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Leadership is much on our minds since the LEGACY meeting, where square dance leaders with more than five years' experience met in Denver. Why do some dancers stay in the activity and devote so much time to the perpetuation of it?

Someone has said that one does not fall into depression and despair when one has some control over a situation. Is this the difference between those who assume responsibility for bettering the activity and those who become discouraged and drop out? Does every club member have an opportunity for expression and input into the club framework?

One vital characteristic of a leader is commitment. Let's spell it this way:

- Charting a course
- Objectively dealing with fellows
- Making an effort
- Morale building
- Imagination and creativity
- Turning a blind eye to faults
- Marking progress
- Endless thanks to others
- New ideas
- Trying one's best for the cause

Leadership is not a rose garden; it is frustrating, yet fulfilling; sorely demanding, yet satisfying. It is the only way a person can leave part of him/herself implanted in the square dance activity. Leadership knows no race, creed or sex; leaders are made, not born all developed.

Some of the ways new dancers can begin to get involved in more than just the dancing, moving into the next phase (a deeper interest, or commitment) are these:

1. Read widely about the hobby.
2. Take a leadership role in the club.

CO-EDITORIAL



3. Be a delegate to the association/council
4. Support club/association projects.
5. Be "angels," promote classes.
6. Attend panels at local/area/national events.
7. Help sponsor a Mini-LEGACY program.
8. Support national projects to perpetuate square dancing, such as LEGACY.
9. Visit many clubs, many areas, gain knowledge.
10. Speak up often for square dancing, against practices that tend to degrade the activity.

Leadership in square dancing starts with the feet, next involves the hands, moves into the heart, and finally expresses itself to others through one's whole personality— that's total commitment.



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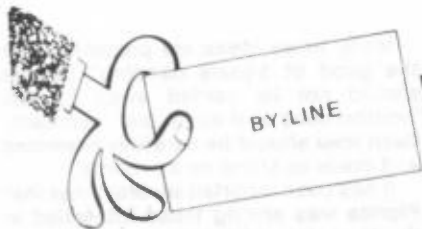
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BY-LINE

Many of ASD's June features are written by women and for all dancers. **Bev Warner**, our prolific contributor from Saginaw, Michigan, has three contributions printed. A caller's wife, Bev has highlighted a cat, a fashion show and warm outfits for us this month. **NINI Harris** of St. Louis, a dancer, describes old-time dance etiquette quite a change from that of the 1980's. The "Rhyme Time" poet, **Mignonette Murray**, has sent a poem she uses with classes at Brigham Young Univ. Among her discussion questions are, "Is this poem about square dancing?" and "Why did the author choose this metaphor?"

Donna Rodgers, also a caller's wife, contributed the quiz for dancers. We're not sure if it was original with Donna but it came from a packet she sent us. The word puzzle was sent by **Frances Clark** of Tennessee.

Mary Gottula, who has been active in planning and staging the Prairie Conclave, wrote an article on leading meetings. Our lone male contributor (other than the regulars) writes about a woman and her possessions. Don't miss **Al Eblen's** story of his grandmother's trunk.

We hope these add up to good summer reading by the lake, by the pool or just on your front porch!

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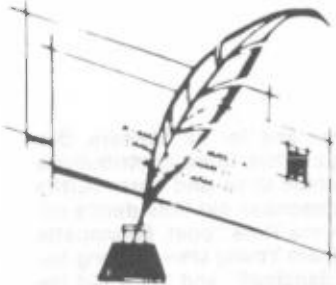
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Grand Zip



For months we have been reading about the formation of a national square dance association. During this time we have also waited for a valid statement as to the need for this type of an association. So far in answer to our inquiries we have received some answers: mainly "why not," "clubs have associations why can't we" and "callers and cuers have a national voice why shouldn't we." Are these valid reasons? We think not.

According to their by-laws the only square dancers who can belong to this association are those signing an agreement to abide by the rules, regulations and policies as set by the association. Yet one of the reasons given for forming this association is to have a national voice for all square dancers. Even after signing an agreement you may be forced to resign if you do not fully support whatever the association sets as policy. What kind of an association is this for square dancers?

They will determine who gets what votes in a number of states. This is questionable and shows a lack of research into the make-up of state organizations.

Many times ideas are presented "for the good of square dancing" but we should not be carried away by this "motherhood and apple pie" approach. Each idea should be carefully examined and made to stand on its merits.

It has been reported several times that Florida was among those interested in the formation of this association. At a recent meeting The Florida Federation of Square Dancers affiliation with this association was defeated.

Chet Vetter
Mori Sogolow

Past Chairman— Florida Federation

CONCERNING HATS

About three years ago we stopped overnight in a hamlet at the bottom of a canyon on the Snake River in Idaho. We went to a Saturday night dance. No squaredancing- sort of country western potluck. About a half dozen of these working ranchers never took off their ten gallon Stetsons whether sitting or dancing. And— one wore a baseball cap all night. We had a lot of fun.

Lillian Shaw
Virginia Beach, Virginia

Have read your magazine for years— it's the best! Especially enjoy "Challenge Chatter," like the "Straight Talk" and "Feedback" (that sort of thing).

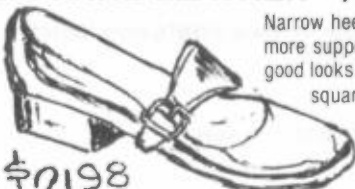
Nancy Crawford
Beaumont, Texas

In the puzzle for April the answer to No. 29 was printed as *Bob Barbour*. Please clear this up for us— who is he and where does he call? Many of us know *Pat Barbour* but no one in this area has heard of Bob. I went back 2½ years of ASD and I could not find any mention of him. My answer was Bob Shaver and it

Continued on Page 70

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Meanderings With Stan



After the Callerlab swing in Kansas City, described last month, I did a quick zip to **Monroe, Michigan** where the Stateline gang had cooked up an ASD dance the night before Easter Sunday, on a duo mike deal with Ron Shaw, the motor city motivator. Not a big crowd on a holiday weekend, but we'll accelerate our efforts in that area next year. Ron's got a lot going— new record label (Pro), tour to Switzerland (ASD Tours, of course), books for callers, constant calling schedule, etc.

Charleston, West Virginia— The next fly-drive week-long tour took me on a double loop route south to West Virginia, east to Pennsylvania, west to Chicago, and back to southern Ohio. Starting in the capitol city of West Virginia after a five-hour drive, it was a Hilltop experience, calling for a million dollar's worth of new and "almost" graduates at the annual ASD dance. Thanks, Erwin Lawson and all.

Altoona, Pennsylvania— Eastward I drove on a six-hour stint, splashing through the rainy Alleghenies in a mid-state spring downpour, past close-clustered towns marked "unincorporated," wide fields, big barns guarded by sentinel silos, and little ones all in a row, begging bored vagabonders to "Chew Mail Pouch." I called for the chummy Chim-rockers at the firehall in Lakemont. Thanks to caller Emil & Ruth Corle, and especially to Julia McIntyre, who is just the best check-point chick a host could boast at an ASD dance. Evelyn Lingenfelter cued to a "T" for twos.

St. Mary's, West Virginia— Next day I boomeranged back almost on the same route between Maryland and Pennsylvania, then Ohio and West Virginia to

wind up at a motel in tiny Belmont, ready to call one for the Lost Squares on the Ohio River, near Parkersburg, where the handle meets the skillet. (Check the shape of the state, mate.) After two visits here, I'd say the Lost Squares haven't lost much— they've discovered some down-home sociability that other clubs may have lost!

Newark, Ohio— Half a tank of gas later I pulled into Newark, just east of Columbus, and tuned my tonsils for a rootin'-tootin' tootenany with the Buckeye Blossoms. We had a bloomin' ball with a fast growing group who danced with a fresh flourish. Loved it. Happily I had called for three clubs just about in the center of three states in the space of four days— Altoona, Pennsylvania; Charleston, West Virginia; and Newark, Ohio. How about that? (Hate to disillusion you, Stan, but hardly anyone really gets a gripping grab from that drab gab— Co-ed.)

Lockport, Illinois (Chicago area)— Shunning the highways as being counterproductive for this particular leg of the journey (I paid a dollar to a senator for that word.) I left my car in the Cincinnati airport and flew a quick round-tripper to O'Hare in order to be a part of a Sunday afternoon jamboree with the Homer Family Squares and guests in Lockport, south of the windy city. Ron and Cookie Balazs, caller/hosts/hard workers/family devotees, set it up with their club for me, and we had a high old time in a hot gym with a highly-exuberant multi-aged mixture. Ron and Bob Poyner called a duo tip. One fine feature was the steak-out afterwards. May the "total family" aspect of our hobby never be diminished!

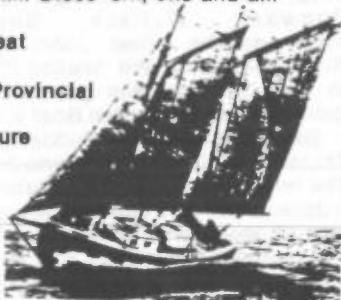
Cincinnati, Ohio— Next day, after

returning to the Queen City by air, I picked up old Pokebelly (that's the Fairmont we drive now) and skittered north a few miles to where the Unicorners had set up our annual Cincy area ASD dance. Unicorns aren't a vanishing breed in Cincy— just the opposite! They're growing by leaps and bounds— proving that odd-looking horned horses (singles, too) are far less than myth-terious these days. Over 21 sets at the dance. Fancy that! Thanks to Foster Eubank, Ben Cripe (rounds), caller Phil and Nancy Kozlowski, and that beautiful, bountiful bunch.



Jackson, Ohio— It's always a warm/fuzzy pleasure (That expression stems from his teddy bearish impulses, folks— Co-ed.) to get back to call one in that beautiful dancer-made square dance hall in Jackson (See ASD, June, 1979, pp. 50-51.) and it was a good location to finish off my week of adventuring in the very lap of springtime. Those Wagon Wheelers are wholly *motor*-vated, top-rated, high rollers in their hall on the hill. Bless 'em, one and all.

**The Great
Triple-Provincial
Adventure**



Hardly had the month of May blinked itself into lovely, leafy, lush-y, blushy reality than Cathie and I took off like a pair of squawking, gawking, gullible, Gulliver-gaited gulls to discover in detail the northeast coastal watery wonderland known as the Maritimes— the three Canadian provinces of Nova Scotia, New Brunswick, and petite Prince Edward Island.

In a way it was a dream come true. I had done the Atlantic Jamboree three years before (ASD, Aug. '78, pp. 8-9) and yearned to return. This time Cathie could go with me— the timing was right to sandwich it between our respective headlines, deadlines and sched-lines. At last I could chalk up my eighth and ninth provinces (only Newfoundland to remain un-called for)! Best of all, I was booked on two adjoining weekends in two neighboring provinces for two leading festivals (the 20th Elm Tree Festival in Fredericton, N.B. and the 17th Atlantic Jamboree in Halifax-Dartmouth, N.S.); so we could fly/drive together with a glorious week between, to roam in the foam or drift in the shift of the sand.



Actually, spring comes a little later to these Atlantic provinces than one would expect in early May, so it was too cold to wallow in the shallows, but we flew to Fredericton to kick off our special week, rented a Merry Oldsmobile and killed a thousand kilometers across a splendid pendulum peninsula before surrendering the car a week later in Halifax and flying home.

Luckily we had also been requested to do a club dance on the island province of P.E.I., so Thursday of our wandering week had us fairly feasting on the ferry, charging off the barge, and rolling in the isles.

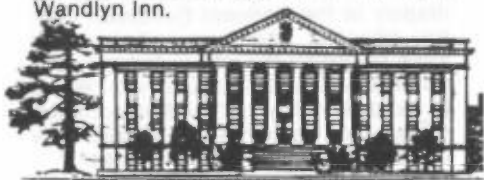
Fredericton, N.B.— Let's start at the start. (That's a good place— Co-ed.) Our Air Canada "goose" deposited us at the airport a few miles from the Fort Nashwaak Motel (to be our 3-day "home") facing the historic, sprawling St. John River in Canada's Loyalist City. Having an "Olds Grey Mare" was a blessing— we used it to do a lot of "horsing" around the city. We saw the legislative buildings, inspected a photo display in the National Exhibition Centre, shopped downtown, admired the elms for which the city is famous, and strolled beside the St. John, the "Rhine of North America." At the Rotary round-table, sixty men droned a droll "Oh Canada" and "God Save the Queen."

The hall was crowded for the opening Friday night Elm Tree kickoff. Fancy decorations. Grand march. Introductions. Door prizes. Refreshments. The works. Same for Saturday night, plus an afternoon workshop. Mayor Elbridge Wilkins presented us with a crest-imprinted plate from the city. We had a good callers pow-wow on Sunday followed by a buffet. The whole "20th" festivities and a beautiful capitol city will not be forgotten as long as we live, or until the early MicMac Indians return, whichever comes first!

A special tip of the headdress goes to Jim & Hazel Pike (hosts, chairpersons), Al & Helen Kingston (club caller, clinic promoters, "second mile" chauffeur), Bob & Liz Walton (m.c.), Boyd MacTavish (m.c.), Herbie & Erma Price (presidents) Danne & Bertie Hastings (rounds), and John Canney (sound).

The next four days were pure leisure. We set ourselves adrift in the Olds with a roadmap, in a general easterly direction, guided by whims, winds, and winding roads that route-inely governed our destiny. Easy and breezy. Good for fracturing a fraction of tension that afflicts some, freeing that faction from fretting and friction! (.... and then some!— Co-ed.)

So we journeyed south to Saint John, Canada's oldest city and ogled the local curiosity, the famous phenomenon known as the "Reversing Falls." It seems the raging St. John River, at the mouth of the Bay of Fundy, swells and sinks every six hours with the tide, dramatically changing courses in mid-stream, behaving altogether like a mixed-up mule at the Kentucky Derby. We strolled through the little downtown square, ducked in a tea room for a muffin, and viewed the ancient unsupported spiral staircase in the County Courthouse that winds its hammered-wrought-iron lilly-loops straight to heaven, so help me Solomon! Finally, the N.B. Museum filled our hulking hulls with boat models bounty-ous, from stern to stern. We collapsed all in, in a Wandlyn Inn.



Next day we coasted along the coast, flipped through foggy Fundy Park in a filip, hopped past the hollowed Hopewell Stone-henge-y apparitions with rock-less abandon, marched thru Moncton and "malled" the market merchandise, and went the wrong way up Magnetic Hill.

Another day of wonderful wandering was spent in the lowlands area that "bridges" the provinces of N.B. and N.S. Those marshlands remind one of the fens of England, and they're no less picturesque. The highlight of the day was discovering dinner like only a gourmet grandmother could fix it, served flamboyantly and flamgirlishly at an old homestead-type restaurant named the Marshland Inn in tiny Sackville. True to its boast, the Inn serves the "best meals in Canada" (That's a mouthful— Co-ed.), starting with homemade rolls so hot you have to hold them gingerly.

Arriving in Nova Scotia the next day we stopped briefly for coffee with caller Lill Logan in Amherst, and then hit the scenic Sunrise Trail on the Northumberland Shore of the province, passing thru such colorful areas as Truemanville, Shinimicas Bridge, Linden, Pugwash, Wallace, Bayhead, Tatamagouche, River John, Caribou River, and Pictou. We "malled it" again in New Glasgow and got "Oriented" deliciously at the Golden Boat in Pictou.

Summerside, P.E.I.— Suddenly it was Thursday— time to go island-hopping. The ferry at Caribou took us (along with a dozen other cars and trucks) across 22 kms of open water to Wood Islands on the southern end of P.E.I. Our appreciation of the island grew as we rolled with the flow on acres and acres of red-dirted fields, where potatoes burst forth from the fertile soil in numbers calculated to make a proud Idahoan cautiously capitulate in case of a competitive *hoe-down*. Beyond the patchwork plantations were deep green spruce groves, etched delicately by white birch-ettes, dancing like ballerinas across the horizon. (Rather limber timber, eh?— Co-ed.)

Continued on Page 69

GRANDMOTHER'S OLD TRUNK

by Al Eblen
Mercedes, Texas



I will never forget that old trunk of grandmother's. When I was sick, she could usually find a piece of candy in it. When I was hot and tired in those hot summer days back in the middle twenties, at Corpus Christi, Texas, she could always find a nickel in that old trunk, for a coke for her grandson at a nearby filling station. There was a beautiful doll there that had been my mother's. She had many other precious things in that old trunk.

However, before grandmother passed away, she would often wear old gowns or pajamas that were patched. We gave her new things at Christmas, but it seemed that everything she had was worn out. After she passed away, we found brand new gowns, slippers, pajamas and houseshoes in that old trunk. She had not needed to wear patched garments. For some reason she had saved these new things for someday when she might need them. But she never enjoyed the use of them. It seemed such a waste to me.

Sometimes square dancers and people in general are like that. They lock up their good intentions, plans for the future, and desires, like clothes in an old trunk. People miss so many good things by putting them off until later. So I think we should dig into these "old trunks" and use these things **now**.

Here in the Rio Grande Valley of Texas, many people are doing just that. Many retired people are really using the time and money they have in this world to do the things they have not had time to do before. These people are called retirees, snowdiggers, snowbirds, winter Texans, and sometimes "recycled teenagers."

Someone said, "A retired person is

one who has absolutely nothing to do and at the end of the day, hasn't done half of it." Don't you believe it! One couple we know square dances nine times each week and goes to round dance lessons one time. Most all beginner classes meet twice each week and many beginners go to two sets of lessons. Most of our dancers can dance Plus One and Plus Two movements. Our recycled teenagers don't dance as fast as we did in North Texas; however, they can dance about any movement you call. They definitely dance better and more smoothly than the club dancers at home.

Our winter Texas people do many things besides square dance. The shuffle boards are going at all times, with contests between parks valley wide. The pool players are busy night and day. There are many arts and crafts activities. It seems like everyone can make something. We have big sale days where we get together to sell these things. This is like a bazaar. Others play golf. There are many tours to Mexico and to the beaches. We have box suppers, bingo nights, card playing nights, pancake suppers and pot luck dinners. These are just some of the activities that we have brought out of the "old trunks." We have the healthiest, brightest and happiest group of people in the world. Most of these people are not moneyed people. Many get by on very modest incomes. Most say they can live more cheaply than the cost of fuel bills at their homes.

It has been determined that people live longer and are much healthier when they are active. They certainly enjoy life more. Most any doctor will say, "Keep active."

Don't you think it's about time to open up your "old trunk" and join us?

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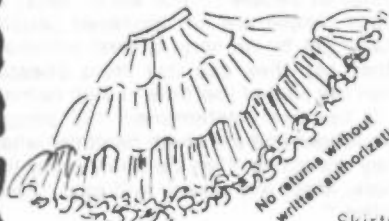
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May I Have This Dance?

by NINI Harris
St. Louis, Missouri



Dance etiquette has changed dramatically through the years, reflecting the casualness or formality practiced at social occasions at different times and places throughout history.

In the late 16th century a German pro-
vost described the rules governing a
dance: "After the pipers and players
have been asked to play the dance, the
dancer steps forward in a most elegant,
polite, proud and splendid manner,
chooses from among the young girls and
ladies present a partner for whom he has
a special affection and, making his
reverences, such as taking off his cap,
kissing her hand, bending his knee, in-
vites her with friendly words and other
similar ceremonies to have a gay, merry
and honest dance with him."

The description continues, "When the
person has consented to dance, they
both step forward, join hands, embrace
and kiss each other, sometimes even on
the mouth, and manifest their friendship
with suitable words and gestures."

Decades before the American Revolu-
tion, dancing already was an important
facet in the social life in the colonies. In
the Virginia Colony "Dancing
Assemblies" provided the colonists with
an acceptable environment for meeting
and mating. Dance was considered a
fine art and dance instruction was an im-
portant part of a young person's formal
education.

It became the practice among early
Virginians for several neighboring
families to engage a dance instructor.
The families took turns providing room
and board for the teacher. And the host
family gave a party, with the dance
students as guests.

Class divisions were probably more
rigid in Virginia, the Old Dominion, than
in any other colony, and the customs

around dancing showed that snob-
bishness.

The landed gentry attended the elite
"City Dancing Assembly," while the
craftsmen and their families belonged to
the "General Dancing Assembly." The
minuet and the contredanse, as the
French called it, were the fare at the City
Assembly. The jig was enjoyed at the
General Assembly.

When a socially prominent woman
married a goldsmith, her membership in
the City Assembly was immediately
revoked. In the 1750's a young George
Washington shocked the general public
when he preferred attending the General
Assembly, and then danced with a
mechanic's daughter.

An 1882 encyclopedia of social infor-
mation for life in the United States ad-
vises young men on proper behavior at a
dance.

"On entering the ball-room, the visitor
should at once seek the lady of the
house, and pay his respects to her. Hav-
ing done this, he may exchange saluta-
tions with such friends and ac-
quaintances as may be in the room.

"If the ball be a public one, and a
gentleman desires to dance with any
lady to whom he is a stranger, he must
apply to a member of the floor commit-
tee for an introduction.

"Even in private balls, no gentleman
can invite a lady to dance without a
previous introduction. This introduction
should be effected through the lady of
the house or a member of her family."

The article on ball-room etiquette
reminds young men that an introduction
and a dance do not "constitute an ac-
quaintanceship. The lady is at liberty,
should she feel like doing so, to pass the
gentleman the next day without recogni-
tion."

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Seymour, The Petti-cat

by Bev Warner
Saginaw, Michigan

Usually when you shake a box of little "Friskies" or "Meow-Mix," a cat will come running. But not Seymour Tiggs! Everyone knows that a cat has very sensitive, keen senses. One of them is the hearing. As soon as Seymour hears the rustle of a petticoat, this turns him on and he comes on a dead run.

Seymour Tiggs came from the country and has adapted well to suburban living. He is even an old hand (paw) with a litter box. I really objected to a pet simply because we are never home and I felt he would be lonesome, not to mention getting into mischief and maybe becoming neurotic. And I just did not have the extra time to have therapy sessions with a neurotic cat.

It's funny how pets get introduced and how quickly you assume a different posture. My kids all know me pretty well when it comes to "baby" anythings or "needy" anythings. I am a real pushover.

So, Seymour moved in on a trial basis, with the understanding that when he started sharpening claws on the furniture or staking his territory by spraying urine or any other habits that are known to tomcats, he would pack up his litter box and head back to the country.

Well, what a surprise and delight Seymour turned out to be. A little

strange but he fit so well with the rest of us. He got so used to our routine that guess who ended up training who? The supposedly bad habits were so cute—"Watch him pat the African Violet leaves"—"Isn't he smart the way he climbs the sheers to get to the windowsill?"

When Friday and Saturday nights roll around and the closet holding the petticoats is opened, Seymour behaves as if he has been chewing on his catnip mouse all day. I know just what to expect as I take a Nita Smith petticoat out and give it a shake. Speedy Seymour is right there rubbing against my legs as I walk to the bed and place the petticoat on it. He is on top of the bed in a flash to either hide, nap, take a bath or whatever strikes his fancy.

Now, I know this sounds down right foolish, because I can barely hear a petticoat being fluffed (especially the softies), but Seymour does.

The trial run with Seymour has been a happy one, but he seems to prefer the country to suburban life, so every chance we get he goes for a few days stay at the barn where he joins his brothers and sisters in howling.

You don't suppose Seymour is a reincarnated square dancer or caller, do you?

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Roger Hill



Scott Smith



Bob Elling



Tom Roper



Bob Newman



Darren Gallina



Buddy Allison

LEGACY

LEGACY V met in Denver, Colorado, May 15-18, 1981. Nearly two hundred "trustees" discussed and deliberated the four building blocks: leadership, recruitment and retention, auxiliary programs, and social aspects. These four topics were chosen because they figured highly in the results of the LEGACY questionnaire circulated in 1980. Trustees also met in interest groups according to the phase of the square dance activity in which they were involved, and discussed the impact of these building blocks on their activities. One segment of time was set aside for meetings of the LEGACY committees in which plans for the next biennium were laid.

Bob and Phyllis Howell completed a two-year stint as chairmen of LEGACY, and retired from the board as well. Also retiring after serving since the inception of LEGACY in 1973 were Bob and Becky Osgood, Eddie and Alice Collin, Ed and Judy Ross Smith, Hugh and Cem Macey.

Newly elected to the board were Bob and Dottie Elgin, Mahlon (deceased) and Harriet Miles, Gene and Alice Maycroft, John and Vivian McCannon, and Angus McMorran.

Doc and Peg Tirrell were elected by the board to serve as chairmen of LEGACY for the coming two years. Dick and Jan Brown of Bellevue, Nebraska, will continue to serve as executive secretaries. Doc and Peg Tirrell were chairmen of the program committee for this 1981 meeting, and the smoothly-run, snagless conclave was proof of their efficiency and far-sightedness.

Appointed by the Tirrells to chair committees for the coming biennium were: Ways and Means/Finance, Jim and Ellen White, with Wayne and Norma Wylie as vice-chairmen; By-laws/Policies, Joe Casey, with Angus McMorran; Leadership and Education/Ethics, Stan and Cathie Burdick, with Chet and Julie Vetter; Membership, John and Vivian McCannon, with Angus McMorran; Nominating Committee, Stan and Cathie Burdick; Public Relations/Publicity, Bob and Marge Thronsdon, Harriet Miles; Historian/Archives, Bill and Mary Jenkins (assisted by Bill and Kris Litchman); Program, John and Freddie Kaltenthaler, with Betty and Clancy Mueller; Registration (under Program), Gene and Alice Maycroft; Administration (to review policies and guidelines), Stan and Cathie Burdick, with Bob and Dottie Elgin; Mini-LEGACY, Bob and Martha McNutt; Tom and Barbara Potts; Site, Jim and Jan Maczko, with Wayne and Norma Wylie. Dick and Jan Brown are co-ordinating the distribution of another questionnaire and will assist the chairmen and the committees in their efforts.

Trustees spent most of the four days in meetings and discussion groups, with the exception of a Friday night dance party, at which various forms of American dance were taught by volunteers Glen Nickerson, Nann Karen, Bob Osgood, John Kaltenthaler, Walt Cole, Hayes Herschler, Dan Martin, Bob Howell, Stan and Cathie Burdick, who were also emcees.

The following recommendations from



the board of directors were passed by the trustees:

LEGACY will endorse and promote the week beginning with the third Monday in September through the following Sunday as "Square Dance Week." (This will now become a LEGACY project.)

LEGACY will establish a "Hot Line" procedure whereby urgent information affecting the square dance activity may be received and disseminated. (This will replace the "listening posts" of the three founders of LEGACY and will be a LEGACY project.)

The requirements for membership in LEGACY include five years involvement in the activity or three years as an accomplished leader with the strong recommendation of a LEGACY trustee. (This was changed from ten years involvement and five years as a leader.)

A contributing affiliation for individuals and associations be established. These affiliates shall pay the same dues as trustees and receive reports of LEGACY meetings and such other material which is of general interest. The affiliates would not serve on committees but would be encouraged to submit ideas and participate in surveys.

In view of increasing costs of postage, printing and other expenses, the annual dues of membership were increased from \$5 per year per member to \$10 per year per member.

Other resolutions and proposals from discussion groups and committees were:

Whereas: LEGACY actively supports and wishes to enhance the cultural status of square dancing, be it resolved, LEGACY V reaffirm their active support of HJR 151, the resolution before Congress, that the dance known as "The Square Dance" is designated as the National Folk Dance of the U.S.A.

Be it resolved that LEGACY reinforce Callerlab's statement regarding the prescribed number of sessions established for teaching the Mainstream program to square dancers.

LEGACY V recommends that it would be advantageous for square dance callers and cuers to gain more knowledge of contras and how to teach and present them.

To reinforce points adopted at LEGACY I and LEGACY II, LEGACY V recommends that at the local level, callers, teachers, prompters, cuers and

dancers establish a close working relationship to increase the possibility for retention of dancers through a variety of dance experiences.

LEGACY V reaffirmed the proposal from LEGACY IV: that LEGACY trustees become involved in conducting Mini-LEGACIES, utilizing the LEGACY Leadership Training Manual, and other appropriate education materials.

Since the consensus of the meetings was that the social aspect of square dancing is a major factor..., LEGACY proposes that the square dance community be made aware of the importance of social aspects and encourages the continued development of this practice.

LEGACY recommended that the National S/D Convention, Inc. be requested to charter LEGACY to conduct leadership, education and training seminars at all future annual conventions, beginning with the 1982 National S/D Convention, that three seminars of two hour duration be conducted, and that the LEGACY talent bank be revised to include the degree of involvement, such as speaker, keynoter, panelist, etc., from which trustees could be more readily identified by leaders and dancers for possible participation in Mini-LEGACIES, clinics, seminars and other forms of discussion.

The 1983 LEGACY meeting will open the Thursday following Mother's Day in St. Louis, Missouri.

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Come To Order

by Mary Gottula
Lincoln, Nebraska



The general procedure for presiding at a meeting is the one outlined by *Roberts Rules of Order*. To follow this procedure, a club constitution and by-laws, with a governing board of officers, are needed. It is the responsibility of the officers to follow the outlines and goals and objectives of the year's program, to plan effective long-range as well as short-range projects and develop club activities.

The secretary should record the following as it is brought before the group by the presiding officer:

1. Date, place and time of meeting. Who presided in case it was not the president.
2. Who is present? Whom do they represent? Guests?
3. Minutes of last meeting needs to be reviewed. Corrections and additions need to be discussed.
4. Report from treasurer needs to be shared and placed on file. A yearly audit should be understood as a normal procedure.
5. All officers should be called upon to report about the "doings" of their office.
6. There could be reports from standing and/or special committees*.
7. Old business is discussed at this time. These would be those things discussed and tabled from previous meetings.
8. New business is then brought up.
9. Adjournment.

*A special committee is often formed as a result of a motion. This motion needs to include the number on the committee, how they are to be selected, instructions for the committee and when they are to report back.

The presiding officer and those in attendance need to know who can vote

and what is a quorum. Motions may be made at any time during the course of the business meeting. Any motion may be tabled, postponed definitely, referred to committee, amended, and postponed indefinitely.

The presiding officer should strive for well-planned meetings, lead with humility, be sure of oneself, know material, (but don't be a know-it-all), develop a sense of responsibility, be willing to organize, deputize and supervise, (but do his/her part, too), delegate authority, inspire confidence, make clear assignments, be positive, patient and tactful, follow through, expect results, remember others, involve as many members as possible, (every member's opinion is important), watch your language, attitudes and behavior.

Questions that clubs need to decide are:

1. When to hold such a club meeting?
 - a. Once a month
 - b. At a pot luck dinner
 - c. On the fifth Wednesday
 - d. Close of dance
 - e. Summer picnic to plan for year
2. Who are members?
 - a. Those who attend regularly
 - b. Those who pay semester dues
 - c. Those who have club badges
 - d. Everyone who attends
3. Is there a need for club constitutions?
 - a. Eliminates cliques from "running" the club
 - b. Finances are decided by more than one or two
 - c. Caller contracts for specials need to be obtained
 - d. Club dissolutions
 - e. Responsibilities are defined in writing

RENFRO VALLEY HALL OF FAME

by Ann Henderson
Renfro Valley, Kentucky



The first Hall of Fame Induction Ceremony at Renfro Valley, Kentucky, was held in early May. The ceremony opened with a letter from Kentucky's governor congratulating the new inductees and applauding the start of the Hall of Fame.

Introduced as members of the board of directors for the coming year were: Mrs. Ethel Capps, representing Berea College; Stan Burdick, and Norma and Gaius Pugh, representing the Kentuckiana S/D Association.

The three charter members of the Hall of Fame were then introduced. First was Estil McNew of Cincinnati, Ohio, who originated the Kentucky Briar Hoppers Dance Team in 1948, beginning a career of more than 25 years of work with dancers in exhibitions and on TV.

Joe and Pat Porritt, Louisville, Kentucky, began their square dance career in 1973 and have traveled extensively to call in 22 states. Joe records on his own

label, JoPat, is a member of Callerlab and has headed the spring festival in Renfro Valley for all four years of its existence.

Carl Clark, of Lexington, Kentucky, says his story begins when a boy scout troop offered to help a girl scout troop develop a campsite. When the girls gave a party for them, the surprise entertainment was square dancing. The party had no ending—it's been going on every week for over 30 years. Carl Clark and the Kentucky Heritage dancers have acquired a long list of achievements and awards.

Each inductee received a plaque, Pat was presented a bouquet of roses, and Gaius Pugh awarded each a citation naming them as Kentucky Colonels.

A permanent display is being assembled in Renfro Valley with information and memorabilia about each member and square dancing in general.

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In a salute to these hard-working shop owners, we publish this picture of co-owners smiling among their petticoats. Carolyn Roessler and Sonia Hetherington operate The Square Dance Shop at 5632 E. Mockingbird, Dallas TX 75206, and obviously enjoy their work.



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YOUNG DANCER/PROMOTER

This speech was presented by Dana Norkett, Grade 4, ten years of age. Dana attends James Morden School in Niagara Falls.

"Do you know what a *California twirl*, a *grand square* or a *ladies chain* is? Well, I didn't either, until a friend told me that they are basic movements in today's square dancing.

In August I watched a demonstration by the Cascade Square Dance Club on Queen Street. It was given to try and get more people to join the beginners' classes. Classes for both kids and grown-ups start in September each year.

The first night I started we learned that you need eight people to make a square. A square is made up of four girls and four boys in couples. The couple with their backs to the caller is couple number 1. Then on his right is couple number 2. Facing him is couple number 3 and the couple on his left is number 4. The number 1 and 3 couples are called heads and the number 2 and 4 couples

are called sides.

The first night we learned how to *do-sa-do*, *promenade*, *circle left and right* and *left allemande*. That was all we did because we didn't have enough people to make a square. When square dancing, the girls wear a blouse and full skirt or a dress, and the boys wear slacks and long-sleeved shirts. It is also important to wear comfortable shoes. We dance once a week unless there is a demonstration or a party, like on Halloween or Christmas. When there is a birthday everyone sings and the boys get kissed by the girls and the girls get kissed by the boys.

When you square dance you will meet lots of nice people and you will have a lot of fun. My brother and my parents square dance, too, and we all hope to keep dancing and having fun for a long time.

I hope that this September some of you will come and join in on the fun."

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RHYME TIME



CROSS OVER

by Mignonette Murray
Orem, Utah

NOTE: Because of space limitations, we were not able to print this poem in the layout the author sent us. Please read a verse in the left hand column, the corresponding lines in the right hand column, and move back to the left when a verse appears, alternating columns to the end.

They were dancing their squares through
all the night
Changing partners at whimsy's leave.
Loyal to the steps, they never missed a beat,
Though my heart beat on my sleeve.

Through the intricacies of movement,
Through the subtleties of the square;
Through the superficial ease of the sideline
fans,
I rustle this dancefloor style I wear.

Masquerading behind the music,
Promenading for all to see;
Dancing outward form of an inward sphinx:
We're caught in the swing of our jubilee.

Am I of them? Are they of me?
We spin through a wide divide.
It's solitaire we dancers dance
In the tuneless tumble of our pride.

I pulled your arm around me
During Serendipity's Interlude.
You caught my mood and kissed me quick
Sidelong on the face of my Solitude.
All dressed up and no place to go;
All squared up and no heart to show.
The touch of trust was in your kiss:
I asked for that touch and your heart didn't miss.

You may not love me always;
That kiss was the gift of chance.
You may not remember the moment,
But I will learn to dance.

*Allemande left your corner...
They only let corner show.
Do-sa-do your own...
Who is my own?
All join hands and circle the ring
...Promenade your partner back home.*

*Why promenade?
Which is my partner?
Where is my home?*

Show me your style— such a showy dance:
When can I cross over?
Though I dance all night, I'll never get it right
When can I cross over?

*A chain to the corner and pull her on by
Now swing the next one on the fly...
Will I be a swinger if I learn to swing?
When can I cross over?
Shoot that star, go right and left grand...
Shoot my heart, the way they ran.*

*Men star left and the ladies right,
Once around in the middle of the night.
A star promenade and you walk around
The inside out and the outside in.
The ladies star and we're gone again.
Gone again— did I lose or win?
When they split your heart, it's
hard to dance again.
Thanks for the dance, gals— have a nice life.
I'll give you a call if I ever need a wife.*

Though I dance all night, I'll never get it right.
When can I cross over?
Cross over to our corner, cross over to your own...
Am I of you? Are you my own?
I reckon that caller is calling me home.

*Honor your partner—
Does anybody dare?
Swing your little girl—
Does anybody care?*

We'll dance our squares through all the nights
Changing partners at caller's cue.
That crossover moment may never come again,
But I'll learn to dance through you.

JUNE 24, 25, 26, 1982

DETROIT, MICHIGAN



31st



NATIONAL SQUARE DANCE CONVENTION[®]

The Michigan Council of Square and Round Dance Clubs had its beginning on May 14, 1958 at a meeting held in downtown Detroit by a few people interested in furthering square dancing in Michigan. From this modest beginning evolved the council to go on to its first State Convention in 1960, the 10th National Square Dance Convention in 1961, and Annual State Conventions every year since. The council to date is comprised of approximately 250 clubs individually or represented by their local federations or associations.

On May 22, 1977, the council voted to submit a bid for the 1982 National Convention. A great deal of planning and preparation would be needed to have the bid ready for the National Executive Committee for the following March but we were ready.

The square dancers of Michigan attending the Oklahoma City Convention turned out en masse, dressed in the new state costume for the Parade of States and the announcement of the selection for the 1982 National Convention. Michigan **won!** The 1982 Convention would be held in Detroit at Cobo Hall on June 24, 25, and 26, 1982.

A great many people will be working diligently to make this the largest and finest National Convention, and we sincerely hope you will be joining us.

The roster of key personnel includes: General Chairman, Bud & Helen Goldsmith; Asst. General Chairman, Wilbur & Leona Seamster; Business Chairman, Joe & Edith Sucher; Registration & Housing Chairman, Melvin & Irene Stringer; Education Chairman, Art & Marie Brown; Services Chairman, Howard & Delphie Jones; Program Chair-

man, Tom & Shella Huls; Social & Special Events Chairman, Jim & Rhoda Jeffery; Publicity Chairman, Lloyd & Linda Catey.

When you see the brilliant yellow capes and vests with the silhouette of the state of Michigan in navy blue floating around the dance floor, it doesn't take a genius to figure out it is the Michigan State Square Dance Costume. Leona Seamster and Pat Jeffries from Midland, Michigan took the colors of navy, maize, and white from the state flag and designed the attractive outfits prior to Michigan's bid for the national made in Oklahoma City in 1978. It was approved as the official State Costume by the State Executive Committee and the State Square and Round Dance Council.

The sleeveless navy blue dress features a front panel of white outlined in yellow giant rick-rack, a low round neckline, and a full circular skirt. This is topped by a yellow cape, pointed front and back and rounded over the shoulders with a high rounded neckline opened in the back. A navy blue silhouette of the state of Michigan is applied on both the cape and the matching yellow vest worn by the men. Each person's home town is designated by a gold star sequin on the map and embroidered in an arc of script beneath. A navy blue tie (part of the costume), a white shirt and navy pants of their own choosing completes the man's outfit. A pre-packaged kit containing patterns, material, trim and all notions is available from Dulle's Duds, 4664 Third Street, New Era, Michigan 49446, phone (616) 861-2782. Because there is no "exact fit" to the cape or vest, Dulle will make these for you for a small additional fee.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— July 1958

Rickey Holden discusses the pros and cons of taking a vacation from dancing in the summer months. He says, "There's a strong feeling among many leaders in the square dance field that with a vacation from regular dancing people return in the fall much more ready to enjoy it again. Probably 3/4 of the U.S. groups operate this way, and perhaps 9/10 of those in Canada." "On the side of continuing dancing," he goes on, "is the point that there are some nuts (and your editor has always been one) who like to dance just all the time. For these it's disheartening to see groups disband and to find that for 2, 3, or 4 months there's no chance at all to enjoy our excellent recreation."

Rickey suggests a solution that has been adopted in several places: Decatur, Ill., Tulsa, Okla., and Corpus Christi, Tex., for example. Regular clubs disband for the summer, but all dancers who wish to continue dancing band into one club which meets regularly. He advises, "Consider the idea of a vacation from dancing, then, but don't quit dancing altogether... try forming a Summer Squares group."

.....

Karl Jensen, president of Jensen Industries, Inc., writes "Watch that Needle." With photographs to prove his point, he shows how hours of playing can wear the tip of your phonograph needle to a sharp edge that literally chisels the sides of the record grooves. Even diamond needles eventually wear down to a chisel edge. He advises changing needles before you notice a difference in sound signifying damage has already occurred. To prolong the life of both needle and record he recommends using a static-free silicone treated cloth which keeps the record free of dust attracted by static electric-

ity and lubricates the needle at the same time.

10 YEARS AGO— July 1971

The editors offer a tribute to a truly great leader of the American Square Dance activity, in memory of Ed Gilmore who passed away June 7, 1971 in Yucaipa, California. "A steady force for about a quarter century in a movement that had its chaotic and spasmodic elements...a traveling entertainer, a recording artist, a choreographer, a wise spokesman, and a most respected teacher of callers."

.....

In this traditional July "distaff issue," Catherine Brelsford of Rhode Island traces some fashion changes within her memory of square dancing. She remembers square dancing with her parents in the '20's in "just a comfortable dress or a blouse and skirt." In 1948 when she introduced her husband to square dancing, she still wore ordinary washable cotton dresses with either gathered or pleated skirts. Around 1950 for an exhibition, their group made matching dresses— ankle length, twotiered skirt and a bodice with puffed sleeves and ruffled neckline. No full petticoats were available, so she made over a vintage 1900 petticoat to wear.

Within a year or two, the majority of dancers wore the dresses with tiered skirts, calf-length, to all dances. She says, "This is when we started to wear pantaloons occasionally instead of narrow slips under the full ones." By 1952, sheerer materials were used and skirts were much fuller. Fancy braids and rick-rac trimmed the skirts. When full and circular skirts came in vogue for ordinary wear, the full petticoats were easy to buy. Later, it became necessary to buy them at the small shops which carried square dance merchandise. "Each year

Continued on Page 68

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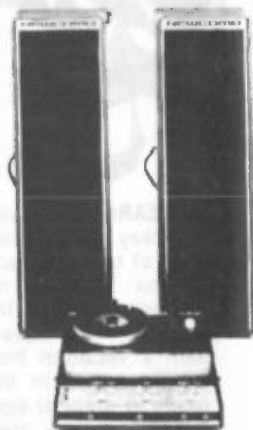
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- 2134 Adoils, Caller: Johnny Wykoff*
- 2133 Somebody's Knocking, Marshall Filippo*
- 2132 Merry Oldsmobile, Caller: Dave Taylor*

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SWINGING SQUARE RELEASES:

- 2377 There'll Never Be Anyone Else But You, Arnold (Bob)Strebe
- 2376 Robert E. Lee, Caller: Paul Greer*

BEE SHARP RELEASES:

- 115 This Thing Called Love, Toots richardson*
- 114 Mickey Mouse Club March, Caller: Bill Knecht*

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- 1034—Mainstream Plus, Caller: M. Filippo (LP Only)

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FEEDBACK

In the February Issue, Bruce Lackey made five points in "Straight Talk" and invited others to comment. The last sentence of the article states, "Letters and editorials are nice, but so far, they seem to get published while their contents die." Maybe I could help change his feelings about readers' interest by stating my views on one of those points.

At the 1981 Louisiana Square Dance Convention, I chaired the Round Dance Panel and as such did a little research in order to present a short history of the activity. I found what I was looking for in an article published some time ago. It is also the answer to the question he posed in point #3, how did round dancing "get itself inserted into the time and where square dancers meet." The following is almost verbatim from the original author.

"Dancers who have been in the square and round dance movement 20, 30, or more years, remember the time when all callers taught round dancing as an integral part of the square dance instructions. It was possible to combine them for the simple reason that both were less complicated.

"Then a change slowly took place. New square dance figures began to evolve. Additional record companies came into being and callers found themselves in a situation where more and more time was spent in keeping themselves, and their dancers, up with the constantly changing activity. New

singing calls were appearing in increasing numbers every month. About this time, out of necessity, the round dance teacher came into being. Before long it became necessary to devote another night to teaching rounds. Thus came to life the round dance club. It wasn't long before the same changes that occurred in the square dance field began to take place in round dancing with countless new dances, new terminology, workshops and institutes devoted exclusively to round dancing. Then, within the activity itself, levels were created based on ability and experience, just as in square dancing."

So, here we are today, reading in several publications about the increasing division among dancers. The establishment of "levels" has brought mostly good and few bad points to light. I believe leaders in both activities realized this when Roundalab was formed, one purpose being the preparation of a program, to be presented to Callerlab, that would help callers once again teach round dance basics. When this is achieved, we will have come full circle. Roundalab is currently working on this project.

There will always be "levels" in both squares and rounds, just as there will still be 100% square dance clubs. But, for the majority of dancers, the good news is that squares and square dance level rounds do not plan to divorce. Callerlab and Roundalab, working together, are going to make this marriage last. I believe the fun and sociability will improve too.

Mr. Lackey was correct on his statement about contras (point #4). "Contras do have to be done in time (on time)." In that respect contras resemble rounds.

Continued on Page 87



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FLIP SIDE, Continued

WHAT'S A NICE GUY LIKE ME DOIN' IN A PLACE LIKE THIS— FTC 37038; Caller: Ed Fraidenburg
Trumpet, banjo and piano carry the lead, backed by banjo, in this novelty tune. The most impressive thing was Ed's figure which was out of the ordinary and danced very well. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, linear cycle, reverse the flutter, Dixie style to a wave, boys trade, swing, promenade.

**I CAME HERE TO SQUARE DANCE— C-Bar-C 106
Caller: Bill Stiehl**

The feature instruments are sax and rinky-tink piano on this well-done instrumental. The record was easier to dance to if speeded up a bit. Bill's figure was well timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing, promenade.

**CALL ME UP— Roofers 105
Caller: Gerald McWhirter**

This second release by our new label has banjo, piano and steel. The release also has a key change in the end. FIGURE: Heads promenade half, sides right and left thru, square thru but on the third hand curlique, boys run, right and left thru, pass thru, trade by, touch a quarter, scoot back, swing, promenade.

**YOUR MAN LOVES YOU HONEY— Sun Ra 1009
Caller: Whitey Aamot**

Another nice slow tune for hot summer nights, this instrumental has a smooth soft sound that is pleasant for listening. Whitey's figure moves well but left dancers waiting a bit at the end of each figure. FIGURE: Heads promenade half, head ladies chain, sides square thru, do-sa-do, spin chain thru, girls turn back, boys trade, promenade.

**PEACEFUL EASY FEELING— Hi-Hat 5029
Caller: Joe Johnston**

Oops— good music, nice calling, but Joe left out part of his figure. Joe did not tell us to make a wave and the girls had no place to run right. Not being able to dance the flip took away our "peaceful easy feeling!" FIGURE: Heads square thru, do-sa-do, make a wave, girls run, boys trade, half tag, face right, swing, left allemande, promenade.

I AINT GOT NOBODY— Prairie 1038

Caller: Chuck Donahue

The instrumental on this Prairie featured some really heavy hot licks from the lead guitar and banjo. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, side thru, square thru three, swing, promenade.

LIVING ON EASY STREET— Brahma 104

Caller: James Maxey

The instrumental is well done and has a super beat. The melody is easy to follow but with the overpowering drum beat, you might consider this one for a patterrecord. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, Dixie style to a wave, men crossfold, swing, promenade.

PATTER RECORDS

ROOFERS SPECIAL/WANDERING— Roofers 201

Special: piano, banjo, lead guitar, drums, bass. Eyes: piano, banjo, lead guitar, drums, bass and more banjo. Both patter records have the same chord progression and if you listen closely, you can pick out the tune that was remixed for these patter records.

TENNESSEE STUD/CRIPPLE CREEK—Mountain

5001; Stud: fiddle, banjo, lead guitar, drums, bass; Creek: lots of banjo and fiddle backed by bass and drums.

FOGGY MT. BREAKDOWN/THUNDERBIRD

JUMP— Thunderbird 523; Foggy: Lots of banjo and some hot licks with lead guitar backed by a fine sounding rhythm section; Jump: banjo, lead guitar, harmonica, rhythm, drums, bass.

NOTE: Orlo Hoadley of Rochester, New York, wrote questioning several figures recently used in "Flip Side— Squares." John Swindle rechecked the call sheets and found that on "Bells on My Heart," a *pass thru* was omitted, and on "Yes Sir, That's My Baby," our writeup said *double pass thru* when the original said *double swing thru*. We regret the fact that these errors caused any confusion.



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September 12, 1981— 1st Annual Timber Top Festival, Nacogdoches, Texas
September 20 thru 26, 1981— Full Week of S & R/D at Square Dance Resort at Andy's, Dillard, Georgia
October 17, 1981— Palmetto Promenade Festival, Greenville, South Carolina
October 24, 1981— Autumn Trails Festival, Mt. Pleasant, Texas
January 8, 9, 1982— Square Dance Weekend, Panama City, Florida
February 5, 6, 1982— Winter Square Dance Jubilee, Phoenix, Arizona

For Information: Sharon Golden, PO Box 2280, Hot Springs AR 71901, Phone: 501-624-7274

HEM-LINE

A Best Club Trick Feature

by Bev Warner
Saginaw, Michigan



Graduation at the Flushing Road Runner Club was like a premier opening. Seven of the 18 couples graduating modeled their versions of dance apparel in a style show co-ordinated by the first lady, Dottie Ecker.

Picture the first couple wearing jogging outfits with the commentary reading, "Whether the chicken came first or the egg is not the concern of our first couple, Bob and Shirlee. It is, rather, which Road Runner came first, the Flushing Square Dance Road Runner or the unschooled roadrunner in their typical costumes is not the one likely to be seen square dancing with the Flushing Road Runners. We can't help but wonder however which roadrunner covers the most miles? Would you care to guess?"



"Next, John and Nancy stopped at the newsstand, slipped in a quarter and a dime and out came their outfits. Notice the unique way Nancy's skirt is made. If she is in your square and you break down, you can read the news, comics or want ads. That is until you hear the call to 'left allemande.' She has also added a cape of newsprint for that editing touch. John is keeping up-dated as you take note of the newspaper accents on his shirt at the yoke, cuffs and pockets. A

well-read couple ready to educate your square.



"Max and Ella chose to wear Raggedy Ann and Andy designer outfits. With her flaming red hair and handsome escort, Ann whirls around the floor wearing a red and white polka dot dress with a white volle apron and matching pantaloons. Andy wearing dark navy overalls with a red and white striped shirt and striped stockings that glow in the dark.



"Bill and Jan are brown-bagging it. Jan wearing a three-gored brown bag skirt and matching vest trimmed with orange yarn and rick-rack. An orange flowered blouse accents her outfit. Bill's vest, tie and towel also made out of a brown bag, trimmed with orange yarn and rick-rack. An orange plaid shirt compliments his 'baggy' look. When you square up with Bill and Jan, handle with care or you may end up holding the bag.



"Bring on the clowns! The fun is just beginning as Bob and Marlon show you

what a couple of clowns they turned out to be. Marion, could those eyes on the back of your head be there to confuse Chuck? So he won't say, 'Turn around, Marlon. What is wrong with your shoes? You have two left feet.' Bob's costume includes a pair of gloves with R and L in large letters. Bob said this was Bev's little trick so he would remember which hand was which.



"Mary Kay and Andy tell me, 'you can no longer say you have nothing to wear.' They peeled the vinyl wallpaper right off the wall. A few snips with the pinking shears and some ribbon added for accent and presto! a colorful spring outfit of green and blue floral.



"We all know square dancing is fun, but it is also very tiring. For dancers just

too tired to change after a full night of fun, Dick and Carol have the answer. Wearing matching knee-length nightshirts, Carol used a McCall his-and-her pattern for the bright red calico print with yellow trim and square dance emblem on the pockets. Dick wears brown western boots and Carol, Billie's by Coast. Adding a final touch to their outfits are security stuffed animals. Sleep tight, Dick and Carol— don't let the bed-bugs bite."



Months of planning went into this graduation party. Lovely homemade fabric corsages and boutonnières were made by Jean and Evelyn, and presented to each graduate. The Impressive candlelight ceremony was practiced and polished and a beautiful cake was baked and decorated.

Many hands and hearts created this lovely night that will long be remembered by graduates and members alike.



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club and they can then have them copied either at a printer's or on copy machines to which they have access. If you are operating on a percentage of the door the time spent in preparing the flyer may prove to be worth several dollars. It also shows that you are professional enough to provide more than just the calling. Rest assured that all effort expended toward anticipation provoking and eye-appealing advertisements will be well spent. If there is any doubt about this in your mind then notice, the next time you go to the market, how much you are sold by good advertising with what you buy. Even down to the way the goods are packaged— which brings us to your appearance when you are before the public— but that is another subject for later on.

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When making your flyers make certain you answer the five W's. Who, What, Where, When and, if applicable Why along with How Much. It is always better if you hold the size to the regular size of typewriter bond paper which is 8½ x 11 inches. Some of the materials required are very common and inexpensive— they are (1) A no. 3 lead pencil with which to make light reference lines on your master copy (2) A ruler with which to measure and establish the reference lines (3) A pair of scissors to cut out pictures or printing copy (4) A small jar of rubber cement to paste them on with (excess simply rubs off easily) (5) A small bottle of liquid paper to cover mistakes and (6) A felt tip pen for line accents. Special materials are obtainable from many sources such as magazines or papers or your nearest office supply store. *American Squaredance* magazine puts out two books of Clip Art (see the **Continued on Page 54**)

Recently, in a small commentary elsewhere in this magazine, the idea of making attractive flyers appeared. It prompted so much interest and so many favorable comments that we will expand upon it here. You need not be a professional draftsman or printer to make a camera ready flyer that is eye appealing and will make dancers feel they will be missing something if they do not come to your dance. By camera ready we mean one that looks exactly as the finished product is desired to look. It can either be duplicated on a fast copy machine or given to the printer where all he has to do is copy it without any set-up. It is much cheaper that way.

As a caller, if you are booked to call a "special" dance where you are traveling through an area, you can easily send a camera ready flyer to the sponsoring

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- BA203 I SAW THE LIGHT— Gil Crosby
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- BA101 HISTORY OF SHIRLEY JEAN— James Maxey
- BA102 PICK THE WILDWOOD FLOWER— James Maxey
- BA202 FOREST LAWN— Gil T. Crosby
- BA104 LIVING ON EASY STREET— James Maxey



Distributed by
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by Bob Howell

easy level

We adapted this routine from the Danish dance called 'The Crested Hen' and use it to the instrumental side of Johnny Wykoff's record of "Yankee Doodle Dandy."

SKY ROCKET TRIO MIXER

MUSIC: Yankee Doodle Dandy— Ble Star BS2123B

FORMATION: Three persons facing CCW around the hall, adjacent hands joined.

- 1-8 Join hands and circle left 8 steps.
- 9-16 Circle right 8 steps, ending in line facing CCW.
- 17-24 Right-hand person ducks under the arch made by the center person and the left-hand person. Center person keeping hands joined follows that right-hand person under the same arch.
- 25-32 Left-hand person repeats action of right-hand person, ducking under arch. Center person follows. On the last two counts the two outside persons move forward to a new center person and the dance begins again.

The Traditional Committee of Callerlab under the excellent guidance of Stew Shacklette of Brandenburg, Kentucky, has suggested the following dance as the Traditional Dance Quarterly Selection for the third quarter of 1981.

BIRDY IN THE CAGE

WRITTEN BY: Unknown, traditional

CALLS AND DESCRIPTION:

First couple lead to the right—

Gent No. 1 will take his partner's left hand in his right and lead out to the couple on the right (couple No. 2)

Put the birdy in the cage and close the door, circle three hands round the floor

Gent No. 1 will place his partner in center of the ring he makes with couple No. 2. Ring circles left while lady No. 1 circles L, so lady and circle are moving in opposite directions. (It is customary for lady to make a sound like a bird.)

The birdy hops out and the crow hops in, three hands up and you're gone again

Lady No. 1 hops out of circle between the two gents. Gent No. 1 steps into circle and turns to left as the two ladies and gent No. 2 circle left. (Gent makes sound like a crow.)

Crow hops out and circle four, go once around and a little bit more

Gent No. 1 steps out of the circle between the two ladies, putting his partner on his right. Both couples then circle left until couple No. 1 is on the outside looking in.

Right and left thru, lead on to the next

Couple No. 1 and No. 2 dance a right and left thru. Couple No. 1 will turn a little bit more on the courtesy turn so they face couple No. 3.

Repeat the figure with couple No. 3 and then No. 4. It was customary for couple No. 2 to repeat entire dance with all couples, then couple No. 3 to repeat dance, and then couple No. 4. There are many variations to this dance.

Doris Howatt of Chesterfield, New Jersey, wrote the following contra. It was refined and developed by Art Soele and Jim Howatt on a conference call. Actually written on the telephone it has been called the...

MA BELL CONTRA

FORMATION: Circle Mescolanza (lines of four facing)

MUSIC: Any 64-count jig or reel

- | | | | |
|-------|---|-------|---------------------|
| 1-8 | Right couple in front sashay over | 33-40 | Right and left thru |
| 9-16 | Left couple in front sashay back | 41-48 | Right and left back |
| 17-24 | With partner do-sa-do once | 49-54 | Ladies chain |
| 25-32 | And a half — walk forward (face new four) | 55-64 | Ladies chain back |

Gus and Dorothy Guscott of Cleveland gave us this routine which we have been using to "Mr. Sandman." It is smooth and would be a comfortable dance for a warm summer evening.

SANDMAN SQUARE

FORMATION: Square dance
 MUSIC: Mr. Sandman- Big Mac BM024
 FIGURE:

- 1-16 Four ladies promenade inside the ring, turn partner by the right
- 17-32 All four men promenade inside the ring, turn partner by the right.
- 33-40 Allemande left the corner
- 41-48 Do-sa-do partner
- 49-64 Take corner girl and promenade.

INTRO—MIDDLE BREAK—ENDING:

- 1-16 Circle left
- 17-32 Circle right
- 33-40 Allemande left
- 41-48 Partner do-sa-do
- 59-64 Same girl promenade.



FRONT LINE COVERAGE

Each July we devote a good part of the magazine to the distaff side of each square dance partnership, and why not? 50% (or more) of all square dancers are women! Without them there would be no dancing! Without them there would be

no clubs, no organizations, no fun, no spirit, no life. C'mon, everybody, give a big hand to the ladies! In fact, order these three IN-forms from us (send us a buck) and put 'em on your club bulletin board in July- U-7, N-7, Q-6.



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Do You Measure Up?

Contributed by Donna Rodgers
Park Forest, Illinois

Did you pass the test as a dancer this year? Give yourself two points for each action you feel you did very well.

1. Supported your club by paying your membership dues.
2. Attended club dances regularly.
3. Didn't leave three couples standing in a square.
4. Served on a committee at least twice.
5. Greeted visitors and invited them to dance with you.
6. Attended club business meetings and supported the results.
7. Were friendly and didn't gripe, bicker, or complain.
8. Supported square dance organizations and assoc. in area.
9. Avoided cliques, except the wholesome kind.
10. Told those in charge you had a good time.
11. Learned something new, so you continued to grow.
12. Told others how great your club is.
13. Brought at least one new couple into the activity.
14. Helped as an angel at least three nights.
15. Promoted and visited other clubs.
16. Admitted your mistakes and corrected them, or tried.
17. Subscribed to at least one local magazine.
18. Danced only in the halls your level being called.
19. Didn't kick, scratch, jump on, or trip over anyone.
20. Praised the caller after the dance.
21. Wore acceptable square dance attire.
22. Provided constructive criticism where needed.
23. Brought refreshments when asked to.
24. Gave up a dance with your partner so caller's wife danced.
25. Helped lead without pushing or yelling.
26. Wore your club badge to all dances.
27. Helped club clean up hall at end of dance.
28. Did not drink before dance.
29. Donated pictures, clippings, or mementos to club scrapbook.
30. Was on time for first tips.
31. Helped caller carry his or her equipment.
32. Was position dancer, did not wander around.
33. Had faith in your caller and tried to do what he told you.
34. Always smiled and were never serious.
35. Did not walk out on the last caller, tip, or club.
36. Took beginners to a regular dance.
37. Never left a square before the tip was over.
38. Joined nearest square, didn't pass up unfilled square.
39. While dancing never swung like thunder or ran around.
40. Did not scream or over react in square.
41. Was quiet when caller was instructing.
42. Didn't complain about hall, sound, tacky floor, or noise.
43. Mingled with everyone at dances.
44. Was sensitive to others and their feelings— even if "they" were wrong.
45. Smelled good all over.
46. Blended your square dancing with outside activities.
47. Supported square dance shops in area.
48. Did not get discouraged, but took time and patience to practice.
49. Did not become disappointed trying to reach too high too fast.
50. When appropriate did clown, cut up, and try a little arky.

Add up your points and see how you did and how you are going to do from now on.

100-86 Everybody wants you in their club and as their friend. You are fun and outstanding as a person!

88-68 So you're not perfect, but close to it.

66-34 You are probably normal!

32-22 Your club members wish you would look for another club, far away.

20-0 Why are you in the activity?

WHIRLING WARMLY

by Bev Warner

Saginaw,
Michigan



Left to right: Dale & Pauline Kime, John & Bertha Nass, Bob & Julie Dow, Erv & June Kime.

Michigan winters get awfully frigid especially when wearing square dance clothing. The wind really whistles through our filmy Pettipants. The Taymouth Township Twirlers decided to put an end to these drafts.

One bitter evening while setting up tables and chairs in our energy-conserving hall, some of the women chatted about how brilliant our great-grandmothers were to wear long skirts in cold weather. It was like someone had flipped on a light switch. We huddled in a corner and started planning a new winter outfit—definitely a long skirt and long Pettipants of maybe pink rosebud thermal underwear with lace.

By the next dance four couples had warm sample outfits; even the men had special vests with badge designs on the back. It was decided the long skirts would be worn in cold weather to home dances only so as not to depart from the traditional outfit.

Once an idea starts, it just seems to grow and expand. Along with thinking of the cold, the dancers also wanted to be economical, so they fashioned a short skirt to match and will use these as traveling outfits. Maybe they have started a trend for the northern colder states.

The long skirts are easy to dance in — in fact, they discourage "high kicking."

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WW206 SHINDIG IN THE BARN
WW403 PROMISED LAND



WW508
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CALLERLAB

BASIC PROGRAM (B) 1-48

MAINSTREAM PROGRAM 1-68

T*	1. Circle Family a. Right b. Left	1938	31. Thar Family a. Allemande thar b. <i>Wrong way thar</i>	1963	49. Cloverleaf
T	2. Forward & Back	?	32. Shoot the Star (Reg., Full Around)	1964	50. Turn Thru Family a. Turn Thru b. Left turn thru
T	3. Dosado	?	33. Slip the Clutch	1957	51. Eight Chain Thru (1-8 hands)
T	4. Swing	T	34. Box the Gnal	1971	52. Sweep a Quarter
T	5. Promenade Family a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$) b. Single file c. <i>Wrong Way</i>	?	35. Ocean Wave Family a. Right hand wave b. <i>Left hand wave</i>	1966	53. Pass to the Center
T	6. Allemande Family a. Left b. Right c. Left arm turn d. Right arm turn	1949	c. Alamo style wave d. Wave balance	1964	54. Spin the Top
T	7. Right & Left Grand Family a. Right and left grand b. Weave the ring c. <i>Wrong way grand</i>	1965	36. Pass the Ocean	?	55. Centers Family a. In b. Out
T	8. Star Family a. Right b. Left	1962	37. Swing Thru Family a. Swing thru b. Alamo swing thru c. <i>Left swing thru</i>	1959	56. Cast Off $\frac{1}{2}$
T	9. Star Promenade	1963	38. Run Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>	1967	57. Walk & Dodge
T	10. Pass Thru	1963	39. Trade Family a. Boys b. Girls c. Ends d. Centers e. <i>Couples</i> f. <i>Partner</i>	1965	58. Slide Thru
T	11. Split Family a. Outside couple b. Ring (one couple)	1960	40. Wheel & Deal Family a. From lines of four b. From two faced lines	1963	59. Fold Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>
1945	12. Half Sashay Family a. Half Sashay	1956	41. Double Pass Thru	1957	60. Dixie Style to an Ocean Wave
1950	13. Turn Back Family a. U turn back b. <i>Backtrack</i>	1972	42. Zoom Family a. Zoom b. Substitute	1967	61. Spin Chain Thru
?	14. Separate Family a. Separate b. Divide	1963	43. Flutterwheel Family a. Flutterwheel b. <i>Reverse flutterwheel</i>	1962	62. Peel Off
1952	15. Courtesy Turn	1961	44. Veer Family a. Left b. Right	1969	63. Tag Family a. Tag the line (full, $\frac{1}{2}$) b. Partner tag
T	16. Ladies Chain Family a. Two Ladies (reg. & $\frac{1}{2}$) b. Four ladies (reg. & $\frac{1}{2}$)	1969	45. Trade By	1961	64. Curlique
?	17. Do Paso	1976	46. Touch Family a. Touch b. Touch $\frac{1}{2}$	1966	65. Scoot Back
T	18. Lead Right	1963	47. Circulate Family a. Boys b. Girls c. All eight d. Ends e. Centers f. <i>Couples</i> g. <i>Box</i> h. <i>Single File (Column)</i> i. <i>Split</i>	1970	66. Fan the Top
T	19. Right and Left Thru	1974	48. Ferris Wheel	?	67. Hinge Family a. Couple b. Single c. Partners
1960	20. Star Thru			1974	68. Recycle (waves only)
T	21. Circle to a Line				
1957	22. Bend the Line				
T	23. All Around the Left Hand Lady				
?	24. See Saw				
T	25. Grand Square				
1957	26. Square Thru Family (1-5 hands) a. Square Thru b. <i>Left square thru</i>				
1953	27. California Twirl				
T	28. Dive Thru				
1940	29. Cross Trail Thru				
1958	30. Wheel Around				

QUARTERLY SELECTION (QS)

The following calls are suggested for workshop during MS Club Dances. Quarter in which selected follows the call in parentheses.

Dixie Derby (4/79)
Linear Cycle (2/80)
Ping Pong Circulate (1/78)
Release Recycle (2/81)

PLEASE LIMIT YOUR CALLS TO THE ADVERTISED LEVEL. DO NOT USE A CALL FROM A LIST OTHER THAN ADVERTISED UNLESS YOU WALK IT OR WORKSHOP IT FIRST.

Key: T* - Traditional, author unknown, more than thirty years old.
1953 - Year call created, author known.
? - Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

Current as of 5/1/81

PROGRAMS

CALLERLAB
Box 679
Pocono Pines, PA. 18350

PLUS 1

1. Anything and roll
2. Anything and spread
3. Chase right
4. Coordinate
5. Diamond circulate
6. Extend the tag
7. Flip the diamond
8. Load the boat
9. Peel the top
10. Single circle to a wave
11. Spin chain the gears
12. Teacup chain
13. Track II
14. Trade the wave
15. Triple scoot
16. Triple trade
17. Turn and left thru

Please limit your calls to the advertised level. Do not use a call from a list other than advertised unless you walk it or workshop it first. If conducting a Plus 1 workshop, please use only Plus 1 calls. If conducting a workshop for Plus 1 dancers who want more, please label the workshop a Plus 2 workshop if you plan to use Plan 2 calls.

These lists are in alphabetic listing only. They are not in teaching sequence. Check the definitions and styling before attempting to teach from this list. Include variety and dance with these figures for as long as the dancers are having fun.

PLUS 2

1. All eight spin the top
2. Crossfire
3. Dixie grand
4. Explode the wave
5. Follow your neighbor
6. Grand swing thru
7. Relay the deucey
8. Remake the thar
9. $\frac{3}{4}$ tag the line

MAINSTREAM

The Mainstream list consists of two segments. The Basic Program (B) reflects a combination of the previous Basic and Extended Basic Programs. Please also note that the Mainstream list has been frozen for a period of three years. Additions to the Mainstream list can only be made to the list in the calls 49-88 area and only if the calls recommended meet the eligibility requirements of having been on the QS list for a period of three years. Callerlab feels that this stability will benefit square dancers all over the world and we hope that all clubs and callers support this new designation. The calls are the same although there are some changes in suggested teaching order and there are some minor changes in the way in which the calls appear. Dates of the calls origin are given where known.

PLUS LISTS

The Plus lists reflect some major changes. Several Quarterly Selections were added to the Plus 1 list and two Plus 2 calls were moved to the Plus 1 list. The end result is that the Plus 1 list is now 17 calls long. Callerlab members voted to drop three calls from the Plus 2 list in addition to the calls moved to the Plus 1 list. Swap around, curley cross and all eight swing thru have been dropped from the Plus 2 list. Grand swing thru and $\frac{3}{4}$ tag the line have been added. It is anticipated that the two lists will be combined at the Callerlab Convention in 1982.

CALLERLAB recommends 29 sessions of 2-2½ hours each or approximately 60 hours of instruction to teach the BASIC PROGRAM (Calls 1-48). 41 sessions to teach the MAINSTREAM PROGRAM (Calls 1-68). Do not teach from just a single position/formation and remember to teach styling as well. Calls in italics may be deferred until later.

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DATE-LINE

Delaware—Festival of Champions Western S/D (MS), Rehoboth Beach; July 10-11; Chuck Stinchcomb, Pete Diven and guest club callers. Write Dennis Abe, Box 283, College Pk. MD 20740.

Florida—Citrus Land Square-up, Strawberry Square, Plant City; July 17-18; Roger Chapman, John Saunders, Charles & Madeline Lovelace. Write Citrus Land, 3137 Walnut St., Winter Haven FL 33880.

Texas—Rhythm Records Festival, Lubbock; July 17-19. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

Massachusetts—8 weeks of Folk Music and Dance, Pinewoods Camp, near Plymouth; July 18-Aug. 29. Write Country Dance Society, 505 Eighth Ave., New York NY 10018.

New York—Week of Dancing at Mockingbird Hill; July 20-25. Write Mary & Bill Jenkins, Olmstedville NY 12857.

Michigan—5th Nat. R/D Convention, Universal R/D Council, Grand Rapids; July 23-25. Write Lillian Bradt, 15138 Ina Dr., Philadelphia PA 19118.

Arkansas—9th Ann. S/R Dance Convention, Convention Center, Little Rock; July 24-25; Arkansas callers. Write Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

Michigan—Great Lake State Festival, Western Michigan Univ., Kalamazoo; July 24-26; Dick Bayer, Dave Crissey, Ken Crowley, Jerry Fell, Birdie Mesick, Larry Perkins, Farmers, Petzes and Hicks. Write Festival, PO Box 91, Hartland MI 48029.

Florida—Jubilees' Christmas in July S/D, Morocco Temple, Jacksonville; July 25; Don Miller, James Maxey, Dick Barker, Jerry Barrett, Ed Millan, Bobby Keefe, Mike Akers, Matt Wimpee, Art Willson, Frank Clements, Jack Rosenberger, Jim Duncan, Barbara Blackford.

Illinois—1st Ann. Midwest Singles Summer S/D, Holiday Inn, Zion; July 26; Bob Poyner, the Hickeys. Phone 537-8157 or 743-0778.

California—Asilomar S/D Vacation, July 26-31. Write SIDASDS, 462 N. Robertson Blvd., Los Angeles CA 90048.

New York—Callers School, Boonville; July 26-Aug. 2. Write Dick Leger, 26 Sandra Dr., Bristol RI 02809.

New York—Woodstream Campout, Galnsville; Aug. 7-9; Bob Ellis, Dottie Reed. Write Nancy Ellis, 4584 Yautzy Rd., Stanley NY 14561.

Mississippi—Gulf Coast S/D Festival, Coliseum, Gulfport; Aug. 7-8; Marshall Filippo, Beryl Main, Dick Jones, Jerry & Barbara

Pierce. Write Harold Smith, 4502 Kendall Av., Gulfport MS 39501.

New York—Weekend at Beaver Valle Park, Cooperstown; Aug. 7-9. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

Indiana—7th Ann. Round-A-Ram institute, Univ. of Indiana, Bloomington; Aug. 8-14; Easterdays, Palmquists, Sheridans. Write the Easterdays, Rt. 2 Box 100, Boonsboro MD 21713.

Georgia—17th Ann. Jekyll Island Jamboree, Aquarama & Buccaneer Motor Lodge; Aug. 13-16; Bob Bennett, Rod Blaylock, Marty & Byrdie Martin. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

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CHALLENGE CHATTER

Russ & Nancy Nichols

"Seattle was fine in '69 and twice the fun in '81." This was the theme Seattle used in pursuing the bid for the National S/D Convention. In 1969, 12,763 dancers thought Seattle was fine, but we are not sure Seattle was ready for twice as many for '81. Now that we've had twice the fun in '81, we turn our attention to Detroit in '82. We have a year to prepare for a National Convention that is expected to draw 30 to 40 thousand dancers. The challenge portion of the convention should be very exciting with several top challenge callers already committed. Nancy and I are involved with the educational program and will be calling on knowledgeable dancers from across the country to contribute their expertise.

We want to thank all the dancers who have taken the time to write us or the editors. Your kind words are greatly appreciated and make writing this column worth the effort and time it takes.

RULES FOR AN EFFICIENT TAPE GROUP

Most of us do not have unlimited time available for square dancing. Still, most of us would like to be more proficient. Workshops are established for that purpose, but often they are not as effective as they could be.

Three years ago our workshop was organized, with special attention to avoid the problems of past experience. We feel our methods have been highly successful, so are reviewing them here.

A workshop should have a specific goal, which is understood by all members. Any rules should be made with this goal in mind. At a new level, it is necessary to spend more time learning new concepts and calls. During this interval, a group may do considerable walking, rewalking and explaining. However, walking through material does not qualify a group to attend dances of the same level.

If a group intends to *dance* a level, they must learn to go through sequences *without a stop*. The goal of our group was (and is) to establish a C-4 level of *dance*. Obviously, some of the methods described below will not apply universally.

Ideally, a dance should be called at a specific pace. No extra time should be needed for optional cues, adjusting dancers, or other delays. Repeats and sequences which are given up half way through would be eliminated. This is the goal for which dancers and callers should strive.

In reality, such dances are nonexistent. The extra pauses not only waste time, but they destroy the psychological inertia of a group attempting to *dance* the tape.

Material to be used by our workshop is edited by copying only a "workshop" tape. Every at-

tempt is made to create an ideal tape, especially in regard to timing. Comments callers make after a tip are inserted to correct bad sequences, or the sequence may be removed. A tape may contain five or six edited dances with no gaps, except to turn the reels over.

Teamwork is stressed in the group. Each dancer is expected to know who his counterpart is on the other side of the square. By checking opposites, it is often possible to detect and correct errors without a stop. Generally, the weaker couples will square up opposite the stronger, to balance out the strength of the square.

Although walkthrus are necessary, we believe the time spent *dancing* is most beneficial. Reaction time is of the utmost importance, so every effort is made to do each sequence on the first try, *without stopping the tape*. When two people are out, or even if one side of the square breaks down, the tape continues. By checking opposites of the people still dancing, it is often possible to put the formation back together at dance speed. With practice, a square can develop the ability to make spectacular recoveries. At the end of a sequence, dancers may request a stop for questions or a walkthru.

This method has several benefits. The dancers who understand the sequence get the reaction time practice at dance speed. Those who don't understand learn to adjust quickly to the dancers who are still working. While this is not as desirable as doing it perfectly, it certainly beats standing. Remember, the object is to get that *left allemande*, and callers don't have a pause button. May I add, the dancer who simply gives up because *he* didn't see something is being highly inconsiderate of the rest of his square.

Quite often, the dancer who erred in the middle of a sequence will see his mistake by the end, and the group can continue without a lurch.

With practice from workshop, it is often possible at a dance to pick up cues from another square. Remember, square dancing is not a contest, and this certainly beats standing. In this case, the teamwork idea is extended to cover several squares.

Starting each workshop on time is a must. A starting time should be chosen so that at least eight people can be ready to start, and that time adhered to. Equipment must be set up and ready to operate. If more than one tape may be used, each should be put on the recorder and run up to the starting point in advance. When material on a tape is concluded, only a few seconds will be required to remove the two reels and put on the next pair. Rewinding of tapes should be done after workshop. We also keep a log of material worked, so that the tapes can easily be set to the correct starting point next time.

It is not the purpose of workshop to proof or

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correct a caller's material. If, after a couple of tries, a sequence isn't working out, skip it. It is a complete waste of time for a workshop to attempt to "fix" a bad sequence. If the sequence seems important, mark it to be checked out by someone with checkers. The result can be reviewed at the next workshop.

Every attempt is made to provide good quality sound. This requires good equipment and regular maintenance. Marginal or improper operation is not tolerated.

Especially modified tape equipment is used by our workshop. Usually the person in charge is dancing, so a radio gives him direct control of the tape deck. All normal workshop functions can be controlled by a three-button transmitter he carries on his belt. A large electronic display indicates how many seconds of a sequence have elapsed. It may be zeroed by radio at each *left allemande*. While such a system may sound rather extravagant, it is actually very practical. Our system has been enhanced with a microprocessor, which further speeds and simplifies routine operations. For example, only five seconds are required to return the tape to the last *left allemande* for a retry.

During workshop, one person should be in charge. When the dance breaks down, the designated leader directs a restart. Others may ask questions or offer suggestions, but multiple conversations and arguments are not allowed. Sev-

eral members of our group take turns as leader.

Members of a workshop should be reasonably well matched in dance ability. A wide gap in ability is frustrating to the dancers at both ends, and not very productive. If an area has several workshops, dancers should consider reorganizing at least once a year.

Inevitably, there will be times of tension. Every member of the group must work at keeping a friendly atmosphere. This is supposed to be fun, right?

Smoke can be a problem. If it is, smoking should not be allowed in the dance area.

There are many other aspects to workshop which are not discussed above. A more general booklet on the subject is available from Ed Foote, 140 McCandless Dr., Wexford PA 15090.

Some of our methods will not be the best for your group, but by streamlining our workshop, we are able to work an entire C-4 dance each session and usually part of a second. Assuming a basic understanding of calls and concepts, we feel the time of greatest benefit is during the actual dancing. How much dancing does your workshop do?

The above was submitted by Bruce Roe of Aurora, Illinois. We hope you will try these rules or modify them to work best for your workshop. Drop us a line to let us know your feelings in regard to these rules or suggestions for things that have worked out in your workshops.



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

An interesting and unusual use for *zoom* was recently given to me by Don Beck of Mass. The call was for the centers only to *zoom* from a trade-by set (the position reached from an *eight chain thru* plus *pass thru*).

EXAMPLES by Ed:

Heads square thru four

Right and left thru, pass thru

Centers zoom, others chase right

Boys run, zoom and pass thru

Left allemande.....

Heads half square thru, pass thru

Centers zoom, others chase right

Boys run, square thru three-quarters

Left allemande.....

Heads lead right and circle to a line

Two ladies chain, square thru four

Centers zoom, others chase right

Hinge a quarter, recycle

You've stirred the bucket.....

Heads lead right and circle to a line

Ocean wave, single hinge, circulate

Side men run, quick step, all trade & roll

Pass thru, boys run, single hinge

Girls fold, boys square thru $\frac{3}{4}$

Slide thru, partner trade and promenade.

Fig. 1

Box 1-4, pass thru



Fig. 2

Centers zoom

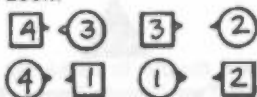
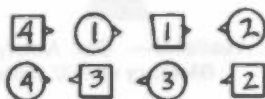


Fig. 3

New centers chase right



DIXIE GRAND (Plus Two)

From facing single file columns of two, those who can, right hand pull by, all now left hand pull by, all right hand pull by.

EXAMPLE: Heads star thru, zoom

Dixie grand (R,L,R), left allemande.....

EXAMPLES by Ed:

Heads star thru, pass thru

Pass to the center, square thru but

On the third hand, start a Dixie grand

Left allemande.....

Four ladies chain, heads lead right

Circle to a line, pass thru

Wheel and deal, Dixie grand

With the next slide thru, pass thru

Wheel and deal, Dixie grand

With the next slide thru

Left allemande.....

Heads rollaway, lead right, circle four

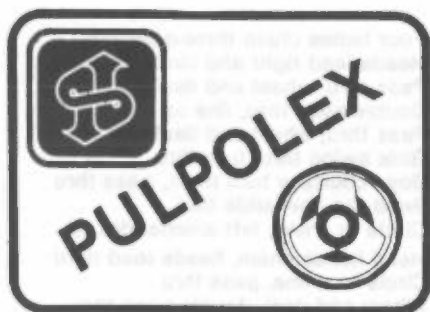
Ladies break to lines of four, pass thru

Wheel and deal, Dixie grand

With the next, left touch a quarter

Trade the wave, ends circulate, boys run

Slide thru, left allemande.....



SCRAMBLE CIRCULATE

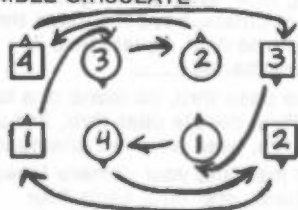
by Bob Davls

DESCRIPTION: From parallel ocean waves, each dancer does his/her own action as indicated, to end in facing lines of four: Ends facing in, split circulate two; Ends facing out, circulate one; centers facing in, slide over to adjacent center position; centers facing out, cross run.

NOTE: Movements of this type (separate actions for each position) are best left to the more advanced levels. However, this one seems to be getting a great deal of exposure at all levels above mainstream. Teach it carefully and with little APD, and perhaps your dancers will have some fun with it.

PARALLEL WAVES

SCRAMBLE CIRCULATE



RESULT



EXAMPLES by Ed:

Heads lead right and circle to a line
Curlique, coordinate, boys run
Swing thru, *scramble circulate*
Square thru four, trade by, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Diamond circulate, girls swing thru
Diamond circulate, flip the diamond

Scramble circulate, square thru four
Trade by, square thru three-quarters
Left allemande.....

Heads half square thru, slide thru
Dixie style to a wave, trade the wave
Scramble circulate, left allemande.....

Heads square thru four, swing thru
Boys run, half tag, follow your neighbor
And spread, boys run, couples circulate
Boys trade, boys run, *scramble circulate*
Star thru, pass thru, trade by
Square thru three-quarters
Left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, trade the wave
Scramble circulate, crossrail thru
Left allemande.....

Heads square thru four, swing thru
Boys run, couples hinge, triple trade
Couples hinge, boys run, boys trade
Swing thru, *scramble circulate*
Pass the ocean, girls trade
Recycle, left allemande.....

Heads lead right and circle to a line
Spin the top, swing thru
Scramble circulate, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, circulate, trade and roll
Pass thru, girls fold, touch a quarter
Scramble circulate, square thru four
Trade by, ocean wave, trade the wave
Left allemande.....

From Bill Peters, *Choreo Breakdown*:

Heads pass the ocean, extend,
Scramble circulate, right and left thru
Flutter wheel, pass the ocean
Scramble circulate, pass thru
Wheel and deal, centers square thru $\frac{1}{4}$
Left allemande.....

Heads square thru four, swing thru
Scoot back, *scramble circulate*
Pass the ocean, circulate
Scramble circulate, pass the ocean
Boys circulate, girls trade
Scramble circulate, right and left thru
And a quarter more, ferris wheel, zoom
Centers pass thru, left allemande.....

Heads pass the ocean
Ping pong circulate (optional)
Extend, *scramble circulate*, pass thru
Chase right, boys run, pass the ocean
Boys circulate, *scramble circulate*
Left allemande.....

Four ladies chain, heads square thru $\frac{1}{4}$
Separate round one to a line, pass thru

Half tag, *scramble circulate*
 Right and left thru, Dixie derby
 Couples circulate, tag the line right
 Ferris wheel, outsides squeeze into lines
 All touch a quarter, track and trade
 Ferris wheel, centers sweep a quarter
 Pass the ocean, extend
Scramble circulate, left allemande.....
 Heads square thru four, curlique
 Follow your neighbor and spread
 Girls trade, *scramble circulate*
 Star thru, right and left thru
 Veer left, girls hinge,
 Diamond circulate, flip the diamond
Scramble circulate, load the boat
 Left allemande.....



LINE UP

by Phil Kozlowski, Aurora, Indiana

From a completed *double pass thru* position: leaders partner tag and circulate to become the ends of the finish-up lines of four; trailers partner hinge, centers of the resultant ocean wave trade, and then those in the wave recycle to become the centers of the lines.

EXAMPLES by Ed:

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *line up*
 Star thru, double pass thru, track two
 Recycle, square thru three-quarters
 Left allemande.....
 Four ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
Line up, slide thru
 Centers flutter wheel, zoom, pass thru
 Left allemande.....
 Four ladies chain three-quarters
 Four ladies chain across
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *line up*,
 Pass the ocean, centers trade
 Walk and dodge, chase right, boys run
 Pass thru, wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....

Four ladies chain three-quarters,
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *line up*
 Pass thru, wheel and deal,
 Girls swing thru, turn thru
 Boys courtesy turn them, pass thru
 Bend the line, slide thru
 Circle to a line, left allemande.....
 Head ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
Line up, star thru, pass thru
 Left allemande.....
 Side ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
Line up, star thru, pass thru
 Pass thru, trade by, left allemande.....
 Head ladies chain right
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, line up, star thru
 Swing thru, extend, swing thru
 Split circulate, boys run, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....
 Side ladies chain right
 Heads lead right and circle to a line
 Pass thru, wheel and deal,
 Double pass thru, line up, star thru
 Swing thru, extend, swing thru
 Split circulate, boys run, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....
 Heads pass thru, go round one to a line
 Star thru, double pass thru, *line up*
 Star thru, pass thru, left allemande.....
 Head men and your corners forward
 And back, star thru, circle four
 Boys break to lines, pass thru
 Wheel and deal, double pass thru
Line up, pass the ocean
 Right and left grand.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *line up*
 *Centers square thru four
 Ends slide thru, swing thru, boys run
 Couples circulate, bend the line
 Left allemande.....
 *(Same set-up) Centers spin the top
 Ends star thru, extend, swing thru
 Boys run, chase right, boys run
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....
 *Centers flutter wheel, sweep a quarter
 Ends star thru, double pass thru

First couple left and next right
 Left allemande.....
 *Ends load the boat
 Centers square thru four, touch a quarter
 Split circulate, boys run
 Crosstrail thru, left allemande.....
 *Centers pass the ocean, ends slide thru
 Ping pong circulate, extend, girls trade
 Recycle, sweep a quarter
 Crosstrail thru, left allemande.....



FIGURES by Ed:
 Side ladies chain, heads square thru four
 Ocean wave, recycle, pass thru
 Trade by, square thru three-quarters
 Left allemande.....

Side ladies chain
 Heads square thru four, ocean wave
 Scoot back, split circulate, scoot back
 Centers trade, split circulate, boys run
 Right and left thru, half square thru
 Trade by, swing thru, girls circulate
 Boys run, couples circulate
 Bend the line, pass the ocean
 Girls trade, recycle, left allemande.....
 Side square thru four, right and left thru
 Ocean wave, recycle, star thru, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

Side ladies chain, heads flutter wheel
 Star thru, pass thru, ocean wave
 Scoot back, swing thru, recycle
 Square thru three-quarters, trade by
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, recycle, square thru $\frac{3}{4}$
 Trade by, swing thru
 Right and left grand.....

Side ladies chain right
 Head ladies chain across
 Heads square thru four, ocean wave
 Scoot back, boys run, bend the line
 Left allemande.....

Head ladies chain, heads lead right
 Circle to a line, pass the ocean
 Recycle, left allemande.....

Four ladies chain three-quarters
 Heads curlique, walk and dodge

Ocean wave, scoot back, boys run
 Wheel and deal, left allemande.....
 Four ladies chain, heads square thru four
 Swing thru, boys run, girls trade
 Wheel and deal, ocean wave, recycle
 Square thru three-quarters, trade by
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, line up*
 Ends load the boat, centers spin the top
 Extend, swing thru, boys run, chase right
 Boys run, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

*(Same set-up) Ends load the boat
 Centers flutter wheel, sweep a quarter
 Partner trade, circle to a line
 Left allemande.....

*Ends load the boat
 Centers pass the ocean, swing thru
 Turn thru, left allemande.....

*Ends load the boat, centers touch $\frac{1}{4}$
 Walk and dodge, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads lead right and circle to a line
 Right and left thru, pass thru
 Wheel and deal, double pass thru
 Line up, ends load the boat
 Centers touch a quarter, walk and dodge
 Left allemande.....

Head ladies chain, head lead right
 Circle to line, pass thru, wheel and deal
 Double pass thru, line up
 Ends load the boat, centers bow
 To your partner and corner, that's all!

by John Strong, *S/D Digest*
 Heads star thru, pass thru
 Touch to a wave, scramble circulate
 Flutter wheel, star thru
 Square thru three-quarters
 Left allemande.....

Heads curlique, walk and dodge
 Curlique, walk and dodge, partner trade
 Pass the ocean, scramble circulate
 Pass thru, wheel and deal
 Centers star thru, left allemande.....

Four ladies chain, heads star thru
 Zoom, swing thru, extend, swing thru
 Scramble circulate, pass thru
 Wheel and deal, zoom, curlique
 Split circulate, walk and dodge
 Cloverleaf, centers star thru
 Left allemande.....

Continued on Page 68



EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM

Watch for list of Callerlab programs in a coming issue.

PLUS ONE

- Anything and roll
- Anything and spread
- Chase right
- Coordinate
- Diamond circulate
- Extend the tag
- Flip the diamond
- Load the boat
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Track two
- Trade the wave
- Triple scoot
- Triple trade
- Turn and left thru

PLUS TWO

- All eight spin the top
- Crossfire
- Dixie grand
- Explode the wave
- Follow your neighbor
- Grand swing thru
- Relay the deucey
- Remake the thar
- ¼ tag the line

CALLERLAB APPROVED EXPERIMENTALS

- Dixie derby
- Linear cycle
- Ping pong circulate
- Release recycle

ADVANCED

- Tally ho
- Release the column
- Slant touch & anything

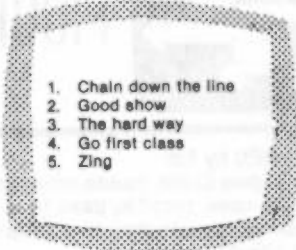
CHALLENGE:

- Hocus pocus
- Magic column circulate
- Make magic
- Beau/belle hop

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

©ASD— Not a Callerlab level



1. Chain down the line
2. Good show
3. The hard way
4. Go first class
5. Zing

FOUR BAR B RECORDS

NEW RELEASES:

- 4B-8042 GUITAR MAN— Bill Owsley
- 4B-8038 SOMEBODY'S KNOCKIN'— John
- 4B-8039 SOUTHERN RAINS— Bill V.
- 4B-8040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-8041 I AIN'T GOT NOBODY— Bob
- 4B-8028 KAW-LIGA— Bill
- 4B-8029 ALONE WITH YOU— Bob
- 4B-8033 THAT'S WHAT I GET FOR LOVING YOU— John

- 4B-8034 FADED LOVE— Bill
- 4B-8017 THINGS I TREASURE— Mike
- 4B-8032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-8035 GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER— Bill V.

4B-8036 LOOKIN' FOR LOVE— Bob

RECENT RELEASES:

- 4B-8011 40 MILES FROM POPLAR BLUFF— Bob
- 4B-8012 I WILL SURVIVE— Bill
- 4B-8013 GHOST RIDERS IN THE SKY— Mike
- 4B-8014 WILL YOU BE LOVING ANOTHER MAN
- 4B-8015 KENTUCKY IN THE MORNING— Bill
- 4B-8016 RAMBLIN' MUSIC MAN— Bob
- 4B-8019 ALL THE GOLD IN CALIFORNIA— Bob
- 4B-8021 IT'S CRYING TIME AGAIN— Bill
- 4B-8022 HOLDING THE BAG— Bob & Bill
- 4B-8024 CHAIN GANG OF LOVE— Mike
- 4B-8025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-8026 A GOOD OLD COUNTRY SONG— Bill V.

Box 7-11, MACKS CREEK, MO 65786

314-363-5432



Bill Owsley



Mike Sikorsky



Bob Carmack

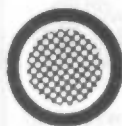


John Marshall



Bill Volner

Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

1. Shadow of Your Smile
2. Maple Leaf Rag
3. Could I Have This Dance
4. Suzette
5. Calahan
6. Rose
7. Struttin' in the Gloamin'
8. Debutante
9. There Goes My Everything
10. Goody Goody

CLASSICS

1. Answer Me
2. Spaghetti Rag
3. Hold Me
4. Feelin'
5. Rhumba Maria
6. Birth of the Blues
7. Dancing Shadows
8. Roses For Elizabeth
9. Folsom Prison Blues
10. Dream Awhile

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Write Myself A Letter
3. Corredo
4. Till Tomorrow
5. Lazy Sugarfoot
6. Apres L'Entreeinte
7. Sheik of Araby
8. Mr. Wonderful
9. Whispering
10. Carolina Moon

TOP ROUNDS

(Courtesy Carousel Clubs)

ADVANCED

1. Peplito (Rother)
2. Smoke Gets In Your Eyes (Landoli)
3. Wine, Women & Song (Stier)
4. Fortuosly (Rother)
5. Aphrodesia (Ward)
6. String of Pearls (Newby)
7. Blue of the Night (Palmquist)
8. Dream Lover (Palmquist)

HIGH INTERMEDIATE

9. Lazy Sugarfoot (Procter)
10. Corredo (Newby)
11. Memories (Barton)
12. Jealous (Barton)
13. Apres L'Entreeinte (Dahl)
14. Whispering (Roberts)
15. Baubles, Bangles & Beads (Dahl)
16. Till Tomorrow (Palmquist)

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(A) DOUBLE SIDED SNAP-ON . . .

Snaps between, and to both, pocket and pocket flap of western shirt.

(B) CLIP 'n SNAP . . .

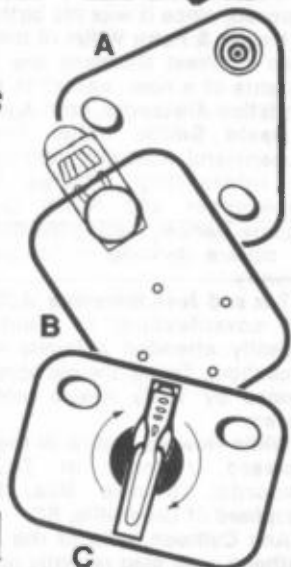
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People

IN THE NEWS



The plaque above, painted in bright colors by well-known children's book illustrator and square dancer, **Arabelle Wheatley** of Florida was presented to caller **Everett Martin** of Arcadia, Florida at a dance recently. Needless to say, **Everett & Jennie** were surprised and pleased, since it was his birthday.

Holger & Petra Willm of the Frankfurt area of West Germany are the proud parents of a new "caller" in the family, **Christian Alexander**, born April 15.

David Smith, caller from North Queensland, Australia, sent us a number of interesting articles from the *Tablelander* and North Queensland Square Dancer, tracing the development of square dancing in his part of the country.

Tex and Jean Brownlee (ASD, January '81 cover/feature) of Fontana, NC, recently attended a family reunion in Jacksboro, Texas, the old hometown, attended by **Tex's** twelve brothers and sisters.

Willie Howard, widow of the late **Mick Howard**, founder of Thunderbird Records, is now **Mrs. Raymond Shepherd** of Greenville, SC.

Ann Calhoun, wife of the late **Louis Calhoun**, was also recently remarried.

Ruth Jewell of Raleigh, NC is back at work after a recent heart attack.

CALLERS

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AVAILABLE TO CALL IN YOUR AREA

New general manager of Fontana Village Resort is **A. J. (Luke) Staal**.

"A marriage that has spanned 60 years, 32 of them as square dance callers, two children, five grandchildren, and a lifetime of shared interests belong to **Charles and Lee Weller** of Des Plaines. The couple's April 16 celebration of their 60th anniversary was recognized by Des Plaines' Mayor **Herbert Volberding**, who issued a proclamation of the event set with the city's 24-carat gold seal. A letter of congratulation came from 10th District Congressman **John Porter** and one marked "The White House" began "**Nancy and I...**" in which the **Reagans** conveyed their personal congratulations."

—*Suburban Times*,
Des Plaines, IL

(Note: Ten years ago the **Wellers** were featured in *ASD* at their 50th wedding anniversary party. Congratulations are in order again on their 60th!)

Caller **Joe Saitel** of McKinleyville, CA was featured recently in the *Lumberjack*, the Humboldt State University newspaper in Arcata, CA. He teaches two classes at HSU, two senior citizens classes through the College of the Redwoods, and calls for Lumberjacks 'n Jill's.

Good news and bad news were found in a clipping (sent by an anonymous reader) from the Greensboro North Carolina *Daily News/Record*. Author **Bob Hiles** of the newspaper had observed the annual Tar-Heel Square Up in the Piedmont area and observed:

"The dancers seem to wear halos of apple pie and weekly trips to the beauty shop, clean, starched gingham, bright smiles, strong handshakes and a blushing sort of innocence.

"No drinking, because one drunk can mess up the other seven people in the square trying to follow a geometric dance pattern. And no cussing, please, there are ladies present."

Unfortunately, he also observed something else we hope didn't actually happen, as follows:

"When a dancer has trouble making the required moves the caller chips in, 'That's supposed to be an *hourglass*, boy. If you can't dance it, get off the floor!'"

Dancers mentioned in the article were: **Dorothy & Arthur Poff**, **Jim & Darlene Stanner**, **Clyde McGill**, **Elgin & Hessel Cline**, and **Tommie Burchette**.



SQUARE DANCERS ENJOY SEDER

A spirit of closeness permeated the VIP Room at Griswold's Inn in Claremont, California. (The occasion was the annual Lee Kopman-Dave Stevens "West Meets East" advanced-challenge dance weekend.) when a group of square dancers, both Jewish and non-Jewish, celebrated Passover together.

Combining the baking and cooking talents of dancers for items like matzo balls and Passover cake with a basic Griswold's chicken dinner, the group celebrated this holiday of freedom with a meaningful seder ceremony.

The planning for this special occasion

began the previous year, when a group of dancers noticed that Passover and the 1981 "West Meets East" coincided. Rather than miss the dance to celebrate the holiday, they arranged with Griswold's for a special square dancers' seder.

To the delight of all who attended, including caller Lee Kopman, the dinner and ceremony were highly informative, enjoyable, and relaxing. Those who were able to share this celebration felt a warm, friendly feeling which will last throughout their dancing days.

Karen Kohn

Woodland Hills, California

BOISE VALLEY BOND BURNING

Fifty squares of dancers attended the free Bond Burning Dance at the Square Dance Center in Boise, Idaho, last April. During the dance, Bert Edwards, president of the Boise Valley S/D Hall, burned the bonds. The evening was spent dancing to callers and cuers from the Inter-mountain Square and Round Dance Association.

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IN MEMORIAM

Loraine Dodge, wife of Willis Dodge, died in March, 1981. The Dodges have been the caller couple for the Harmony Hoedowners for 27 years, active workers in the Rainier Teachers and Callers Association, and winners of the Parker Award in 1969, all in Washington State.

Dave Girard of Saratoga, New York, died unexpectedly this winter. He was a caller in Connecticut fifteen years ago. Shortly before his death, he completed writing an energy audit service workbook, *Dave's Book*, which will be used in ten colleges in New York to train students. Sympathy is extended to his wife, Betty.

Virginia Bloemsma of Chicago wrote

to say she lost her husband, Gene, in January, 1981. The Bloemsmas were active in square dancing in the Chicago area, and many callers will remember them as helpers at the first Chicago Callerlab Convention.

A well-known caller from Butte, Montana, Tom Mellott, died on May 3, 1981. He had called continuously for over 30 years and was still calling for four clubs, although over 70 years of age. He was MC at the Gold Nugget Festival the evening before he died. He was a member of Callerlab and taught hundreds of Montana dancers. Sympathy is extended to his wife Mary and their family.

Mahlon Miles died unexpectedly on May 23, immediately following the LEGACY meeting at which he and Harriet were elected to the LEGACY Board. Many dancers recall their trailer tire sign, proclaiming "Miles and Miles." Our sympathy is extended to Harriet.

C.L.O.G.

A workshop for C.L.O.G. members was held in Helen, Georgia, in May, with various types of clogging teams (traditional, precision, smooth, line, open and

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children's) performing as part of the Helen Clogging Convention. Following the performances, members met to discuss the types of clogging observed.

The following individuals have agreed to serve on the C.L.O.G. Advisory Board: Joan Gibbs, V.P.; Carol Hollis, treasurer; Joann Manning, secretary; Diane Schell, past president; Shelia Popwell, editor; "Big John" Walters, Don Griffith, Dennis Cobia, Don Rakestraw, Dan Angel, Mary Lall, Joyce England, Pat Teague, Tandy Barrett, Sally Thompson, Julie Vaughn, Kay Jones, Kathy Davis, Bill Nichols.

Dancers may join C.L.O.G. and receive the publication, *The Flop-Eared Mule*, by sending \$15 to Carolis Hollis, 5861 Zebulon Rd., Macon GA 31210.

CALLING TIPS, Continued

books ad on back page). All of these sources will give you enlarged printed words such as **special square dance** or pictures of dancers or anything else you desire to use. If you have an old flyer with a personal picture of the caller that has been screen printed once it will easily reproduce. **Do not** try to use a glossy picture— it will not print well. **Do not**

overload a flyer with so much that people will refrain from reading it because it contains too much.

The lettering can be professional in nature by using Dry Transfer lettering that can be purchased at an office supply store. It comes in many different sizes and types of print such as Gothic, Roman, Eurostile, etc. The directions for their application are on the package and each package is from 59¢ to \$2.00 depending on size and number of letters. They are really simple to use. All of the materials I have included would not amount to an investment of more than \$20.00 and you will have enough materials for several different flyer masters.

In summary, it makes a caller feel very good when the club cares enough to put out good flyers. It also makes the prospective attendees feel like they are going to a first rate affair. All of these things add up to a good dance and a good time for all. **You can** produce professional looking flyers at a moderate cost and your self-esteem will receive a big boost with the finished product.

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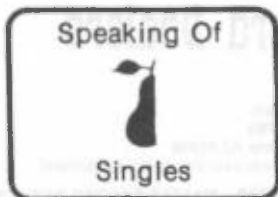
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YELLOWROCK SCHOLARSHIP

Single Square Dancers USA is now planning to make their fourth Yellowrock Scholarship Award during the 11th Annual Dance-A-Rama. The scholarship is for \$250, to be used at the selected caller's discretion.

All callers' associations should consider sponsoring a young member caller, age 18 thru 25, by submitting a resume on the caller along with a cassette tape and a validation letter from their state organization president. The complete package should be sent to the following address: Single Square Dancers USA, % Yellowrock Scholarship Committee, Harold Huber, 4445 Ferndale Road, Memphis, TN 38122.


The resume must be received before August 1, 1981 in order to be considered for the award. The resume should contain the following information: Years as a caller, College (if so, where? How long?), calling for a college club, ability to call a complete program, s/d lessons taught, caller's college, statement from the caller with goals as a caller, plans for the money if selected.

The scholarship program was started five years ago. The money is derived from the sale of the Yellowrock National Directory of single square dance clubs. Any Individual, club or other square dance organization may contribute to this fund by sending a check payable to Single Square Dancers USA, % Yellowrock Fund, 146 Mapleton, Baytown TX 77520.

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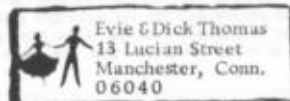
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Choreography by Michael & Jeanne Frensley

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Choreography by Michael & Jeanne Frensley

Good music with vocal by Billie Jo Spear for an interesting change-of-tempo intermediate routine.

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by John Swindle

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WONDERING EYES— D&R 159

Caller: Nelson Watkins

This tune is popular not only on country western charts but among square dance record producers. This instrumental is well done with a nice blend of lead guitar, banjo and steel guitar. Voice and music were well balanced and enjoyable to dance to. FIGURE: Heads pass the ocean, recycle, double pass thru, track two, swing thru, boys run, bend the line, right and left thru, touch a quarter, circulate, boys run, swing, promenade.

BEAUTIFUL YOU— Ranch House 702

Caller: Keith Rippeto

Ranch House's recent recording sessions have produced great instrumentals and this is no exception. The true square dance beat is definitely there, with piano and lead guitar dominating. Keith's rendition on the flip side is no less impressive and was enjoyable to dance to. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade.

SHE CAN'T SAY THAT ANYMORE— Seven C's 110; Caller: Ronnie Purser

A good strong beat makes this instrumental, with steel guitar and piano dominating, easy to dance. Ronnie used a standard figure and does a nice job. The flip has a nice voice-music balance, with a little vocal back-up in the breaks, which is omitted on the instrumental, allowing the caller to do his own thing. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

YOU ASKED ME TO— Hoedowner 103

Caller: Bob Stutevous

This record has a very unique sound; the called side seems to have an instrumental solo echoing Bob's calls. Instrumentally the tune is very well done and the review dancers were impressed, especially with the unique effect on the called side. FIGURE: Four ladies chain, heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, swing, promenade.

SMOOTH SAILIN'— HI-Hat 5028

Caller: Ernie Kinney

We would term this a love ballad, with a nice blend of piano, lead and steel guitar, backed up with drums and bass, that made an enjoyable-to-dance-to instrumental. Ernie gave us two figures, one MS and one Plus 1. The call side was well-balanced and easy to dance. FIGURE: Four ladies chain, heads pass thru, U-turn back, circle left, girls pass thru, go left single file, boys pass thru, swing, promenade. ALTERNATE: Heads slide thru, partner trade, single circle to a wave, boys trade, girls fold, peel the top, right and left thru, square thru three, swing, left allemande, promenade.

WANDERING EYES— Melody 115

Caller: Aaron Lowder

Another nice instrumental with lead guitar, steel guitar, bass, heavy drum beat, and at one point, some hand-clapping. Aaron's figure was simpler than the earlier reviewed one, but just as much fun to dance. The hand-clapping came during the *grand square* in the middle break and *weave the ring* in the closer for a nice effect. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

YOU AND ME— Chinook 043

Caller: Jim Hatrick

An instrumental made up of piano, organ, lead guitar, drums and bass is presented for your dancing pleasure by the Warriors. This tune has an easy flowing beat just right for that slow relaxed change of pace for these hot summer nights. FIGURE: Heads right and left thru, rollaway, star thru, right and left thru, curlique, scoot back, single hinge, girls trade, swing thru, turn thru, left allemande, promenade.

DON'T TOUCH THAT DIAL— Ranch House 306

Caller: Bill Terrell

Ranch House and Bill present us with a well-done instrumental and a well-done and interesting figure. Two key changes make the instrumental sound even better. Guitar is the most prominent instrument with just a dash of banjo. FIGURE: Four ladies chain three-quarters, heads promenade half, lead right, circle four to a line, forward and back, touch a quarter, circulate twice, girls turn back, swing, promenade.

GOOD GOSH OH BABY— Roofers 103

Caller: Gerald McWhirter

We welcome this new label to the wonderful world of square dancing and wish them success. This one of their first releases has a great sound with fiddle, banjo, steel guitar, and a key change in the ending. Gerald's voice was well-accepted by the dancers and the flip has a good voice-music

balance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, slide thru, roll, swing, promenade

WANDERING EYES— Seven C's

Caller: Posey Holbrook

This tune has piano, banjo, a good drum beat and some really hot licks on the steel guitar. Posey uses mainstream basics in his figure and he does a nice job on the flip. A key change in the closer added that finishing touch. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, dive thru, square thru three-quarters, swing, promenade

MORE THAN I CAN SAY— Sun Ra 1013

Caller: Tom Mohney

Sun Ra and Tom have taken a pop tune from the late 50's or early 60's and turned it into a smooth dance number. Lead guitar is prominent with simulated strings as back-up. Tom does a splendid job with an old standard figure. FIGURE: Heads square thru, right hand star, left hand star, do-sa-do, swing thru, boys trade, swing, promenade

SWINGING LITTLE GUITAR MAN— C-Bar-C 564

Caller: Jim Congleton

This tune is a not-too-old rockabilly one, popular in the country charts. The beat is there. It dances a little more slowly than the impression you get when first listening to the music. The instrumental is made up of piano, guitar, snares and bass. With a little practice, this record could be a popular tune in your program. Jim does a fine job with a simple figure. A key change in the ending gives the song a little extra drive. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, do-sa-do, right and left thru, pass thru, trade by, swing, left allemande, promenade

I CAN SEE FOREVER LOVING YOU—El Dorado 302

Caller: Ron Welsh

The harmony on the tag lines added much to the singing call. Instrumentally, it is made up of guitars, drums and bass. Ron's figure flowed well and was easy to follow. FIGURE: Heads promenade half, touch a quarter, walk and dodge, pass thru, trade by, right and left thru, veer left, couples circulate, tag the line, girls go left, boys go right, swing, left allemande, promenade

PERFECT FOOL— D&R 160

Caller: Lee Schmidt

Lead guitar and steel guitar dominate the lead, backed by banjo and good strong bass. Lee does a nice job calling. Leaving the *do-sa-do* out prior to the *eight chain four* caused quite a bit of stand ing time before the swing. FIGURE: Heads promenade half, right and left thru, square thru, eight chain thru, swing, promenade

RUBY ANN— El Dorado 102

Caller: Jerry Bradley

El Dorado put vocal harmony in the tag lines on the instrumental side and the review dancers felt it added to the overall effect. Jerry used mainstream basics that danced very smoothly for his figure. FIGURE: Heads right and left thru, star thru, pass thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade

GOODBYE MARIE— Mountain 6

Caller: Eddie Millan

The Western Swingers did a super job on this instrumental with lots of banjo lead. Eddie gave us an interesting figure and did an outstanding job.

FIGURE: Heads pass the ocean, recycle, pass thru, right and left thru, swing thru, boys run, bend the line, right and left thru, do-sa-do to a wave, explode the wave, swing, promenade

YOUR MEMORIES— Sun Ra 1011

Caller: Sara Aamot

This tune is no stranger to the square dance scene. At times the melody is a little hard to pick out of the chords. Sara does a fine job on the flip with a sound that is really refreshing. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, slide thru, square thru three, swing, promenade

COUNTRY CABINITIS— El Dorado 202

Caller: Don Poling

El Dorado used an organ to simulate most of the instruments and a fine job was done. The lead guitar was pulled out quite a bit and added much to the instrumental. Don worked up an interesting figure and was easy to understand on the flip. FIGURE: Heads promenade half, square thru, circle four to a line, right and left thru, pass the ocean, ladies trade, swing, left allemande, promenade

OPEN UP YOUR HEART— Blue Ribbon 230

Caller: Bobby Lepard

The instrumental is typical Hi-Hat music with some really good licks from a piano and guitar lead. Bobby used two different figures, both of which timed well. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru double, boys run, promenade. ALTERNATE: Heads right and left thru, roll away, slide thru, single circle to a wave, boys trade, girls fold, peel the top, right and left thru, square thru three, swing, allemande, promenade

Y'ALL COME— Melody 114

Caller: Bill Wentz

It's been a long time since we heard this novelty tune of the late fifties. Instrumentally, Melody has presented us with a good country-western sound with a strong danceable beat. Bill had a little help on the flip side that gave a cute effect. A key change in the ending topped off the recording. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, veer left, ferris wheel, pass thru, swing, promenade. ALTERNATE: Heads square thru, right hand star, left hand star, right and left thru, swing thru twice, boys run, promenade

IT TAKES ALL DAY JUST TO GET OVER NIGHT— Prairie 1035; Caller: Johnnie Scott

Fiddle, banjo, lead guitar took the lead positions in this recording. What more could you ask for in a country-western song? Johnny gave us a super figure using *crossfire* and in the last figure showed us how easy it was to adapt any figure to the tune. FIGURE: Heads promenade half, slide thru, swing thru, boys run, *crossfire*, walk and dodge, right and left thru, pass to the center, square thru three, swing, promenade. ALTERNATE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade

Continued on Page 30

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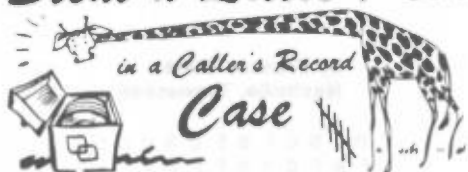
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Tammy Messbarger of Lancaster, Ohio, started dancing in 4-H at age 12. After dancing for a year, she began calling and competed at Ohio State Fair for two years doing singing calls. She has attended Cal Golden's caller colleges and called guest tips in Georgia, Florida, Tennessee, West Virginia, Illinois, New York and Pennsylvania. Tammy studied voice and piano, guitar, viola and trumpet for eight years and jazz, tap, baton and ballet for 14 years. Tammy and her parents belong to the Country Swingers Square Dance club of Carroll, Ohio. Tammy was Miss Ohio NCHA (Ntl. Campers & Hikers Assn.) Teen Queen for 1979-1980 and is currently serving as FFA (Future Farmers of America) Queen for Lancaster High School from which she will graduate in February 1982.



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UNDERLINING

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NCR will be changing hands again. Originated by Will Orlich, and one of the oldest note services for callers, it has been sold by George Jabbusch of Florida to Ken Reid and Don Pfister of San Diego, California. Both are full time callers with over twenty years of calling and teaching. Good luck to the new owners. Watch for further reports.

Minnesota Callers Notes features some surprise calls, as follows:

Tip opener (get them smiling)—
Bow to the partner, corners too
Join hands, circle left, walk all around—
The great big ring— allemande
Right and left grand.....

Set up (get them listening)—
Heads lead right, do-si-do, swing thru
Boys run, bend the line twice (= 1p-2p)
Allemande left.....

Just for fun—
(Box 1-4) left curlique, left cast off $\frac{3}{4}$
Left allemande.....

Get out (pleasant surprise)—
Heads (sides) square thru four
Right and left thru, pass to the center
Square thru $\frac{3}{4}$, split two
Around one, allemande left....

Tip closer (stir the bucket)—
Heads ladies chain, heads star thru,
Pass thru, dive thru, ladies lead
Flutter wheel, star thru

Bow to partner, corners all
That's it, that's all.

Figuring by Barry Wonson especially recommends these singing calls: *Dealing with the Devil* (Hi-Hat), *The Things I Treasure* (4-B), *Mary Lou* (Roadrunner), *Breaking Up is Hard to Do* (Rhythm), and *Before the Next Teardrop Falls* (Mountain).

Under "Creative Choreography," Barry offers this:

Heads star thru, double pass thru
Peel off to a line of four
Pass thru, bend the line
Ends star thru, centers turn thru
Cloverleaf (zero box)....

Southern California Notes contains a good article by Jeanne Moody Briscoe, which starts this way:

"Being a good square dance caller doesn't just happen. The hours of hard work involved are many and the job is a demanding one. If a caller is looking for a hobby type activity it certainly isn't going to be found in this field. Being a hobby type caller is a road to nowhere in the square dance field. The seriousness of this business is no less important than in any other work. The only thing different is that callers love their work and if they don't, they usually stop calling.

Continued on Page 71

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HH-5026 SEATTLE ON MY MIND by Ernie Kinney
HH-5025 HAT FULL OF FEATHERS by Tom Perry

FEEDBACK, Continued

Both are pattern dancing, set to specific beats of music, and specific steps, with contra using square dance figures. When square dancing, you may get away with doing a grand square in less than 32 steps. But how much smoother, how much nicer it looks, if you dance the full 32 beats. Callers should encourage dancers while they are in lessons to dance on the beat. One way to do this is after they have learned a few figures, to introduce them to a beginners contra. They may find it an aid in putting over the idea of counting steps. Once dancers are at ease with contras, dancing easy rounds could be a pleasant, comfortable, enjoyable move forward for most square dancers and callers.

About hash cues in round dancing: I use hash cues in teaching round dance basics with any good music. Hash for basics is great! A written dance also helps the dancers learn the steps from mere repetition. Remember, round dancing is pattern dancing. Maybe you could plan a dance ahead of time to look like

hash cues, but that would just be re-choreographing the dance, wouldn't it? Round dancers tend to respect and appreciate a good choreographer too much to ever change the dances. If you complete a class of round dance basics, you should be able to dance most square dance level rounds from cues.

Now we come to the decision of what level round should be programmed at a square dance function. I suggest square dance level rounds and the easy Classics (nothing above Easy-Intermediate). Round dancers who want to dance at higher levels are free to attend Round Dance Festivals or join an Advance Round Dance club, just as square dancers who want to do high level dancing have joined challenge clubs.

I am in agreement with the rest of Mr. Lackey's points and will keep trying to bring about improvement—starting with me!

Lionel Bourdier
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CHOREOGRAPHY, Continued

Heads star thru, pass thru, star thru
Pass the ocean, scramble circulate
Pass thru, bend the line, slide thru
Star thru, flutter wheel, crosstrail thru
Left allemande.....

Heads pass the ocean
Ping pong circulate,
Center girls trade, extend
Scramble circulate, slide thru
Left allemande.....

Heads star thru, double pass thru
Track two, scramble circulate,
Load the boat, pass the ocean

Girls trade, right and left thru
Crosstrail thru, left allemande.....

ENCORE, Continued

the skirts have been made a little shorter," she remembers, "so now they are mostly knee-length." Ruffles and lace have replaced the braids and rick-rac—square dance fashions keep changing.

More for the ladies: a new book for square dance dressmakers is advertised this month— "Needle Notes", a compilation of Judy Ross Smith's sewing tips from *The New England Caller*.



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MEANDERINGS, Continued

We "shopped out" the mall in Charlotetown, ignoring a rainy day around us. Then there was a lovely meal (You can guess we love to eat.) at the Brothers Two as a prelude to a beautiful dance at the Y Centre in the town of Summerside, where the Lady Slipper Squares sponsored my first-ever calling opportunity in the princely island. Sincere thanks goes to Ensor and Louise Waite (president), Murray (local caller) and Fay Mayhew, and Ken (loaned equipment) and Edythe MacLeod for an Island-full of fun.

Halifax-Dartmouth, Nova Scotia— A new day dawned, and it was a big one. We hurried to the Borden ferry, said "cheerio" to lovely P.E.I., and touched New Brunswick only briefly on the way to our Nova Scotia destination for the weekend.

Callers Jim & Pat Alguire were our genial, generous hosts for the whole three days spent in the twin cities for the sweet "17th," sponsored by the Metro Association. What could be finer than lobster freshly boiled, or trout freshly

caught, or tender scallops, all followed by lemon meringue pie? Thanks, Pat.

"Oyez, oyez, oyez!" barked the long-coated town crier, ringing in the festive Atlantic Jamboree with pomp and ceremony. Such smooth dance style by hundreds of Canadians/Americans in three sessions was a sight to behold on



Friday and Saturday. Then, like the previous weekend, this one also included a callers confab on Sunday, set up by Lorne Tyler. Ron and Marg Trites were the coordinators of the spring swing thing catering to both class and club leveler-revelers. Another highlight of the event for me was the receiving of a framed certificate from a local government official making me a member of the "Order of the Good Time." And Peggy's Cove, complete with lighthouse, shanties, lobster pots, fishing boats,



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- RH702 BEAUTIFUL YOU by Keith Rippeto

boulders and splashing surf was magnificent.

All too soon the triple provincial treat came to an abrupt halt. It was Monday, May 11. Time to return the new Olds at the airport, fly home, and do two days of "homework" before taking another silver bird to Denver, California, Seattle, etcetera. But that's next month's strategic story, so hold onto that hobbling hobbyhorse of yours, and we'll rap up a romp in thirty days.

GRAND ZIP, Continued

was the last one that I filled in because I could not find any Barber, or Barbour named Bob. Could it have been a printing error on the first name? Will be anxious to read the answer to the mystery in June.

*Marie & Elmer Hicks
Pinellas Park, Florida*

Ed. Note: There is a *Bob Barber* in Rhode Island. However, we had originally meant *Pat Barbour*, who had appeared in ASD pages in the Rhythm Records ads. Five people did get the correct answers. As far as we know, there is no *Bob Shaver*, but a *Bob Shiver*. Do you know a *Bob Shaver*?

Why do we need another organization? We seemed to be saddled with nothing but organizations. As far as we can see the dancers in charge of this new organization have little or no knowledge of what organization is—they are finding out after two (2) years that some states have no organization, some states are banded together, and some states are bonded together as dancer, caller and R/D cuer in one organization and cannot be separated. These so-called leaders at one time or another held position of authority and do not know how to let go gracefully.

Isn't this one of the rules of leadership?

Their first point is that callers have Callerlab; the callers use this so the material is better for the dancer. The round dance cuers have Roundalab to better serve the round dancers.

Why do we, the dancers, need this new square dancers' association? So we, the dancers, can sit and gripe?

LEGACY was founded to bring all the factions to work together. At LEGACY "5" the leaders of this new movement should know dancers were there. When dancers were called for, three-fourths (¾) of the hall rose to their feet. At LEGACY "5" we had in attendance, dancers, callers, R/D cuers, publication members, merchandisers, and several members of the executive committee of the National Square Dance Convention.

All these factions talking and working together, this is called communication—another part of leadership. Why do we need another organization? To make a few feel important? We don't need these types of adjudicators in the square dance world.

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UNDERLINING, Continued

There are not too many people lucky enough to be working at a job they really enjoy all the time. But, callers, bless 'em, are different. They are a breed unto themselves...." (Sorry space won't allow us to print more of this article.)

Another "goodie"

Notes about the eight chain thru:

An *eight chain thru* is an exact zero.

An *eight chain two* is the same as a *pass thru & trade by*.

An *eight chain four* is a technical zero ending on the other side of the set.

An *eight chain one* is a *pass thru*.

An *eight chain three* is the same as an *eight chain two plus a pass thru*.

An *eight chain five* is the same as an *eight chain four plus a pass thru*.

Notes from Jack Lasry highlights Callerlab Convention results. In regard to *grand swing thru*, he mentions that

Callerlab moved it from A-1 to Plus II and it is the kind of call that could be Mainstream.

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Bend the line, left allemande.....

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Recycle, pass the ocean, recycle
Left allemande.....

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Swing thru, spin the top
Grand swing thru, hinge a quarter
All eight circulate, girls run
Grand right and left.....

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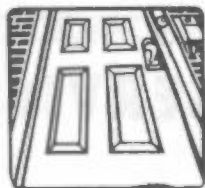
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Within its 401 pages you will find chapters entitled (1) History (2) Effective Group Instruction (3) Components of Social Recreational Dance (4) Dance Fundamentals (5) Square Dance (6) American Heritage Dance (7) Contra Dance (by Ralph Page) (8) International

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Teachers, callers, leaders and dancers would find this fantastic book most helpful and interesting. It should be in every school library and would make an excellent gift from any club who has been using a school building for its dance program. It is a gift that would be read and appreciated, we're sure.

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CALLERLAB

PROGRAMS

APPROVED
4/15/81

CALLERLAB
Box 679
Pocono Pines, PA. 18350

BASIC PROGRAM (B) 1-48

MAINSTREAM PROGRAM 1-68

T*	1. Circle Family a. Right b. Left	1938 31. Thar Family a. Allemande thar b. <i>Wrong way thar</i>	1963 49. Cloverleaf 1964 50. Turn Thru Family a. Turn Thru b. Left turn thru
T	2. Forward & Back	? 32. Shoot the Star (Reg., Full Around)	1957 51. Eight Chain Thru (1-8 hands)
T	3. Dosado	? 33. Slip the Clutch	1971 52. Sweep a Quarter
T	4. Swing	T 34. Box the Gnat	1966 53. Pass to the Center
T	5. Promenade Family a. Couples (full, 1/2, 3/4) b. Single file c. <i>Wrong Way</i>	? 35. Ocean Wave Family a. Right hand wave b. <i>Left hand wave</i> c. Alamo style wave d. Wave balance	1964 54. Spin the Top ? 55. Centers Family a. In b. Out
T	6. Allemande Family a. Left b. Right c. Left arm turn d. Right arm turn	1949 36. Pass the Ocean	1959 56. Cast Off 3/4
T	7. Right & Left Grand Family a. Right and left grand b. Weave the ring c. <i>Wrong way grand</i>	1962 37. Swing Thru Family a. Swing thru b. Alamo swing thru c. <i>Left swing thru</i>	1967 57. Walk & Dodge 1965 58. Slide Thru 1963 59. Fold Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>
T	8. Star Family a. Right b. Left	1963 38. Run Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>	1957 60. Dixie Style to an Ocean Wave
T	9. Star Promenade	1965 39. Trade Family a. Boys b. Girls c. Ends d. Centers e. Couples f. Partner	1967 61. Spin Chain Thru 1962 62. Peel Off 1969 63. Tag Family a. Tag the line (full, 1/2) b. Partner tag
T	10. Pass Thru	1960 40. Wheel & Deal Family a. From lines of four b. From two faced lines	1961 64. Curlique 1969 65. Scoot Back 1966 66. Fan the Top ? 67. Hinge Family a. Couple b. Single c. Partners
T	11. Split Family a. Outside couple b. Ring (one couple)	1956 41. Double Pass Thru	1974 68. Recycle (waves only)
1945	T 12. Half Sashay Family a. Half Sashay b. Rollaway c. Ladies in, men sashay	1972 42. Zoom Family a. Zoom b. Substitute	
1950	? 13. Turn Back Family a. U turn back b. <i>Backtrack</i>	1970 43. Flutterwheel Family a. Flutterwheel b. <i>Reverse flutterwheel</i>	
1954	T 14. Separate Family a. Separate b. Divide	1961 44. Veer Family a. Left b. Right	
1952 15. Courtesy Turn	T 16. Ladies Chain Family a. Two Ladies (reg. & 3/4) b. Four ladies (reg. & 3/4)	1969 45. Trade By	
? 17. Do Paso	T 18. Lead Right	1976 46. Touch Family a. Touch b. Touch 1/2	
T	19. Right and Left Thru	1963 47. Circulate Family a. Boys b. Girls c. All eight d. Ends e. Centers f. Couples g. <i>Box</i> h. <i>Single File (Column)</i> i. <i>Split</i>	
1960 20. Star Thru	T 21. Circle to a Line	1974 48. Ferris Wheel	
T	22. Bend the Line		
1957 23. All Around the Left Hand Lady	? 24. See Saw		
T	25. Grand Square		
1957 26. Square Thru Family (1-5 hands) a. Square Thru b. <i>Left square thru</i>	1957 27. California Twirl		
T	28. Dive Thru		
1940 29. Cross Trail Thru	1958 30. Wheel Around		

PLUS 1

- Anything and roll
- Anything and spread
- Chase right
- Coordinate
- Diamond circulate
- Extend the tag
- Flip the diamond
- Load the boat
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Track II
- Trade the wave
- Triple scoot
- Triple trade
- Turn and left thru

PLUS 2

- All eight spin the top
- Crossfire
- Dixie grand
- Explode the wave
- Follow your neighbor
- Grand swing thru
- Relay the deucey
- Remake the thar
- 3/4 tag the line

MAINSTREAM

The Mainstream list consists of two segments. The Basic Program (B) reflects a combination of the previous Basic and Extended Basic Programs. Please also note that the Mainstream list has been frozen for a period of three years. Additions to the Mainstream list can only be made to the list in the calls 49-88 area and only if the calls recommended meet the eligibility requirements of having been on the QS list for a period of three years. Callerlab feels that this stability will benefit square dancers all over the world and we hope that all clubs and callers support this new designation. The calls are the same although there are some changes in suggested teaching order and there are some minor changes in the way in which the calls appear. Dates of the calls origin are given where known.

PLUS LISTS

The Plus lists reflect some major changes. Several Quarterly Selections were added to the Plus 1 list and two Plus 2 calls were moved to the Plus 1 list. The end result is that the Plus 1 list is now 17 calls long. Callerlab members voted to drop three calls from the Plus 2 list in addition to the calls moved to the Plus 1 list. Swap around, curley cross and all eight swing thru have been dropped from the Plus 2 list. Grand swing thru and 3/4 tag the line have been added. It is anticipated that the two lists will be combined at the Callerlab Convention in 1982.

Please limit your calls to the advertised level. Do not use a call from a list other than advertised unless you walk it or workshop it first. If conducting a Plus 1 workshop, please use only Plus 1 calls. If conducting a workshop for Plus 1 dancers who want more, please label the workshop a Plus 2 workshop if you plan to use Plan 2 calls.

These lists are in alphabetic listing only. They are not in teaching sequence. Check the definitions and styling before attempting to teach from this list. Include variety and dance with these figures for as long as the dancers are having fun.

QUARTERLY SELECTION (QS)

The following calls are suggested for workshop during MS Club Dances. Quarter in which selected follows the call in parentheses.

Dixie Derby (4/79)
Linear Cycle (2/80)
Ping Pong Circulate (1/78)
Release Recycle (2/81)

PLEASE LIMIT YOUR CALLS TO THE ADVERTISED LEVEL. DO NOT USE A CALL FROM A LIST OTHER THAN ADVERTISED UNLESS YOU WALK IT OR WORKSHOP IT FIRST.

Key: T* - Traditional, author unknown, more than thirty years old.
1953 - Year call created, author known.
? - Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

Current as of 5/1/81

CALLERLAB recommends 29 sessions of 2-2½ hours each or approximately 60 hours of instruction to teach the BASIC PROGRAM (Calls 1-48). 41 sessions to teach the MAINSTREAM PROGRAM (Calls 1-68). Do not teach from just a single position/formation and remember to teach styling as well. Calls in italics may be deferred until later.