kind of unusual dancing.

Included in his Note Service is a couple of traditional Easy Sing-alongs for any party dancing or Community Dance Program. Give them a try. It's a nice change of

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In the September and October issues of **NOTES FOR EUROPEAN CALLERS** edited by Al Stevens and Rudi Pohl, is a Viewpoint article covering the Evolution of the Square Dance Caller. It's interesting to note that some of the influence comes from as far back as 15th century England as well as the 18th century elegantly costumed, powder-puffed hair prompters of quadrilles and "contredances". Did you think it all was strictly American? That which is unmistakably American are the early fiddler-prompters of New England. This is a very enlightening article and interesting to the caller who wants to gain some knowledge about our activity.

From the November issue the emphasis on **CROSS-FOLD** gives you some good material to present to your dancers. Also, routines using **ODD 8 Chain Thru** will keep your dancers on their toes. Not many callers use this Mainstream call much, so it's worth looking at even if only for a refresher.

Lots of good material, as usual, from **THE NEW VIEW**, by Bill Davis along with suggestions to choreographers of singing calls and timing. Bill covers several new

calls with choreography for some. An abundance of material offering everything from Mainstream through Advanced as well as Quarterly selections will keep any caller happy.

Did you know you can get out of a Box 4c with a simple "Explode & Pass the Ocean, Right & Left Grand"? This is just one of the many "Get Out"'s that are published in the October issue of **THE NEW VIEW**.

**Joe Uebelacker** in **THE CANADIAN CONNECTION** has an excellent discussion on marketing our activity. It is definitely worth reading and digesting. His bottom line is, "if you don't give (that's GIVE), as in FREE) of your time and energy to promote the activity, it won't grow. If you make money at it, you can deduct the cost of your donated time. It's an investment after all. More importantly is the fact that the more people who know about it, the more will participate. That's money in your pocket folks. If you aren't into it for money, it's more adulation for you from many more fans. If your main interest is to keep the activity alive for future generations in a purely altruistic gester, this is one of those things you have to do."

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# DANCING TIPS

by Harold Bausch

"It's a big wide, wonderful world we live in", or so go the words of a song. It is too, you know – also it is a world of change and a lot of dissatisfied people, a lot of disillusioned and disappointed people. Yet there are those who are oblivious of it all, and maybe they are doing something to help – only time will tell.

In nearly 40 years of being involved in square dancing I have seen so many changes. Sometimes I am discouraged too, but sometimes I am encouraged.

Today the "IN THING" seems to be Country Western – dancing and music. To me, it seems they are going back to the days of early square dancing. They have picked up the simple two steps and waltzes that used to be a part of square dancing – they have picked up our line dances – they dress like we did in 1940's & early 50's. They learn to dance in about eight lessons, like we did in early 50's. Actually, we didn't even have lessons in 1953 – we just got into #4 spot and we watched the others and learned... Just like many Country Western dancers do today. Most every caller wore a big western hat and a kerchief around his neck. So – C.W. has stolen our thunder!

Actually, they didn't steal it – we threw it away! Today we are so "Smart" – we have programs from Basic to C3! People are not standing in line to join us – because it looks like a life commitment to get to be a square dancer. Besides, who wants to be less than the best? Who wants to be just a "Basic or Mainstream" dancer?

We outsmarted ourselves when we started adding more and more calls, and recognizing more than one level of square dancing.

Is it too late? I just don't know, but, the boom days of the 50's and 60's are gone. The only light I see at the end of the tunnel

is the "Community Dance Program" – and it is not going to be easy to get that rolling in areas that have established clubs. Strangely enough, the Community Dance Program is not a simple thing. Any caller who takes it on is going to have to learn a lot! There are so many facets of the CDP that most callers are not familiar with. I doubt there are two Challenge callers in the country that could do the real CDP without a lot of research. I know that I would have to do quite a bit of relearning – and we used to do most all of what is in it.

Am I saying I am going to convert? No. But the philosophy of the old time dancing and the CDP is what we have left behind – much to our own loss. ●

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## 42ND NATIONAL CONVENTION

### BOB AND KAREN Our General Chairman

**L**eadership lays the groundwork for a National Square Dance Convention and Bob and Karen Fleher qualified for this tremendous job. As a result of their selection as General Chairmen, they asked for the cooperation of square dancers and received an overwhelming response.

Bob and Karen took square dance lessons in 1977 and eventually joined the Spanish Lake Quadrilles. As the years rolled by they became more interested in other facets of square dancing as a result of their love for the activity. In 1983, they organized the Zig Zags, an advanced square dance club, and served as President through 1987. Involvement caused them to accept offices in organizations, Karen was Vice-President of the Greater St. Louis Folk and Square Dance Federation in 1983 and then served as President in 1984 and 1985 when the first intent to bring the National Square Dance Convention to St. Louis came about. Karen was also a member of the Board of Directors from 1986 through 1989.

Bob is the vice President and co-owner of "Vending With a Flair, Inc." – a business that Bob started in 1970. Bob's personality has played a big part in the operation and success of the business.

Karen and Bob have been married for 23 years and have two daughters, Laurie and Jodi, and two grandchildren, Josh and Danielle.

## What's Going On In Square Dancing



The photo below is the costume they wore at the St. Louis Pre-convention 1904 dinner.



### 1904 WORLD'S FAIR FACTS

**I**n 1904 St. Louis' major claim to fame was kaskets, shoes and beer, and was the fourth largest city in the U.S.

15 million dollars was needed to get the Fair started. One-third came from individual citizens, one-third from the city and one-third from the national government.

Liquor cost was five cents for "a paralyzing glassful".

The publicity committee put out over three and one-half million pieces of publicity, in the first six months, printed in German, French, Spanish, Portuguese and Italian. St. Louis had nine newspapers at the time, six were in German.

On weekends a train would leave Union Station every minute for the Fairgrounds.

The Fair was closed on Sunday.

## TOURS FOR THE 42ND.

#1.

Begin your introduction to St. Louis on the historic levee driving past sternwheelers, the renovated warehouses of Laclede's Landing, the oldest cathedral west of the Mississippi and the Old Courthouse, scene of the Dred Scott trial. Visit the famous Gateway Arch where special reservations will be made for you to ride to the top for a breathtaking 30 mile view, then visit the Museum of Westward Expansion below. Continue past the Busch Memorial Stadium, fine civic buildings, the architecturally fascinating Union Station and turn-of-the-century mansions. Stop at the breathtakingly beautiful New Cathedral where the largest collection of mosaics in the western world covers nearly the entire interior. Drive through forest Park, site of the 1904 World's Fair and present home of the Zoo, History Museum, Art Museum and Science Center.

#2.

Visit Anheuser-Busch, the world's largest brewery. Tour through the hundred year-old buildings to see the bottling and brewing processes and the Budweiser Clydesdale Stables prior to refreshments in the hospitality room. Stop at Union Station to see the nation's most exciting renovation project and this will whet your appetite to return at your leisure to explore the shops, restaurants, kiosks etc. Board a 19th century sternwheeler where you will be served a delicious box lunch as you cruise down the Mississippi.

#3 Grant's Farm Tour

Visit Grant's Farm, August Busch's estate where a trackless train will take you through the beautiful grounds and game preserve. Stop at the Bauernhof to see the trophy room, the riding horse stables and the fine carriage and sleigh collections. See the miniature zoo, the incredible bird show, Ulysses S. Grant's cabin and the Clydesdale stallions. You may purchase lunch in the Bauernhof area where free beer is served. Following your visit, ride the convenient shuttle back to the Convention Center.

Buses depart Convention Center every 30 minutes beginning at 8:30 AM except no

departure at 11:30 AM and 12:00 noon. Last departure is at 2:00 PM. (T,W,TH,F,SAT) Cost \$9.00 per person

#4. Mark Twain country - Hannibal, Missouri

8:30 AM - 6:30 PM (M. T.)

Spend the day in Hannibal, home of Mark Twain. Visit Mark Twain's boyhood home and museum. Tour past Becky Thatcher's home, Lover's Leap, Molly Brown's house and other points of interest. Enjoy a delicious lunch at Mark Twain's Dinette. Tour through the Mark Twain Cave, referred to on many of his stories, and now designated as a U.S. National Landmark. Visit Rockcliffe Mansion where Mark Twain spoke from its magnificent stairway. A light refreshment will be served on the return trip.

### GATEWAY GERTIE SAYS:

There are still approximately 400 Gateway Passes that have not been converted to a Registration Form. Please do this as soon as possible. You are not officially registered until a Registration Form has been completed. When completing the registration form, please be sure to read every line. Many dancers have been overlooking some very important boxes that need to be checked. All hotels booked in the future require busing as the downtown hotels are now filled. Please check and pay for busing at the time the registration form is sent in. There is a savings of \$4.00 per couple if bought before May 1, 1993. The number of shuttle buses are based on the sale of passes prior to the convention. **PLEASE DO NOT WAIT UNTIL YOU GET TO THE CONVENTION TO BUY A BUS PASS.** On Wednesday June 23, you may ride to the convention center free in order to pick up your paid bus pass, but you must have it in order to ride back.

### PLEASE REGISTER NOW

Conventions are planned on advanced registrations. More and better services can be arranged if we know you are coming. There are no "one day" fees for a national convention. The total registration fee of \$20.00 per person applies whether you attend for one day or four days.

## ROUNDALAB OFFICE has moved to Maryland

### MISSISSIPPI RIVERBOAT CRUISE

A moonlight cruise on the Mississippi River will be offered on Wednesday, Thursday and Friday nights of the convention. The boat will begin loading at 10:30 PM and return about 1:00 AM. The cruise will offer an excellent view of the brilliantly lit St. Louis skyline, the Gateway Arch and the famous Eads Bridge. One of the area's best contemporary bands will provide music for your listening and dancing pleasure. Shuttle service will be provided between the Cervantes Convention Center and the boat.

The riverboat will be chartered exclusively for square dancers. This affords an excellent opportunity to get a group together for "your night" on the craft.

The cost will be \$18.00 per person and reservations must be received by **January 31, 1993** in order to complete the charter arrangements. Checks should be made payable to the 42nd National Square Dance Convention and sent with names and addresses of the registrants to: Daryle and Peggy Greene, P.O. Box 270268, St. Louis, MO 63127

### EXHIBITION GROUP UPDATE

**HELP!!!** We are looking for names and addresses of current performing groups who are willing to showcase their talents at our national convention. We want to extend a formal invitation to you. Come join us in 1993 in St. Louis. Many time-slots are waiting for you, and a great staff is ready to make your visit here the best national ever. Send your name and address to: Gene and Gina McMurtry, Vice-Chairman Exhibitions, 8375 Latty Ave., Hazelwood, MO. 63042



At the 16th annual Convention of **AROUNDALAB**, The International Association of Round Dance Teachers, Inc., it was announced that **Peg Tirrell** would be retiring as Executive Secretary, a position she has held since 1984. On behalf of the Board of Directors and the **ROUNDALAB** membership, **Ralph Collipi**, as Chairman of **ROUNDALAB**, extended to both Peg & Doc Tirrell, sincere thanks and appreciation for the outstanding service they had so willingly given to **ROUNDALAB**.

As of October, **Carol Poland** will assume the position as Executive Secretary with **ROUNDALAB** relocating its headquarters from Lower Waterford, Vermont to Gaithersburg, Maryland. The new address will be 8917 Alliston Hollow Way, Gaithersburg, Maryland., 20879. All correspondence should be sent to the Maryland address. The new phone number for **ROUNDALAB** will be (301) 670-9214. The 24 hour fax number is (301) 670-9379. Office hours are Monday thru Friday 9:00 AM to 5:00 PM EST and Saturday 9:00 AM thru 1:00 PM EST. **Ralph & Joan Collipi** will continue as Chairman of **ROUNDALAB**.

# USDA

### USDA ELECTS OFFICERS

**President Earle & Joy Hoyt** were among the prestiges list of officers elected for the 1992-1993 term to the **UNITED SQUARE DANCERS OF AMERICA**. For more information about the Organization please contact: **DIRECTOR OF INFORMATION: Jim & Peggy Segraves**, 8913 Seaton Dr., Huntsville, AL. 35802 (205) 881-6044

### USDA NEWS SUBSCRIPTIONS

The "USDA NEWS" publication is a quarterly publication covering all aspects of the Square Dance Activity. USDA

NEWS is provided "FREE" to all known dance publication editors; leaders of national, international and state organizations; USDA Affiliates, Officers and Directors.

During the 1992 USDA Annual Meeting, the Board of Directors made a decision to offer the USDA NEWS to all others at a

yearly subscription rate of only \$5.00. This was based on increasing demand for the newsletters from the dancers.

For your own personal copy of the quarterly USDA NEWS, forward a check for \$5.00 made out to U.S.D.A., and your name, address, zip code, area code, phone number to the USDA EDITOR. ●



Daryl  
Clendenin

# Chinook RECORDS



Bob  
Finley



Dee Dee  
Dougherty-Lottie

## CHINOOK RECORDS:

- CK-110 "CATFISH BATES" by Daryl
- CK-109 FREE TO BE LONELY by Daryl
- CK-108 NOW I'M GONE by John
- CK-107 BACK IN BABY'S ARMS by Dee Dee
- CK-106 BLIND MAN by Jerry
- CK-105 YOU CAN HAVE HER by Daryl & Bill



Jerry  
Junck



Doug  
Davis

## CHINOOK HOEDOWN:

- CK-513 DILEMMA/POKEY JO
- CK-512 WHITE LINE / SHORT LINE

## ROUNDS ON CHINOOK:

- CK-1101 NEVER LOVED ANYONE MORE (waltz)  
by Ray & Virginia Walz



John  
Kwaiser



Ray & Virginia  
Walz

## HOEDOWNER RECORDS:

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- HD-126 LONESOME FOR YOU by Doug
- HD-125 WHY DO THEY LOOK BETTER by Loren



Loren  
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by Bob Howell

## EASY LEVEL

Coy Cowan of Sun City Center, FL. shares with us a variation of Amos Moses which he uses in a circle. Coy states that "contras and line dances are done in lines, but solo dances are done best in circles." I'm going to refer to his dance as the

### AMOS MOSES CIRCLE

Formation: Single circle, all facing center.


Music: Amos Moses. RCA Victor. Jerry Reed 447-0896

Counts:

1. Put right heel forward.
2. Bring right foot back to place.
3. Put your left heel forward.
4. Bring left foot back to place.
5. Rock forward on the right foot.
6. Rock back on the left foot.
7. Turning to face right, step on the right foot.
8. Close left foot to the right foot.

Note: I have been enjoying Coy's routine ever since he sent it to me last summer. Those who have tried the original version at a one-night-stand have certainly sent some folks home rather frustrated, but this routine is a guaranteed success.

Each April for the past several years I have had the pleasure and privilege of sharing a week at Copecrest with Jerry and Kathy Helt. This November 1st, Phyllis and I will venture to Cincinnati to spend a day at The Fall Ball, sponsored by the Helts. It will almost be a reunion of those who had attended our week in Georgia. Following are two dances that I plan to do. Both will use the same music. The first dance is a circle mixer called the Sweet Georgia Brown Mixer.



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### SWEET GEORGIA BROWN MIXER

Formation: Double circle. Couples facing LOD, lady on the gent's right. opposite footwork throughout.

Music: Sweet Georgia Brown, Grenn 16011

Routine:

Counts:

- 1-4 Walk 4 steps forward with inside hands joined, beginning on gent's left and ladies right foot.
- 5-8 Turn around and back up 4 steps.
- 9-12 Walk back in RLOD 4 steps.
- 13-16 Turn and back up 4 steps. (Original starting place).
- 17-20 Balance together and away.
- 21-24 Lady roll away with a half sashay. (Lady rolls across in front of gent).
- 25-27 Balance together and away.
- 28-32 Turn the lady under the joined hands and the lady rolls back to the gent behind her to begin again.

The next dance gets its name from the Queen City (Cincinnati). Jerry calls it the

### QUEEN'S QUADRILLE

Formation: Square

Music: Sweet Georgia Brown. Grenn 16011

Routine:

(The aforementioned music goes thru 7 times, so I suggest that you use a standard intro., middle break, and ending). The figure follows:

Head two couples right and left thru.

Same two ladies chain.

Side two couples right and left thru.

Same two ladies chain.

All join hands and circle left half way round.

Swing corner and promenade.

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My good friend Jack Mokren passed away last year. He was a constant inspiration, sharing much of his knowledge of dance with me. During his last few years of life, he was nursed by a young woman who aided and cared for him. She was "special". I have written a contra dance for that young woman whose name is Cathy Abderrazzaq' Isa and entitled it

### CATHY'S SPECIAL

Formation: Alternate Duple. 1,3,5,etc crossed over and active.

Music: Any 64 count jig, reel or hornpipe. I like "Yellow Creek". Top 25073

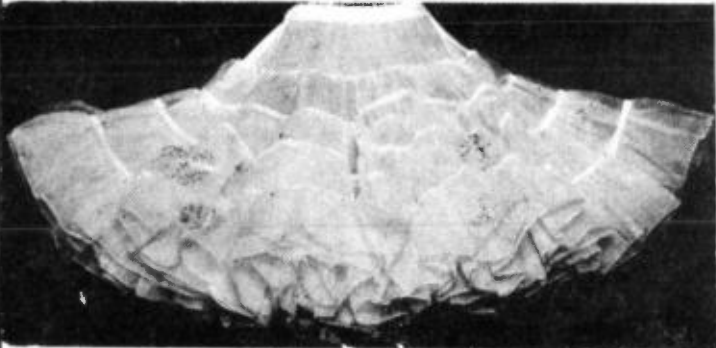
Routine:

Counts:

Intro: In long lines go forward and back.  
 -----, pass thru and you turn back  
 -----, -- two ladies chain  
 -----, ladies lead and flutter wheel  
 -----, men flair (drop out) girls start a hey for four  
 -----, --  
 -----, girls to the center and turn by the right,  
 -----, come back and swing same corner  
 -----, face to the center, go forward and back.

On the flip side of Yellow Creek is the music for Chattahoochee and Hugh Macey includes an instruction sheet with the complete write-up of the Sicilian Circle dance.

Note: Don Armstrong's dance written up in the past August issue should have read EZ-1, not Ex-1

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- RWH-174 ANGRY by Larry

● COMING SOON ●

- RWH-178 I'M ALABAMA BOUND by Lee
- REH-180 THANKS FOR THE MEMORIES by Larry
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● SIZZLIN' SELLERS ●

- RWH-173 IN THE ARMS OF A FOOL by Jerry J.
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- RWH-171 TAKE THESE CHAINS by Stan
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- BUC-1241 DOWN IN MY EASY CHAIR by Jim
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This year marks the first time square dancers have been invited to perform at the World Expo, and Tom said he feels honored that his local group was chosen to perform as part of the United States' gymnastics exhibition.

"I think we've taken modern square dancing out of the barnyard and into the ballroom," said Tom, noting that the popularity of this all-American dance style is on the rise, in this country and around the world. From Delaware County Daily Times by Meg Diskin.



### CONTRA IS DELIGHTFUL

**B**eginning their "dancing life" in 1965, Myrna & Jerry Glendenin of Cincinnati, OH. got into the dance scene during lessons at a beautiful place called "The Hayloft" in Cincinnati. After graduation they danced with the Grand Squares and the Rhythm Reelers, during which time they held several offices and were Registration Chairmen for the 1972 Ohio State Convention.

After a ten-year hiatus, spending much of their free time accompanying their two children in their varied childhood interests, Jerry and Myrna decided to return to the world of square dancing and took a second round of lessons. This time they were invited to also try Contra Dancing and immediately became interested. (The costumes they are wearing in this photo are the "Contra" version of the Ohio State Dress for the 1992 National Convention held in Cincinnati this year).

Their Queen City Contra Club boasts of having Jerry Helt as their prompter.

They have recently begun lessons in Country Western dancing and have learned lots of Texas Two-Step, Swing, Waltz, Polka and various line dances. "It's such great fun, wonderful exercise and yet another facet of our dance prism that continues to add color and joy to our lives." Telling it like it is they comment that "The wonderful world of people we have met and the long-lasting friendships we have made are treasures we shall cherish always."



### 872 POINT OF LIGHT

**H**ere is a heart warming and interesting article sent to us from Mac & Chieko MacKenzie about their son, Ken. Ken is a **HANDICAPABLE DANCER** with the "Pensacola Special Steppers" in Pensacola, FL.

An excerpt from a letter of special recognition to Ken from the **President of the United States** reads as follows: "I was delighted to learn of your outstanding work in behalf of your community. Your generosity and willingness to serve others merit the highest praise, and I am pleased to recognize you as the 872nd "Daily Point of Light".

Activities for which Ken was recognized included coaching in a bowling league for disabled persons and serving as an Assistant Scoutmaster of a troop for young men with disabilities. He was also cited for his participation as a member of the **PENSACOLA SPECIAL STEPPERS** square dance club for **MENTALLY HANDICAPABLE DANCERS** of Pensacola, FL. (Frank Cherry is caller) Ken has been a

member of the "Steppers" since the organization was formed in 1978.



**BOB NELSON**

Here's a guy with his finger in many pies. The flyer that was sent pictured a cowboy on horseback, (backwards yet) taking someone's picture. It is **Bob Nelson**, (Southern Calif. caller) who says he will dance with you, clogg and take your picture too. We are sure he didn't mean all at the same time. Bob offers his services as Caller & Instructor as well as a professional photographer. Any kind of dance such as Hoedowns, Bar-B-Ques, Fund Raisers, Private Parties, Wedding Reception, Chilli Cook-offs and many other get-togethers. You can contact Bob at (310) 925-0042



Down along the river where the banyans and coconut palms grow wild, where the mongoose and the buffalo play, where the skies can be cloudy for days on end and you can't hear a word - discouraging or otherwise - over the roar of the falls, that's where you'll find Les Gotcher.

Les lives in Hilo, Hawaii with Sunshine, his wife of one year. They were married last year, he 87, she 89. They had known each other since way back, when Les was record-

ing square dance records for Capitol Records.

Les is a trailblazer. He was the "pathfinder" who gave us the "hash" calling, which enabled all callers to become varied in their calling. His utilizing of the "hash" patter from the traditional, predictable calls of the early 1950's has set callers free in their deliverance of material.

Les made many appearances in movies with some of Hollywood's great's. Not many callers have left such a mark in the calling, square dancing field as has Les. In a 1979 issue of Square Dancing, (a Los Angeles based magazine no longer in print) Les was reported to have been inducted into the Square Dance Hall of Fame. Not a small feat and just one more milestone in the long list of achievements accredited to this amazing "Country Cowboy-Square Dance Caller."

Taken from the Hawaii Tribune-Herald by Jim Witty •



**ANSWER KEY**

### SQUARE DANCE PUBLICATIONS

- |                    |                      |
|--------------------|----------------------|
| 1 NNSOATQUEALIASR  | (NATIONAL SQUARES)   |
| 2 RYPAHSACKTP      | (HAPPY TRACKS)       |
| 3 NPNDHEAAERLSPS   | (PAN HANDLER PRESS)  |
| 4 ELANSSCOEADUTR   | (LET'S SQUARE DANCE) |
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# 27th NATIONAL ADVANCED AND CHALLENGE SQUARE DANCE CONVENTION

JUNE 17, 18, 19, 1993

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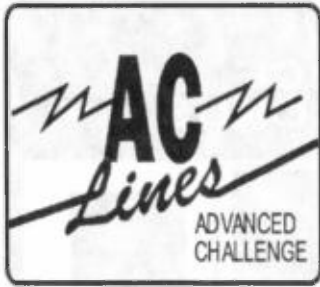
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by  
Ed Foote

**T**HE 11TH AMERICAN ADVANCED & CHALLENGE CONVENTION was held in Dayton, Ohio in August. Over 1000 dancers attended the three day event at the Dayton Convention Center, which had five dance halls operating simultaneously: A-2, C-1, C-2, C-3A & C-3B. Staff callers were: Ray Brendze, Bruce Busch, Ray Denny, Mike Jacobs, Dave Kenney, Steve Kopman, Dave Lightly, Larry Perkins, Tim Ploch, Norm Poisson, Tim Scholl, John Steckman, John Sybalsky, Anne Uebelacker.

The 1993 Convention will be held Aug. 12-14 at the University of Toledo in Toledo, Ohio. For information write: Mike & Jean Solek, 1555 Sarasota Drive, Toledo, Ohio 43612.

BRUCE BUSCH (N.J.) long known for excellence in Advanced and Challenge calling as well as at other programs, has retired from calling. He began calling 25 years ago in 1967 in Appleton, Wis., moved to Baltimore for 1 1/2 years, and then moved to New Jersey where he has lived with his wife Bonnie and family for many years. He has been a member of Callerlab since 1975 and has been heavily involved with state and national conventions.

Bruce called Advanced and Challenge dances and weekends coast-to-coast and was a Non-Staff Caller at the National Advanced & Challenge Convention for 6 years. Bruce concluded his calling career in August at the American Advanced and Challenge Convention in Dayton, Ohio, where public tribute was made to his many years of service to square dancing and a party was held in his honor.

One of my fond square dance memories is a six hour marathon dance (8:00p.m. - 2:00a.m.) I called in Bruce and Bonnie's basement in Appleton in 1974 for two

squares that wanted to work on Challenge material. I was impressed by how much everyone wanted to learn and also how everyone was constantly laughing.

**DANCING HINT FOR PERK UP (C-2)** Most dancers think of the definition as All 8 Circulate, Extend, outsides quarter toward handhold of the wave from which they did the Extend and Circulate twice, while the centers Hinge, Circulate and Trade. While this was indeed the original definition, many outside dancers were often unsure which way to quarter after the Extend; they often would assume [right] which would be incorrect if the Extend was from a left-hand wave.

The Callerlab C-2 definitions made a change in the wording which eliminated the problem and yet kept the exact same footprint action. The change: The word [Extend] is replaced with [1/2 Split circulate]. This automatically causes the outside dancers to be aimed in the correct direction for their Circulates.

Unfortunately, many dancers have not changed their thinking, and thus still have problems knowing which way to turn for the Circulate. Those who think [1/2 split Circulate] now have no problem with Perk Up.

**AUDIO TAPES.** Looking for audio tapes of A-1, C-1, C-2, C-3A & B? Countless tapes of these programs called by a variety of callers, taped at the National Advanced & Challenge Convention and the American Advanced & Challenge Convention are available, as well as tapes from other Advanced & Challenge festivals. For descriptive flyers and prices write to: RHC Enterprises, 9054 Eden Oaks Ave., Orangevale, Ca. 95662



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square thru, wheel & deal, zoom, centers left square thru 3/4, right & left grand.

**Zero Line:** Turn thru, wheel & deal, centers turn thru, left square thru, partner trade, turn thru, wheel & deal, boys pass thru, touch 1/4, box the gnat, grand right & left.

**Static Square:** Heads touch 1/4, centers box circulate, center boys run right, zoom, centers pass thru, swing thru, grand right & left.

**Static Square:** Sides star thru, all double pass thru, centers in, cast off 3/4, pass thru, girls trade, ferris wheel, girls swing thru, girls turn thru, star thru, wheel & deal, grand right & left.

**OPENER:**

**Static Square:** Heads flutterwheel, heads spin the top, sides face, grand right & left.

**A BIT OF APD:**

**Zero Line:** Pass the ocean, split circulate, centers trade, boy run, right & left thru, Dixie style to an ocean wave, boys trade, boys cross run, recycle, swing thru turn thru, LA.

**A BIT TOUGHER:**

**Static square:** Sides square thru, spin the top, box the gnat, right & left thru, pass thru, tag the line-out, wheel & deal, centers lead to the left and cloverleaf, others pass thru, slide thru, pass thru and on to the next, step to a wave & fan the top, box the gnat, grand right & left.

**SINGLE HINGE:**

**Zero Box (Wave):** Single hinge, centers trade, split circulate, single hinge, scoot back, boys run, square thru 3/4, courtesy turn, Dixie style to an ocean wave, LA.

**TAG TO A COLUMN:**

**Zero Line:** Pass thru, wheel & deal, centers touch 1/4, then walk & dodge, now cloverleaf, new centers square thru 3/4, do sa do to a wave, spin the top, boys run (in your own foursome), 1/2 tag the line (check your column), all eight circulate, boys run, pass thru, LA.

**POTPOURRI:**

**Zero Line:** Touch 1/4, all eight circulate, centers trade, all eight circulate, girls walk & dodge, those who can star thru, others face in, lines go forward & back, slide thru, square thru 3/4, trade by, LA. •



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## FEEDBACK

I have never met Harold Bausch and from his articles I am sure he is a fine gentleman, but sometimes I get so angry after reading one of his articles that I have to sit down and write him a letter. This time I am sending it. In his article in your September issue Mr. Bausch said he doesn't like to stress APD, and that he likes "girls to be girls and boys to be boys". Viva La Difference!!!". So do I, but what does that have to do with most square dance figures.

In his article Mr. Bausch was referring to Dixie Style. Callerlabs definition says from facing couples or facing tandems. From facing couples the right hand dancers (notice it didn't say girls) step forward and to the left to become the lead dancer in tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer (notice it didn't say boys), each extends a left hand and touches to a left hand mini wave and turns one quarter (I don't know why they don't say left touch 1/4). New center dancers join right hands and form a left hand ocean wave. Notice that at no time were the terms boy or girl used.

So why does Mr. Bausch, and most callers I'm sorry to say, think there is a girls part and a boys part for most figures. The fact is only a few calls are, what I call sexist. Star Thru, Box the Gnat, Slide Thru, California Twirl, Dive Thru because of the California Twirl, Ladies Chain, All Around the Left Hand Lady, See Saw Your Taw (from a squared set), Do Paso, the direction you face for an allemande Left and a Right and Left Grand, and of course the boy and girl designated calls for folds, runs and circulates, through Plus.

Mr. Bausch and most other callers will say dancers cannot understand the terms right hand dancer (belle), left hand dancer (beau), ends and centers, leaders and trailers. Therefore the calls must be taught boys do this and girls do that. When I started calling I decided to teach all my dancers to dance by definition, right from the start of the basic figures. It works. The problem is

after they graduate and go out in the "real world" of square dancing, they forget it because everyone knows only the boys can go into the center and cast 3/4 in a Follow You Neighbor, and of course it is followed by a Spread so the girls are in the center, and of course it can only be called from right handed ocean waves. You wonder why the push to higher levels? It is because dancers get bored when figures are always called from one position or at most two.

I just returned from a month long calling tour in Europe and most of the dancers there can dance by definition regardless of the position they find themselves. I was like a kid in a candy store.

Mr. Bausch and most callers will say you have to let the dancers have fun, so you must call from the "set positions". I have never seen dancers have more fun than the dancers I called for in Europe. I called a dance in Roskilde Denmark and I was so high after the dance that I couldn't go to sleep. Anything I called, from any position, they would do it. When the dance was over they applauded and stomped on and on showing me how much fun they had. I could have called to them all night.

Ed Foote said he got in trouble, when he stated in one of his articles in your magazine, that the European dancers are better than our USA dancers. Well, Ed, you are right.

Is it because they are smarter. Not hardly. It is because of the way they are taught. Yes, they spend a longer time preparing their dancers, but they teach them to dance by definition. They don't have the push to move to a higher level because they don't need more figures to make their dances interesting. Most of the dancers I have called to in the USA couldn't dance with them at Basic, let alone mainstream or Plus.

Mr. Bausch, I don't like APD either. APD is a joke, and APD (most people think it means doing the opposite sex's part) is not the same as DBD (Dancing By Definition). Anyone who thinks they are the same just doesn't understand the concepts. Anyone who thinks he can dance from any position (APD) hasn't seen them all. No one can memorize all the positions some calls can be called from, but there is

only one definition (DBD). Any dancer can manage one definition, if he is taught the concept correctly.

Come on Mr. Bausch, give the dancers a chance, I think you might be surprised what an American dancer can do if you give them a chance. Of course we callers would have to do some homework. We would not be able to continue teaching things in the same old way, like it had always been done, since square dancing began. Most of the dancers in Europe, and the new callers they now have, were taught by tapes made by American callers. If American callers can teach European dancers to dance so well, and still have fun, why can't we do the same for our dancers here at home?

Dancers, you too must share some of the blame. I have found that if I try to do some

of the things here, that I called in Europe, you won't hire me to call for your club.

I better get down off my soap box, I tend to get carried away when people make remarks like those made by Mr. Bausch. I'm sure Mr. Bausch is sincere in his love for square dancing and his desire to keep it fun, but that doesn't mean we must make it so simple it is boring. I enjoy most of his articles and I have learned a lot from him, so keep writing and sharing your many years of calling experience. Thank you for giving me this chance to express my frustration.

Sincerely,  
Chuck Bermele  
Caller—Santa Barbara, CA.

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## DEFEATING A.I.D.S. AND DRUGS ON THEIR OWN TURF

By Betty Younger and Denney Brooks

Two insidious evils engulf the world and are slowly strangling the youth of our country. One is A.I.D.S., a seemingly unstoppable killer of all who fall under its shadow. The other is Drugs, relentless in the pursuit of our children.

Both of these problems are social in their nature and must be attacked in the same manner. To this end we have formed an organization to defeat these vicious murderers or at least hold them at bay until a cure can be found for A.I.D.S. and common sense methods can be employed for Drugs.

"Dancers Against Drugs and A.I.D.S." will be forming classes for youngsters to show them the fun, exercise, social skills, and healthy relationships that are gained through dancing! Introducing our young people to supervised dance cotillions, Country, Ballroom or round Dance is where we start. Using weekly Dance Socials as spring-boards we present positive and healthy behavior patterns.

Instructors are trained to deliver messages of prevention and abstinence, without raising the banner of doom and dread, yet striking a chord of reason that can be easily understood.

The program will target preteens. At this stage of development feelings of invincibility and uniqueness often prompt them to underestimate risks with regard to sexual relationships and drug use. The development of the younger person's own sense of self is critical at this time.

Children busily learn to be competent and productive or feel inferior and unable to do anything well. Adolescents try to figure out, "Who am I?" They establish sexual, ethnic, and career identities or become confused about what future roles to play. Unconscious impulses arise and affect behavior during development. Children are shaped by the interaction of physical characteristics, personal history, and social forces.

We can help them to become more independent, to "try out" new behavior and

## MARDIGRAS GOES COUNTRY



explore different facets of their personality, and to interact with members of the opposite sex.

Dancing is a wonderful way to build self esteem. Dancers are popular, confident, and self assured. By learning social dance at an early age the confidence and self assurance will stay with them for the rest of their lives.

At this stage children's awareness of the actions and attitudes of others make them more susceptible to reinforcement and modeling techniques. They are greatly influenced by the social support provided by home and school.

Children will learn: That there are alternatives to sex. To "Get High on Dancing", not Drugs.

Our generation must resolve to show them the way to build new safer lifestyles. We are their last hope! We cannot take the chance, to quote the old cliche "Let George Do It". It's our turn to "Take The Bull By The Horns".

Dancers Against Drugs and A.I.D.S. (DADA) will employ the most modern instructional methods available, for example, Whittle Communications, the educational network that reaches millions of young people in their classrooms as well as with hands on instruction.

We will need hundreds of dedicated dance teachers and helpers all across the country who are willing "Missionaries" to help in this most needed program.

Rather than asking people for a hand-out, we want to earn it by presenting the

first ever "MARDI GRAS GOES COUNTRY" Dance Competition in New Orleans, Louisiana during the Mardi Gras in February of 1993 with up to \$12,000 in cash prizes.

A daytime Competition with SQUARE, ROUND & COUNTRY dancing taking over at night, plus the largest "FREE Party" on earth, Mardi Gras.

We do not claim that \*social dance classes are the cure—all or magic bullet, but if they save even one child it's worth it! To

quote Psalm 30: 16 "You have turned my mourning into dancing. You have stripped off my sack cloth and clothed me with joy"

If you would like information about "Dancers Against Drugs and A.I.D.S." write DADA, P.O. Box 52437, New Orleans, Louisiana 70152 or call (504) 943-6054

\*By social dance we mean any dance form involving partners, Square, Country, Ballroom, etc.

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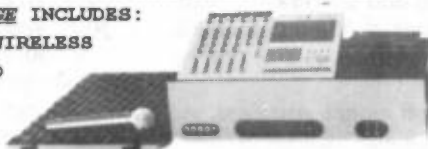
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# STRAIGHT TALK

A recent article by Bev Warner entitled "Smoking and Dancing" (June 1992) included comments about CALLERLAB. The suggestion was offered that CALLERLAB "could postpone creating new figures for a while". This comment shows a misunderstanding of what CALLERLAB is and what it has done during the 20 years it has existed.

One of the very first things that CALLERLAB did in its first years was to address the problem of too many new calls. The dancers who heard that CALLERLAB was being formed, begged us to stem the flow of new calls which had become a flood in the mid 1970's. We accomplished this very quickly with the establishment of the dancing programs that are so well accepted today.

Perhaps Bev was referring to the Quarterly Experimental calls that CALLERLAB selects. If so, we hope she and everyone else understands that CALLERLAB does not create these calls. We only select from the thousands of calls that have been created by callers and dancers over the past 20 years. We choose these experimental calls in an effort to control the exposure of the dancers to calls that are not on the accepted lists. This process has been very effective in LIMITING the number of new calls that the square dance community has to deal with.

Bev's comments also suggested that CALLERLAB should look for ways to bring square dancing to young people more effectively. We certainly agree and we have endorsed the school teaching program developed by one of our members, Jack Murtha. Several of our committees are searching for ways to make that program more available to school systems everywhere. Last year I spent a week teaching High School students in my community how to square dance and this fall I expect



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to work with the teachers to help them use the Jack Murtha Diamond Program in the school. CALLERLAB members are very active in promoting square dancing with young people.

Jim Mayo  
Vice Chairman  
CALLERLAB

### FROM A CLUB PRESIDENT

I have read many articles in the *Dixie Crier* and the *American Square Dance Magazine* about helping the caller with his/her equipment, thanking them after dances, etc. But I don't remember ever seeing any articles about helping/thanking the club president.

I strongly believe in helping and thanking callers. They deserve it, and I have probably helped our club caller, and thanked him more than anyone else in the club over the past 10 odd years.

However, I feel that many times the club president gets left out of the helping and the thanking. When the caller calls the last tip many think that the dance is over.

The dance is over when the dance hall is cleaned up and the door is locked. Someone has to sweep/dust mop, move tables/chairs, turn off the lights, and lock the doors. These duties should not be left to the president to do.

Prior to a regular dance the president has probably taken an hour of his/her time to open the hall, turn on the air/heat, and generally just make sure everything is ready for the dance.

For a big dance the president spends countless hours coordinating everything to make sure the dance goes flawlessly.

Now, the president can say: Will you do this, will you do that and the other, but he/she shouldn't have to. You know what has to be done. Why not go ahead and do it without having to be asked? Of course, the same ones should not have to do everything all the time. How about: "I swept last week, how about you sweeping this week?"

But, I think that it is inexcusable for a dancer in good health, to stand around and socialize after a dance and never offer to help the president.

Also, have you thanked your president lately? How about the last regular dance?

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How about the last big annual dance where the president and probably the spouse worked days and days to set up the dance? Then days afterwards for letters of appreciation, etc? Did you tell them thanks, and that you appreciate them? Probably not?

If you've never been a club president, shut your eyes for a moment and pretend that you are the club president, and after the dance last Friday night everyone stood

around socializing awhile, then maybe went to Tony's, no one thanked you and no one offered to help clean up. How would you feel? And no one wants to be president next year!

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# English Mountain

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## 1992 Weekend (2Day) Schedule

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

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

Mel 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  
Diickenson (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 Whitthoit (TN)  
**October 23-25**

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

Pat Castro (NC)  
[RDS] Joe Castro (TX)  
**November 6-8**

COUNTRY & WESTERN  
INSTRUCTIONAL WEEKEND  
For Callers & Cuers  
Jim Cholmondeley, Inst. (MO)  
**November 6-8**

## 1992 5-Day Schedule

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

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

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

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

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

Larry Letson (TX)  
Lem Gravelle (LA)  
[RDS] Marilyn & Cliff  
Hicks (MI)  
**Sept. 27-Oct. 2**

Ken Bower (CA)  
Gary Shoemake (TN)  
Jerry Haag (TX)  
[RDS] Chuck &  
Voncille Murphy (MS)  
**October 4-9**

Dick Duckham (MI)  
Woody Ussery (AR)  
Gary Shoemake (TN)  
[RDS] Neal & Arthurlyn Bown  
**October 11-16**

Tony Oxendine (SC)  
Jerry Story (TX)  
Gary Shoemake (TN)  
[RDS] Jim & Priscilla  
Adcocks (VA)  
**October 18-23**

Tim Mariner (VA)  
Craig Rowe (MD)  
Gary Shoemake (TN)  
[RDS] Barbara Steward (NC)  
**October 25-29**

COUNTRY WESTERN  
DANCE WEEK  
Linda Dfford (TN)  
Charlie Coffee (TN)  
**November 1-6**

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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.

1101 OHIO - Ohio Annual contra Fall Ball, Nov. 1, 1992- Dale Park Center, Cincinnati, Ohio. J.Helt - B Howell, contact K. Helt, 510 Stanley Ave. Cincinnati, OH.45226 - (513) 321-6776

1101-OHIO-Ohio Annual contra Fall Ball, Nov. 1, 1992- Dale Park Center, Cincinnati, Ohio. J.Helt - B Howell, contact K. Helt, 510 Stanley Ave. Cincinnati, OH.45226 - (513) 321-6776

1106 ALAMABA - Rocket City Round-Up, Nov. 6&7, Von Braun Civic Center, Huntsville, M. Letson, J. Story, R/D B&L Van Atta, Clog-K&A Miller, contact, Merry Mixer Square Dance Club, P.O. Box 3058, Huntsville, AL. 35810

1106 SOUTH DAKOTA - Sioux Empire Hoedown XII-Ramkota Inn-Sioux Falls, Nov. 6-7, T.Roper, J.Murray, J.Junck, D.Anderson-R/D B&G Raasch, R&D Slocum-contact-K&G Hohn, 2408 Judy Ave. Sioux Falls, SD.57103-(605)-371-2408

1113 CALIFORNIA - Napa Valley Grape Festival-Napa Town & County Fairgrounds-Nov. 13,14,15, 1993-B.Baier, K.Garvey, D.Norbye, J.Saltel-R/D C&D Rice-T&J Arrouzet-contact: N. Wolfe (707) 255-4634

1113-NEW JERSEY-Harvest Moon Classic-Nov. 13,14,15, Hyatt Cherry Hill, Philadelphia area, Cherry Hill, N.J.-Callers:various-contact-L.Kpoman, 2965 Campbell Ave., Wantagh, NY. 11793

1120 TENNESSEE 19th Annual Turkey Strut-Nov. 20-21-Gatlinburg Auditorium, McMillan/Rippetto/Biggerstaff/Grose/Anderson, contact, Jerry Biggerstaff (704)652-6054

1121-HAWAII -Dinner Dance, Saturday, Hilo Y.M.C.A., Hilo. Contact 808-966-6151

1127-MANITOBA -Autumnfest'92-St. Andrew's Anglican Church, 2700 Portage Ave. Winnipeg-T.Oxendine, M.Blyth-contact-M.Blyth, 23 Boulder Bay, Winnipeg, MB. R2J 2C2-(204)253-0899

1129-HAWAII-Big Island Caller College Workshop, Hilo. L. Gotcher & B. Weaver. Contact 808-935-8382

1129-NEVADA-3RD Annual Sands Internat. Dance Fest.- Sands Expo & Convention Center, Nov. 29 thru Dec.5-callers: various. contact-Sands International Dance Fest., 300 First Ave. Needham, MA. 02194-2722 USA (617) 449-8938. (in Calif. call (818)-907-7788.

1201 GEORGIA - GeeChee Goofers Dec. 1, 92- Port Wentworth Elem. School Cafeteria, Hwy 17 N.-Gary Shoemake-R/D J&A Cook-I&J Knapp-contact S&F Cliett, 117 Bowman Ave., Garden City, Georgia 31408-(912) 964-4034

1204-NEVADA-Singles Wheel & Deal Weekend-Dec.4&5-Sands Expo & Convention Center, Las Vegas-L.Letson, M.Letson, T.Miller, V.Weese, R/D J&B Bahr, R&J Lawson. contact-(818)907-7788

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1219-HAWAII-Dinner Dance, Hilo Y.M.C.A., Hilo. Contact 808-966-6151

1226 NORTH CAROLINA - Winter Dance Week-Dec. 26, 1992-Jan.1, 1993-John C. Campbell Polk School-Callers: various-Contact Rt. 1, Box 14-A, Brasstown, NC 28902-(800) 562-2440 or (704) 837-2775

1231-DELAWARE-Delamarva New Year's Eve Gala, December 31, 92-Lake Forest HS, Felton, DE, Plus/Adv. S. Lowe, R/D A. Benner, contact-(302)-335-5296

0101 PENNSYLVANIA - January Junction-Harrisburg Marriott-January 1,2,3, 1993-S. Kopman & T. Marriener-R/D R&R Rumble-contact: B&J Marcus, 8 Everturn Circle, Norristown, PA. 19401 (215)275-8255

0108 FLORIDA - Super Winter Special-Lakeland Civic Center-700 West Lemon Street, Lakeland, FL. Jan. 8-9, 1993. J.Haag, L.Letson, C.Driver, J.Story, G.Shoemake, K.Bower, R/D C.Lovelace & B. Daly. contact B&G Holton, 206 Vine Street, Plant City, FL. 33567. (813) 754-3602

0115 PENNSYLVANIA - 16th January Jubilee-Adams Mark Hotel, City Ave. & Monumnet Road, Philidelphia-January 15,16,17, 1993. D.Hodson, M.Jacobs, L.Kopman, S.Kopman, R.Libby, J.Marshall, B.Rubright-contact: M. Halley (717) 685-2291 or L. Kopman (516) 221-5028

2116 HAWAII - Saturday Dinner Dance-Jan. 16, '93-Hilo YWCA, Hilo. contact (808) 966-6151

0130 HAWAII - Caller's College- Aloha State Convention, Honolulu-Jan. 30, '93- Staff-B. Weaver, Contact Big Island Caller College, Box 4844, Hilo, HI. 96720 (808)966-6151

0212 ALASKA - Fur Rondyvous Dance Series-Feb. 12-14, '93- Anchorage, Alaska-M. Callenhan-R/D R&M Noble-contact: S. Clemens, 2003 E. 37th Ave., Anchorage, Alaska 99508-(907)562-5029

0219 LOUISIANA - Mardi Gras Goes Country-Round Dance Week, Feb. 19-24, 1993-Fairmont Hotel on University Place, New Orleans-contact:New Orleans Mardi Gras-R/D,% Denny-P.O. Box 52437, New Orleans, LA. 70152-or call (800) 447-8622

0226 HAWAII - 6th Annual Spring Fling, Hilo Elks Lodge & Hilo YWCA, Hilo. Feb. 26-28, '93-P. Farmer & B. Weaver. R/D J&K McNamee. contact Spring Fling, 904 Puku St. Hilo, HI. 96720 (808) 966-6151

0228 HAWAII - Big Island Callers College Workshop, Hilo. Feb. 28, '93. L. Gotcher, B. Weaver. contact (808) 935-8382

0312 TEXAS - Pottsboro 9th Annual Jamboree, March 12,13,14, 1993-Pottsboro High School, Contact-H&L Johnson RT 2, Box 475, Pottsboro, TX 75076 (903) 786-2253

0319 PENNSYLVANIA - Pocono Heavenly Holiday-Split Rock Resort, Lake Harmony, Penn.-Mar. 19, 20, 21, 1993-L.Kopman, S.Kopman-R/D R&A Lock-contact B&J Marcus, 8 Everturn Circle, Norristown, PA. 19401-(215) 275-8225

0321 HAWAII - Big Island Caller College Workshop,Hilo. L. Gotcher & B. Weaver. Contact-(808) 935-8382

0417 HAWAII - Saturday Dinner Dance, Hilo YWCA, Hilo. contact (808) 966-6151

0516 NEW YORK - Lake Shores Squares Apple Blossom Dance-Eason Hall, 23 Elm St, Westfield, NY. May 16, '93-J.Jones, B&N Slomcenski-contact: G. Colgrove, R.D.2, Box 30, Westfield, New York, 14787-(716) 753-7389

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0521 MISSOURI - 42nd National SQ/RD Convention-  
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Downtown St. Louis. Contact R&V Wittman, Publicity  
Chairmen 1875 Yaqui Dr. Florissant, Missouri 63031  
(314)921-7582.

0531 GERMANY - The European Round Dance Week-  
May 31 -June 6, 1993-at Scholb Eringerfeld-R.  
Lamberty & M. Morales-Host cuers K. Volkl & J  
Bradl. Contact J. Bradl, Georg-Lechleiter Platz 10,  
W-6800 Mannheim 1, Germany. Tele: + 621/44 71 38

0611 COLORADO - 39th Annual Colorado State  
Square Dance Festival-Colorado Gold Rush Days-  
Colorado State Fair Grounds, Pueblo, CO. June 11-  
12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado  
Springs, CO. 80918

0622 ILLINOIS - Trail Thru Square Dance-June 22,  
1993-Times Past Banquet Hall, 1305 South Mercer  
Ave., Bloomington, ILL. Callers: various. Contact:N.  
Franklin 353 So. Carol Ave., Morton, ILL. 61550-(309)  
266-9870

0827 CALIFORNIA - Calif. Single Squares Annual  
Square Dance Weekend-August 27-29, 1993-Riverside  
Raincross Square, Riverside, CA.-L.Schmidt, D.Hous-  
ton- contact- M. Branham, P.O. Box 25389, Anaheim,  
CA. 92825



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# PUZZLE PAGE

## SQUARE DANCE PUBLICATIONS

Below are the titles to 20 square dance  
publications which have been scrambled.  
Can you unscramble them?

1. NNSOATQUEALIASR
2. RYPAHSACKTP
3. NPNDEHAAERRLSP
4. ELANSSCQEEADUTR
5. LRACALILACNOER
6. EANIRVGEP
7. OUNPURD
8. EEARSIMTUQ
9. ANSLUCLCES
10. PRAREDONME
11. KLBBOUEO
12. UNNCDDARERO
13. SYHASA
14. IEQCSEUALNRCRSR
15. USEESARTAROC
16. OEKWLONRLSYCWE
17. PTRREPOM
18. NANSWBOIWDG
19. TATASLCY
20. WRNEHWNHEE

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SASHAY  
ROUND DANCER  
BOW AND SWING  
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BLUEBOOK  
ROUNDUP



## **MANNING FARR SMITH**

**Feb. 18, 1912-Oct. 7, 1992**

Manning Smith was born in Belton, Texas. He came to College Station in 1934, soon after graduating from Centenary College in Shreveport, Louisiana. An All American football player, he spent the first 11 years in this community at Texas A & M, and was a proud member of the coaching staff for the 1939 National Championship Football Team.

Manning met his wife, Nita, on the dance floor, and this match resulted in a career in recreational dance that took them across the U.S., Canada, and Europe. In 1971, they were inducted into the Square and Round Dance hall of Fame.

Locally, Manning was best known for the 40 years he taught ballroom and square dancing to area children and A & M students.

Survivors include his wife, Juanita C. Smith of College Station; a son and daughter-in-law, Manning and DeWitt and Carlas Smith of Clear Lake City; a daughter and son-in-law, Helen Sherrill Smith and Laurence Frisk of Houston; two granddaughters, Stacy Anne and Amy Elizabeth Smith; two grandsons, David Laurence DeWitt and Charles Tobin Farr Frisk; and one step-grandson, Del McCloud Andrews.





# KOPMAN'S KOREO KORNER

By Steve Kopman

This month, let's take the following figure:

- Heads square thru 4
- Swing thru
- Boys run
- Couples circulate
- Bend the line

Replace Bend The Line with 1/2 TAG THE LINE then,

- |                                                        |                                                                       |                                                                                   |
|--------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 1) Girls Run<br>Star Thru<br>Trade By<br>Left Allemand | 2) Cast 3/4<br>8 Circulate<br>Girls Trade<br>Recycle<br>Left Allemand | 3) Girls Trade<br>Right & Left Thru<br>Dixie Style to Ocean Wave<br>Left Allemand |
|--------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------------------------------------------|

Replace Bend The Line with GIRLS HINGE then,

- |                                                                                                        |                                                                                                          |                                                                                                            |
|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|
| 1) Diamond Circulate<br>Boys Swing Thru<br>Diamond Circulate<br>Flip the Diamond<br>Right & Left Grand | 2) Center Girls Trade<br>Diamond Circulate<br>Flip Diamond<br>8 Circulate<br>Slide Thru<br>Left Allemand | 3) Diamond Circulate<br>Boys Hinge<br>Couples Circulate<br>Wheel & Deal<br>Pass Thru<br>Right & Left Grand |
|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|

I hope I have helped expand your horizons!

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- RYL 215 **WHEN WILL I BE LOVED** by Tony
- RYL 311 **MY HEART SKIPS A BEAT** by Tony & Jerry
- RYL 117 **MIDDLE GROUND** by Jerry
- RYL 507 **HOT TO TROT** by Larry
- RYL 801 **SALLY WAS A GOOD OLD GIRL** by Randy
- RYL 214 **LOUISIANA MAN** by Tony
- RYL 506 **GET RHYTHM** by Larry Letson
- RYL 308 **I SAW THE LIGHT** by Tony & Jerry

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- C-528 **CHRISTMAS MEDLEY**
- C-814 **I WANNA WANNA LOTTA LOTTA LOVIN'** - Scott
- C-815 **LET'S DO IT RIGHT** - Scott
- C-222 **DOWN AT THE TWIST AND SHOUT** - Jerry
- C-714 **GREEN GREEN** - Marshall
- C-118 **BANJO BRIGADE/CHORDS APLENTY-Hoedown**



**Scott Smith**

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by Shawn Cuddy

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#### SAMPLE CHOREO:

From Callerlab;

Heads pass thru, separate around one to a line, pass thru, CROSS THE TRACK, ladies trade, recycle, pass thru, trade by, L.A.

(Singing Call)

Heads star thru, double pass thru, centers in, cast off 3/4, pass thru, CROSS THE TRACK, recycle, veer left, tag the line, girls turn back, swing corner.

Heads pass thru ocean, double swing thru, extend, ladies trade, recycle, pass to the center, double pass thru, centers in cast off 3/4, pass thru, CROSS THE TRACK, corner swing.

by ED:

Heads square thru 3/4, separate go round one to a line, pass thru, CROSS THE TRACK, swing thru, boys run, wheel and deal, L.A.

Heads pass the ocean, extend, recycle, sweep 1/4, pass thru, CROSS THE

TRACK, centers trade girls trade, slide thru, L.A.

Heads square thru four, slide thru, pass thru, CROSS THE TRACK, swing thru, boys run, wheel & deal, pass thru, L.A.

Heads square thru 4, swing thru, centers run, ferris wheel, double pass thru, centers in, cast off 3/4, pass thru, CROSS THE TRACK, ladies trade, recycle, pass thru, trade-by, L.A.

Heads lead right & circle to a line, pass thru, CROSS THE TRACK, centers trade, girls trade, star thru, pass thru, L.A. right & left grand but on the third hand, promenade.

Sides right & left thru, heads pass thru go round one to a line, pass thru, CROSS THE TRACK, ladies trade, recycle, pass to the center, square thru 3/4, L.A.

Heads square thru 4, touch 1/4, girls run, pass thru, CROSS THE TRACK, centers trade, boys run, all pass thru, wheel & deal, zoom [and] pass thru, L.A.

Heads square thru four, (ocean wave) centers run, ferris wheel, double pass thru, centers in cast off 3/4, pass thru CROSS THE TRACK, boys run, ferris wheel, zoom [and] square thru 3/4, L.A.

## CHOREO

GIMMICK

### MERRY-GO-ROUND

by Warren Gruetzmacher

From squared-up position.

Sides promenade 1/2, (while the) heads pass the ocean, recycle, veer left, California twirl and promenade 1/2, (while the) sides pass the ocean, recycle, veer left, California

twirl and promenade 1/2, (while the) heads pass the ocean, recycle, veer left, California twirl and promenade 1/2.

Now all dancers are squared up back at home.

## *This N' That*

Heads square thru 4, swing thru, boys run, 3/4 tag the line, ends cloverleaf, centers recycle, sweep 1/4, zoom, pass thru, swing thru, centers trade, boys run, star thru, pass to the center, centers square thru 3/4, L.A.

Sides pass the ocean, extend, hinge, centers run, 3/4 tag the line, ends cloverleaf, centers hinge, centers walk & dodge, single circle to a wave, centers trade, boys run, load the boat, pass thru, L.A.

Heads pass the ocean, ping-pong circulate, extend, hinge, centers trade, relay the deucey, boys trade, centers trade, girls trade, load the boat, pass to the center, centers square thru 3/4, L.A.

Heads lead right circle to a line, pass the ocean, spin chain thru, ends circulate, boys trade, girls trade, right & left grand.

Heads pass the ocean, ping-pong circulate, extend swing thru, boys run, cross fire, coordinate, ferris wheel, centers pass thru, star thru, cross trail thru, L.A.

Heads lead right, circle to a line, grand swing thru, hinge, circulate, walk & dodge, trade-by, swing thru, right & left grand.

Heads square thru 4, swing thru, boys run, girls hinge, diamond circulate, boys swing thru, diamond circulate, very centers run, centers half tag, crossfire, coordinate, tag the line, face right, girls circulate, boys cross run, ferris wheel, zoom, Dixie grand, L.A.

Heads lead right, circle to a line, grand swing thru, hinge, boys run, L.A.

## **NEW IDEA**

By Warren Gruetzmacher

### **SPIN CHAIN AND REVERSE THE GEARS**

From parallel waves: Ends and adjacent centers turn 1/2, (all pairs trade), new centers turn 3/4, ends U-turn back (towards center), 4-handed left hand stars (or gears) turn 3/4, clap hands and make 2 right hand stars (or gears), 4-handed right hand stars (or gears) turn 3/4, boys move up and girls flip in (as in flip the diamond), recycle. ENDS IN ZERO BOX.

#### **SAMPLE CHOREO:**

Heads pass the ocean, ping pong circulate, extend, swing thru, swing thru, SPIN CHAIN & REVERSE THE GEARS, do sa do, L.A.

Heads roll away, heads load the boat, step to waves, SPIN CHAIN & REVERSE THE GEARS, relay the deucey, linear cycle, load the boat, L.A.

Heads lead right, circle to a line, pass the ocean, girls trade, recycle, step to a wave, SPIN CHAIN & REVERSE THE GEARS, 8 chain five, L.A.

## **REVIEW**

### **SPIN CHAIN & EXCHANGE THE GEARS**

Heads pass thru, separate around one, all pass the ocean, SPIN CHAIN & EXCHANGE THE GEARS, ends circulate, boys run, pass thru, wheel & deal, centers pass thru, L.A.

Heads lead right, circle to a line, pass the ocean, SPIN CHAIN & EXCHANGE THE GEARS, recycle, right & left thru, pass thru, trade-by, L.A.

Heads 1/2 sashay, heads lead right, make a wave, SPIN CHAIN & EXCHANGE THE GEARS, swing thru, girls trade, half square thru, trade-by, L.A.

Sides half-sashay, heads square thru 4, touch 1/4, scoot back, centers trade, SPIN CHAIN & EXCHANGE THE GEARS, girls trade, cross trail thru, L.A.

Sides pass the ocean, extend, hinge, centers trade, SPIN CHAIN & EXCHANGE THE GEARS, swing thru, walk & dodge, trade, L.A.

Heads lead right, circle to a line, Dixie style to a wave, centers trade, SPIN CHAIN & EXCHANGE THE GEARS, trade the wave, recycle, square thru 3/4, trade-by, L.A.

Sides square thru 4, slide thru, Dixie style to a wave, centers trade, SPIN CHAIN & EXCHANGE THE GEARS, girls trade, trade the wave, recycle, swing thru, right & left grand.

Heads pass the ocean, extend, hinge, centers trade, swing thru, SPIN CHAIN & EXCHANGE THE GEARS, girls trade, cross trail thru, L.A.

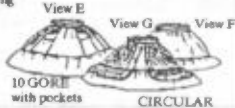
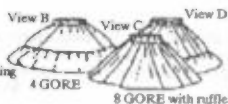
Heads lead right, circle to a line, pass thru, 3/4 tag the line, extend, centers in, right & left grand,

Heads square thru 4, make a wave, SPIN CHAIN & EXCHANGE THE GEARS, girls run, 3/4 tag the line, boys cloverleaf, girls recycle, girls pass thru, cloverleaf, centers pass thru, star thru, ferris wheel, Dixie grand, L.A. ●



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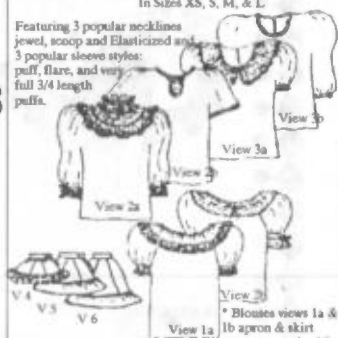
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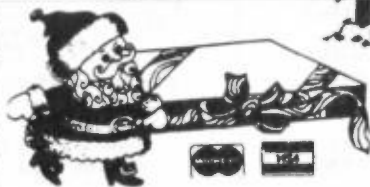
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# WHY JOHNNY CAN'T DANCE

by Ken Ritucci

Anyone who is involved with our activity, whether it be callers, cuers or dancers, has gone through our "educational system", i.e., beginner lessons. Have you ever stopped to think what type of system we have? Is it flawless? I don't think so.

If we continue to turn out poor dancers, then eventually we will have a crisis on our hands. Yet, a crisis situation has no power in itself. It merely forces people to focus on a single thing — to concentrate all of their strengths and energies on a single target. In that sense, a crisis literally compels you to do the thing you should have been doing all along.

Each year, we spend a great deal of money and effort recruiting people for beginner classes. This is all well and good. However, if we turn out poor and dissatisfied dancers from our "school system", we are forcing a crisis situation. We will then have to focus all of our energies to correcting the situation the situation that we have created.

What is that situation? It is a situation that we allow to happen year in and year out because we tend not to look long range. Some callers, cuers and dance leaders actually think that the few dancers that come back in September after graduating are actually going to stay in square dancing for the rest of their lives. Of course, some do, but others either move up through the level system and then quit, or simply drop out because they cannot keep up.

It is like we are leading them in one door and leading them out the other end. We need to give them a reason to "stay in the room and close the door themselves". What are we trying to achieve with our present educational system? How can we ALL WORK TOGETHER to correct the

situation before we have a "crisis" on our hands?

Great achievement is the result of great thoughts. Poverty is the result of poor thoughts. The choice is ours. We are not victims, we are creators. When we begin to spend more time thinking about what our end result will be with the current educational system and not look for immediate gratification, it is then that we will have begun the process of "long term success".

Did you notice all the Plus Workshops that were being offered this summer? Clubs and callers alike were jumping on the bandwagon, offering their services or air conditioned halls for people to dance. There is nothing wrong with this concept. However, what kind of message are we sending? It's almost as if we are saying, "Okay now, come to my workshop and learn Plus dancing from me/us. We realize that you may have been exposed to some of these calls during beginners classes, but you will have to know them quite well for the new fall season".

Whatever happened to Mainstream Summer Dances? Whatever happened to "okay now, come to my summer series of interesting, yet relaxing Mainstream dances to reinforce everything you learned in beginners classes". You have heard so often that "Mainstream is boring". Mainstream is boring because callers are boring. Mainstream is boring because callers are bored with calling the level. Because callers are lazy and don't want to do the work necessary to make it fun and interesting for the dancers. Mainstream is boring because dancers/clubs push their graduates to the next level because "Plus is where it's at". Mainstream is boring because dancers get bored with themselves and have to reach for the next level of excitement. But they will eventually get bored with that and move up again. Do you see my point? I could continue, but many of us have looked at this menu before.

The future of this activity is up to us. We should stop looking back and begin to look ahead. What lies before us? Many people think that the clubs will be nonexistent someday. Do you agree? Are we running out of time? Remember, scraps of time add up quickly. Just ten minutes per day is

equal to one workweek per year! How much more time will we take before we cannot catch up? Why am I writing about such a dark and dismal subject? Can it be the truth? What do we need for a more successful rate of retaining dancers? Do we need to change the process? Remember, success is a process, not something you achieve all at once.

So, analyze your current situation. Ask yourself if the educational system that we all belong to is going to continue to succeed at its current makeup. What part will you do to educate our new dancers?

Edited and reprinted from *Northeast Square Dancer*, August 1992



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## Calling Tips

by Al Green  
Sheffield, England

### Part Six:

As previously explained we are seeking to ginger up some of the most used singing call routines. When it comes to spin the top there seems to be only one routine that some callers have ever heard of. Yes, you have guessed it:

1. Heads square thru 4, do sa do
2. Swing thru, spin the top,
3. Light and left thru, square thru 3, corner swing.
4. Promenade.

The easiest place to start is module (3) and some alternatives are:

Flutter wheel, sweep 1/4, swing.

Rollaway, touch 1/4, men run, swing.

Spin the top, men run, 1/2 tag, swing.

Right & left thru, pass thru, U turn back, star thru, zoom, swing.

Slide thru, square thru 4, corner swing.

Single hinge, in your column, scoot back, men run, swing.

Right & left thru, star thru., slide thru, twice, swing.

\* Right & left thru, dixie style to a wave,

\*\* girls cross fold, swing. \*\* girls cross run, men run, promenade.

Or \*\*left swing thru, girls run, promenade.

### Other ideas

Heads 1/2 promenade, square thru 4, swing thru, spin the top, slide thru, square thru 3, trade by, swing.

Heads 1/2 promenade, sides star thru, pass thru, swing thru, spin the top, right & left thru, pass the ocean, split circulate double, swing.

One of the unfortunate consequences of all this is that some dancers have trouble

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

with spin the top if it is not preceded by a swing thru so here are a few other items: Heads touch 1/4, men run, swing thru, girls circulate, spin the top, right & left thru, square thru 4, swing.

Heads square thru 4, swing thru, men trade, spin the top, right & left thru, pass the ocean, girls trade, men run, promenade.

Girls 3/4 chain, heads square thru 4, sides rollaway, (same sex) do sa do, spin the top, girls spin the top, 8 step thru, swing.

and a nice variation

Girls chain 3/4, heads right & left thru, U turn back, dosado, (same sex) spin the top, men spin the top, 8 step thru, swing.

Heads 3/4 promenade, sides right & left thru, pass the ocean, spin the top, turn thru, allemande left, pass one, swing the next.

Now your home work; Knowing that "spin the top, swing thru" achieves the same as "pass the ocean" compose a singing call routine that includes this module. My own effort is:

Heads touch 1/4, walk & dodge, pass the ocean, spin the top, swing thru, men circulate, recycle (or men cross fold) star thru, pass thru, ends or centers or men or ladies fold, swing.

Answers on a post card please.

## People IN THE NEWS

(The following is an excerpt from a letter by Dave Taylor sent to Stan & Cathie Burdick-co ed.)

**T**he Square And Round Dance Convention Of The World went very well. Attendance: 1350 from 15 different countries and 5 different continents. We even had 25 from Japan.

Aside from the recent problems, I have been enjoying retirement. I have no clubs or steady engagements. I substitute and accept specials. Total retirement will come next year on Labor Day when I hang up my mike for good.



**SQUARE NOTES**

**A**s pictured are Caller Fred Minster, Dick Lilliefors, Ted Ilgenfritz, and Barney Blackwell. **Dick (Betty) Lilliefors** are members of Paws & Taws of Saginaw, **Ted (Elvera) Ilgenfritz** are members of Grand Squares of Midland, **Barney (Gladys) Blackwell** are members of Valley Silver Squares of Bay City. **Barney** is the leader of the "Square Notes". Caller **Fred Minster** is the caller for all 3 clubs, and also for the Rocking Eights of Caro. **Ruth Minster** cues rounds for all 4 clubs.

The "Square Notes", a barbershop quartet of all local men were introduced to the public this year at the 1992 Michigan State Square & Round Dance Convention at the Civic Center in Saginaw, MI. August 14-16th. The Convention will be held at the same place next year, which will be August 20-23 of 1993. The facility proved a great

place to hold the Convention and it topped last year's Convention by 91 dancers. It was attended by 1,453 dancers registered this year.

The "Square Notes" sang several times on Saturday afternoon, during the Fashion Show. I have heard so many compliments on this group, and so maybe next year they will be introduced during the exhibition period on Saturday evening, so that many more from the Convention can enjoy their singing.

The Saturday evening program at the **9th Annual Illinois Square & Round Dance Convention** in Peoria, introduced a clogging exhibition done by the Illinois **Prairie Clogging Association**. The **Gateway Cordells**, who are listed in the program book, could not attend due to illness. With only a few weeks to practice, the IPCA put together a program by mailing out music and choreography to cloggers from all over the state. They did not actually practice all together until the day of the Convention. The exhibition, with it's patriotic theme, was excellent, and we would like to thank them all.

Another small note; by closing on Sunday, we had 2,600 dancers who attended, and along with the halls etc, previously mentioned by Jerry, we had two clogging halls, two round dance halls, a style show, and on Sunday, an ALL-SINGING-CALL HALL.

Submitted by Loren & Audrey Hildebrand, Leaf River, IL.

### HEADING TO SPAIN

**T**om & Emily Kovacevich are leaving on their honey-moon to Seville, Spain, with 18 friends - sort of.

The newly-weds, he a square dance caller and she a square dancer, have been invited to represent the United States and the Delaware Valley Square and Round Dance Federation at World Expo '92 in Seville, otherwise known as the world's fair.

"I tease with my wife that we're going on our honeymoon in Seville, and taking 18 people with us," joked Tom, who made Emily his wife just over a week ago.



by *Bill & Bobbie Davis*

**M**any of you may have read and otherwise heard how the dancers in Japan, Germany, Sweden and other European areas are generally stronger than US – especially in dancing MS and Plus from all positions and Arrangements. We just received a 28 page report from western Sweden indicating that dancer skills (standards) in Sweden, and even in the rest of Europe are declining. The author (Claes Hjelm) discusses the reasons that it might be happening and poses two questions. First, “if so, do we (Sweden) have a problem?” Second, “Should we do anything about it?”

The first interesting point Claes makes is the correlation between dancer skills and standards. We are not sure which is the chicken and which is the egg. Have the standards become lower because there are more lower skilled dancers or vice versa? Which ever applies, the result is related to the increased numbers of dancers and callers.

Other contributing factors were also discussed in the report. One was that dancer age is higher. Older people learn or react more slowly – very generally speaking. Another was the fact that there are many more open dances and people attend before they are completely trained. This tends to soften the level at the open dances, and this carries over into all the dances. All of these things correlate to the large increase in the number of callers and teachers.

All this seems to us to be a very logical and normal growth process. We believe all the factors mentioned contribute in some

degree to lower dancer skills. If it is true, is this a problem – for Sweden or anywhere? The author tends to believe it is. However, it is also clear that the severity of the problem depends on the objectives. The higher the priority placed on large dance attendance, the smaller the problem tends to be.

Philosophically, there is no more virtue in knowing 100 calls from six Arrangements than there is in knowing 150 calls from one or two Arrangements. In the US the combination of callers and dancers who constitute the majority have found that more are happy with knowing and doing 150 calls from a couple of Arrangements than doing 100 calls from all six. There are deep psychological factors involved here, folks.

The question of “Should anything be done?” begs the question of “Can anything be done?” Once many people, with differing priorities and values, become involved as leaders and trailers, it is difficult (nearly impossible) to go back. And beyond the feasibility of regrouping is the question of “Should one try when all do not agree?”

One of the characteristics of a folk activity is that it evolves in a very casual fashion. Many contribute. There is not a clear set of rules. There is no single right way. One of the reasons that we believe in observing what is going on in–the large (say at a National Convention) and shaping our programs to match the trends is that we believe square dancing is a folk activity. And as such all the folks have a right to make their contributions and exert their English. Thus, we don’t fight maverick styling. If we don’t like it, we avoid it but don’t try to stop or change it. That is why we make frequency counts. We believe there is no virtue in one call over another. As dance style changes, the calls that go well with the flow also change. This is called keeping up to date, it is not better, just different. And anyway there is no going back.

The same article could have been written 30 or 40 years ago by those who observed the ascendance of western square dancing. Who knows what the scene will be like in 2020? Those with perfect vision I suppose. ●

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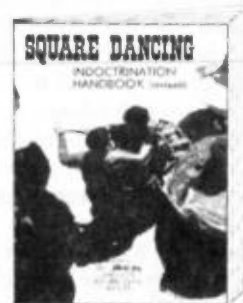
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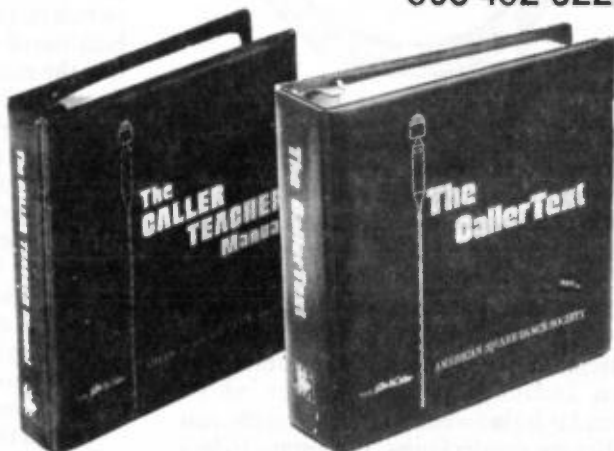
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# Swimming In Strange Waters

by *Georgia Tuxbury*

Jim propped up a ladder on their mobile home, preparing to nail up the logo of the Palm Paradise Squares over the front window. He was proud of himself. The logo was his own design—a palm tree with two dancers peeking from behind.

Jim had to admit—retirement was growing on him. Who would have thought this old workaholic would adjust so well? Only a few months ago murky waters loomed ahead, but now he could see his future, clean and clear.

It was last October that he left Minnesota for the South, fearful that it was a futile attempt to make retirement palatable. It was all new to him—no more alarm clocks, deadlines or office camaraderie.

Jim was a skilled graphics artist with an added talent for writing. His company's policy was "So Long at 65" so he reluctantly retired in May.

Every morning he got up, dressed and had no place to go. He spent the summer flailing around the periphery of depression. Millie would say, "Jim's swimming in strange waters. Don't worry—he'll find his way soon. He just has to keep looking."

One day in September a letter from Ted and Ann appeared by his supper plate. Their good friends had moved South the previous year to Palm Paradise Mobile Home Park. The name sounded contrived to him—an anachronism for stag-

nancy—like "golden years." Oh, well, he read the letter. It was, as he new it would be, a glowing report of the Sunny South, new friends, lush surroundings. But one paragraph tantalized him. "There are so many things to do it's almost like you're working—except it's more fun." The next sentence sounded like a T.V. commercial: "Why not join us at Palm Paradise? See how much fun retirement can be."

He filed the idea in an empty slot labeled "Maybe." Then he came to the "P.S.": "There's a double wide mobile home across the street from us for sale. We checked and they'd be willing to rent this season."

Quietly he pondered the letter. He knew the path his life was taking was leading him nowhere. He moved the idea from "Maybe" to "Perhaps."

"You know, Millie, it's like Ted and Ann read my mind."

Millie smiled. Ted had received her message. She knew that he, too, had swum in strange waters not long ago and would understand what his friend was going through.

"Do you think we should give it a try?"

"You mean move to Palm Paradise?" She feigned surprise.

"I know it will be hard on you—leaving your friends and all—but let's rent that double wide next to Ted and Ann and see what happens this winter."

Millie agreed that the change might do him good. So Ted's idea progressed from "Maybe" to "Perhaps" to "October."

They drove down, settled into their double wide with the comfortable paneling, the

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patio for entertaining and the air conditioning at full speed.

Millie was a "joiner" from the beginning—bridge, bingo, exercise class—you name it, she belonged; whereas Jim was more selective. He felt that he had to find something useful that would challenge him. By God, he was still aimed for "upstream."

Sure, they had lots of friends and a yard to putter in, but he had those things back home. The first month he felt bored and useless even at Palm Paradise.

Millie said, "Don't worry. He hasn't found himself yet. Those waters are still strange to him. Give him time."

One morning in early November the Palm Paradise Newsletter appeared by his breakfast coffee. "Boy, does this newspaper need help. The spelling is atrocious—'there' when they mean 'they are.' The graphics are mostly little smiley faces and the stories are about as interesting as a textbook."

"Well, read the back page."

"Hey, they're looking for an editor!"

"I understand they've got great equipment—a word processor, a copy machine, you name it."

"Where'd you find out all that?"

"You'd be surprised what information falls in on you when you get your head out of the sand."

It didn't take Jim long to apply for the editor's position and become involved with the work. In two weeks he new the meaning of Ted's phrase, "It's almost like you're working except it's more fun."

Soon he found himself saying to Millie, "You know, this retired life isn't half bad, but there's still something missing. I'm just not as active as I used to be."

"Well, if you'd come out from under that rock you might see everything that's available here. Bowling, shuffleboard, pool, ping pong. . ."

"No, none of that for me. I guess it's because I never got involved with those things when I was young."

The following day a flyer from the Palm Paradise Squares appeared next to his lunch sandwich.

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JOHNNY WYKOFF

"Where'd this come from, Millie?"

"Oh, someone probably dropped it off at the door."

"Square dancing. H'mm. Remember when we were young? We were quite a pair on the dance floor."

"I think they called it 'cutting a rug' back then. Boy, does that date us."

"Aw, come on now," replied Jim, "you're only as old as you feel."

"Did you say that?"

"You're darned right. Maybe we should give it a whirl."

"Good choice of words, Jim." Millie had already picked out her dress at Brockwell's Department Store.

The following Tuesday Jim and Millie became the newest members of the Palm Paradise Squares. They were accepted into the group with friendly assurance; they learned the calls quickly and performed them adeptly.

The activity put a glow of health in their cheeks, a spring in their steps and gave them a new appreciation of the word "retirement."

They progressed from "beginners" to "intermediates" to "fantastic" and joined other square dancers in nearby parks. They

found themselves learning about the area and making more new friends.

With the newsletter work and square dancing, Jim didn't miss for a moment his old life back in Minnesota. His talents were being challenged now. He found himself motivated to creativity—designing a logo for the Palm Paradise Squares. He purchased a jig saw, plywood and paint to make one for everyone in the group.

So here he was on a ladder—nailing up the logo. It looked good. Millie was coming down the block riding her bicycle.

"Hey, Jim, that looks great." She continued with a sly and knowing voice, "but you really shouldn't be putting nail holes in a place we're only renting, should you?"

Jim came down from the ladder and walked over to the tanned and slim cyclist. "You know, Millie, this might catch you by surprise, but have you ever thought about buying the place?"

"Well, it may have crossed my mind." And Millie smiled at her husband. She knew—those waters he was swimming in weren't so strange any more. By adding some usefulness and good, healthy activity, they had, in fact, become warm and friendly and comfortable. ●

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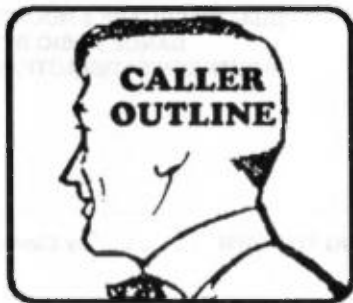
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**W. GARLAND KING SR.**  
Haw River, NC

**S**ixty-four years as a dance caller! Perhaps a few individuals in the United States can equal this record, but certainly none in North Carolina.

Such a phenomenal record belongs to **W. Garland King Sr.** of Haw River, N.C., who celebrated his 80th birthday August 8 of this year. Although he no longer calls regularly for any club, Garland still calls occasionally at Saturday night dances.

At the tender age of 16 Garland began dancing at weekly neighborhood dances in Greensboro, where the Appalachian circle dance was the style. A few months later he was calling these dances. In 1950 he made his debut as a caller of Western Square Dancing at the Foot 'N Fiddle Club in Burlington. Since then he has called for 14 clubs in the Piedmont section of the Tar Heel state. Last year he reluctantly resigned as the regular caller for the Shallowford Squares of Elone College after 22 years in that position.

His favorite record is "Just Loving You", produced by his grandson **Paul**



**Babelay** at the Hear Hear Studios in Asheville.

In Garland's opinion the greatest benefit of square dancing is "the friendliness and love" of other dancers. He recalls that Shallowford Squares members demonstrated these qualities in abundance during his first wife's eight-year illness and at the time of her death in 1990. In July, 1992, Garland exchanged wedding vows with **Yvonne D. Davis**, a student in his 1991-92 square dancing class.

The Greensboro native has three children - sons, **William Garland Jr.** and **Jack** and daughter **Toby Babelay** - and three grandchildren - **Kristen** and **Pilar King** and **Paul Garland Babelay**. He and his first wife **Flora E. White** were married 54 years.

Garland has attended two national conventions, the first **Dallas (1965)** and the second in **Louisville (1970)**.

Golfing and fishing are favorite activities of his, but Garland admits that "nothing will ever take the place of square dancing and calling." Submitted by **Al Stewart** ●

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Bill Harrison

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ESP, 2213 S. Adams St., Tallahassee FL 32301



The **HEARTLAND FOUNDATION**, a tax-exempt non profit organization of Dancers and Callers are raising money to build a facility to house a museum, library and hall to dance in somewhere in the Peoria, IL. area. They have been in existence 6 years and have had all kinds of fund raisers.

They are going to have a Trail Thru Dance next June before the St. Louis National Square Dance Convention. Further information can be obtained by writing to **NOVIS & EVELYN FRANKLIN**, 353 South Carol Ave., Morton, Illinois 61550, or call (309) 266-9870

On September 20, 1992 Jim Briscoe retired from his work as an electrician. Jim is a well known caller who does lots of "one night stands" for big companies like Sherson & Leman, Toyota or J.P. Morgan Group. He loves this kind of calling and does it well. Jeanne, his wife, (a well known caller in her own right), gave a surprise birthday and retirement party for Jim on Sept. 20. There were upwards of 50 people present and everyone gave him a funny card. Some were not so funny but nice. Almost all of the guests were square dancers, with the exception of close family. Among the close family guests were his Aunt Nora, who is in her mid-eighties, along with Jim's favorite cousin, Louise Hunter, both from San Louis Obispo, CA. Also present were Jim's son and daughter with their children as well as spouses.

Jim was presented with a bunch of purple balloons, a crown for his head, a T-shirt that reads "I'm Retired Of It All" and many Yellow Rocks from well wishers. Jim says "If someone offers me a job, I'm going to give him a fat lip!"

Jim and Jeanne plan to travel a little later in the year and hope to see many people on the dance floor.



### SQUARE DANCING AT THE KENNEDY CENTER

Washington, DC., area square dancers kicked off National Square Dance Week in style by dancing at the John F. Kennedy Center for the Performing Arts Open House Festival. Every year, the center holds an open house for the public that features local talent. The event is free and approximately 35,000 people attended.

Square dance caller Jim Wass answered a call for artists for the Eighth Annual Open House at the instigation of his wife Ann. ("All they can do is say 'no'," she said.) But they said "yes" and invited him to perform.

Jim appeared on an outdoor stage on the main driveway in front of the center that allowed room for audience participation. Area square dancers were invited to attend, and about five squares from various clubs came. After a brief demonstration tip, Jim got much of the crowd up dancing with his admonition that "square dancing is not merely a spectator sport but is a participatory activity". The performance, originally scheduled for 35 minutes, was extended to an hour and a half when the next act cancelled. Jim used a variety of music to appeal to the crowd, and his usual call-teach style to get participants dancing quickly. A display was set up on stage with information on area square dance classes.

The theme of the Festival this year was cultures of the Americas, so square dancing fit right in. The Festival Director wrote Jim, "Never have I seen such a diverse group having so much fun in a driveway".

Her wording is a little different from our "friendship set to music" we often speak of, but it sure seems to say much of the same thing.

Submitted by Ann Wass, Riverdale, FL

### TRILLIUM MERIT AWARD

President Couple Ray and Marion Quirk and The Ontario Square and Round Dance Federation are pleased to announce the presentation of the 1992 Trillium Merit Award to six Ontario dance couples:

Paul & Jean Fisk, Mississauga -  
Toronto & District Association  
Gary & Norma Hill, Thunder Bay -  
Lakehead & District Association  
Ray & Ivy Hutchinson, Whitby -  
Toronto & District Association  
John & Mary Meijer, Kitchener -  
Southwestern Ontario Association  
Dave & Joyce Moss, Ancaster -  
Toronto & District Association  
Frank & Elsie Pearson, Willowdale -  
Toronto & District Association

The Trillium Merit Award is the highest award that can be conveyed by the square and round dance movement in Ontario. It is given to dancers, callers and leaders in the Province of Ontario to recognize Excellence, Dedication and Outstanding Achievement in the advancement of the square and round dance activity.

A brief background on each recipient couple is as follows:

**Dancers Paul & Jean Fisk** of Mississauga have been active in the Toronto & District Association since 1978. They have served as Editors of T&D Topics, Vice-President and President of the T&D Association, Past President and Convention Chaircouple, worked on the CNE Dance Committee, Ontario Representatives on the Ontario Federation and National Executive serving as Treasurer and Directors, and served on the 6th Canadian National Square & Round Dance Convention Committee.

**Leaders Gary & Norma Hill** of Thunder Bay, Ontario, helped start the Lakehead Promenaders in 1978 then cued and taught rounds for the Hillcity Squares and Amethyst Squares from 1980. In 1984 they formed their own club, the Hilltop Rounds, where they cue and teach the different levels. They have also found time to teach line

dancing in the public schools, for sick children and handicapped at Sears Christmas Party, at country fairs and other charities.

**Leaders Ray & Ivy Hutchinson** of Whitby, Ontario, initiated the Ivory Round Dance Club in 1965, served on committees to establish the formation of the Ontario Square and Round Dance Federation, were the T&D Round Dance Festival Chairman 1973-77 as well as active as Floor Manager, Director and President of T&D, chaired the Toronto & District Square & Round Dance Convention (Hamilton) in 1978/79 & 1979/80 and presently cues rounds for the Star Promenaders as well as the Ivory Rounds. Ray also finds time to be the business manager for the Bay of Quinte Cloggers.

**Dancers John & Mary Meijer** of Kitchener, Ontario, have been invaluable supporters and have given generously of their time and talents to the Waterloo County (Civitan) Wheeling Squares since 1983. They have regularly assisted with all the club's activities, including scheduling dances, demonstrations, fund raising, sewing costumes, caring and storing wheelchairs in their home and serving on the club executive to organize all these events. They have travelled with the club to four Canadian national conventions as support people, each caring for the special needs of a specific dancer - being on-call 24 hours a day. As well, they assist with wheelchair dancing - as pushers - whenever necessary.

**Caller/Leaders Dave & Joyce Moss** of Ancaster, Ontario, are currently the caller and round dance leaders for the Circle 'M' Square Dance Club. They have been dancing squares and rounds for 28 years, a caller and leader for 25 years, and started several local clubs, including a children's square dance class for Village Squares, Waterdown, graduating over 120 young dancers. They served for 14 years on the executive of the Toronto & District Square & Round Dance Association, twice as Chairman of the Toronto & District Convention Committee, and were 1st Vice-President of the Sixth Canadian National Canadian Square & Round Dance Convention held in Hamilton in 1988.

**Caller Frank & Elsie Pearson** of Willowdale, Ontario, helped form and start a club for single dancers in 1979. This club became the Solo Dancers and is now thriving with a total of eleven squares dancing at three levels. This couple has served for four years as Directors of the T&D Association. Frank also calls for various Seniors Groups during the day and with another caller couple has formed the Mainly Contras group.

The Ontario Federation is comprised of the member associations of Eastern Ontario, Toronto and District, Southwestern Ontario and Lakehead & District Square and Round Dance Associations and northern Ontario Clubs.

### IN THE NICK OF TIME

**L**oren & Audrey Hildebrand, 1992 Illinois State Convention Chairmen asked that a correction be made to an article that appeared in the September issue of ASD by Jerry Holtz regarding the 9th Illinois Square & Round Dance Convention.

The change was made so near the convention date regarding the exhibition team that even the program book was incorrect, but they would like to give credit where credit is due.

The Saturday evening program featured a clogging exhibition done by the Illinois Prairie Clogging Association. The Gateway Cordells could not attend due to illness. With only a few weeks to practice, the IPCA put together a program by mailing out music and choreography to cloggers from all over the state. They did not actu-



ally practice all together until the day of the convention. The exhibition, with it's patriotic theme, was excellent, and we would like to thank them all.

Another small note, by closing on Sunday, we had 2,600 dancers who attended, and along with the halls previously mentioned by Jerry, we had two clogging halls, two round dance halls, a style show, and on Sunday an All-Singing-Call hall. ●



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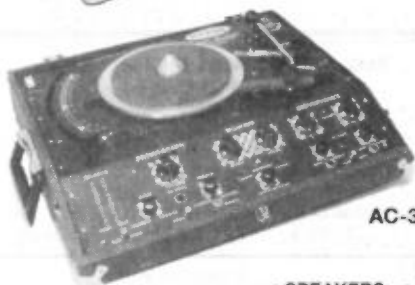
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### INTRO

- 1-4 WAIT;; TWIRL VINE TWO; WALK TWO TO SEMI;  
 1-2 Bfly wall wait 2 meas;;  
 3-4 Sd L,-,XRIB,-(W twirls RFR,-,L,-); fwd L,-,trng RF on R to end in semi,-;

### PART A

- 1-4 TWO FWD 2 STEPS;; HITCH 4; HITCH 4;  
 1-2 SCP fwd L,cl R, fwd L,-; fwd R, cl L, fwd R,-;  
 3-4 SCP fwd L, cl R, bk L, cl R, fwd L, cl R, bk L, cl R;  
 5-8 VINE APT 3; VINE TOG 3; (BFLY) SCISSOR THRU TWICE;;  
 5-6 Sd COH L, XRIB, sd L, tch R; sd wall R, XLIB. fwd R to bfly wall, tch L;  
 7-8 Sd L, cl R; thru L to Bfly RLOD,-; sd R, cl L, thru R to scp lod,-;  
 9-16 REPEAT MEAS 1-8 PART A ENDING BFLY WALL

### PART B

- 1-4 BK AWAY 3 & KICK; BK AWAY 3 & KICK; 4 STEP HOPS TOG;;  
 1-2 Bk L, bk R, bk L, kick R; bk R, bk L, bk R, kick L;  
 3-4 Stp fwd L, hop L, stp fwd R, hop R; repeat meas 3 to BFLY wall;  
 5-8 ROCK SIDE REC CROSS SD CROSS; ROCK SIDE REC CROSS SD CROSS; HIP  
 ROCK 4; PROG ROCK 4;  
 5-6 Rk sd L, rec R, XLIF/sd R, XLIF; rk sd R, rec L, XRIF/sd L, XRIF;  
 7-8 No hnds jnd in plc push L hip out, R hip out, L hip out, R hip out; Prog lod slightly  
 on ea stp rk apt L, rec R, rk apt L, rec R to scp lod;

### PART C

- 1-3 JIVE WALKS; WALK 4; (SCP) JIVE CHASSE L & R;  
 1-3 Scp lod fwd L/cl R, L R/cl L, R; wk 4 L,R,L,R to scp lod; chasse sd L/R,L, sd R/L, R;  
 4-6 RIGHT TURNING FALLAWWAY TWICE;;  
 4-6 Rk bk L to scp,rec R to CP, trng RF 1/4 sd L/R, L; trng RF 1/4, sd R/L, R, rk bk L  
 to scp RLOD, rec R to fc ptr & coh; trng RF 1/4 sd L/R,L, trn 1/4 RF sd R/L,R scp lod;  
 7-8 RK REC KICK BALL CHANGE; 2 POINT STEPS;  
 7-8 Rk bk L, rec R, kick L, stp L/chg wgt to R; pt L fwd, stp fwd L, pt R fwd, stp fwd R;  
 (note 1st time end scp lod-2ns & 3rd time end bfly wall)

### ENDING

- 1-4 CIR AWAY TWO TRIPES; CIR TOG TWO TRIPLES; RK BK REC - RK BOAT TWICE - RK BK REC;;  
 1-2 Cir LF L/cl R, L, R/cl L, R; cir rwd ptr L/cl R, L, R/cl L, R to scp lod;  
 3-4 Rk bk L, rec R, fwd L with both legs straight, cl R both legs bent; fwd L, cl R rk bk L,  
 rec R SCP;  
 5-8 JIVE CHASSE LEFT & RIGHT; LEFT TURN FALLAWAY - RK REC TWO POINT STEPS;;  
 5 Scp chasse sd L/R, L, sd R/L, R;  
 6-7 Rk bk L, rec R, trng LF 1/4, sd L/cl R, sd L; trng LF 1/4 sd R/L,R, rk bk L, rec R;  
 8 To rlod pt L fwd, stp fwd L, pt R fwd, stp fwd R; Hold



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Pictured left to right: Bill Shepard, President, TSASRDC, Inc.—Ned Ray McWherter, Governor, State of Tennessee—John Arriola, Representative, Tenn. State Legislature. Governor signing the Bill to legalize square dance vanity plates in Tennessee on May 19, 1992. ●

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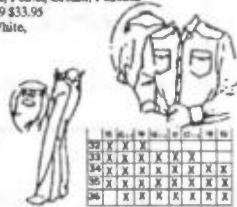


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# Flip Side Rounds

by Frank & Phyl Lehnert

## **SOMEONE MUST FEEL LIKE A FOOL TO-NIGHT-REPRISE 7-18967**

**Choreography by Russ & Wilma Collier**

A smooth Kenney Rogers vocal & an interesting waltz P-3 + 2 (weave & diamond trn)

## **NEON MOON RUMBA-ARISTA 07822-12388-7**

**Choreography by Doug & Vi Hooper**

Nice music with a 3 part rumba P-3 + 1 (Alemana)

## **NEON MOON-SAME RECORD**

**Choreography by Lloyd & Joyce Goode**

P-3 + 1 (peek-a-boo chase)

## **TUXEDO JUNCTION-BELCO-407**

**Choreography by Bill & Virginia Tracy**

Good music with a comfortable P-4 basics jive, cued by Bill

## **I WANNA BE AROUND-BELCO-407**

**Choreography by Jack & Lee Ervin**

A nice easy going P-2 two step cued by Jack

## **YO MAMA-COL-13-3342**

**Choreography by Fred & Gail Jabour**

Good [Your Mama Won't Dance] music & a good basic P-4 jive

## **THE BREEZE & I-EN 055(HH953)**

**Choreography by Lynn & Donna Roumagoux**

Good music with a comfortable P-3 two step-some like footing-cued by Pete Metzger

## **MAKING WHOOPEE-EN-052 (HH 951)**

**Choreography by Lloyd & Joyce Goode**

Good music with a good little different P-3 cha cues by Pete Metzger

## **PEACHIE KEEN-MGR 096 (HH970)**

**Choreography by Larry & Pam Wacker**

Good music with a P-2 two step with right turning box-cued by Pete Metzger

## **HAPPY SAMBA-BELCO 408**

**Choreography by Richard & Jo Anne Lawson**

Good catchy music with a nice P-4 samba cued by Richard

## **STRUTTIN' AROUND-BELCO 408**

**Choreography by C.O. & Chris Guest**

Repress of an easy P-2 two step cued by C.O.

## **SHADOW OF YOUR SMILE-GRENN 17168**

**Choreography by Hoss & Kit Waldorf**

Good music & a nice little different rumba P-3 + 2 cued by Kit.

## **MY COUNTRY GAL-GRENN 17169**

**Choreography by Betty & Clancy Mueller**

Good music & a good easy two step P-2 + 2 (side stairs & fishtail) cued by Betty

## **DANCE ONLY WITH ME-SPEC PRESS OR RCA47-7202**

**Choreography by Pete & Mary McGee**

Pretty music with a nice interesting waltz P-5 + 1 (traveling contra check)

## **WHAT LIES OVER THE HILL-TELEMARK 5008**

**Choreography by Irv & Betty Easterday**

Pretty music & good P-3 waltz

## **EVEN NOW-FLASHBACK AFS-9125**

**Choreography by Bill & Carol Goss**

Pretty Barry Manilow vocal & a good basic [slow two step]--unphased

## **UNA GRANDE-SPEC PRESS**

**Choreography by Brent & NMickey Moore**

Pretty music & a good short but challenging American tango P-6

## **GINGERSNAP-GRENN 15015**

**Choreography by Norm Krysta**

Easy solo line dance to good music

## **WHITE DOVE-CEM 37013**

**Choreography by Doc & Peg Tirrell**

Pretty music with a P-5 waltz with shadow diamonds

## **RUS' RIUMBA-GRENN 17123**

**Choreography by Leo & Reatha Lange**

Good music with a comfortable P-4 basic rumba

## **GOODNIGHT WALTZ-ROPER 231**

**Choreography by Ron & Ree Rumble**

Pretty music & a good P-3 + 1 waltz with part mostly in shadow position

## **DIXIE-GRENN 14166 OR 16013**

**Choreography by Bud Parrott**

P-2 two step to good familiar tune

## **TANGO GITANO-GRENN 14242**

**Choreography by Jimmy & Carol Griffin**

P4 + 1 (Mod. Viennese trns) tango with good music

## **TWO STEPPIN IN THE MOONLIGHT-GRENN 14083**

**Choreography by Armand & Joan Daviau**

Good peppy music with an interesting P-2 + 1 (fish-tail) two step

## **THE STRIPPER-COL 4257**

**Choreography by Nell & Jerry Knight**

Good David Rose music with the bumps & a good fun type P-2 two step

## **ROCK MY BABY-RCA-62199-7**

**Choreography by Jay & Bonnie Stimler**

Good Western music with a P-2 + 1 (hip bumps)-unphased

## **LA DEE DAI CHIA CHIA CHIA-COLL 3886**

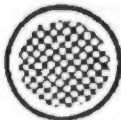
**Choreography by Brent & Mickey Moore**

Music a bit on the wild side with a 5 part funky ch/swing P-4

## **PAJARO AMARILLO-COL-3800**

**Choreography by Jerry Packman**

Pretty Yellow Bird music & a nice P-62 unphased (broken hockey stick & forward attitude)



# Round Dance

## PULSE POLL



### PHASE I & II

1. Papa Loves Mamba
2. Acky Breaky Heart
3. Whey Marie
4. Saturday Night At The Movies
5. Is You Is My Baby

### PHASE III

1. Circus Time
2. Holly Holly
3. Makin Whoopee
4. Strangers In The Night
5. There Goes My Everything

### CLASSIC

1. And I Love You So
2. Blue Bayou

### PHASE IV

1. Sugar, Sugar
2. Two Doors Down
3. Misty
4. Black Velvet
5. Heart Breat Hotel

### PHASE V & VI

1. Kiss Me Goodbye Rumba
2. Sinti
3. Acky Breaky Jve
4. Portrait of Your Love
5. Maria Elena

### MOST POPULAR DANCES voted and enjoyed by 240 National Carousel Clubs (Adv. and High-Int. Levels)

1. The Sound of Music (Barton)
2. Kiss Me Goodbye Rumba (Lawson)
3. Castles & Kings (Slater)
4. Penny For Your Thoughts (Slater)
5. Wonderful World of the Middle Aged (Goss)
6. Sinti (Slater)
7. Evergreen (Goss)
8. Three Times A Lady (Casey)
9. Sugar Sugar (Worlock)
10. Waltz Natasha (Barton)
11. If I Could Write A Book (Childers)
12. Noche de Amor (Goss)
13. I Just Need Your Lovin' (Lawson)
14. Lolita (Esqueda)
15. Jean (Lamberty/Morales)
16. Heartbreak Hotel (Rother)

### Roundalab ROQ: 4TH QTR

- Phase II - Boot Scooting Boogie
- Phase III - Strangers in the Night
- Phase IV - Lean Baby
- Phase V - Jean
- Phase VI - If You Forget Me
- Classic - Games Lovers Play
- Callerlab QS - Jeanie's Waltz

### ROUNDALAB Golden Classic List - 1992

A Continental Good Night	III	Maria Elena	V
A Taste of the Wind	II	Maria Rumba	III
Adios	IV	Marilyn, Marilyn	IV
Alice Blue Gown	III + 1	Mexicali Rose	II
All Night	III	Moon Over Naples	III
Answer Me	III	My Love	III
Apres L'Entriente	III + 1	Neapolitan Waltz	II
Autumn Leaves	V	New York, New York	II + 1
Beautiful River	III	Paro Esto	V + 1
Birth of the Blues	II + 1	Patricia	III + 1
Buffy	II	Pearly Shells	II + 1
Butterfly	III	Piano Roll Waltz	II
Could I Have This Dance	III	Pop Goes The Movies	IV
Crazy Eyes	III + 2	Rainbow Foxtrot	V
Dance	IV	Riviere de Lune	V + 1
Dancing Shadows	II	Roses for Elizabeth	III
Desert Song	III + 2	Send Her Roses	IV + 2
Dream Awhile	III	Shiek of Araby	III + 1
Elaine	IV	Spaghetti Flag	III
Feelin'	IV	Street Fair	II
Folsom Prison Blues	III + 1	Sugarfoot Stomp	V
Frenchy Brown	II	Take One Step	II + 1
Good Old Girls	II + 1	Tango Mannita	III
Hawaiian Wedding Song	V + 2	That Happy Feeling	III
Hold Me	III	The Singing Piano	V
Hot Lips	II + 1	Waltz	V
Houston	II	Third Man Theme	III
Hush	II	Three A.M.	III + 1
I Want A Quickstep	IV + 1	Till Tomorrow	IV
In The Arms of Love	III + 1	Tips of My Fingers	II
Jacalyn's Waltz	III + 1	Very Smooth	II + 1
Kontiki	II + 1	Walk Right Back	II + 1
Lazy Sugarfoot	IV + 1	Waltz Tramonte	V
Lisbon Antiqua	III + 2	Wyoming Lullaby	V + 1
Lovely Lady	V + 1		



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- CAR-13 OUTBOUND PLANE – Mike
- CAR-12 MY NEXT BROKEN HEART – Jim
- CAR-11 LONESOME ROAD BLUES – Jerry
- CAR-10 GRANDFATHER'S CLOCK – Jerry
- CAR-9 RUB A DUB DUB – Bill
- CAR-8 SUMMER SOUNDS – Jerry
- CAR-7 TALK BACK TREMBLIN' LIPS – Jim
- CAR-5 SAN ANTONIO ROSE – Bob
- CAR-4 IT TAKES A WORRIED MAN – Jerry

## ROUNDS:

- CRD-003 THE OLD WATER WHEEL – Bob
- CRD-002 YESTERDAY ONCE MORE – Bob
- CRD-001 DON'T WASTE IT ON THE BLUES – Bob

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# Party Line

By Cathie Burdick

Each month this year we have suggested a party that might not celebrate the biggest event of the month but would make for variety in your club schedule. However, when it comes to November, we have three choices. Early in the month, you could have an Election Party or a Veterans Day Party, either with a red, white and blue patriotic theme.

We hear so much hand-wringing about the state of square dancing and negative comments about club organization. Let's ban all that for one evening and concentrate on the good things that have come to the dancers because of square dancing.

Ask each dancer to bring a souvenir of square dancing, something he or she

would not have without the activity. This might be something brought home from a national convention or a square dance trip abroad, it might be a chart showing lowered blood pressure from the exercise, it might be a card from square dance friends in another local or national square dance magazine. We'll wager you have a large variety of things to display. And encourage the dancers to talk about these meaningful items in a positive way. The rule for this evening is "Never a discouraging word".

Ask the caller to select some records in keeping with the theme, perhaps announcing why he thinks they fit the theme.

We don't need to recommend refreshments for a Thanksgiving Party. Just remember the dancers have to eat again or will have just eaten a big holiday dinner—don't overdo it.

Attitude makes a world of difference in actuality. We can never over-emphasize the positive aspects of square dancing too much. We all receive so much that it's time to be thankful! ●

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## TEMPO

by Jeannie Briscoe

It looks like this year is going to be a "dry" year here on the Monterey Peninsula as far as new dancer classes are concerned. Many of the clubs are trying hard to get people interested and now we all are wondering if the slump this year has to do with the economy. Lots of folks are out of work and what little money they have is probably going for food and home up-keep. Generally there is never enough for recreation. That is a shame. Especially with a family where there are a few children. The best thing some of these clubs could do would be to start a "FAMILY GROUP BEGINNER CLASS".

Here in our area there is hardly anything for our youth to do. A recent article in this magazine referred to the Youth Program presented by the United Square Dancers of America. It would behoove us all to get on that bandwagon. Our young people need something clean in their lives they can do along with their friends. It certainly helps teach them good manners and good grooming, something this nation needs in a desperate way.

I wonder if there are clubs in the Midwest that have a family foundation. I would like to hear from anyone out there who would like to share their information on this subject. Perhaps if we all endorse this idea we can give square dancing a boost that is needed very badly. I believe California is in the worst slump at this time for new people in the activity. Unfortunately this state had led the pack in more and higher levels of programming in the square dance picture. It seems to be our nature that if something is good, a lot more would be better and building it higher (more difficult) would be good for everyone. Is this the kind of program we are offering to our new dancers? What a waste of time for anyone

who thinks it is a lark to learn to square dance and then get into the "difficulty" trap only to become disillusioned and quit the activity. MORE BAD ADVERTISEMENTS!!

Getting a handle on what people like to do is the next topic we need to explore. If it has come to Country Western Dancing then so be it. We can always give some of our time over to that if that is what it is going to take to get things moving. Generally you see a lot of this being done at the RV campgrounds. Many of the participants are retired people and they are having a ball. A lot of Line Dancing is done along with Country Western Dancing. Most of it is simple and lots of fun so this makes it easy to learn. Sometimes I wonder how much the average person wants to tax his brain. Maybe we are expecting the average person to jump into a recreation he thinks is going to be easy when we know it is not. Perhaps our exhibitions are done in such a way that people start thinking how difficult square dancing is. Many times callers call intricate figures and use Plus material which does nothing but scare the potential newer dancer away. I've heard some of the callers say "What the heck. They don't know the difference". I like to think the viewing public have more brains than that. They do know the difference when they see it done by regular dancers, especially when the experienced ones make mistakes.

I'm trying to keep a positive attitude where our area is concerned. I love square dancing and have loved calling it for the last 30 years (retired August, 92). But I see the future as a bleak one if we don't realize our stumbling blocks before the Newer Dancer Class season is gone. ●

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# Rhyme Time

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It seems this year it's real confusin'  
Come November who we'll be choosin'  
Flip a coin up in the air  
Whom ever wins we won't care  
Come on now who we a kiddin'  
This country's ours we'll do the biddin'

Some might say why does it matter  
Crooked politicians their wallets getting fatter  
Like an ostrich' head stuck in the sand  
We won't be like, we'll take a stand

Come November third we'll vote and say  
So America will have a better day  
Our vote will count it's not a dream

For America we are the Square Dance Team!!!

## FOR A CHANGE

America pleads come November third  
All Square Dancers, vote, be heard  
She hates to make such a fuss  
But think about it, it's for all of US.

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## THE DANCERS

*By Robin S. Chapman*

Now the drum's sinuous syncopation  
Gives way to shuffle-step, shuffle-step;  
Ivar is demonstrating the origin  
Of clogging, deadpan, deliberate,  
His hair gray and thinning, rain-bowed  
Suspenders winking, glasses  
Reflecting the ceiling lights,  
Feet tapping and kicking.  
Picking up the beat, keeping time  
As it breaks into loud chuckalunking,  
Limbs gone dervish and steadily  
Thwacking the floor as, arms lifting,  
Skirts flirting, the dancers move in  
To begin the dos-a-dos.

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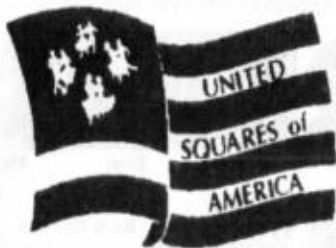
How many of you have either been on or heard about a "SquareDance Cruise" where there was no dancing? Or at best...one or two dances during the week. Far too many, according to hundreds of dancers we've talked with. If you just want to go on a cruise, more than 25 different cruises leave south Florida each week!

On the other hand, if you really LOVE square dancing, then may we ENTHUSIASTICALLY suggest that you join us on our 4th Annual United Squares of America Cruise. We leave Miami on February 7, 1993, for St. Thomas, San Juan and Nassau on the brand new megaliner *ms Ecstasy*.

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If you've never cruised before, don't worry. With our toll-free number, you are welcome to call us as often as you have questions, and we'll be onboard to take care of all your needs! We want you to be part of our fun, so give us a call..... we would love to talk with you!

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APRIL 28 - MAY 2	<b>Fun Fest</b> -Plus
MAY 5-9	<b>Swap Shop</b> -Plus
MAY 23-30	<b>Accent on Rounds</b> -Rounds
JUNE 3-6	<b>Fontana Fantasy</b> -Plus
JUNE 17-20	<b>Childers Clinic</b> -Rounds
SEPTEMBER 12-19	<b>Accent on Rounds</b> -Rounds
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OCTOBER 22-24	<b>Autumn Leaves</b> -Plus
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NOVEMBER 4-7	<b>Smoky Mountain Challenge Classic</b> -Challenge

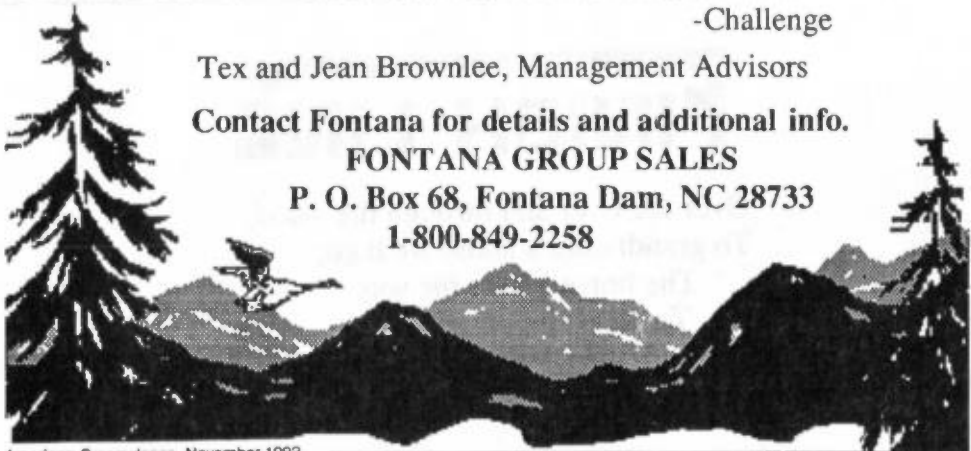
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 To grandfather's house we'll go;  
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 To carry the sleigh,  
 Through the white and drifted snow.

*Thanksgiving Day. Stanza 1  
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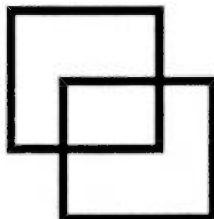
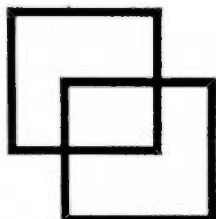
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