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JANUARY 1986

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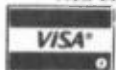
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AMERICAN SQUARE DANCE



VOLUME 41, No. 1
JANUARY 1986

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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For seventeen years we've settled down once a month to have a chat with our "family" of readers. Sometimes there's good news to share, sometimes this page is filled with what Bob Osgood called "a message of concern," sometimes, as with all families, the news is mixed. We feel close to our readers because we meet and talk to so many of them at meetings and conventions, so we are a "family"—one that is bound together by our love of square dancing and our wish to see the activity provide for non-dancers what it has given to us.

This month we welcome many more new readers into our family. Let us say that we're glad you're with us, and we hope you will find in these pages the news, the ideas, and the inspiration that you seek.

On the next page, you will find some facts about *American Squaredance*. Here, on this page, we want to share our philosophy for existence. Any publication exists for the dissemination of information. We at ASD bring you news reports from all phases and organizations in the activity. We also feel that ASD is a channel for the exchange of ideas and opinions; over the seventeen years of our editorship, several "hot potatoes" have been examined from all sides. We, as editors and publishers, do not have to agree with your ideas for them to be published. We have pledged ourselves to be an "open forum," to publish the pros and cons of any issue about which square dancers are concerned. We will continue that policy.

Let us also add that we consider one of the LEGACY resolutions from the

CO-EDITORIAL



seventies to be basic fact: that *square dancing* encompasses all phases of the activity: squares, rounds, contra, clogging, solo dances, all the programs, traditional dancing, singles, teens, senior citizens. The whole gamut! The bottom line is that *we are all square dancers!*

In these pages you'll find discussion of the Crossfire Committee results and suggestions for the "Spirit of '86!" Please read them and give them careful thought. We hope you'll be caught up in a new enthusiasm that will spread during the year.

We welcome all our readers, new and veteran, to a great new year of square dancing. Working together we can make it a Happy New Year for all of us!

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AMERICAN SQUAREDANCE

American Squaredance Magazine began as *American Squares* in Woodbury, New Jersey, in September, 1945. 1986 will be the 41st year of publication.

ASD has had five editors and two name changes during its history, being known as *Square Dance* for several years. Shortly after Stan and Cathie Burdick became publishers and editors of ASD in 1968, the name became *American Squaredance*, to reflect its original name, and the fact that many readers still identified the publication as *American Squares*. The one word designation, *American Squaredance*, which still continues, was chosen to differentiate it from other publications in the field.

In nearly eighteen years of publication under the Burdicks, this magazine has grown to almost nine times its actual circulation in 1968, has doubled in numbers of pages, and become truly an international publication. Its description as "The Magazine with the Swinging Lines" led to feature titles that reflect the "line" motif, as readers will discover in this issue.

Based on recent growth and the circulation numbers as this is written, readership is now projected to double within the next month. As advertising increases, too, your editors hope to continually increase both size and quality. This issue grew by 16 pages from initial layout to final production.

Occasionally, we're asked about news from a particular area, so let us answer that right at the beginning. If your area is not being covered, it's because no reports are received about festivals, club doings, special people, or favorite callers and cuers. How about writing an article for ASD, or prompting your club secretary or an other officer to do it?

On the subject of articles, let us say that we prefer typewritten, double-spaced copy. One absolute way to insure publication is to give all the pertinent facts as briefly as possible. Accompanying pictures should be black and white, with clearly defined outlines. We welcome your submissions; let us hear from you!

One more item: we've been asked about increasing the type size. (We think we've fallen into the trap of wanting to share so much material with our readers that we *squished* quantities of copy into each issue.) We have resolved, for 1986, to increase the space between lines, making for greater legibility. With increased page size, the same amount of copy should be available for your reading pleasure.

We hope that ASD will bring you the enjoyment that putting it together for you brings us. We hope you will be members of the ASD family for years to come. We hope we'll hear from many of you with news and articles. This could be the start of something great—a long standing friendship based on the fun of square dancing!

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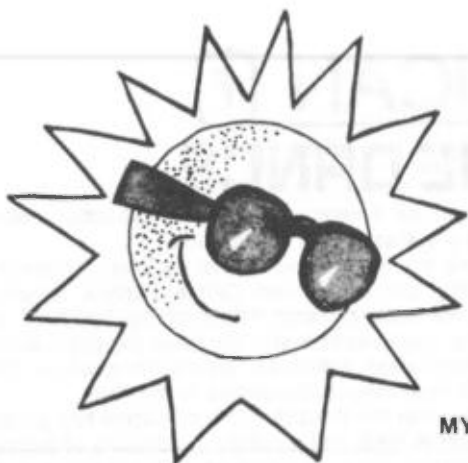
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BY-LINE

Meet the writers of our "family" who provide a variety of ideas and projections for square dancing in 1986. Like the Crossfire attendees, perhaps we all should decide *why* we dance. **Jo Jan Nunley** gives reasons that we can compare with our own. **Gwen Carpenter**

land of Copecrest describes plans for the "Spirit of '86," an enterprise that will catch us all up in the excitement of our wide world of dancing. Weighing relative aspects is the theme of **Letif Hetland's** "Tale." Which caller do you think is most deserving?

Mary Helsey, poet and non-dancer from York, Pa., has a real appreciation for the activity, and sets a New Year theme for us. Guest writer **Orlo Hoadley** provided "Calling Tips" for two months.

Let us introduce our regular staff writers: **Bev Warner** supplies both "State Line" and "Volunteer" this month. Bev is a caller's law from Saginaw, Michigan, a model, writer, and recent crime-solver. **Harold and Lill Bausch** hail from Nebraska; he is retired from the postal service, he calls and they publish *The Square Dance Reporter*. **Bob Howell** calls what he preaches ("Easy Level") and gives pleasure to hundreds of dancers in the

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This form invalid after February 15, 1986.



Thank you for the advance copy of the November *American Squaredance* magazine. We appreciate you adding our news in your column "State Line," also on the extra space on the Illinois State Convention. We think we are a state on the move and are proud of the accomplishments of all the members of the State Council of Illinois S/D Associations...

Earle & Joy Hoyt

This is to congratulate you on the latest development, and to greet you as *numero uno* in the field of square dance publishing. Together with our warmest regards and best wishes for all the wonderful rewards both of you so richly deserve, goes our assurance of 100% cooperation in furthering your efforts in the field of international square dance travel.

*George Vandor
Landmarks & Discoveries, Inc.*

Congratulations! When I gave it [ASD] to Ricky Holden it was 3000 and dropping from local magazine competition. I'm glad you've done so well...

*Charley Thomas
Woodbury, New Jersey*

Thank you for the advance copy of the magazine. Great article! ["Plumb Line" —Jean Siffin's barn] I put a paper clip on the pages and am carrying it with me every place.

*Eda Weger
Cleveland, Ohio*

I am enclosing my check...for one year subscription to the *American Squaredance Magazine*. We really enjoy it and get a lot of information.

*Harold Hays
LaCrosse, Kansas*

We wish to renew...We have been dancing since 1958. Sorry it took so long to get acquainted with your magazine. We enjoy it and pass it along to other dancers.

*Mrs. Art Bowman
Vincennes, Indiana*

Thank you so much for doing the article. They [Dick and Matthew Mackey, "Steal A Peek," November 1985] were

both really surprised. Dick got home first and upon picking up the mail—of course, the first thing looked at is *American Squaredance*. He called me at work. I was surprised he found the article so soon. Thank you so much for making a special event for two special men in my life.

*Nancy Mackey
Wooster, Ohio*

Thank you for the November issue—love that cover!

Congratulations on all that's happened to you recently. It sounds like you've got a lot of exciting, interesting work ahead of you, but I know you'll be equal to every challenge as it arises or dances into view. Press on joyfully together!

*Mary Heisey
York, Pennsylvania*

...Happy to hear of your combining *SIO's Square Dancing* magazine with *American Squaredance*. It's a natural for you all. Many thanks for all of the favors you have provided in the past. Good luck in your new adventure.

*Frank Slagle
Kingwood, West Virginia*

Ed Note: Only the subscription lists have been combined. *Square Dancing* magazine has been retired from the scene, not incorporated into ASD.

Hi! Hope you're both in good health and enjoying life. Enclosed you'll find a money order for another year's subscription to your fine magazine, which we enjoy reading each and every month. We wish you and your magazine staff a Happy New Year!

*Dean & Ethel Fisher
Collingwood, Ontario*

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SPECIAL REMEMBRANCE

Some of you will remember my tribute to my dad in this column of August, '84. Your comments were heart-warming and plentiful; therefore, I needn't apologize for the personal words I'm going to express in a few more succinct paragraphs.

Mom and Dad are side by side now, both at rest in that same little graveyard in Waterford, Connecticut. It happened suddenly. Cathie and I were spending a few days at our place in upstate New York the last weekend in October when word came, and we hurried southward. The funeral took place on Monday, October 28.

Mom was 90. Hers was a long and not always an easy life, but it was delicately interwoven, like her many afghans and quilts, with cheerfulness, humility, devotion to Christian principles, strong family ties, diligence. And the threads of love, so visible and strong in each creative effort, produced a special symmetry that flowed from the creation to the person, from the person to the larger creation around her.

Although those we love must ultimately leave us, there's a timeless message in death that's left for us, the living, to ponder. It's a message both poignant and challenging.

The message for me, personified to perfection in both of those lives, is the clear evolvment of a standard. It's the portrayal in full color of deep parental love— certainly as radiant as love was meant to be from the beginning of time.

Together Mom and Dad knew hard times, sacrifice, work and worry. But the bonds between them grew stronger as the years rolled by. How lucky I was to be a recipient of that love, as it was poured out to a family of seven.

It was an old fashioned kind of affection, full of mutual respect, selflessness, and the sharing of common problems. They knew the magic of an embrace, the mystical way a kiss can evaporate a tear, the marvel of a comforting hand that can hold back pain, and the music of each new morning in tune with God's plan.

I pray that a mere tenth of the wealth of those lessons of love—lessons exemplified in two beautiful lives— may live on in mine.

Rest well, Mom and Dad. You've now both earned your eternal reward!



A TALE OF TWO FESTIVALS

As we move into the travel treasures this month, we must say "Whoopie and well done!" to the sponsors of two small regional festivals for which I called in the month of October, both in the east, both choice events.



BELLES 'N BEAUX

Square Dance Club

CUMBERLAND, MD



The first was held on a Sunday afternoon in the town of **Cumberland, Maryland**. The Belles 'n Beaux club of that city really splash the colors of fall around a gym-full of revelers from a three state area, and even a dash of rain can't dampen the spirits. Caller Bob Boswell helped kick it off. Fred Steidling deserves a special bouquet for driving me on a 300-mile round trip from the Baltimore airport. I'll have lingering memories of the bulging buffet! (Those "lingering" inches on the waistline remind me, too.— Co-ed.)

B.B.S.&R.D.A.



St. Albans, Vermont—The next festival took place about a week later on a Saturday afternoon and evening. Caller Mike Trombly (TNT Records) had set it up in far northern New England where the granite hills meet green, green grasslands, and Yankee spirit is forged. It was the annual Border Boosters Fall Festival. Calling with me was Lou Taddia; John Benedict and Jim Connelly were cuers. A real Fall Ball. Nice to see such an international flavor—more Canadians than Vermonters, I think. And opening festivities featured singing *O Canada* as well as the *Star Spangled Banner*. Cathie was with me on this trip, since we stole a couple of days over in our Adirondack hideaway, then unexpectedly journeyed to Connecticut for the funeral.



Milbank, South Dakota— Even before the festivals just mentioned had come on the scene I flew to the twin cities in Minnesota and hurried westward a *la Avis* to Watertown to see caller Perry and Margaret Bergh. From there we drove to tiny Milbank where the Old Mill Twirlers gave us a one-in-a-million stage welcome, along with caller/cuer George Garton. Sometimes the smallest towns espouse the most friendly clubs. (Amen!— Co-ed.)

Belleville (St. Louis) Illinois— It seems I've flown to the Gateway City every other month lately. This time it was a special time of *Joy in Mudville*— the Cards had just won the league pennant. Don Steinkamp fetched me at the airport as usual, and again my hosts were caller

Joe and Marilyn Obal. (Marilyn is a prospective Guinness-bound garage sale repeater.) Joe set up sound for the Dandy Dancers, Joan Keeser rounded out the evening. After 14 visits or so I'll miss going back in '86.

Wilmington, North Carolina—Now it was time for a southern jaunt to another of my favorite places. Square Wheelers produced 17 sets this year—a record. Craydon and Rachael Willis were my hosts; caller Ralph and Mary Ann Kornegay set sound and gave us the usual good supportive plug. Hint to local club leaders everywhere: Alderman School was as reasonably rentable as any I've been in. The school board found vandalism decreased drastically when the schools were used at night, so they slashed rental rates and everybody wins!



THE AWFUL EYE-FULL TOWERING TENSION

Home from Vermont and Connecticut, previously presented....the night before Halloween....strange developments caught me off guard as I prepared to fly northward to Minneapolis and North Dakota. One eye developed a bothersome blot. To make a long story short, I was rushed to St. Vincent's Hospital in Toledo that night and had eye surgery the next morning for an almost totally detached retina. I was obviously oblivious for a couple of hours. The left eye was easily patched with laser, I was told, but the starboard eye (that I'll old marvel of a marble) got extra surgical style—Dr. Bovino went in and carved his initials on the back side of it, then sewed up the breach with rawhide. (In a pig's eye!— Co-ed.)

I was in that Toledo repair shop three solid days, mostly on my back. Terrible position for a guy on the go. But they've got some cute nurses there. (Your sight returned rapidly, didn't it?— Co-ed.)

My one regret with this whole episode is that I had to cancel two engagements as well as the flight to the north country. Sorry, **Carver Swingers** of the twin cities and **Royal Squares** of Fargo. Hope I'll get rebooked for you both later, as schedules and luck get a reshuffling.



COPECREST CALLER COLLEGE

Handicapped as I was, with my stylish eye patch (....and your Hathaway shirt? —Co-ed.) I flew to Atlanta on Monday morning, November 4 and was picked up by Mary Greene for the three-hour ride to the north Georgia mountains. Awaiting my appearance but already underway was the week-long Caller College with 15 fledgling callers, host caller/owners Jerry and Becky Cope, and co-instructor Cal Golden. Each caller school at Copecrest seems to get better than its predecessor. One can't beat the scenery, the food, the accommodations, the peripheral fun and fellowship. Certainly a participant at Copecrest can better cope with future burdens for having been there. One regret is that Cal is again going to localize his efforts around Hot Springs, Arkansas, and won't be with us for next fall's fillbuster at that choice resort in Dillard, Georgia.

Scaly Mountain (Otto) North Carolina—Most of you have never heard of these towns, but since that area is so close to Dillard (20 miles) an ASDance had been set up by new caller Larry and Clare Graham of the Firehouse Squares to immediately follow the Caller College. (My faithful reader-friend in cell block 69 can find it on his map— just six miles north of the Georgia line on US 441.) Cal went with me and treated those special fun-loving dancers to a tip or two. What steaks we had with Larry and Clare! That in itself was worth the trip.

Hartland (Detroit) Michigan—We've mentioned caller/owners Dick and Marlene Bayer before, along with their beautiful Holiday of Hartland hall northwest of Detroit. Thanks to ASD staffer Bob (and Ann) Mellen for driving me on that long evening journey. (The doc said "no driving" for several weeks.) Thanks to club sponsors: Silver Spurs, Holiday Squares, Mardi Rounds, and the talented Kadydid Kloggers. Great night, but a wet one. Elaine Swope sold ASD tickets, Marilyn Turner turned the rounds, Marlene B. hosted the event, caller Dave Walker dropped in.

Fairfield (Hamilton) Ohio—Next on the itinerary was an old home area for me. (We lived and worked in Hamilton four years.) Caller Jack and Althea Pladdys had set up the dance, also on a rainy night. Twelve to thirteen squares attended. Dick and Edith Davis hosted me. Ben Cripe cued. Top ticket sellers were Joe and Mary Ellen Bauer, Henry and Mary Smith, Phil Van Lockeren, Ruth and Earl Wirth, and Ben. Western Squares were sponsors. Pizza after with the Hayloft Twirlers was a treat. Nice to meet three couples that are soon to be part of our Mexico-bound tour group.

Warren, Pennsylvania—It was a long, wet drive from the Hamilton area northeast to Warren but I could be thankful that continuous rain didn't turn to snow in the eight-hour interlude. Finally in the NPC clothing country town (also famous for its many bridges, I'd guess), I was hosted by Dave and Betty Harrington (Mmmm—what pie!) and sponsored by the Circle Eights after a long absence from that city. The dance was held in the rustic Ben's Barn, where you enter through a door in the silo. Dick Minnis rounded the corners.

WELCOME: NEW ASD FAMILY

A word of greetings is in order for a legion of dancers, callers, cuers, leaders who've just joined us as new subscribers to ASD. Welcome, everyone— all you multiple, matriculateable thousands. (Honestly, there are about forty thousand new readers!) Thanks again to Bob and Becky Osgood of *Square Dancing* magazine (SIO) for sending you our way. Please tell us what you like about the way we put ink on these pages. Take careful note of our many columns and features that depend on information, photos, feedback, news from YOU. What caller, cuer, outstanding dancer should we feature? What club deserves special mention? What S/D hall needs a writeup? What event? And on and on.

IN CONCLUSION

(Thank goodness!—Co-ed.)

It's January. Time for resolutions. With this big Premier issue we plan great new concepts for '86. It's going to be a stellar new year for the activity. And—honest Injun—I promise to take the bull in hand and not mix any more metaphors!

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FAVORITE RECIPES OF SQUARE DANCERS

Here's one easy way to say **Y.E.S.** to the **SPIRIT OF '86!** Be included in the cookbook that tells the Square Dance Story! For our 50th Birthday, we are publishing a compilation of favorite recipes of square dancers from Washington State to Washington, D.C., from Tokyo to Australia. Be sure your recipes are included in the Spirit of Hospitality and Neighborliness sweeping square dancing.

FAVORITE RECIPES OF SQUARE DANCERS, a spiral-bound cookbook with four-color cover picturing dancers in full costume, will catch anyone's eye on a bookstore shelf. In between the recipes (collected from around the country to show the wide spread of dancers), we tell the Square Dance Story.

This project is the chief fund-raiser for the SPIRIT OF '86 campaign. Send for info on how your clubs can participate!

This is your special invitation to share your recipes. Send in your favorite dessert, finger foods, casserole, and salad recipes. The more recipes we collect, the more we can spread the Square Dance Story. Now's your chance to get involved!

.....

Include us in the cookbook that tells the Square Dance Story! Here's our recipe: (Submit one in each category: 1. Favorite Desserts, 2. Finger Foods, 3. Favorite Casseroles, and 4. Salads. Print ingredients first, then directions for recipe.

Recipe submitted by: _____

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Here's the recipe:

Share "What Square Dancing Has Meant to Me" with a short sketch in your own words. Several will be chosen to print. If your club has a special project you're proud of, share that information also. We want this cookbook to really tell our story!

Say Y.E.S. to the Square Dance Spirit!
FAVORITE RECIPES, PO Box 129, Dillard GA 30537



All aboard the "Spirit of '86." Dancers world-wide are preparing to celebrate the Golden Anniversary of American Western Style Square Dancing! That's right, Golden Anniversary. Although 1986 marks the 35th Anniversary of the National Square Dance Convention and the 40th Anniversary of American Square Dance Magazine, it is also the 50th Anniversary of the event that started it all. It was in the summer of 1936 that Lloyd Shaw's Cheyenne Mountain Dancers burst upon American audiences from coast to coast starting an enthusiasm for "cowboy dancing" that has spread across the world like sage brush covers the plains. Clubs and organizations are using the anniversary celebration as a focal point for dances and parties throughout the year. But the "Spirit of '86" is more than just a year-long party.

The "Spirit of '86" is a spirit of tradition. It's a movie being filmed right now to be aired on television during the anniversary year after its premier showing at the National Square Dance Convention in Indianapolis. It will trace the history of square dancing all the way back to its roots in 15th Century England, up through Lloyd Shaw's revival in 1936 and on to its spread as a major recreational culture.

The "Spirit of '86" is a spirit of hospitality. A cookbook chock full of recipes submitted by square dancers will be on sale attracting the attention of dancer and non-dancer alike. Along with hundreds of square dancers' favorite recipes it will also include anecdotes from around the square dance world.

The "Spirit of '86" is a spirit of generosity. The most exciting part of the cookbook story is that square dancers have set a goal to raise \$100,000 for Habitat for Humanity through the sale of the

cookbook. Habitat for Humanity is a grass-roots organization that helps people help themselves toward better housing.

It's still not too late to include your recipes! Send a copy of your favorite dessert, casserole, finger food, bread, and salad to the address listed at the end. Be a part of the spirit of generosity and cooperation sweeping American Square Dancing today. Jerry and Becky Cope, Copecrest Dance Resort, are compiling the Cookbook.

The "Spirit of '86" is a spirit of creativity. Many talented dancers and callers are drawing on their musical ability to find just the right song to express the spirit of square dancing. Taking a cue from "We Are The World," a host of callers will record the song and plan to introduce it on stage before an audience of 40,000 during the National Convention in June as the celebration officially gets underway.

The "Spirit of '86" is a spirit of cooperation. An interlocking network of media coverage will tell our anniversary story in magazine articles and on talk shows. A Grand March across America will generate news from coast to coast and around the world as clubs participate in a marathon walk to the national convention to kick-off the Golden Anniversary Celebration.

All facets of the square dance spirit will shine on December 31, 1986 as six million dancers display their spirit of tradition, hospitality, generosity, creativity, and cooperation in a gigantic dance hosted simultaneously by every dance club in the nation.

Then at a special moment, 11:00 Eastern time, 10:00 PM Central time, 9:00 PM Mountain time, and 8:00 PM Pacific time, all the dancing will stop as six million dancers reaffirm their vow to up-

hold the spirit of square dancing and so insure its tradition being preserved, not only for another 50 years, but for generations to come.

Endorsed by the Callerlab Board of Governors, LEGACY and USDA, participation in this dance is guaranteed to be a special moment.

Many prominent dance leaders and callers make up the Spirit of '86 committee, lending time, talent, and resources to spread the Square Dance Story.

Erv Melton, of Car-Mel Motion Pictures, well-known producer, is helping with the movie project. Gwen Carpenter Roland, a professor-writer who appeared for several years as associate producer of *Louisiana Alive*, an award-winning TV documentary, is researching and writing it. Jerry and Becky Cope, Copecrest Dance Resort, are seeing the project to completion.

Don Williamson, of Red Boot Records, is co-ordinating the production of *The Song* that will appear at all major events during the Golden Anniversary Celebration.

Gordon Goss, editor of *National Square Dance Directory*, and Jim Blackwood Travel, are co-ordinating plans for the Grand March and the December 31, 1986 dance. The dates and times will be set for these events, and then your creative imagination will plan the celebration for your area. Our goal is to have participation from as many dancers as possible to show our strength as an activity as well as our spirit of unity.

You are invited to climb aboard the "Spirit of '86"! Say Y.E.S. to this spirit of tradition, hospitality, generosity, creativ-

ity and cooperation that is chugging across the world as square dancers everywhere make plans to celebrate the Golden Anniversary of American Western Square Dancing! Send for the VHS Video about the project, and for information on how your club or association can participate in the Golden Anniversary celebration. Join in by making plans for your club or association to celebrate this special year! Let's tell the world about *what square dancing can mean to them!* Say Y.E.S. to the Spirit of '86! For more information, write The Spirit of '86, P.O. Box 129, Dillard GA 30537.



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Why Square Dance?

by Jo Jan Nunley
Canyon, Texas

Have you asked yourself lately why you square dance? Of course, the answers to that question are as numerous as there are dancers whirling to the beat. But, some of the tried and true answers deserve some recognition from square dancers lest we forget them in the rush our modern lives have become.

The first and foremost answer to why square dancers dance has to be that it's just plain good fun. Some might ask about the repetition in square dancing. Yes, there are repetitive moves. But, there are also new songs all the time and new moves added to our standard ones. And even the repetition has its merits. After dancers learn the moves very well, although square dancing still takes concentration, there can be more time for just good fun when a dancer isn't using all of his mental powers just to remember what the dickens he's supposed to be doing next.

Another standard answer to the question of *why square dance* is that square dancing is good exercise. It has been found to rate right up there with brisk walking as a healthful exercise. As for myself, I'd much rather be swinging to a beat on the dance floor than running down the road with a stitch in my side (known as jogging to more physical-type people).

With the economy gone haywire, money plays into most answers we give nowadays. Square dancing happens to be one of the most affordable family forms of entertainment around today. The monthly dues are usually easily met even in families with big financial outlays.

As one of my square dancing friends

mentioned the other day, he said, "I took my wife and little girl out to dinner and a show the other night, and it cost me \$30." He went on to elaborate on how the restaurant hadn't even been that top notch.

Usually square dancing costs much less than \$30 for a month's worth of dancing. It's a good buy. New dancers probably find square dancing more expensive than old-timers, just simply because they feel the need to stock their closets with pretty square dancing clothes.

Even this expenditure can be trimmed down to size with a little ingenuity. For women who sew, the answer is obvious. Get out the old sewing machine and go to work. Others, like me, who are not gifted in that direction, may put out the word among the dancers you know that you want good used square dancing outfits.

A dancer may have a friend who has a friend, for example, who has just dropped two sizes in her dresses. She may want to sell her dresses. You can bet you will pay less than store costs this way.

Watch the garage sale ads. Although square dancing clothes don't seem to be advertised that much, they are advertised occasionally. Half of my dresses were acquired in this manner, and I must admit that some of them are my prettiest dresses.

Where else besides square dancing can a person hope to meet as many varied and wonderful people and spend so little money? Making lasting friends is one of the qualities about square dancing many dancers enjoy the very most.

The friends you make in square danc-

ing are the kind that stick with you, and in our mobile society today, that's nothing to sneeze at. Another friend of ours who lived in Amarillo, Texas, for many years before moving to Topeka, Kansas, commented to me that he and his wife had lived in Topeka for about six months and didn't know but a handful of people.

Then they remembered they had wanted to square dance when they lived in Amarillo and couldn't because he worked at night. Since he now has day shifts, they took square dance lessons and right away they knew multitudes of people. Eventually, they held the president's office in their club.

For those of us who are parents, square dancing is a wholesome activity that can reinforce for our children some standards to live by. In addition to the friendliness that square dancing engenders, consider the moral code it enforces. The "no drinking of alcoholic beverages before or during square dancing" can be held up before our teenage children's eyes with pride.

It gives parents another chance to tell children about the dangers of alcoholic consumption. Square dancers can't drink and dance because drinking makes dancers make mistakes. Tell your children the effects alcohol has on the brain. Use square dancing as an exam-

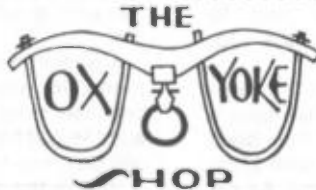
ple. It doesn't hurt to remind them that according to the National Institute on Alcohol and Alcoholism, of all the fatal car crashes involving teenagers, 45 to 60 percent of them involved alcohol. If a dancer can't think clearly enough to dance well after a few drinks, consider what alcohol does for a driver.

The reasons for square dancing could go on and on. But, if square dancing offered only the opportunity of getting dressed up and going somewhere wholesome where fun was to be had just for the toe-tapping, that would be enough.

Think about all the reasons why you enjoy square dancing. I'm sure I've left out some of your very favorites. Add them to my list, and then ask yourself a question. What am I doing to make square dancing better? Square dancing does so much for dancers and with a little thought about making it better from each square dancer, the results could be staggering.

Each dancer has a gift to give to square dancing, whether it's greeting visitors so warmly that they will want to return to your club, engineering money-making projects, speaking on behalf of your club to other clubs to invite them to yours, or whatever. Are you using your gift?

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by Leif Hetland
Anaheim, California

A TALE OF TWO CALLERS

Once upon a time two square dance callers passed on and found themselves together at the Pearly Gates, seeking entrance to heaven. Upon having their credentials verified, they were both admitted and brought before a Review Board of three to evaluate their contribution to mankind's recreational needs on earth.

"What did you do on earth?" asked the members of the Review Board. "Tell us about your contributions to square dancing."

And Fred said, "I called for a club of fifty people (a six square club) for twenty years. In those twenty years I held classes to keep my club going. I have taught at least one hundred people to square dance."

And Bill said, "I called for a club of fifty people (a six square club) for twenty years. In those twenty years I held classes to keep my club going. I have taught at least one thousand people to square dance."

And so the first review board member, a stamp collector, said, "Well, as I see it you have both made an equal contribution to the activity. You were both bringing the great joy of square dancing to fifty people. Your stamp collections, so to

speak, are exactly the same."

Then the second review board member, a bowler, said, "Now wait just a minute here. We don't score things that way in bowling. Bill has taught the most people to square dance and his contribution to the activity is certainly much, much greater. Bill has knocked down ten times as many pins as Fred and his bowling score, so to speak, is ten times better."

At this point the third review board member, a golfer, said, "The two of you are absolutely wrong. In golf we don't score that way at all. Fred has a club membership of fifty the same as Bill and has lost far fewer dancers in doing it. Fred has taken one-tenth the strokes that Bill has taken to reach his goal and his golf score to finish the 18 holes, so to speak, is ten times better."

And so the Review Board of three could not come to an agreement, and the argument in heaven continues, I am told, to this day as to whether Fred or Bill made the greatest contribution, or if they both made the same.



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by **Bev Warner**

There's a story from another decade about a jury that had vainly deliberated for 36 hours. Finally the jury returned to the courtroom and the judge solemnly asked the foreman: "Yes, your Honor, we've decided that we'd rather not get involved."

It's a story from another decade, because the 80's should be a period when just about everyone will want to become involved in something— particularly something to do with improving the quality of life in America.

A person would have to be an expert in self-hypnosis to avoid knowing that government by itself has not completely solved the problems of jobs, poverty, farms, medical care, crime, cities, the elderly, pollution, air, water, noise, education, culture, segregation and recreation. Taking a close look at public problems is to see personal responsibility staring us right in the face.

In the past, the word "volunteer" often conjured up the image of a "lady bountiful" carefully picking her way through the poorest sections of town to distribute the Christmas baskets— the annual good deed. In today's world the needs of the community can often be met by citizens willing to contribute their time and energy to make things better.

VOLUNTEER!

Being a volunteer only requires a frame of mind— the desire to do something with no financial reward— for someone else who could not receive that service unless you do it with him or for him. The volunteer has in him or her a genuine wish to make another human being's life more pleasant, more fruitful, more bearable, more comfortable, less lonely or even less hopeless— in short, to prevent human waste.

Helen Cokewell, age 73, Royal Oak, Michigan is one of those people. She once square danced with senior citizens, but dropped out because "they were too tough on her." But she replaced the dancing with another activity that suited her better. She became a volunteer for her son Jerry Cokewell, a caller. For 15 years she has greeted dancers at the door and collected the money. Jerry put a phone in her home to take his calls. She does the booking, checks on people who are ill, sends them cards, writes newsletters and articles for the local paper. When out-of-town dancers call for places to dance, she puts them in touch by referring to her records of all dances.

The dancers call her a Goodwill Ambassador for square dancing. She is often picked up by dancers and taken to dances where she greets people at the door and goes around shaking hands.

Jerry says, "The best thing is— she is the first one the dancers see when they come in and the last one on their way out. I couldn't get along without her."

I don't think square dancing could either!

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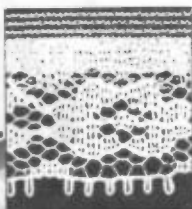
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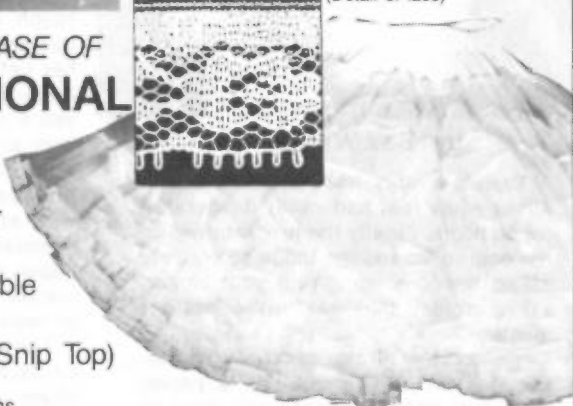
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(Detail of lace)



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CROSSFIRE



What is Crossfire? Why should this report be important? What's it all about?

Let us begin at the beginning. Following last spring's round of Callerlab and LEGACY meetings, Jack Lasry of Florida circulated a letter expressing concern about the square dancing activity. Numbers of dancers in classes, club attendance, and festival participation were all decreasing. Why? What could be done? Jack suggested a meeting of a group of leaders from across the country to discuss these points.

Jim White of Georgia "took the bull by the horns," as he says. He invited 20 dancers to attend a dinner just prior to the national convention in Birmingham. Out of the discussion at that meeting, the concept of Crossfire was born. Jerry and Becky Cope volunteered to host the meeting at Copecrest in November; Jim White became chairman; a list of invitees was developed and 54 responded. That's the background.

By consent, at the meeting which convened November 22 at Copecrest, problems were not discussed except in the context of solutions. The group had read voluminous material in advance and were aware of the LEGACY survey results and other indicators that problems do exist in the square dance activity. In small meetings, general discussions and many side chats over the dinner table, ideas were formulated. Also by general agreement, resolutions were not formulated. A list of suggestions was developed. While minor differences existed in the reports of several small groups, it appeared that solutions would be slightly different for different areas, and the general suggestions could be adapted.

The concept of a wheel was developed, to give focus to the discussion. The *hub* was the reason and purpose for dancing, which was defined as: *Square dancing offers people a wholesome recreational option that stresses friendliness, cooperation, and equality.* Eight spokes were then defined: new dancers (beginner classes); clubs (veteran dancers, sociability); support organizations; programs (music, style, levels); callers, cuers, prompters; communications; leadership/education; cost/facilities. The solutions and suggestions were to be the rim; they were also spoken of as the *grease* to keep the wheel moving.

Some major areas emerged:

- Classes should be 25-30 weeks long (perhaps including about 60 calls) and should include teaching of courtesy, styling, history, costumes and smooth dancing). Several groups proposed calling this *Classic* square dancing.
- Classes should kick-off in different months so that year round opportunities exist for new prospects to join. This is a must if we are to advertise and market our dancing activity.
- We must resist the rush to new programs. Angels and officers must inform class members that they do not have to rush into more call-learning. One group stated endorsement of the existing Callerlab requirement to dance at MS regularly for one year before moving on to any other program. We should investigate the "starter club" in which the dancers learn MS and Plus over several years (as done in Canada). Callers should eliminate "star tips" outside the advertised program of the dance (as voted in the SW Minnesota Callers Assn.)
- Reestablish Mainstream clubs suitable for class graduates. Graduates should have weekly dances to attend. A "buddy" system with veteran dancersponsors for several months might be tried.
- A "recreational dance" program, parallel to present programs, is needed. Suggested: 22 basics. This will introduce square dancing to those who can't get

Continued on Page 98

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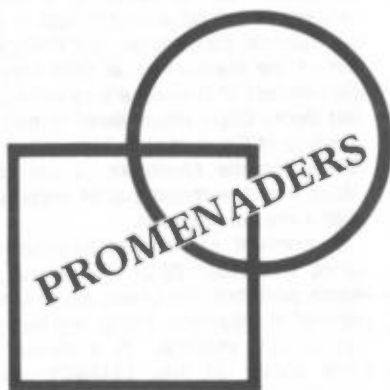
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LIGHTHOUSE SQUARES Huron, Ohio

It may be somewhat appropriate for us to feature our own (ASD editors') local club as we begin a new year and welcome thousands of new readers to these pages. The Lighthouse name came from a dancer's eye view of the signal light out in Lake Erie off Huron's mile-long pier. The club goes back about sixteen years, originally called *Smoothies*, and features well-known out-of-area callers on a monthly basis. Editor Stan calls occasionally and coordinates the club program. Editor Cathie makes coffee and collects fees, in good caller's wife tradition. Annual events include an ASD subscription dance, a Christmas party potluck, a 4th of July four-caller picnic/dance, and an August Kelleys Island cruise/dance. The most outstanding feature of the club is its programming of top-rated traveling callers, usually on a third Monday.

Callers who have appeared on the program include: Ed Fraidenburg, Cliff Brodeur, Perry Bergh, Mal Minshall, Bruce Johnston, Bob Wickers, Frannie Heintz, Dave Hass, Skip Smith, Jim Hays, Cal Golden, Dale Eddy, Harold Bausch, Joe Ubelacher, Jac Franzen, Mike Callahan, Nate Bliss, Dick Bayer, Orphie Easson, Eddie Ramsey, Walt Cole, Jerry Story, Tom Miller, Bob Barnes, Johnny Creel, Bill Peters, Jim Davis, Larry Letson, Tim Tyl, Al Horn, Craig Rowe, Don and Doug

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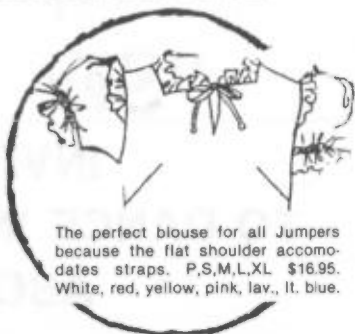
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dance

Before they break the news.

"Come here, young fella (lucky guy!),
And let me share some views.

You're looking healthy, fine, and fit—
I see you've got new shoes.

"You'll need them in the year ahead.

The days get kind of long,
But life that's square-dance bright
Can keep you happy, well, and strong.

"You hear those bells? It's time for me
To dance right out of here.

You're welcome to my place.

I wish you one great dancing year!"

—Mary F. Heisey

FRONT LINE COVERAGE

Jack Berg (Chicago Country) is the talented cartoonist/caller/record producer who created our special cover this month to honor 50 years of our own western square dance, plus the exciting future of both this magazine and the activity itself. Jack works full time at the drawing board but regularly takes time to call in Illinois and elsewhere. He is responsible for those clever theme logos for Callerlab conventions. Sometimes his characters get to look a little outlandish, but if it's an original *Berg-er*, it's got to be good!

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<p>CORNHUSKER CALLERS COLLEGE Lincoln, Nebraska for One-Night-Stands August 1, 2, 3 <i>Jo & Ken Clinefelter</i> <i>Harold & Lill Bausch, Instr.</i> SIMPLY SUCCESSFUL CALLING Write: Clinefelters, 6940 Or- chard, Lincoln NE 68505 Phone 402-464-7153</p>	<p>MIDWEST CALLER COLLEGE Promenade Hall Auburn, Indiana for new/newer callers June 16-20 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i> <i>& guest</i> Don Taylor, PO Box 824 Auburn IN 46706 On I-69</p>	<p>McCLOUD DANCE COUNTRY McCloud, California June 1-5, 1986 <i>Bill Peters & Bob Van Antwerp</i> For New & Experienced Callers The Basics and Sight Calling Techniques McCloud Dance Country P.O. Box 1720 McCloud CA 96057</p>
<p>RENO CALLERS ACADEMY Reno, Nevada July 20-24, 1986 <i>Don Malcom & Ed Foote</i> In-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR2 Box 20 Sheldon MO 64784</p>	<p>HAROLD BAUSCH'S CALLERS COLLEGE AT Camp Calvin Crest near Fremont, Nebraska August 15, 16, 17 <i>Harold & Lill Bausch</i> <i>Dean Breach</i> Individual Help Meals & Lodging Included Harold Bausch, 2120 Jaynes Fremont NE 68025</p>	<p>NORTHWEST CALLER COLLEGE Lolo, Montana (at the beautiful S/R Center & campground) Sept. 4-7, 1986 For callers with 0-5 years experience (new) Tuition: \$150. ea. <i>Staff: Harold Bausch, Stan</i> <i>Burdick, Ray Granger</i> Write: S/R Center, Hwy 12 Lolo MT 59847</p>
<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 20-25, 1986 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>SUPER SCHOOL EAST Kramer's Hayloft S. Weymouth, Mass. July 7-11, 1986 <i>John Kaltenthaler, Jim Mayo</i> <i>& Bill Peters</i> Full Curriculum— New or Experienced Callers Write Jim Mayo, 79 Wash Pond Rd., Hampstead NH 03841</p>	<p>CHAMPAIGN, ILLINOIS For Experienced Callers July 6-10, 1986 <i>Gene Trimmer—Dick Han</i> Featuring Individual Attention for callers with at least 3 yrs. Calling Experience Caller Partner Sessions Also Write: Dick Han, 513 So. Bluff Monticello IN 47960</p>



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The Organizational Program will continue to be offered, including the Organizations Round Table (a two-hour panel at which leaders freely exchange ideas, knowledge and programs); the Publications Display; and the Showcase of Ideas, an exhibit of activities of various organizations. Dancers are invited to participate in all three, by attending and discussing, by submitting copies of publications and by reserving display space and presenting a showcase of organizational ideas and activities.

Write for information to P.O. Box 44183, Indianapolis, Indiana 46204.

REGISTRATION UPDATE

Last figures available at press time show 13,254 registered as of Oct. 23. If you have not signed up, use the form in last month's magazine or write to the box number in the above paragraph and request a registration blank. Do it today!

EASY TRAVEL PLANNED

Arrangements are being made for convenient shuttle service from outlying hotels and motels. Efforts are being made to house all the 40,000 expected convention-goers within I-465, which surrounds the city. At any point along that interstate bypass, shuttle service can reach the Indiana Convention Center and Hoosier Dome within 15 minutes. The arrangement makes long waits by carless square dancers unlikely.

The interstate bypass is linked to downtown Indianapolis by I-65 and I-70, plus an airport expressway and numerous major streets.

Campers at the official convention campsite inside the Indiana State Fairgrounds will be provided with unlimited passes for shuttle service connections to the convention center. The \$10 pass, which is included in the camping package price, is good for a couple and two children.

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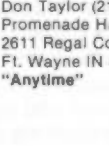
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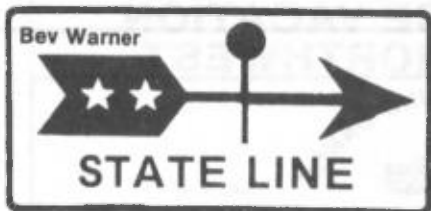
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FTC32050 ROAMIN' IN THE GLOAMIN' No. 1 by Paul Hartmann



How many of you saw the red, white and blue sailor outfits at the Birmingham Convention? Weren't they great? I snapped this photo of Noie and Ruby Keeton of McKenzie, Tennessee. These are the state of Tennessee's new outfits, designed by Fann Burris, the Daisy Q Coat producer. By the way, you too may have the sailor look pattern #570 by sending \$4.50 plus \$1.00 for postage (Size X Small through XXX Large) to Fann Burris, P.O. Box 9597, Knoxville TN 37920.

The Keetons have been dancing for five years, beginning their lessons in St. Charles, IL with caller Van Fosler. They have since moved to McKenzie where they dance with the Gibson Belles and Beaus. They also dance to the cueing of



round dance leaders Ed and Peggie Fulerton of the Star Twirlers in Jackson, Tennessee.

This outfit makes me want to salute all of those seamen (persons) from Tennessee.

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SQUARE DANCE TOUR TO EUROPE

Forty-two square dance couples enjoyed a tour of Europe last May hosted by Ron and Judy Everhart and Bill and Beverly Everhart. The couples came from all over Indiana and Ohio, with one couple from California.

The group flew to Paris for sightseeing, which included the Eiffel Tower, Arch of Triumph, The Louvre Museum, Notre Dame Cathedral, Palace of Versailles, Moulin Rouge, a cruise on the Seine River, and the French model for the Statue of Liberty.

From there the group entrained for Lucerne, Switzerland, for one night to see beautiful Lake Lucerne and attend a Swiss folklore show. The show included singing, yodeling and alp horn playing with several members of our group, including Ron Everhart, invited on stage to try their skill with the alp horn.

In Venice, Italy they toured a Murano glass factory, lace shops, a Franciscan Monastery, Saint Marc's Square and several of the over 100 outer islands that comprise Venice. Many of the couples also enjoyed a gondola serenade one evening.

The next stop on the tour was Schladming, Austria, where the dancers spent one night in a beautiful winter sport resort area. They visited Salzburg and saw the church, castle, and area where the *Sound of Music* was filmed. They also traveled by bus to Berchtesgaden, W. Germany, to see the Kelnsteinhaus, (Eagle's Nest), built for Adolph Hitler by one of his generals and perched high atop a mountain in Berchtesgaden.

They visited Munich, Germany, and saw the Glockenspiel in Marienplatz, the Olympic Stadium, the Hackerkellar Brewery, and the Hofbrau' Haus, traveling also to the Linderhof Castle and to Oberammergau where the "Passion Play" is presented once every ten years.

The route then led to Heidelberg by way of Dinkelsbuhl and Rothenberg (the old walled city). They visited the Heidelberg Castle and many of the gift shops. They attended a square dance hosted by the Heidelberg Hoedowners in their honor. (Ron and Judy Everhart were the club callers for the Hoedowners from 1977 to 1979 and are Honorary Lifetime Members of that club.) The dance was called by Al Stevens, club caller, and by Ron and Bill Everhart. Rounds were cued by Don Casper, club cuer, and Judy Everhart. Over 45 squares attended. The hospitality shown to the group by the host club and the European Dancers left them with a wonderful memory of our trip.

After a bus trip to Frankfurt and a Rhine cruise, they traveled by train through the German and Belgian countryside to Ostend, Belgium, where they crossed the English Channel by ferry, arriving at the White Cliffs of Dover. From Dover they took the train to London, where they spent two days visiting the Tower of London, the Crown Jewels, Buckingham Palace, the changing of the guards, Big Ben, Westminster Abbey, and numerous other attractions.

While in London, the Everharts were able to have a short visit with Ron and Bill's brother, Charles, who lives in Canterbury. The three brothers had not been together for 19 years.

From London the group flew home via New York City, tired, but agreeing that they had a wonderful time!



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—JANUARY 1961

"Are you willing to forget what you have done for other people and remember what other people have done for you, to ignore what the world owes you and think what you owe the world, to put your duties in the foreground, to see that your fellowmen are just as real as you are, and try to look behind their faces into their hearts?"

"Are you willing to confess that probably the only good reason for your existence is not what you are going to get out of life, but what you are going to give to life, to close your book of complaints against the universe and look around you for a place where you can sow a few seeds of happiness?"

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TEN YEARS AGO— JANUARY 1976

1976—The Bicentennial Year. May we, therefore, for health, fun and fellowship, wish ourselves and the rest of the United States, a happy 200th birthday.

The "Today Show" on October 17, with Barbara Walters, featured North Dakota. Climax of the show was square dancing to live music with Don Littlefield calling and Norman Cross doing the commentaries.

Jim Teal reminds us there's more to square dancing than choreography, and lists courtesy points we should all learn and *remember*:

—Introduce yourself to those dancers in the square that you do not know and greet those you do know.

—Don't walk through a square.

—Don't walk out of a square once you're part of it.

—Don't criticize or ridicule anyone (including the caller).

—Don't hold a place in a square for another couple unless it is clearly indicated. (One couple splits and one of them stands at the position being held.)

—Don't form cliques and dance in the same set all the time. Let everyone enjoy dancing with you.

—Don't be rough or push and shove inexperienced dancers.

—Don't sit out mixers.

—Don't walk off the floor until the tip is completed, even though the dancers are having trouble following the caller. Just keep dancing the *allemande left, grand right and left*, and smile!

Round dance classics are: 1. Dancing Shadows, 2. Birth of the Blues, 3. Feelin', 4. Spaghetti Rag, 5. Neopolitan Waltz, 6. Arms of Love, 7. Moon Over Naples, 8. Tango Mannita, 9. Dream Awhile, 10. Green Door.

"Steal A Peek" features Bruce Busch, who has been calling professionally since 1967.

Callerlab's suggested movement for the next three months is *lock it*, by Lee Kopman.

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HEM-LINE



MASANOBU ITOH & MARTHA OGASAWARA

Martha tells us that she sewed her dress, and that "Panic," as Masanobu Itoh is called, had his shirt made. The pattern on the material is a traditional one taken from Japanese kimono fabric. However, the material is unusual, in that it is really material for *futons* (Japanese bedding—a kind of comforter). Martha selected the material, and others told her they couldn't believe anyone would make a S/D outfit out of it. "Maybe it would be O.K. to wear it in the U.S. but...(i.e., they'd never wear it in Japan)." When Martha showed the material to Panic, he looked worried and sorry he'd let her pick it out. When the outfits were made up, they turned out very nicely. The background is pale aqua, with varying shades in the design. Martha wears a deeper aqua petticoat with it.

The dress and shirt were much admired at the Ft. Wayne Callers College last summer which "Panic" and Martha attended. Martha acted as interpreter for "Panic" at the college, but is "future caller" for the Tajimi Rocky Top S/D club.



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STRAIGHT TALK

PUT YOUR MONEY WHERE YOUR MOUTH IS

There is an old gambler's saying, "Put your money where your mouth is." Many of our "leaders" are not doing this. We hear statement after statement that Mainstream dancing must be preserved. The same people who say this and write articles about it are among our worst offenders!

How many of these callers are promoting Mainstream? Check the dance listings and the advertisements; many of these callers are doing more advertising for Advanced dancing than they do for Mainstream.

We realize that the more we push the Advanced and Challenge programs, the fewer dancers we have attending Mainstream dances, and the fewer we have to help bring in new dancers. I realize that if I want a large club dancing ten years from now, I must keep new dancers coming in. If I want new dancers, I must keep

a healthy Mainstream program going.

Every time we call Plus and Advanced tips in our clubs we are in effect urging the dancers to move on to that program. What are callers doing about this? Some say, "Hey, if that's what the dancers want, I'm going to get into it." Little do they know that in effect they are cutting their own throats, because they will have fewer dancers years from now.

Come on, callers, make this agreement with me: call as many Mainstream dances as you do all the others combined. Do this and things will start coming back to normal. Make Mainstream interesting and you will get no complaints from most dancers.

It's easy to talk but what do we do about it? I dropped my Advanced club back to Plus. I call less Plus in the regular, so-called Mainstream clubs. Sure, I lost the "ladder-climbers," but I'm still getting good crowds, and years from now I'll still be in business. I also realize that I train many dancers who will go on up the ladder and eventually leave

Continued on Page 99



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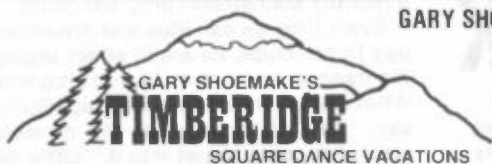
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DANDY IDEA

SNACK YACK

Dave and Regina Wolfhope of the *All American Swingers* of Johnstown, Penna. told us about a clever letter inviting club members to contribute refreshments at upcoming dances. The letter was written by Barry and Peggy Giffin, chairmen of refreshments. It goes like this:

"It's time to *swing* into another year of dancing. All members scheduled for serving must *promenade* into the hall by 4:30 to assist the class with their *do-sa-do's* and their *right and left thru's*. It is also your responsibility to *sweep a quarter more* and serve light refreshments. As an *extend* to refreshments, you are responsible to *run* for ice.

Remember, this is a big help to the caller as well as the students, and it may be your only chance to be an angel.

If you are unable to take your turn

-serving or to bring a cake, there are no *u-turns back*; a *couples trade* is in order; you are responsible to *trade* with someone or to find a *substitute*. If you *swap around*, make a *courtesy turn* and let us know. Please keep your chairperson free from the *crossfire*.

When you are responsible for a cake for the cake walk, why not be original and *peel off* some fruit, *roll in* with a watermelon, *wheel around* with some donuts, or maybe even *shoot that star* and bring a box of candy.

Supplies will be checked weekly. However, if things don't *balance*, feel free to *zoom* straight to Barry or Peggy Giffin and *cast off* your findings.

Snacks should be finger foods of your choice. Dancers will *slide thru* the line *single file* at 8:30.

So, if you are scheduled to serve, *bow to your partner*, *follow your neighbor*, *coordinate your ideas*, and as *couples circulate* to the refreshment table. Remember to wear a smile as the dancers *pass thru* the line.

We thank you for your cooperation and send a big *yellow rock* your way."

Meg Simkins

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The results of the 1985 election to the Board of Governors of Callerlab have been announced. The following callers were elected to serve beginning at the 1986 Callerlab Baltimore Convention in March: Red Bates, Darryl McMillan, Jack Murtha, Stew Shacklette, Gary Shoemaker, and Gene Trimmer. Stew Shacklette is the sixth elected representative and will serve the unexpired term left vacant by the resignation of Al Brundage.

Other candidates, although unsuccessful, demonstrated their continued interest in and support of Callerlab, and their willingness to run as candidates. They include: Buddy Allison, Mike Deg-

metich, Betsy Seele Gotta, Bob Green, Eddie Mayall, John Sybalsky, and Ralph Trout.

Other members currently serving on the board include: Cal Golden, chairman; Norm Cross, Harold Bausch, Don Beck, Stan Burdick, Daryl Clendenin, Bill Davis, Wade Driver, Orphie Easson, Kip Garvey, Don Hanhurst, Jon Jones, Ernie Kinney, Frank Lane, Jack Lasry, Melton Luttrell, Martin Mallard, Jim Mayo, Bob Osgood, Bill Peters, Jerry Schatzer, Mike Seastrom, Elmer Sheffield, and Bob Van Antwerp. John Kaltenthaler is executive secretary, and Herb Egender is the assistant executive secretary.

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Dancing Tips

by Harold & Lill Bausch

Reading through a magazine I noticed several quotations that seemed to offer us thought about square dancing. The quotes did not involve our favorite hobby, but it seemed that they could apply.

Henry Ward Beecher said: "We should so live and labor in our time that what came to us as seed may go to the next generation as blossom, and what came to us as blossom may go to them as fruit."

It says to me: We should pass on the joy we receive in square dancing to the next generation, and if we can make it more enjoyable we should do so, so that our numbers will grow and happiness shall be a plenty.

Ralph Waldo Emerson said: "Most of the shadows of this life are caused by standing in one's own sunshine." It says to me that we may be too intent on our own fame and popularity to notice the good of others, and fail to give them credit for their contributions.

It seems there is so much happiness in our dances, and we often overlook all the good while we hunt for the bad. The friendships and genuine good feelings toward one another in square dancing far outweigh the few troublesome incidents we see, yet we seem to enlarge on the problems and play down the

good. We must enjoy and push forward the good fellowship we enjoy.

Coleman Cox said: "Even the woodpecker owes his success to the fact that he uses his head and keeps pecking away until he finishes the job he starts." This seems to tell us we've got a good thing going, let's not quit now. Nothing worthwhile should be given up, just because it takes a little effort. Besides, think of the fun we can have while making the effort to promote good will and good dancing.

Benjamin Franklin said: "He that sow thorns, should never go barefoot." He seems to be saying that those who cause the problems will seem to find their share of them. At the same time, I would add that so many just enjoy, and overlook any small faults, and they gain the most.

All of us came into square dancing because of the pure joy, the good feeling of togetherness of our American folk dance. Let us continue to enjoy. It has always been a fact of life that we keep what we enjoy and discard that which does not bring us pleasure. It will always be that way. Surely we will try calls we will not enjoy, and they shall drop by the wayside. We will find other calls that we enjoy and they will remain. The calls that are enjoyed the most will surely be our true "Mainstream" of square dancing. The calls we don't enjoy will slowly be relegated to some less popular program.

Be not afraid, ye square dancing enthusiasts, square dancing is here for you to enjoy, and it shall remain for future generations, for indeed it is good!



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Calling Tips

by Orlo Hoadley

Last February, "The Three Dimensions of Square Dancing," by Orlo Hoadley appeared in these pages. The second dimension named was "variety." Here, subtitled "Expanding the Second Dimension," is an outline of ideas for putting fun-type variety into square dancing:

Mixers:

- a. Star Promenade: ladies scatter.
- b. Star Promenade: ladies rollaway, men scatter.
- c. Thar Star: rims scatter.
- d. Ladies chain $\frac{3}{4}$, heads (sides) pass thru and scatter.
- e. All scatter promenade, with a few short minisquares.
- f. Randomly selected sets: One way, for up to 52 couples: person at admissions desk cuts one playing card for each couple in half and puts one-half in each of two separate baskets. After several tips, the two baskets are circulated, one to men and one to women. Partners for a later tip are chosen by matching up the card halves, and each set on the floor is made up of four couples who have the four suits with the same denomination. If there are more than 13 squares, use another deck of cards with a contrasting back color. With many squares on the floor, the matching-up process can be speeded by telling all those with face cards to go to the back of the hall, and all with low spots to the front.
- g. Cutting in: Several individual dancers (men and women) roam the floor. They watch the movement of a set and get into the set to replace one of the dancers, at a moment when they can do it without interrupting the smooth flow of motion. This is excellent training for dancers to fit their motion into the flow of the music and synchronize with the other members of the set. One set of individual dancers for three to five working sets is about the right proportion. Or,

cutting-in can be used as a way for any dancers to get into the act if they are left-overs when the sets are formed. A new dancer may be told that the easy way to start is to cut in during a *promenade* or into one of the side couples while only the heads are active, and the caller should provide such opportunities frequently throughout the tip unless he knows that his whole floor is up to something more sophisticated. The cutter-in may tap the cuttee on the shoulder, or just leave it for him to realize that his place has been taken. Another way is for each roamer to carry a small baton, which is handed to the dancers being replaced. The batons may be of different colors for the men and women. When the tip is over, the ones caught out of a set may be required to put on a short demonstration tip by themselves. With batons, each might carry them in left hands, and be required to shift hands to avoid two bare hands or two batons coming together. (Make four batons from a 36" stock length of 1" wooden dowel, or improvise from cardboard tubes.)

Comments: Many callers depend largely or wholly on sight calling to get all dancers in a set back home. That means that they check on the positions of two couples in the set when they're ready to call a *left allemande* or *promenade*. If the dancers have been cutting in, sight calling is impossible. Any other mixer makes sight calling more difficult for the caller, especially for the regular club caller who is familiar with the dancers and knows which man usually dances with which woman.

2. Timed dances, with the dancers required to count the number of steps they use to complete each call (as *grand square* should be but often isn't):

- a. *Grand Square* variations: many of them won't work properly if the dancers don't time their movements.
- b. Quadrilles: done from a normal four couple set, normally assembled from eight- or possibly 16-beat calls or sequences to make up 64 beats, so they can be used as figures or breaks in a singing call. The familiar break, *grand square*, *four ladies chain across*, *ladies chain back*, *promenade*, is actually, or

Continued on Page 92



by Bob Howell

easy level

It certainly would be great to stand in Times Square on New Year's Eve, celebrating with the crowds. Maybe you'll get a vicarious experience as you dance still another rendition of New York, N.Y. This solo dance variation is the best "quick-teach" routine I have seen to date, and it is smooth. I learned it last summer from "Toots" Tousignant of Brockton, Mass. It is literally a "one walk-thru" dance.

NEW YORK, NEW YORK

FORMATION: Solo, no partner needed.

MUSIC: Theme from *New York, New York*, Roger Williams, MCA 60194

ROUTINE:

INTRO: Wait 16 measures (32 counts)

- 1-4 Vine right (step R with R foot, step across behind R foot with L foot, step R again, touch L to R instep)
- 5-8 Vine left (reverse the above footwork)
- 9-10 Rock recover (step forward on R foot, step back on L foot).
- 11-12 Step, kick (step forward on R foot, kick L foot forward).
- 13-16 Turn $\frac{1}{4}$ to the R with three small steps in place, touch R toe to L instep on last count (L,R,L, touch).

Don and Marie Armstrong have worked diligently this past year to revamp the Recreational Dance Program for the Lloyd Shaw Foundation. The new kit is available and features several great dances which will appeal to the "recreational" or "one-night-stand" caller and dancer. Best of all, the records have a called or cued band on them. Following are two of the 40 dances offered in the kit. First, a circle mixer:

KIWI RING

FORMATION: Couples (lady on gent's right) in single circle, all hands joined and facing COH.

- 1-8 Circle left (CW) eight steps.
- 9-16 Circle right eight steps.
- 17-32 Ladies around gents (Ladies dance a "figure of eight" around the standing gents (their partners and their corners) beginning by dancing to the left in front of partners, around them, in front of corners, around them, and return to place) 8 counts each, total 16 counts.
- 33-48 Gents around ladies— Men dance a "figure of eight" around the standing women.
- 49-56 Clap twice, stamp twice, pass by the right. Partners clap own hands twice, then stamp right feet twice, then join right hands and pass each other by.
- 57-64 Clap twice, stamp twice, pass by the left.
- 65-72 Clap twice, stamp twice, pass by the right.
- 73-80 Clap twice, stamp twice, pass by the left.

Please note: In counts 1-16 the Scottish *Slip step* may be used. In counts 17-80 the Scottish *skip change of step* may be used. When doing so, start each action with the right foot.

With snow present in much of our United States in the month of January, our thoughts might turn to Aland Island, which is located between Sweden and Finland, and was the inspiration for Don writing the following contra.

ALAND CONTRA

FORMATION: Contra lines, 1,3,5, etc. couples active and crossed over.

INTRO: — — — —, Two ladies do-sa-do

- 1-8 — — — —, Two men two-hand turn (CW)
- 9-16 — — — —, Two-hand turn corners once and a half (CW)
- 17-24 — — — —, With her on the right circle four (CW)
- 25-32 — — — —, Full around then ladies chain
- 33-40 — — — —, — — chain back
- 41-48 — — — —, Take her with you and half promenade
- 49-56 — — — —, Drop hands and right and left thru*

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

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And finally, with Halley's Comet present in our skies, here is a neat traditional break that fits any 64-count music beautifully. It was sent by Al Scheer of Littleton, Colorado.

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Pass your partner right on by, pass her again, go to your corners.

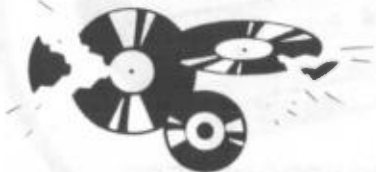
Make a right-hand star and don't step on her. (Lady goes to couple #2, man goes to couple #4)

Back by the left, a left-hand star

To the lonesome couple with a right-hand star

All the way around, go to your corner, left allemande...

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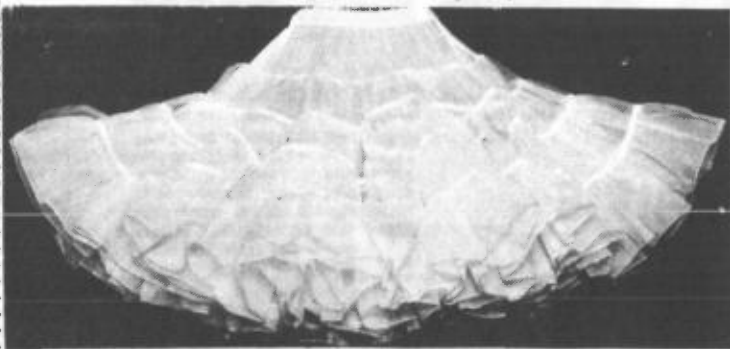
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- MR45 STRONG LONG ENOUGH by Mark, Conway-Loretta Hit
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FEEDBACK

While most clubs are glad to have any dancers whenever they're able to dance, I find the middle comment of the three presented from the LEGACY survey in the "Straight Talk" article unbelievable. I can't see how anyone who wants to learn A-2 can object to learning quarterly selections, although they actually seem too involved with other activities to want to progress in square dancing at all.

I truly believe that the only way to be good at square dancing, golfing, bridge or any other hobby or vocation is to practice, practice, and then practice some more. I wouldn't dare say, "I type 60 words a minute but I only do it a couple times a month." Nor would I say, "I bowl around 280, but I only bowl every third Saturday." Therefore, I'm not impressed by someone who says they are an A-2 dancer, but "we are able to dance only two or three times a month." As badly as the S/D movement needs dancers, I really believe that we don't need people who want to dance at the top and make the rules, but have very little time to devote to square dancing.

I also resent callers/teachers who say they don't have time to go to dances and dance because they are too busy with their primary jobs or teaching, or who show up complaining that they are really too tired to call. Granted, few callers are going to make enough to live on calling, but if they can't afford the time to do it

right, maybe it's time to revise their schedules.

I've not been dancing too many years and I don't intend to ever be much more than a Mainstream dancer with some Plus knowledge, so maybe I'm out of line criticizing the comments on Page 91 of the November issue, but I do try to dance at least twice a week, and sometimes more, while holding down a fulltime job; and I do resent someone who just drops in now and then telling the regulars what is wrong with square dancing, and our club(s) in particular.

Name withheld by request

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Russ & Nancy Nichols

**A NEW YEAR! A NEW BEGINNING!
A NEW CHALLENGE!**

With this greeting, we, along with everyone else connected with this magazine, welcome the thousands of new readers who have joined our ranks. What a responsibility laid on our shoulders, to be the largest source of square dance news in the world. For those of you reading this column for the first time, we're Russ and Nancy Nichols, and we write about what's happening in the world of Advanced and Challenge dancing. We're dancers and workshop leaders; our point of view is taken from that side of the fence. Our material comes mostly from what is submitted to us by dancers just like yourselves from around the country. We encourage you to drop us a note, letting us know how you feel, or how it's done in your part of the country. We need that open communication.

Of the 57 eligible Callerlab C-1 callers, 46 returned ballots and 70% approved the new C-1 list. The list will stand for two years, before being revised. Added to the C-1 list were the following calls; *jaywalk*, *linear action*, *reverse cross and turn*, *split recycle*, *twist and anything* and *zing*. Those called dropped from C-1 were: *split square chain thru*, which was added to the new A-2 list, and *spin chain and circulate the gears*, which was just plain dropped. There was some playing around with the definition of *twist the line* and it was agreed that the original definition was best. (*Twist the line*: centers ahead and partner trade, ends quarter in and star thru.) The any hand concept was approved for use at C-1, but was not added to the list, as it is considered directional.

We know this is a month late, but it will come as a shock to the Challenge dancers, that as of Dec, 1, 1985, *shuttle*, written by Kip Garvey, has been selected as the newest QS. John Marshall serves as

chairman of the Advanced QS committee, which has voted to keep all current selections for this quarter. They are: *change lanes*, *checkover*, *linear action*, *mini-busy*, *shuttle* and *zing*.

The Fifth Annual Canadian Challenge Convention was once again a smashing success. Don and Carol Terry and their steering committee did it again. This year on Friday evening, they invited all dancers to "take a break and have some cake," which was served until 12:30 a.m. They increased hours for C1½ and increased C3-A to nine hours. Lee Kopman did one hour of his famous Introduction to C-1, by working *swing and circle* and *triple box* concepts. The experimentals to be used during the star tips at the C-1 and C-2 programs were printed in the Information Booklet. The dancers were provided with parking passes, and the programs were once again alternated between halls. This committee just thinks of everything; no wonder they are so successful year after year. Congratulations to Don and Carol and their staff. The entire convention was preserved on tapes, available from RHC Enterprises, 9054 Eden Oaks Ave., Orangevale CA 95662. The staff for the sixth CCC will include: Keith Gulley, Dave Hodson, Ross Howell, Mike Jacobs, Lee Kopman, Ron Libby, Ben Rubright and Anne Uebelacker.

Speaking of calling staff, the Fifth American A/C Convention has finalized its staff for 1986: Bruce Busch, Vic Ceder, Damon Coe, Mike Jacobs, Dave Kenney, Roy Leber, Dave Lightly, Larry Perkins, Tim Ploch, Tim Scholl, Chuck Stinchcomb, Tom Tarleton, Anne Uebelacker, Joe Uebelacker and Ted Whitacre. As you can see, Vic Ceder and Damon Coe are new to the staff, while Ted Whitacre is back after being off for a year. Because of the popularity of the American A/C, the 1986 convention will be sold with pre-registration only and no tickets will be available at the door.

This past fall, we heard static about how tight the squares were booked at some weekends and conventions, during this past summer. Most of our mail came from Mid-westerners, who had attended functions in the eastern states during the summer. Along came a dandy idea from Kentucky: It seems that at a recent C-1 weekend with Lee Kopman calling, every

couple was given a dance book, in which the other three couples signed after each tip. On Sunday morning, each couple tallied a dance book, and the couple who danced with the most couples won their dance fee for next year's weekend. Those who did not win had a nice memento to take home. For the organizers, this increased Sunday morning's attendance and helped the weekend from going flat on the final session.

A note on that final session—we've added star tips at the end of it, which seems to have met with favorable success. At a recent weekend with Ross Howell, we had 55 couples in attendance and 51 stayed to the very end. We've been to weekends with 50 couples in attendance, with four squares on Sunday morning. It left one with the feeling, why did we bother to stay? Our experience has been for the most part that it's the local people who skip the last session.

HOW DOES ONE LEARN DBD?

The first step is to find a qualified instructor. The best way to find one is to ask an Advanced or Challenge dancer who dances DBD. Incidentally, if a dancer in-

sists on telling how good he is, he probably isn't. The next best way is to go to a class or workshop sponsored by a club that has a reputation for turning out good dancers. If the first two methods don't work or are unavailable, check the advertisements. Assuming that they are not misrepresented (a big assumption) look for those classes and workshops described as "national level" or DBD. APD is usually misused and generally means that the sponsors are not in tune with the current trends in the Advanced and Challenge Community or that DBD is not taught. Also there is no such thing as "a little DBD."

Once you have selected a prospective class, certain questions should still be asked: 1. Can the caller dance the level he is teaching, or higher? 2. Does the caller define calls using the terms *ends, centers, leaders, trailers*, instead of *boys, girls, men, ladies*? 3. Does the caller review and reteach lower level calls? 4. Will you be given a list with the planned teaching order of the calls? 5. Will you be provided with a copy of the Callerlab definitions? (At present, this is only possible through

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A-2; Callerlab is currently working on the C-1 definitions.) 6. Does the caller teach definitions different from Callerlab's because they are easier to teach and "won't be a problem until, if and when, you go to higher levels?" 7. Does the caller continue to use the calls taught previously in prior sessions from a variety of different formations?

If the answer to #6 was yes, or the answer to any of the other questions was no, perhaps you should reconsider your selection.

Upon final selection of one or more classes or workshops, you still must approach your education with the right attitude. First, you should assume that what you learned in your previous classes and workshops was, at least, incomplete, and was, more likely, incorrect. Listen to the caller when he is reteaching the MS and Plus calls; the information may be invaluable later. Also, learn the calls as defined. Do not try to remember, "If I'm here, I go there." This method would cause you to remember at least 224 movements just for *acey deucey*. Do not try to

remember *boys do this, girls do that*, unless the call is specifically defined by the sex of the dancer. In A-1, only *half breed thru* is sex-oriented; A-2 has no sex-oriented calls; and in C-1, only *anything and ramble* is sex-oriented.



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Creative Choreography

by Ed Fraidenburg

ARRANGEMENT
NUMBER

CALLERLAB DESIGNATED NAMES AND PICTOGRAMS OF FORMATIONS

	COMPLETED DOUBLE PASS THRU	1/4 TAG	3/4 TAG	R-H DIAMONDS
0				
1/2				
1				
2				
3				
4				

CHOREOGRAPHY

Callers' Guidebook to Complete Choreography by Orlo Hoadley and available through this magazine, is the most comprehensive and detailed book on the body mechanics of good, smooth choreography. It contains tons of choreo on every call through Mainstream. *Do's* and valid reasons for their use, as well as *Don'ts* and valid reasons for not using some. The innovative use of standard calls will satisfy even the most avid dancer at any level. Although many of the points made in the book are more or less instinctive (not consciously thought out as the caller is calling), they are none the less well taken. The *Callers' Guidebook to Complete Choreography* should be a part of every caller's library.

CALLERLAB MS QS

SPIN THE NET

by Don Beck, Stow, Mass.

DESCRIPTION: From parallel ocean waves or eight chain thru formation, all *spin the top* to form a momentary tidal wave; center four of this tidal wave *spin the top* as the outside pairs *cast* $\frac{3}{4}$ and the outfacers run. Ends in quarter tag formation. **TIMING:** 16 beats.

COMMENTS: Those who have used this call find good dancer reaction and relatively easy teaching. If preceded by a *swing thru*, both *spin the tops* are done from the most commonly used arrangement and the final quarter tag is standard.

Heads $\frac{1}{2}$ square thru, *spin the net*
Step thru, swing thru double

Right and left grand...

Heads lead right and circle to a line
Pass the ocean, boys circulate
Swing thru, *spin the net*, recycle
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
Single hinge, centers trade, *spin the net*
Girls recycle, pass thru, star thru
Ferris wheel, zoom and pass thru
Left allemande...

Heads square thru four, sides rollaway
Touch $\frac{1}{4}$, centers trade, *spin the net*
Center boys run, wheel and deal
Pass thru, star thru, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Spin the top, *spin the net*, recycle
Pass thru, pass thru, U-turn back
Right and left grand...

Heads square thru four, right & left thru
Touch $\frac{1}{4}$, centers trade, *spin the net*
Boys recycle, square thru $\frac{3}{4}$, slide thru
Ladies trade, ferris wheel, zoom and
Pass thru, left allemande...

Heads square thru four, ocean wave
Recycle, curlique, *spin the net*
Center boys run, bend the line
Others lead right, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, boys trade
Spin the net, recycle, zoom and
Pass thru, right and left grand...

CALLERLAB EMPHASIS CALL

ENDS RUN/CROSSRUN

Heads lead right and circle to a line
Pass thru, ends run, new centers trade
All wheel and deal, swing thru, recycle
Zoom, swing thru, step thru
Left allemande...

Heads pass thru go round one to a line
Pass thru, ends run, centers square thru
Three-quarters, ends move on, star thru
Pass thru, square thru three-quarters
Outsides turn back, left allemande...

Heads lead right and circle to a line
Ends run, new ends fold, all peel off
Left allemande...

Heads lead right and circle to a line
 Pass thru, ends cross run, all cast off $\frac{3}{4}$
 Ends cross run, boys run, split circulate
 Centers cross run, new centers trade
 Reverse flutter wheel, swing thru, recycle
 Reverse flutter wheel, crosstrail thru
 Left allemande...

Heads lead right and circle to a line
 Ends cross run, leaders trade
 Centers trade, all pass thru
 Ends cross run, boys trade, centers trade
 All crosstrail thru, left allemande...

Heads square thru four, split two
 Go around one to a line, pass thru
 Ends run, centers square thru $\frac{3}{4}$
 Ends move on and star thru
 Left allemande...

Heads pass thru, go round one to a line
 Ends cross run, cast off $\frac{3}{4}$
 Ends cross run, all star thru, pass thru
 Left allemande...

Heads square thru four, split two
 Go around one to a line, pass thru
 Ends cross run, all cast off $\frac{3}{4}$
 Ends cross run, wheel and deal
 Swing thru, recycle, zoom, swing thru
 Step thru, swing thru, boys trade
 Right and left grand...

Heads pass thru go round one to a line
 Ends cross run, all cast off $\frac{3}{4}$
 Centers square thru $\frac{3}{4}$, ends crossfold
 Left allemande...

Heads lead right and circle to a line
 Swing thru, ends run, very centers trade
 All boys cross run, wheel and deal
 Square thru four, trade by, swing thru
 Ends cross run, left swing thru, ends run
 Wheel and deal, left allemande...

Heads lead right and circle to a line
 Spin the top, centers run
 Couples circulate, ends cross run
 New ends circulate, centers cross run
 Wheel and deal, left allemande...

Heads square thru four, swing thru
 Boys cross run, step thru
 Right and left grand...

Heads lead right and circle to a line
 Swing thru, ends cross run, recycle
 Star thru, trade by, swing thru
 Same sexes trade, right and left grand...

Heads square thru four, swing thru
 Ends run, ferris wheel, swing thru
 Recycle, zoom, swing thru, recycle
 Pass thru, left allemande...

Heads square thru four, ocean wave
 Ends cross run, left swing thru
 Ends cross run, new centers run

Wheel and deal, pass to the center
 Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
 Ends run, couples circulate
 Ends cross run, wheel and deal, star thru
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$, left allemande...



TRIPLE HINGE AND CROSS by Ed Fraidenburg

From tidal waves, two-faced lines, point to point diamonds: three pairs hinge $\frac{1}{4}$, very centers cross on a diagonal to become ends (points) of the final formation, as lonesome ends move up to become the other ends (points).

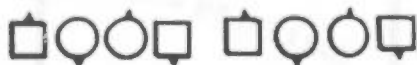
Tidal waves result in *parallel waves*.

Tidal two-faced lines result in parallel two-faced lines.

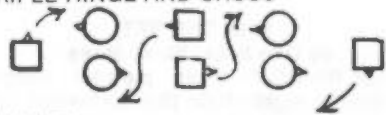
Point to point diamonds result in *center to center diamonds*.

NOTE: The very centers tend to overturn slightly. This presents no problem.

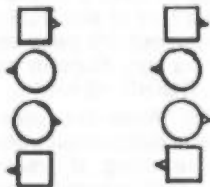
TIDAL WAVE



TRIPLE HINGE AND CROSS



RESULT



SAMPLE CHOREO:

Heads lead right and circle to a line
 Touch to a wave, *triple hinge and cross*
 Recycle, pass to the center, square thru
 Three-quarters, left allemande...

Heads pass thru, go round one to a line
Touch to a wave, *triple hinge and cross*
Swing thru, girls trade, spin the top
Right and left grand...

Heads lead right and circle to a line
Swing thru, boys run, *triple hinge & cross*
Ferris wheel*, Dixie grand
Left allemande...

*Zoom, square thru $\frac{3}{4}$, left allemande...
Heads lead right and circle to a line
Swing thru, *triple hinge and cross*
Spin the top, right and left thru
Pass thru, wheel and deal, zoom
Pass thru, left allemande...

Sides rollaway, heads lead right and
Circle four, ladies break to a line
Touch to a wave, *triple hinge and cross*
Boys run, all pass thru, wheel and deal
Centers pass thru, left allemande...

Heads lead right and circle to a line
Touch to a wave, girls run, *triple hinge*
And cross, ferris wheel, swing thru
Recycle, zoom, swing thru, recycle
Double pass thru, track two, recycle
Left allemande...

Heads lead right and circle to a line
Grand swing thru, boys run, girls hinge
Diamond circulate, *triple hinge & cross*
Flip the diamond, swing thru
Girls circulate, boys run, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, *triple hinge & cross*
Flip the diamond, recycle, pass thru
Trade by, left allemande...

Heads square thru four, spin the top
Boys run, girls hinge, diamond circulate
Triple hinge and cross, flip the diamond
Ladies trade, recycle, pass to the center
Star thru, sides lead right, left allemande

Heads square thru four, spin the top
Boys run, *triple hinge and cross*
Couples circulate, ladies trade
Couples circulate $1\frac{1}{2}$, bend the line
You're home...

Heads square thru four, swing thru
Boys run, couples hinge, *triple hinge*
And cross, couples trade, $\frac{1}{2}$ circulate
Bend the line, you're home...

Heads lead right and circle to a line
Touch to a wave, girls run, boys hinge
Diamond circulate, *triple hinge & cross*
Diamond circulate, flip the diamond
Ladies trade, square thru $\frac{3}{4}$, trade by
Touch to a wave, trade the wave
Left allemande...

SINGING CALL ROUTINES:

Heads (sides) square thru four, slide thru
Pass thru, wheel and deal, double
Pass thru, track two, recycle
Swing corner, promenade...

Heads (sides) promenade half
Down the middle and square thru four
Swing thru, boys run, couples circulate
Half tag, follow your neighbor & spread
Boys run, promenade...

PLUS CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, cross fire
Circulate, centers walk and dodge
Girls pass thru, outsides cloverleaf
Centers hinge and recycle, pass thru
Swing thru, right and left grand...

Heads lead right and circle to a line
Ends box the gnat, all touch $\frac{1}{4}$
Coordinate, couples circulate
Bend the line, reverse flutter wheel
Star thru, pass thru, right & left thru
Flutter wheel, left allemande...

Heads lead right and circle to a line
Single circle to a wave, grand swing thru
Single hinge, coordinate, cross fire
Trade and roll, crossrail, left allemande.

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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING!

INTRO: — — — — : — Heads square thru
— — — — : — With outside two
Right hand star — — : — — Heads
Star left in the center — : — — —
Step to a wave — recycle : — — veer left
Ferris wheel — — : — Centers pass thru
Swing corner — — : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Zero box: swing thru, girls fold, peel off
Wheel and deal, left allemande...

Zero box: boys fold, peel off, tag the line
Right, bend the line, slide thru
Left allemande...

Zero line: touch $\frac{1}{4}$, peel off, bend the line
Crosstrail thru, left allemande...

Zero line: touch $\frac{1}{4}$, all eight circulate
Peel off, girls trade, wheel and deal
Pass thru, grand right and left...

Normal wave: ends trade, centers trade
= right and left thru.

Zero box (wave): boys trade, girls trade
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Zero box: swing thru, girls trade
Boys trade, boys run, wheel and deal
Dive thru, square thru $\frac{3}{4}$, left allemande...

Zero line: right and left thru
Two ladies chain, pass the ocean
Swing thru, girls trade, boys trade
Turn thru, left allemande...

THE BASIC PROGRAM:

Zero box: all square thru four more
U-turn back, box the gnat, right & left thru
Square thru $\frac{3}{4}$, left allemande...

Zero line: square thru, centers square thru
Three quarters, outsides partner trade
Star thru, crosstrail thru, left allemande...

Zero box: swing thru, boys run
Couples circulate, girls cross run
Boys trade, boys cross run, bend the line
Star thru, pass thru, trade by
Left allemande...

Zero box (wave): split circulate
Split circulate, boys run, bend the line
Star thru, left allemande...

Zero box: swing thru, split circulate
Split circulate, swing thru, boys run
Bend the line, star thru, left allemande...

Zero line: pass the ocean, all 8 circulate
Split circulate, swing thru, boys run
Pass thru, bend the line, right & left thru
Star thru, swing thru, turn thru
Left allemande...

CROSS-RUNS:

Zero line: pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, centers cross run, new ends
Star thru, centers partner tag, swing thru
Boys run, bend the line, crosstrail thru
Left allemande...

STANDARDS:

Zero box: spin chain thru, girls circulate
Double, boys run, tag the line right
Boys cross run, girls trade, ferris wheel
Centers pass thru, swing thru, turn thru
Left allemande...

Zero line: pass thru, wheel and deal
Centers swing thru, spin the top
Single hinge, walk and dodge
Square thru $\frac{3}{4}$, left allemande...

Zero line: pass the ocean, boys circulate
Girls trade, recycle, veer left
Couples circulate, boys run, boys trade
Boys run, bend the line, slide thru
Left allemande...

Zero box: eight chain four, swing thru
Girls circulate, boys trade, boys run
Couples circulate, bend the line
Right and left thru, flutter wheel
Sweep $\frac{1}{4}$, square thru $\frac{3}{4}$, left allemande.

BACK TO PEEL OFF:

Zero square: heads star thru, peel off
Bend the line, pass thru, U-turn back
Star thru, zoom, square thru $\frac{3}{4}$
Left allemande...

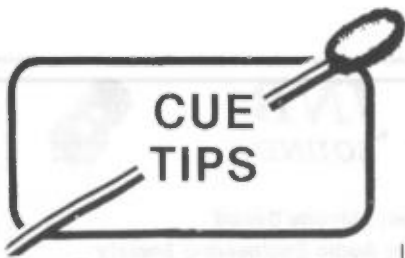
Zero line: pass thru, wheel and deal
Peel off, tag the line right, ferris wheel
Girls square thru $\frac{3}{4}$, star thru, boys trade
Couples trade, bend the line
Left allemande...

Zero box: swing thru, boys run
Tag the line left, couples circulate
Boys run right, recycle, veer left
Ferris wheel, zoom, square thru $\frac{3}{4}$
Left allemande...

Zero line: pass the ocean, scoot back
Boys run, couples circulate, tag the line
Left, boys trade, boys run right
Girls trade, spin chain thru
Girls circulate, spin the top, recycle
Left allemande...

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by Fran and Jim Kropf

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SEQUENCE: Intro-A-B-C-Bridge-A-Ending

INTRO

1-4 WAIT; WAIT; APT,—, PT,—; TOG,—, TCH,—;

PART A

1-4 RUN 3 BRUSH; RUN 3 BRUSH; CUT, BK, CUT, BK; RK BK,—, REC FWD,—;

5-8 CIRCLE AWAY TWO—STEP; CIRCLE TOGETHER TWO—STEP; FULL BOX;;

9-12 SCISSORS SIDECAR; SCISSORS HITCH; TWO FORWARD TWO—STEPS;;

13-16 VINE,2,3,4; PIVOT,—,2,—; TWO RIGHT FACE TURNING TWO—STEPS;;

PART B

1-4 FWD HITCH; BK HITCH; FWD LOCK FWD; FWD LOCK FWD;

5-8 SCISSORS THRU; SCISSORS THRU; LIMP,2,3,4; WALK,—,2,—;

9-16 REPEAT MEASURE 1 THRU 8 PART B TO BUTTERFLY

PART C

1-4 VINE,2,3,4; SIDE DRAW CLOSE; VINE,2,3,4; SIDE DRAW CLOSE;

5-8 HALF BOX FWD; WALK,—,2,—; HALF BOX BACK; WALK,—,2,—;

9-16 REPEAT MEASURE 1 THRU 8 PART C TO OPEN LOD

BRIDGE

1-4 FWD HITCH; BACK HITCH; CROSS WALK,—,2,—; 3,—,4,—;

ENDING

1-2 TWIRL,—,2,—; APT,—, PT,—;

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David Moody

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LR10095 Easter Parade, Bruce Williamson

LR10101 We Go Together, Bruce Williamson

LR10106 Master Jack, Sam Rader

LR10109 Monster Mash, Bruce Williamson

LR10110 Up On The Housetop, Bruce Williamson

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LR10126 If It Ain't Love, Bruce Williamson

LR10127 Frosty the Snowman, Bruce Williamson

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People

IN THE NEWS

After 18 years as recreation director at Fontana Village Resort in North Carolina, **Al "Tex" Brownlee and Jean** retired from that position in November. Tex will still call and will be in charge of the Fontana festivals in 1986. **Tex** started calling and teaching western style square dancing in Jacksboro, Texas in 1949. He started traveling full time in 1957. "I've been across the U.S. 62 times, and in parts of Canada, Alaska, Hawaii and old Mexico, and have made a million friends and enjoyed every minute. I still plan to do some traveling but on a limited basis," he says. The **Brownlee** address for the next few months will be: Box 176, Athens TN 37303.



A note from well-known retired New England caller **Frannie and Mo Heintz** shows a new address of St. Petersburg, Florida, where they will spend their winters.

The M.O.D. Squad square dancers of Novato, California, announced that after 28 years of calling, **Harry Whitlock** has retired. His career was launched in 1958 under the guidance of **Bill Owen**, who loaned records and on occasion asked **Harry** to "read" a singing tip. **Harry** called a tip at a March of Dimes benefit dance that year, and was off and running. Since then, he and **Laverne** worked with many clubs and dance events, raised a family, and had a long career in the USAF.

Bill Gracey of Royal Oak, Michigan, has had a health problem causing him to curtail his calling career for the indefinite future.

Ed Kozlowski of 1860 Oak St., Clearwater, Florida 33510, announced a new business which he calls *Ed's Flier Ser-*

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Callers recuperating include **Duane Rodgers** of the Chicago area and **Dick Han** of Monticello, Indiana, both now out of the hospital.



A quick note taken from **Gene Trimmer's** publication to callers indicates that he plans to sell **Roger** and won't be doing ventriloquism with his calling anymore. (Another *end-of-an-era* event.)

Les and Marg Edwards, our Canadian cover couple for October announced their daughter had twin girls recently and they are proud grandparents.

Staff writer **Bev Warner** of Saginaw, Michigan, achieved a new degree of notoriety recently when she helped the local prosecutor and detective to bring a criminal to justice. This included TV and newspaper coverage.

Bob and Carolyn White of 740 Heman Ave., St Louis Mo 63130, announce a new service called Gateway S/R Enterprises in which they will send all new record releases to callers and others on approval for very little cost.

Barbara Harrelson of Greenville, S.C., tells us with regret that the Red Rose Ramblers of Lancaster have folded as a club and their beautiful Triple R Ranch building is no longer a home for square dancing. It is presently used for bingo, and will soon be sold. Warning to other clubs from **Barbara**: "The RRR club chose one year not to have classes; then it seemed they could never get a class together, and the club slowly dwindled away."

The Houston S&R/D Council was privileged to present its highest award,

Continued on Page 102



INTERNATIONAL NEWS

CHINESE NEW YEAR SQUARE DANCE

Gung hoy fet toy will be the password at the Checkmates square dance club, La Habra, California, on Feb. 22. Along with this "Happy New Year" greeting, a full Chinese meal, Chinese decorations, Chinese tip, special badges, jinriksha rides, and much fun will complete the evening. Caller will be Dave Rensberger, with rounds by Vivian Gardner. The dance will be at Sonora High School, 401 S. Palm. For information, contact Tom and Irene Again, 1704 Baronet, Fullerton CA 92633.

*Cleo Shore
Pomona, California*

R.I. WILL DO IT AGAIN

In April, 1985, the Rhode Island dancers hosted a successful 27th New England Convention. As is the rule here, the dancers now have the opportunity to do it even better in 1986. Over 30 committees and 300 volunteers will make the April 25-26 weekend and the 28th N.E. S&R/D Convention a memorable one. The Providence Civic Center holds over 250 squares of dancers. A total of 13 halls will be available for dancing all programs of squares and rounds, enjoying live music, seeing the Showcase of Rounds, dancing contras, and more. The slogan is "Rhody's my pick in '86!"

Write to Ed and Pat Juairé, RFD2 Box 763, North Scituate RI 02857 for info.

TO IOWA WITH LOVE

The University of Iowa Dance Company's "Dance Gala '85" saluted the people, land and spirit of Iowa in "To Iowa With Love" in November, 1985. This event celebrated the 50th anniversary of the Iowa Center for the Arts. Live music was provided by the University Symphony Orchestra, and folk singer Greg



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Brown and "poet laureate" Paul Engle appeared, along with Iowa City's Do-Si-Do square dance club and the bluegrass band Harvest Home. A Gala piece, "A Not-So-Square Dance" was inspired by the club's dancing and depicted a modernization of the traditional dance.

MUNICH CLUB COMMUNITY

In the Munich, German, square dance area, the Munich Club Community (MCC) was created this past year by the Munich Dip-'N-Divers, the Motivators, the Roadrunners, and the Tamara Twirlers. This is the first regional organization of clubs in Germany, and probably the first in Europe. Upon completion of necessary organizational structure and administrative detail, the MCC has embarked on the building of a S/D home for the Munich area clubs. The group has obtained exclusive use of a former military barracks building, and has begun to remodel it, using members of MCC clubs. This speaks highly of the cooperative spirit of dancers and their leaders in the Munich area.

Paul Hartman
Wheaton, Maryland

SPRING FESTIVAL

The 36th annual Southwestern Kansas S/D Festival will be held in the Civic Center, Dodge City, on April 4-5. Dancing begins with rounds on Friday at 7 P.M. Featured caller will be Beryl Main of Arizona, with Butch and Nancy Tracey on rounds. The Saturday program will include both square and round dance workshops. Spectators are welcome. For further info, write Simmi and Harriet George, Greensburg, KS. or phone 316-723-2001.

IN MEMORIAM

The only person who had attended all 34 national conventions, Piute Pete, of New York, died on August 11, 1985. His traditional visits to the annual June events will be missed.

Harriet Schreiner, an active promoter of square dancing in Wisconsin, passed away on October 30. She and her partner, Al, had danced for over 30 years and were the contacts for information on the recent video made for promotion of dancing in Wisconsin. The Schreiners were housing chairmen for the 1979 na-







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Joe Sallet



Bill Peters

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- C-057 JUST BECAUSE by Daryl



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tional convention in Milwaukee. Deep sympathy is extended to Al, their children and grandchildren.

Chuck Goodman wrote that his square dance partner, Opal Goodman, died on Nov. 11 after an extended illness. Chuck and Opal were coordinators of the Bar None Saddle-lites Club, one of the largest in the country. The Goodmans lived in St. Rose, Louisiana. The sympathy of square dancers throughout the country is extended to Chuck.

Evelyn M. White, 76, of Warren, Pennsylvania, died on October 28. She and her husband Ben were charter members of the Circle Eight S/D Club and owners of The Barn where dances have been held since 1962. Her wide circle of friends in many clubs will miss her greatly.

Nate Reynolds lost his battle with cancer on October 25. He was active in the S/D movement in the Washington, D.C. area for 30 years, serving as festival director, board member, vice president and president of WASDCA. He was a LEGACY trustee since 1975, and a vice-


chairman of the 33rd National Convention. Our sympathy is extended to his wife and co-worker, Margaret.



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LEGACY

Now that fall square dance classes are well along, and those beginner dancers who are in it for the long pull have been identified, this might be a good time to measure our teaching efforts against the yardstick of dancer comments on the 1985 LEGACY survey.

Dancers consistently have told us that beginners are being taught (or exposed to) too much too fast, that a large number of spring graduates are not prepared to dance in their clubs, and that there is too much rough and discourteous dancing. All of these things are correctible in a class which is of sufficient length and well-taught.

Both caller/teachers and club officers should realize that a well-taught dancer is more apt than a poorly-taught dancer to find success and pleasure in the square dance world, and, therefore, is apt to be a longer term dancer. It is short-sighted for caller/teachers to graduate dancers who are almost certain to become confused and frustrated

and drop out of square dancing. It is equally short-sighted for club officers to insist upon a hurry-up course of instruction and early graduation just to increase the size of a club and its treasury. What all teachers and club officers should be promoting in classes is the development of happy, long-term dancers who will be contributing to the club for many years.

The leaders of LEGACY encourage caller/teachers and club officers to teach not only the basic steps and maneuvers of square dancing, but also to take time to teach the beginning dancer proper styling, proper dress, courtesies of square dancing, history and heritage, club responsibilities and the other important, non-choreographic subjects which contribute so much to the pleasure and friendliness of square dancing.

Are you an officer feeling at "loose ends?" Are you a dancer feeling a mistake was made when the officers of

Continued on Page 92

CALLERS AIDS

MAINSTREAM FLOW: The callers' note service which restricts itself to the Callerlab Mainstream Program and Quarterly Selections. Eight pages of good material for the Mainstream Program. \$16.00 per yr. (\$21.00 Foreign Air Mail).

THE PLUS SUPPLEMENT TO MAINSTREAM FLOW: The beneficial addition which gives you assistance with the Callerlab Plus Program. Four additional pages of material for calling the Plus Program. Combined subscription w/Mainstream Flow. \$25.00 per year. (Air Mail \$32.50 Europe; \$35.00 Far East).

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FACING THE L.O.D.

JIM AND DOTTIE McCORD

Jim and Dottie McCord began dancing in 1961 in Mobile, Alabama, with a caller who combined both squares and rounds in his basic classes. In 1972, their caller, Bancroft Hall, asked them to take over the round dance program, since squares were taking up more and more of his time. The McCords attended the Manning Smith Institute in Oklahoma and returned home raring to go.

Since then, the McCords have conducted at least one basic class a year. At present they teach basics and extended basics for one year before blending the dancers with their Happy Soles Club. They also have a Carousel Chapter #131 for their High-Intermediate and Advanced dancers.

The McCords are active in the national round dance scene, and were vice-chairmen for rounds for the 34th National Convention in Birmingham. They are charter members of Roundalab, and chair the Classics Committee. Jim and



Dottie are on staff for a week at Copecrest, and teach at festivals throughout the southeast. They are on the staff of ESP Records, and their latest dances are *Elmer's Two-Step*, *Carousel Waltz*, *Home So Fine*, *Daydreaming* and *Margie*.

They square dance once a week, and spend one week a year in training, presently at Round-A-Rama in Indiana.

Jim is a projects manager for Gulf Electric, and Dottie is a homemaker and manager of their dance business. They have two daughters, one son, and four grandchildren.

The McCords love square and round dancing and feel that it is the perfect recreation. They teach with love and patience injected with *lots* of fun!

BY-LINE, Continued

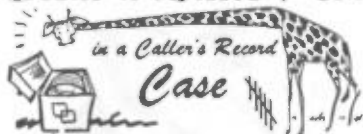
Cleveland, Ohio area, as well as in wider circles. **Mary Jenkins**, dancer and retired school teacher in New York and Florida, reviews books each month. **Mary Fabik**, of the ASD staff, supplies with a backward look in "Encore." Both **Russ and Nancy Nichols** (AC Lines) and **Phyl and Frank Lehnert** (R/D record reviewers) are active dancers from the Toledo, Ohio area.

When the winter storms rage, settle down with these friends and share their thoughts.

Once again, Happy New Year from the ASD staff.

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MICKEY McFARLAND Ossining, New York

We note that Mickey McFarland has been to more caller schools than most callers. Just look at this record: 1961, Camp Becket, Mass. with Charlie Baldwin; 1962, Pittsfield, Mass. with Al Brundage and Earl Johnston; 1963 through 1970, eight schools in four cities with Ed Gilmore; 1978 and '79 with Cal Golden in Hot Springs, Ark.; and 1980, with Bill Peters in Las Vegas, Nevada.

Mickey is a member of Callerlab and the Connecticut Callers and Teachers Association. She has been calling for 25 years and presently calls for three clubs, including the class instruction. She has recorded on Petticoat Patter label with these titles: *Raggin' A Call* and *You*



Are the One.

Mickey believes in "lots of variety, including contras, progressive circles, hexagons, etc." She cues round, does extensive committee work, attends many conventions such as the National Convention, and keeps her crowds dancing with a special knack for including fun at all levels.

HOEDOWNS

Sunshine—JoPat

Western Quadrille—Square Dance Time

Alpine Hoedown—TNT

Continued on Page 99



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ROUND REVIEWS

by Frank & Phyl Lehnert

PLEASE FORGIVE ME— Capitol 6109

Choreography by Len and Sue Vance

Good Al Martino vocal and a nice, high-intermediate ballroom-type foxtrot.

TAMMY TELL ME TRUE— Telemark 4721

Choreography by Bill and Carol Goss

Pretty music and a comfortable, high-intermediate international waltz.

ALWAYS DREAM OF YOU— Roper 408

Choreography by Hap and A.J. Wolcott

Good *All I Do Is Dream of You* music and a nice, smooth, easy routine using basic figures.

CINCINNATI TWO-STEP— MGR010 (HiHat 851)

Choreography by Pat and Don Nichols

Catchy music; a comfortable, easy two-step using basic figures. Cued by Pete Metzger.

FORGIVING YOU WAS EASY— Columbia 38-04847

Choreography by Don and Dea Schneider

Good Willie Nelson music and a flowing, easy two-step with long sequence using mostly cue-thru basics.

DOWN IN THE FLORIDA KEYS—Mercury 884-017-7

Choreography by Jack and Muriel Raye

Good Tom T. Hall vocal with catchy lyrics and a nice, rumba-type easy-intermediate two-step.

BOUQUET OF ROSES— MGR011 (HiHat 917)

Choreography by Charlie and Edith Capon

Good music and a comfortable easy two-step, cued by Pete Metzger.

HOUSTON HEARTACHE— Texas Record 5508

Choreography by Bill and Martha Buck

Good country music and a flowing, easy-intermediate, "five-step" routine.

ROYAL EMPRESS TANGO— Folkkraft 1307

Choreography by Ken Croft and Elena deZordo

Good music and a good, interestingly different, intermediate tango routine.

BYE BYE BABY BLUES— RCA 14193

Choreography by Feorge and Johnnie Eddins

Good music (vocal by the Judds) and a comfortable, easy-going, easy-to-easy-intermediate two-step.

NEW YORK MINUTE—Epic 340816

Choreography by Hank and Jetty Walstra

Good swinging music (Ronnie McDowell vocal); a flowing easy two-step.

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SH5001 HELLO HELLO by Mac

BM066 GIMME ONE MORE CHANCE by Ron

BM065 YOU ALWAYS HURT THE ONE YOU LOVE by John

BM060 YOU DON'T CARE by Mac

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Flip Side

SQUARE REVIEWS

If a caller purchased all of this month's record releases, the record case would have a splendid variety of music, from hard-driving, get-up-and-go to smooth and relaxing. Most all of the records had super square dance music, although they featured a wide range of instruments and sounds. An exceptional selection of good music is represented.

I LOVE YOU BECAUSE—Chaparral 211

Caller: Jerry Haag

This release is one of the smooth and romantic ones, and opens with a beautiful fiddle rendition, followed by harmonica on the chorus. Jerry's melodic voice is backed by a chorus, harmonizing only on the called side. Rating: ★★★★★

SENTIMENTAL JOURNEY—Chaparral 317

Caller: Gary Shoemaker

This well-known "golden oldie" gets a rhythmic treatment by the Roadrunners and Gary, who after a mellow beginning moves into lively boogie style. The Plus figure includes *single circle*. Rating: ★★★

DIXIE TRAIN—Chaparral 318

Caller: Gary Shoemaker

Gary builds excitement by the rhythm in his voice and his lyrical style. A "driving" song, the train effect is carried into the music. Rating: ★★★★★

THE COWBOY RIDES AWAY—Cloverleaf 5

Caller: Herb Franklin

This release is a relaxer, with slow rhythm and standard choreo. The Hawaiian guitar is used to good effect. Rating: ★

SUGAR SHACK—Eagle 1007

Caller: Tom Dillander

This music might be difficult for some callers to handle. Tom used a plus figure, *load the boat*, in his call. The music and voice balance on this release needed an adjustment. Rating: ★

SHE'S A MIRACLE—Eagle 1602

Caller: Doug McCart

The harmonica featured on this instrumental is given a rich background and a full range of music. A good square dance beat is present. Callers could make good use of this instrumental. Rating: ★

TOOT TOOT TOOTSIE—ESP 701

Caller: Craig Rowe

Tootsie is an old release very well done by this young caller, fairly new to the record scene. His figure is standard MS, but he has a fine pick-'em up style. The caller has to provide the lyric line in parts of this instrumental which are heavy on chording. The effect is interesting. Rating: ★★★★★

I DON'T NEED NOTHING—ESP 511

Caller: Bob Newman

Bob does a super job on this CW tune with the ungrammatical title, *I Don't Need Nothing You Ain't Got*. The instrumental features good fiddle and some guitar. Rating: ★★★

EARLY MORNING RAIN—ESP 316

Caller: Paul Marcum

The nice bass timbre in Paul's voice strikes a melancholy note that is very effective in this relaxed and smooth release. Music features guitar, muted trumpet and piano. Rating: ★★★

FORTY HOUR WEEK—ESP 315

Caller: Paul Marcum

Paul's voice has a hint of Johnny Cash as he salutes the working people of the U.S.: the Detroit auto worker, the Kansas wheatfield farmer, the Pittsburgh steel mill worker, and the West Virginia coal miner. Paul's figure is good and fun to dance. Rating: ★★★★★

THE FIREMAN—ESP 135

Caller: Elmer Sheffield Jr.

Elmer directs the dancers through a *grand square* while he tells about the Fireman. This release is straightforward, steady and danceable, with MS material. The music sound is traditional, with a "lift" provided by the fiddle in the opening, followed by lots of good guitar. Rating: ★★★

PICK ME UP ON YOUR WAY DOWN—Blue Star 2296; Caller: Johnnie Wykoff

Key: D

Johnnie's choice of calls for the intro and figure of this release are very different from the ordinary. The catchy tune provides very danceable music, with piano and muted trumpet in the forefront. Rating: ★★★★★

OLD BLACK MAGIC—Blue Star 2295

Caller: Johnnie Wykoff

Key: E flat

Well-composed choreography and Johnnie's great singing voice are added to a nice trumpet arrangement for a super dancing experience. Alternating with piano and guitar, the trumpets provide a hint of the big band sound. Rating: ★★★★★

I'M FOR LOVE—Bogan 1359

Caller: Lee Walden

Key: C

Lee's name is new in the recording field. His home is Tulsa, Oklahoma. His choreo is standard MS and his song repeats the philosophy of the currently popular tune. Rating: ★★

BEER BARREL POLKA— E-Z 732**Caller: Johnnie Wykoff**

This release combines the heel-toe polka and square dance formation in a quadrille that is well-prompted by Johnnie. The record is sub-labeled a "school rhythms" record. It's sure to be fun for all ages.

Rating: ★★★

I FELL IN LOVE AGAIN LAST NIGHT— Desert 24**Caller: Amazing Grace Wheatley**

Graces uses *cloverleaf* to good advantage. Her unique style fits this pleasant love song. Grace sings the lyric line on the intro and tags of the called side. The music is "mellow."

Rating: ★★★

BLUE EYES AND JEANS— Prairie 1082**Caller: Renny Mann**

Renny uses the Plus figure, *single circle*, in his fine job of calling this CW tune. The steady beat makes one want to get up and dance. Super square dance music.

Rating: ★★★

DON'T BLAME IT ALL ON ME— Rawhide 123**Caller: Lee McCormack**

The dancers liked the cue to the girls on the intro. Lee's calls are clear, his figure is standard, and the treatment of this old tune is great.

Rating: ★★★

GIRLS NIGHT OUT— Buckskin 0210**Caller: Al Saunders**

This release provides jazzy music without much melody. The instrumental could be used as a hoedown.

Rating: ★★

HOTTEST "X" IN TEXAS— Big Mac 067**Caller: Jeanne Briscoe**

Lead right, do-sa-do to a wave is a different opening. The music is good, but overpowers Jeanne's excellent singing voice in some areas on the called side.

Rating: ★★★

BLUE RIDGE MOUNTAINS— Sunny Hills 5004**Caller: Mac McCullar**

This revival of an old favorite has an updated figure and intro, including an eight-step *grand square*.

The boom-chuck rhythm, with fiddle lead, is very danceable, and Mac calls a good one.

Rating: ★★★

HEARTACHES BY THE NUMBER— Sunny Hills 5003**Caller: John Eubanks**

This classic CW tune is brought to us with a "gentle" instrumental, using piano, xylophone and woodwind. John's voice is pleasant and the balance is good. His Plus figure includes *coordinate*.

Rating: ★★★

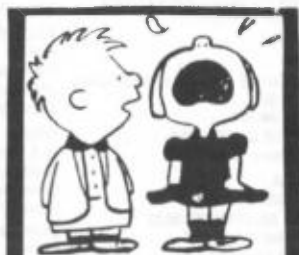
WALKING THE FLOOR OVER YOU—BIG MAC 068**Caller: Ron Mineau**

Ron's nice bass voice adds to this release of a traditional tune. Very danceable Plus material. The instrumental has guitar picking throughout.

Rating: ★★★

PATTER RECORD:**HACKSAW HOEDOWN— Rawhide 511****Caller: Jerry Hamilton**

Jerry calls plus for this hoedown, which offers a nice effect on the rhythm sticks.



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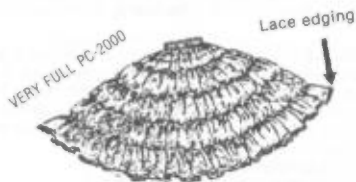
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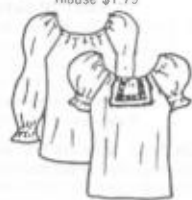
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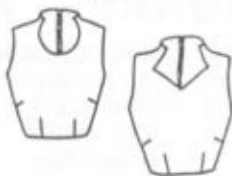
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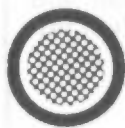
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September '84

PLUS PROGRAM

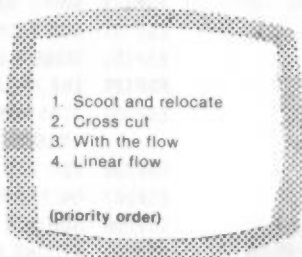
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b. and anything
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Flip the diamond
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Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears

Teacup chain

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Track two
Trade the wave
Triple scoot
Triple trade
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- ESP130 MAGGIE by Elmer
- ESP129 THE PARTY'S OVER by Elmer
- ESP209 ALABAMY BOUND by Elmer, Paul & Darryl McMillan
- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- ESP207 ON THE ROAD AGAIN by Elmer & Larry
- ESP206 SOUTH'S GONNA RATTLE by Elmer & Larry
- ESP205 STRONG WEAKNESS by Elmer & Paul
- ESP316 EARLY MORNING RAIN by Paul
- ESP315 FORTY HOUR WEEK by Paul
- ESP314 MY BABY'S GOT GOOD TIMIN' by Paul
- ESP313 THAT'S THE WAY LOVE GOES by Paul
- ESP312 LOVER IN DISGUISE by Paul
- ESP403 HO-DOWN (Hoedown) Plus calls by Larry
- ESP511 DON'T NEED NOTHING YOU AIN'T GOT by Bob
- ESP510 BILOXI LADY by Bob
- ESP509 BEFORE I MET YOU by Bob
- ESP508 OLD FASHIONED GIRL by Bob
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- ESP609 THIS AIN'T DALLAS by Larry
- ESP608 I'M FOR LOVE by Larry
- ESP607 OLD ROCK AND ROLLER by Larry
- ESP606 COIN MACHINE by Larry
- ESP605 HARD DOG by Larry



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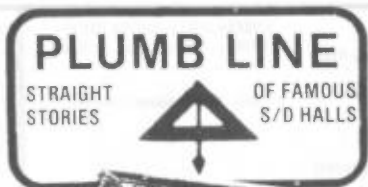


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- ESP005 DAYDREAMING cued by Jim

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was found, and several members put up cash for mortgage money. The building on Podunk Road in Sturbridge was acquired.

That was the beginning. They planned a dance hall on the back of the 30'x50' barn. Plans were drawn, permits and licenses obtained, red tape was untangled. Paul Jolin borrowed a bulldozer, Warren Bemis a backhoe from his employer, and excavation was accomplished. Men who never intended to become masons learned to lay blocks. Amateur carpenters learned to saw boards and hammer nails. Much help came from Frank Tokanos, a plastics salesman, and the famous "floating floor" was designed and installed. The wiring was supervised, and much of it installed, by John Lapierre. The women were involved with paint brushes, cleaning solutions, coffee pots and sandwich trays.

The new barn opened in 1970. The club now boasts about 120 members and has a well-rounded program of square and round dance activities. *Garrett Mitchell*



BT 83-3



BT 84-6



BT 84-8

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BT 84-10



BT 83-4



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- TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN
- TNT229 WHEELS (Round), by Bud Parrott
- TNT230 LOVE FOUND YOU AND ME by Ron Fotch
- TNT231 ARIZONA WALTZ by Virginia Colling
- TNT232 BEAT THE CABBAGE/ST. ANN REEL, (Hoedowns)
- TNT233 HOOP DE DOO POLKA by Al Brundage
- TNT234 SAVE THE LAST DANCE FOR ME by Erwin West
- TNT235 SHOW ME, Round by Fran Kropf
- TNT236 DOWN AT PAPA JOE'S, Round by Phil Guenther
- TNT237 LISTEN TO THE MOCKINGBIRD by Jim Mayo
- TNT238 YOUR SWEET LOVE by Glen Cooksey
- TNT239 TRAIL OF THE LONESOME PINE by Al Brundage
- TNT240 DREAMS COME TRUE, Round by Glen Cooksey
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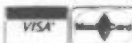
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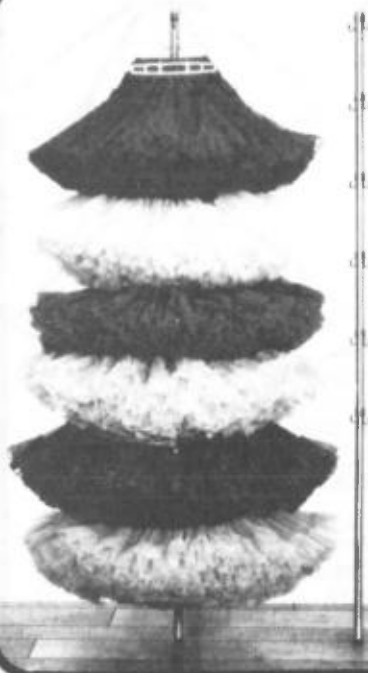
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DATE-LINE

Events are listed free of charge, once, in this column. Send your flyers or information on special events in your area.

Utah— 3rd Annual January Jamboree. Dixie Middle School, St. George. Jan. 17-18. Daryl Clendenin, Helen & Bob Linford.

Arizona— Southern Arizona's 38th Annual S&RD Festival. Jan. 23-26. Kip Garvey, Jerry Story, Bill & Carol Goss. Write Duncan & Jean Murray, 6509 E. 39th St., Tucson AZ 85730.

Alabama— 17th Annual Sweetheart Dance. Fullondale Community Ctr., Feb. 7-8. Sonny Cook, Bill Volner, Barbara & Jerry Pierce.

New Mexico— 3rd Annual Sweetheart Festival. Albuquerque Convention Ctr., Feb. 7-9. Wade Driver, Pat Barbour, Jerry Story, Kip Garvey, Bob Baier, Dave & Nita Smith. Write Nita Smith, 3413 75th St., Lubbock TX 79423.

Ohio— Festival of Rounds. SpringLake Ctr., Lakemore; Feb. 9; Delores Miller, Lou Lucius, Tom Rife, Stan Jaynes, Carl Smith, Write Max Coletta, %SpringLake Center, P.O. Box 484, Lakemore OH 44250.

Minnesota— Rochester Holiday Weekend, Radisson Inn Rochester. Feb. 14-16. Write Rochester Holiday Weekend, 1817 16th St. NW, Rochester MN 55901.

CORRECTION

The gremlins crept into our December issue and mixed two pictures in record advertisements. We regret the error. The correct pictures, names and record labels are:



Don Jochum
JoPat Records



Lee McCormack
Rawhide Records

SQUARE DANCERS OF AMERICA, INC.

The announcement has been made that there will be no square dance float in the 1986 Tournament of Roses Parade. For those who question the continued sale of roses as fundraisers, here is the balance sheet as of Dec. 31, 1984, prepared by Glenn Accountancy Corporation, showing the status of the float efforts.

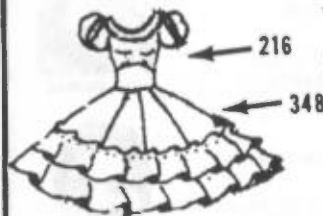
ASSETS	
Cash	\$4,536
Amount due from U.S. Forest Service for co-sponsorship of 1985 float	*8,400
Accounts receivable	1,360
Deposits refundable	98
Total assets	\$14,394

LIABILITIES & ACCUMULATED DEFICIT	
Notes payable—money borrowed from officers including interest at 6%	\$19,058
Contract payable—owed on 1985 float, Dec. 31, 1984	**36,000
Account payable	139
Total liabilities	\$55,197
Accumulated Deficit	\$40,803

Up-date Notes:

*Received payment of \$8,400 from Forest Service.

**Paid \$18,000 on 1985 float construction contract. Amount still owing: \$18,000, as of May 31, 1985.



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LEGACY, Continued

your club were elected? Do you have dancer friends who are disenchanting with their club and officers? Then relax, help is as close as your nearest LEGACY trustee.

LEGACY trustees are available to offer their expertise and advice about holding a Mini-LEGACY in your area. Attendees at any Mini-LEGACY are people, like you, who are committed to the perpetuation of the square dance movement. The exchange of ideas and interaction among Mini-LEGACY attendees is most gratifying and enlightening. Things don't look so bad when you discover others have the same problems, and some have even more.

A Mini-LEGACY can be held on a state, local or club level. It can take one hour, half a day, one day or two or three days.

For more information, contact: Walt and Louise Cole, 944 Chatelain Rd., Ogden UT 84403. *Bill & Coleen Wilton Montello, Wisconsin*

CALLING TIPS, Continued

should be, a quadrille, with 32+8+8+16 beats.

C. Sicilian Circles: couples are arranged facing around the circumference of a large circle, but facing in alternate directions. Dance patterns as for minisquares, and timed like a quadrille. Each sequence ends with a *pass thru* so everybody progresses around the big circle to face a new couple. Variation: dance sequence also contains a *ladies chain*, so there is also a progression of partners. Although dance sequences for Sicilian Circles may be obtained from contra dance cuers and books, the calls should be all square dance calls, and done to a normal square dance tempo of 128-132 beats per minute. The same holds for quadrilles.

Comments: Many callers are also accustomed to using "sight timing." This means that the caller watches what the dancers are doing, and gives them the next call when he sees that they are ready for it. Timed calls (which should include all singing call figures) may require a change in the caller's habits.



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- LM154 GIVE ME ONE MORE CHANCE—Bob Green
- LM153 WASTED THE REST—Mac Letson
- LM152 BLUE DANCING SHOES BY Lee Swain
- LM151 YOU, YOU, YOU—Mac Letson
- LM150 FADED LOVE—Tom Miller
- LM149 WHICH SIDE OF LOVE—Mac Letson

MAR-LET RECORDS:

- MAR511 SING SING SING—Kevin Cozad
- MAR510 OLD MAN RIVER—Jack Murray
- MAR509 LEONA—David Burns
- MAR508 TRAVELING SHOES—Wayne Smith
- MAR507 BABY LIKES TO SQUARE DANCE—Robert Townsend
- MAR506 IT'LL BE ME—David Burns
- MAR505 THIS WORLD OF MINE—John Holmes
- MAR504 THINGS—Wayne Smith
- MAR503 WONDERFUL WORLD OF WOMEN—Harold Rowden

P.O. Box 2406, Muscle Shoals, Alabama
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LEE SWAIN



JOHN SWINDLE



DAVID BURNS

3. Non-symmetrical choreography:

a. The starting calls of a sequence are addressed to one couple only or to one head couple and one side couple. One example is called *Birds of a Feather*, where all four men are in one half of the square and all four women in the other half. Other examples may be found (Jerry Helt has done some using *sweep a quarter*). Check also with any caller in your area with at least 20 years' experience.

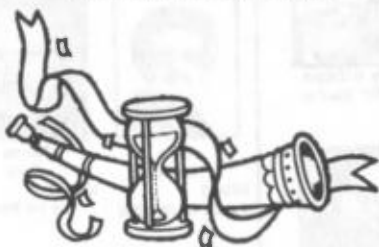
b. *Venus and Mars*: the feature is that the four men and four women make two stars, rotating in opposite directions, from which the dancers may cross back and forth. Loads of fun to do; fantastic for an exhibition dance when it's done well. The two stars may be formed by women peeling away from a *star promenade*, or can be individually set up from a *bird-of-a-feather* formation.

c. *If You Want To*: Caller gets the set into a formation where each man is directly facing a woman. He then says *If you want to*, followed by instructions for any of the man-woman pairs to exchange places: *box the gnat* or some

equivalent. After a sequence of some carefully-chosen calls, the dancers suddenly find that they are back in normal formations regardless of how they started, or all ready to do a *left allemande*.

Comments: Sight calling is completely dependent on the squares being symmetrical. If they aren't, the caller must read or memorize complete sequences of calls. *Venus and Mars* may be done as a zero sequence from *star promenade*. Various possibilities of *Venus and Mars* being called from a wrong-way *star promenade*, from *sashayed* or *arky stars*, or having the two stars reverse direction in mid-flight have not choreographed.

More on this next month.



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John Marshall
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Norm Cross
 RBS1279 It's
 Great to Be
 Single Again



Harry McColgan
 RBS1286 Houston



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RB277 Where the Sun Don't Shine	RB296 Down Deep
RB278 Got Leavin' On Her Mind	RB293 That Was Before I Met You
	RB3003 50's Medley



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Mac McCall
 RB297 Piano
 Roll Blues

Sketchpad Commentary



"WATCH OUT FOR THAT FIRST STEP, FOLKS."

1986 RESOLUTION

If we were elevator operators, would we do this to our customers? Then why do we do it again and again to new dancer prospects, class graduates entering the club setting, and occasional square dancers seeking to return to more active dancing. As things stand today, the entry level, the transition level, and the re-entry level all require too big a giant step. 1986, our Golden Anniversary Year, can be a big year for newcomers to square dancing! Can we start now to help with the formation of an easier first step (or first steps)?

The *Crossfire Summit* of concerned leaders in Georgia gave us the blueprint. Please do your part to effect its implementation before we lose more of the thousands of dancers we're presently losing year after year. Your 1986 resolution could start a *revolution*. Do it!

1. We need a *recreational* dance program of about 22 basics available monthly in every area.
2. We need a *classic* dance program of about 60 basics (not families), easily teachable in about 25 sessions to fit the average fall-to-spring dance year. Multiple kickoff dates (other than fall only) would also be advantageous. An adjusted Mainstream (or other suitable title) would then become a second year program.

UNDERLINING

THE CALLER NOTE SERVICES

In **News 'n Notes**, published by Ed Foote, Art Springer asks these questions in his "Commentary:" 1. Do I teach and call all the accepted basics on the Callerlab programs that I'm involved with as a caller/teacher? 2. Do I use the basics in all acceptable dance set-ups, other than DBD or gimmick situations, so as to keep the dancers aware of these basics, and do I provide for dancer success while doing this? 3. Do I keep the dancers in my programs aware of the rules of all calls? 4. Do I keep dancers aware of changes in program listings when they occur? He closes by saying, "Let's all try to give our dancers a fair shake and the correct change!" Good advice!

Choreo Connection by Ed Fraidenburg lists some of the new experimentals being done as *chase to a column, curve in/out/ left/right, invent the wheel, linear diamond left/right, point to a wave, linear flow, cross linear flow, crisscross linear flow, and stay loose left/right.*

Notes for Callers by Jack Lasry always gives us lots of good ideas but this little gem by Colin Walton ought to see more exposure: *lead to a wave*. Colin indicates that you can almost call this idea without teaching or walking it. From a static square, simply call *heads lead to a wave*. The action has the head couples lead right and simply step into an ocean wave. The norm when dancers lead to the right is most often to *circle to a line*. This idea may just help break the pattern a bit. The fact that you don't say lead right to a wave may cause some objections, but again we most often lead right, not left, and if we want to lead left, we can add the word *left* to our commands...

Toronto and District S&R/D Association Notes gives us *Show Me* as the ROM, and among the good choreo presented, we liked this, called *Busy Centres*:
Heads half sashay, half square thru

Centers in, centers fold, double pass thru
1st couple left, 2nd couple right, pass thru
Wheel and deal, centers turn thru
Centers in, centers fold, double pass thru
1st couple left, 2nd couple right, pass thru
Wheel & deal, centers do-sa-do to a wave
Girls trade, swing thru, turn thru, do-sa-do
To a wave, girls trade, swing thru, men run
Bend the line, slide thru, left allemande..

Northern California Notes shows us that we can use the popular QS, *spin the net*, very nicely with Plus material, like this:

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru
Touch $\frac{1}{4}$, follow your neighbor and spread
Spin the net, extend, trade the wave
Left swing thru, boys cross fold, star thru
Slide thru, pass thru, left allemande...

In the **So. California Callers Notes**, Charles Naddeo suggests that members write to Callerlab...urge a reduction in the amount of material in the Mainstream program so that it can be taught in a maximum of 20 weeks, which would include the three-week sign-up. Suggest also the elimination of Plus, combining Plus and Advanced in one program, and eliminating Challenge completely, as less than 1 percent of square dancers have time to master the program and remain proficient in it. [One leader's opinion.]

Gene Trimmer, in his **Mainstream Flow**, gets a lot of wealth into a few pages. Here's just one good idea.

FACING THE CALLER FOR ANNOUNCEMENTS:
Side ladies chain, couple 3 face corner
Box the gnat, square your sets
Heads square thru, square thru with sides
Bend the line, just ends pass thru and
U-turn back, everyone star thru
Make announcements and get-out with:
Lead couples California twirl, dive thru
Pass thru, everyone do-sa-do to waves
Swing thru, turn thru, left allemande..

Santa Clara Valley Notes by Bill Davis presents some timely thoughts, such as,

"There is a sense around the country that the MS, and perhaps the Plus programs need some fixing. At the root seems to be the Callerlab recommendation of 41 weeks for teaching the MS calls. Many areas of the country simply do not have that much time for an entry-level program. Many say that the recommended time should correspond to a single season, which for many parts of the country is 25 to 30 weeks."

Choreo Breakdown by Don Beck, features *scoot your neighbor* and *spin the net*. Also, here's a little equivalent for *square thru* $\frac{3}{4}$ that makes a nice alternative get-out: Spin the top, cast off $\frac{3}{4}$, walk and dodge.

Minnesota Callers Notes, edited by Warren Berquam and Gary Nevalainen, makes a good pitch for using *follow your neighbor*: "Another move we don't take proper advantage of. Most of us train our dancers to *scoot back* from most set-ups. Besides the same sex turning set-up, I would hope we at least do it from standard waves. Why don't we do the same with *follow your neighbor*? It starts just

like a *scoot back*, and once the proper people move into the center, the rest is no problem. Giving the dancers this ability not only provides variety, but enables us to better set up the flow by making the centers active before the movement. (Just as *centers trade to a scoot back* is better for the hands (flow), so too is *follow your neighbor*. Try it!"

Callerlink from Australia gave us these goodies for replacing the over-used *square thru four hands, do-sa-do the corner girl* (for singing calls): 1. *Heads pass thru, separate round one to a line, star thru, zoom, pass thru*. 2. *Sides pass thru, cloverleaf, double pass thru, leads partner trade*. 3. *Heads flutterwheel, touch $\frac{1}{4}$, walk and dodge*. 4. *Sides star thru, zoom, double pass thru, leads California twirl*.

In Lead Right by Malcom, Cole and Burdick, there is a balanced "meal" of MS and Plus choreo, plus O/N/S and Rounds info, plus Mini-LEGACY tips, plus a cute little "rotator:"

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CROSSFIRE, Continued

fully involved all at once. This could be a "feeder" program, and will be a strong marketing vehicle for square dancing.

- Emphasize that clubs have "purse power." If callers are not following the programs, the clubs do not have to hire or re-hire them.

- Better training for callers, with steps to follow before certification. Caller training sessions should use the proper training tools. Investigate apprentice programs, such as used in New Mexico. Encourage attendance at caller colleges. Develop resources for scholarships based on commitment to the activity and financial need for newer callers. Caller association programs should include a continuing education program for all callers. (One such ongoing program might include a review of the *Caller Teacher Manual*, providing information for new and experienced callers alike.)

- Visual proof of accreditation for

callers, cuers, prompters, such as "Mike Master" badge. Dancers do not now know which callers are accredited and/or competent. Accreditation is to be done by international organizations in each field.

- Emphasize the dancer mobility created by having the lists. Dancers may dance in any area with confidence.

- Much more support (not suspicion) is needed between professional organizations.

- Video tapes could be used as teaching tools, but not replacements for class, as they lack the party and sociability aspects.

What does all this mean? How will it happen? Do we want it to happen? Let us say that this is your editors' report of what happened. This material was taken from the group reports and will be assimilated into the final report which will be released to those interested.

One of the final points was that we *can make a difference!* What are you willing to do?



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Schatzie—Blue Star

STRAIGHT TALK, Continued

me, but I enjoy them while they are with me, and I am busy prolonging the life of square dancing. Besides that, I love teaching eager new dancers. I wish some other callers would bit the bullet, too—"Put your money where your mouth is."

*Harold Bausch
 Fremont, Nebraska*

B-ENT LINES EQUALS S/D PRODUCTS

Someone asked what B-ENT LINES means, as it has appeared on these pages from time to time. **LINES** simply carries forward the "lines" theme of the magazine. **B-ENT** means **Burdick ENTERprises**, our business name, so the result is an acronym as well as a square dance term (*bend the lines*), as well as a reference to a *line* of goods for sale. Now you know.

When I was an undergraduate, a middle-aged widow who taught at a mountain school was working for her degree at a summer session. In gym class where we clumsily attempted the squaredance, she volunteered to set us straight. Soon we were doing it perfectly. She brushed off our grateful thanks. "Shuck," she said, "I learned to dance when it was a sin."

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Dear Reader, As a brand-new advertiser in *AMERICAN SQUARE DANCE Magazine*, may I introduce myself as the editor of *SQUARE DANCING Magazine* which, after 37 years, ceased publication in December, 1985. We will be announcing our various products each month in these pages and look forward to being of service to you in the years to come. Happy dancing, **Bob Osgood**

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THE HANDBOOK SERIES — Three fully-illustrated (in color and black and white) informative booklets that belong in the pocket or purse of every square dancer. The first two are current rundowns of the Callerlab-approved basics with how-to-do photos, complete definitions, styling and timing notes. 8½"x6¼" in size, they are handy reference guides and serve as useful class notes to hand out to new dancers! (See box for costs of shipping and handling.)



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(6) **The CallerText** — Taken from 37 years of *SQUARE DANCING* (Sets In Order) Magazine and written by more than 100 caller/leaders, this book covers virtually every facet of the calling art. Compiled by Bob Osgood and organized for publication by Bill Peters, the 640 pages are aimed at developing caller-skills. This Text is the inseparable companion piece to the Caller/Teacher Manual. Price: \$49.95 (plus \$7.00 for shipping and handling)



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PEOPLE, Continued

"The Outstanding Promoter of Square and Round Dancing," to **Norman and Nadine Merrbach** at the 1985 Houston Hoedown. The **Merrbachs** have contributed unselfishly of their time and resources to promotion and advancement of square and round dancing.

The *Belleville Journal* (Ill.) recently did a very good photo-feature on caller **Joe (and Marilyn) Obal** of Dandy Dancers.

Bill Crawford, editor of *Listen to the Caller* of Memphis, Tenn., announced that a 20-year reign of the leading *square dance stamp* (for promotion on envelopes and letterheads) is almost over, since his almost-depleted supply will not be replenished.

Reference to square dancing and pioneer caller **Lloyd (Pappy) Shaw** is made in *The Cat Who Walks Through Walls*, a new book by science fiction writer, **Robert Heinlein**.

The well-known **Dear Abby** columnist had more good things to say about square dancing recently in her syndicated column, sent to us by the **Guthries** and other readers.

GRAND ZIP, Continued

First, let me thank you for entering my photo and news of Gov Mario Cuomo's declaration of Square Dance Month in the September issue of *American Squaredance*. I have received very favorable comments. Being a caller for 17 years and never having a N.Y. governor declare a month for square dancing, I was quite proud to have reached the right connections and gotten it done.

Second, congratulations on your new venture of acquiring the readership of *Sets In Order* and bringing it to your fold. Another big obstacle to hurdle, but knowing your relentless pursuit of taking the bull by the horns, you will do a good job. Keep up the good work; it's informative to all...
Al Cappetti
Delanson, New York

Thank you for printing the excellent article from Robert Reaser on the state convention in Phillippi, West Virginia. It was a surprise and greatly appreciated by all of us who have worked for 15 years to promote this convention. We enjoy your book each month and wish you con-

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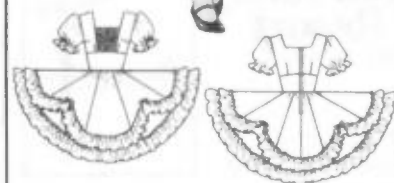
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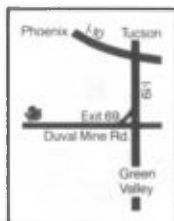
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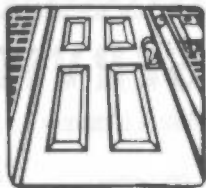
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by Mary Jenkins

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"The purpose of this publication is to furnish good, smooth-dancing, singing call figures which are chronologically set into the book in line with the recommended teaching order for the Plus program."

The author, in the foreword, continues to say, "Let the dancers relax to good singing call music while you provide interesting Plus dance patterns for them. Please also stress in your workshops

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"A high percentage of singing call routines in this book have a buffer zone to help you call to any group. The buffer zone is ordinarily in the last line of the figure and is intentionally put there. The buffer zone acts as an ingredient you can omit when calling to less experienced dancers where extended timing is needed but can easily be used when the dancers are proficient."

The diagrams and definitions should prove useful to any caller. The singing calls are in bold type so they can be read from a distance.

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The material in this 82-page book is based upon the Callerlab Teaching Order for the A-1 and A-2 basic calls list which became effective in Sept. 1983. The definitions are excerpted from the Provisional Definitions of the Callerlab Advanced Definitions Subcommittee. That list is dated as of April 30, 1983.

To furnish good, smooth dancing, singing call figures which are chronologically set into the book in line with the teaching order of Advanced-One is the intent of the publication.

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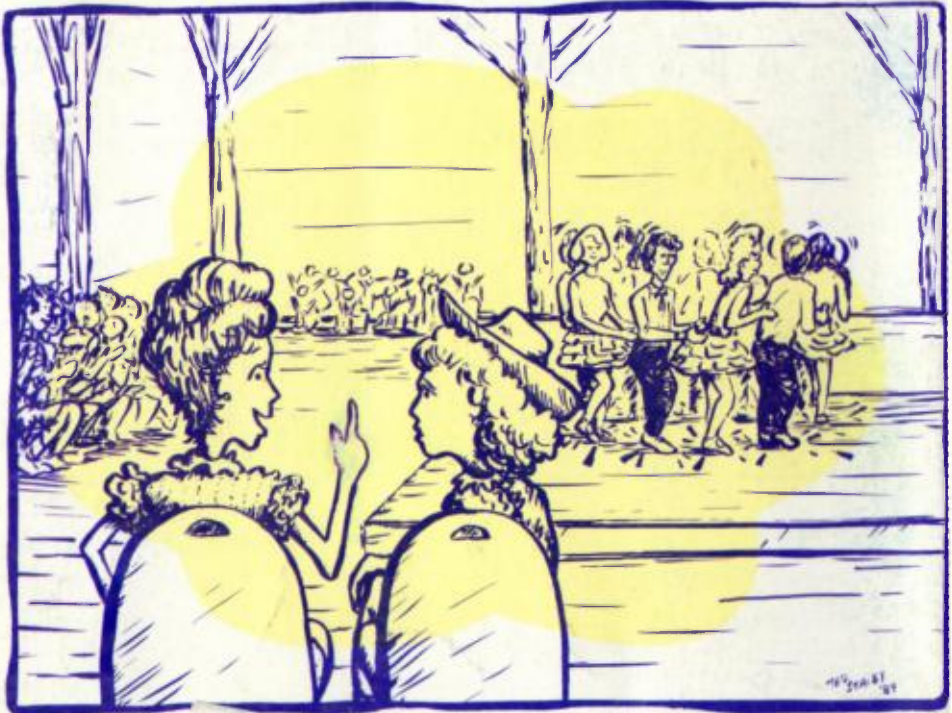
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MERRBACH RECORD SERVICE

BLUE STAR RELEASES:

- 2298 BEER BARREL POLKA, Caller: Johnnie Wykoff*
 2297 I CAN'T GIVE YOU ANYTHING BUT LOVE, Nate Bliss*
 2296 PICK ME UP ON THE WAY DOWN, Caller: Johnnie Wykoff*
 2295 OLD BLACK MAGIC, Caller: Johnnie Wykoff*
 2294 EAGLE/FAIR; Two Hoedowns
 2293 GENE/CARLOS: Two Hoedowns
 2292 K-D WALTZ, Round Dance cued by Kay O'Connell*
 2291 HELLO MARY LOU, Caller: Johnnie Wykoff*
 2290 TING A LING WALTZ, Round Dance cued by Nancy Carver*
 2289 FROSTY THE SNOWMAN, Caller: Johnnie Wykoff*

DANCE RANCH RELEASES:

- 686 IN A NEW YORK MINUTE, Caller: Frank Lane*
 685 SHE'S A MIRACLE, Caller: Tony Simmons*

BOGAN RELEASES:

- 1359 I'M FOR LOVE, Caller: Lee Walden*
 1358 FORGIVING YOU WAS EASY, Caller: Lowell Young*

LORE RELEASES:

- 1223 IT AIN'T NOTHING BUT LOVE, Caller: Johnny Creel
 1222 GONE, GONE, GONE, Caller: Johnny Creel*
 1221 FOND AFFECTION, Caller: Johnny Creel*

BEE SHARP RELEASES:

- 126 RED HEAD, Caller: Wayne Spraggins*
 125 WALKIN' THE FLOOR, Caller: Wayne Spraggins*
 124 BEAUTIFUL BABY, Caller: Wayne Spraggins*

PETTICOAT PATTERN RELEASES:

- 120 LOOK FOR THE SILVER LINING, Caller: Toots Richardson*

E-Z RELEASES:

- 732 BEER BARREL POLKA QUADRILLE, Johnnie Wykoff*
 731 SWEET GEORGIA BROWN, Cued by Kay O'Connell*

ROCKIN' A RELEASES:

- 204 JO (Key A)/SUNDOWN (Key G) Hoedowns
 203 OVER YONDER/ROCKIN' MOMA (Hoedowns)

SWINGING STAR RELEASES:

- 2380 SOME KIND OF WOMAN, Caller: Peter Richardson*
 2379 SHOULD I DO IT, Caller: Robert Schuler*

*Flip Instrumentals

MERRBACH RECORD SERVICE

PO Box 7309, Houston, Texas 77248-7309 323 W. 14th, Houston TX 77008 Ph. 713-862-7077

1986

HAPPY NEW YEAR

1986

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