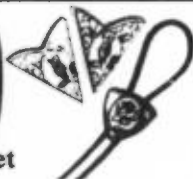


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CO-EDITORIAL



The July issue traditionally features women in all the aspects of square dancing, so often a fashion focus is also included in July's pages. This year we want to mention what may prove to be a "hot potato;" on the other hand, perhaps the S/D world is ready for a change. Let's find out!

The 1984 LEGACY survey brought forth some comments about current S/D styles. "Let's do something about the clothes," said one writer.

This year at Callerlab, Gary Shoemaker reported that in talking to a consultant about doing a market survey, the comment was, "The first thing that will have to change is those old-fashioned clothes."

Last winter we received a phone call from a caller in a cold climate, who asked our opinion of long skirts for dancing. The caller has received some feedback to the effect that long skirts were not part of a "dress code." We assured her that we know of no dress code that banned long skirts and felt if her group wanted to wear them, it was their choice.

Ellie Debald, writing in the Columbus, Ohio publication, *Cue Tips*, feels that the cost of our present costumes is a definite deterrent to new dancers who join the activity.

Whether or not we agree with these comments, we must admit that the comments are being made, and that the opinions do exist.

Over the last fifty years a slow evolution in square dance fashion has taken place, which included street-length dresses with full skirts, ankle-length full cotton skirts, squaw dresses heavy with metallic braid, very full dresses and slips made of lightweight nylon and polyester, and very ruffy "party" dresses. Is it time for another step in our "evolution" or for a major change?

We researched some past articles and some other publications, hoping to lay out some suggestions. We found that perhaps our problem, if there is one, lies in judgment (just as many of our programming problems do). Many beautiful dance costumes are seen on the floor at

every dance and every festival. Many are available at shops, and certainly a wide choice of patterns is now available where once none existed. Perhaps we on the distaff side of the square need to exercise better taste in our designs so that our costumes flatter us rather than looking ridiculous.

Has our "dress code," which is usually worded very generally ("square dance attire must be worn at dance events"), has been interpreted by some to mandate certain fashions that are too expensive for some and non-flattering to others?

As one Callerlab committee formulates a program for "community square dancing," and other groups work on marketing approaches and the recruiting of future dancers, we need to look at this important aspect of our activity and know where we stand.

Think about this. Write your opinions to us. If space prohibits publishing all the letters, we certainly will pass them on for discussion.

Appropos of the comment on good taste, we've been saving a quote from Zsa Zsa Gabor to pass on: "Wear a dress that falls just below the knees if you have good legs. If you don't, wear a long dress. Never show off what's not very good." Enough said...



BY-LINE

Do-Cl-Dolores fans will find a special treat in the centerfold—some of the best chuckles Dolores has given us over the years since she emerged from *Stan's* brushwork. And what an array of distaff

authors is represented this month! A note from **Neil Eblen** is included on page 11, with her treatise on love as motivation. **Peggy Christian** at Callerlab gave one of the best presentations on "the caller's spouse" that we have ever heard. Everyone should read her article, whether married to a caller or not, even whether married or not. More good practical advice for planning a life and preserving a relationship has never been condensed in one ASD article before.

Perhaps **Betty Rosian's** article is a "morality tale." Certainly it answers the question of why many dancers who enjoy one of the world's best forms of exercise do not lose weight because of it.

Ned Pendergast wrote a fanciful and futuristic (?) story especially for ASD. Hope you enjoy the surprise ending! Another special article was written for Hem-Line by **Mary Reid Cooper** of Quebec, the second of several she has submitted. **Bev Warner** is not really suggesting that sweat suits replace our S/D costumes, but she does describe several problem areas and mentions that the article might be used to cope with the

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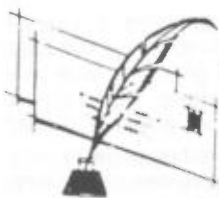
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Grand Zip

Being a member and officer of the Smoky Mt. Promenaders S/D Club in Sevierville, Tn. and located within six miles of Dollywood, of which we are very proud, we would like to welcome you to our club. If you or your club is planning a tour or trip, we would like to have you stop by and dance with us.

Our club dances on the first, third and fifth Saturday night of every month at the Cultural Center, located off the bypass in Sevierville...

Benton Latham
1660 White Oak Drive
Sevierville TN 37862

...I do enjoy your magazine and I especially like knowing the definitions of new calls before they are taught. I would take issue with you—that higher level dancing is mutually exclusive with fun, smiles and companionship. I started basic lessons in September 1984 and now dance C1 and Advanced rounds. I find the friendship, camaraderie and fun increase every level I go up because the people become more interested in helping each other.

I dance "eight days a week" and enjoy every minute of it, especially having lost 30 lbs. to return to 5'1½", 110 lbs. Square and round dancing has been wonderful for me and I try to return the favor by angeling classes and bringing other people into the dancing fold.

Marylinda Johnson

The 1986 Callerlab Convention in Baltimore was the first to be attended by the Callerlab apprentices...(callers not meeting the criteria for membership). This provides the newer caller with guidance and proper training as a future leader in our activity...No matter how controversial the subject, we had the same opportunity as anyone in the room to give our thoughts on solutions to problems being discussed in the meetings. The executive committee, the board of governors, and the membership worked long, hard hours at this convention for the betterment of square dancing. I only wish more members would attend the convention and express their ideas on problems. After all, the more input the easier it is to find a solution. In closing, I want to thank all members of Callerlab for the warm welcome given the apprentice members at their first convention.

Hank Lucher
Apprentice Representative

Thanks very much for your recent report on my book, *Dizzy Dances*. You may be interested to note my new address...1109B Yanceyville St., Greensboro NC 27405.

Gene Hubert

We were wondering whether the reviewer of "Flip Side" has ever danced to the Jack Berg recording of *Why, Lady, Why?* If so, it's hard to understand why he gave it only 2½ stars.

Our first impression was that the quality of the music is comparable to the popular recording on the charts. The echo effect of "Promenade-nade-nade" brings smiles to those in our square and we've also heard favorable comments from a

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SQUARE DANCING (AND ASD) COVERS THE WORLD

Isn't it funny (peculiar)? Sometimes a fact doesn't become obvious to one, even though it has been a fact for some time, until suddenly it rears its Gargantuan or gargoyle head in front of one's very nose! (You certainly said that right, Stan, a prominent fact right in front of an obvious nose!—Co-ed.)

Here's what I mean. Somehow I always figured we were sending this paltry pulpy piece you are holding (*ASD* magazine) to about ten countries in addition to the USA. Wrong! Since the acquisition of the circulation of *Square Dancing* magazine from California (*S/O*) in January added a few more countries to our list, we now have subscribers in *thirty countries* plus the USA! Here they are: Australia, Austria, Bahrain, Belgium, Bermuda, Brazil, Canada, Denmark, Dominican Republic, England, Finland, France, Greece, Greenland, Italy, Japan, Mexico, New Zealand, Norway, Panama, Republic of Singapore, Republic of China, Saudi Arabia, Spain, Sweden, Switzerland, Taiwan, the Netherlands, West Germany, West Indies. Wow! That's a bunch. What a wide square dance world it really is. Thinking about the possible impact of our reflective rhetoric makes an editor/caller positively humble.

One of the spinoff values of this wide distribution is the beautiful postage stamps I get. (Yes, I'm a philatelist.) Again, thanks to John, Ichiro, Noreen and all of you. My favorites are bridges, costumes, dances on stamps, but I'm not fussy. (And all along I thought someone in the post office removed all those foreign stamps before I got the mail.—Co-ed.)

Fastest growing square dance areas we find are Japan and Sweden. So, in fairness, watch for much more to be said about these two countries especially. (And, incidentally, if you don't read much about your area in these pages, it's just because you didn't send us your news.) Now on to the travel circuit...

ONE LONG WEEKEND WEST

Omaha, Nebraska— The first leg of an end-of-April safari was to be appropriately straight west to big beef country—out there where the Angus and the Charolais roam. (Take it straight from the horse's mouth, folks—Co-ed.) Caller/*ASD* staffers Harold and Lill Bausch set up an *MS-cum-Plus* dance with double-B callers (Bausch and Burdick) in one of the Omaha Methodist churches. (Last month we mentioned how the Methodist church helped make dancing respectable again as early as the '30's.) Nice crowd, mostly Harold's Gold Stars. Lill cued. A dance well-worth *heralding!* I stayed overnight just a *throne's tow* from the airport, at the Airport Inn, right on the grounds. (Well, I know it's rare to tow a throne *twixt* the two, but it's a modest measure, about a quarter of a mile.) We took a taco or two together to top it all off after the dance.

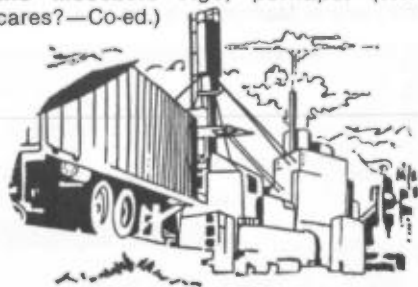
Rock Island (Quad-Cities), Illinois— Depending on how many cities you want to include, you can legitimately call this area the Quad Cities (C. of C. choice) or the Quint Cities (dancers' choice). The airport sits in Moline; my hosts, twin callers



Doug and Don Sprosty (ASD, Sept. '83, p. 50) are from Davenport (Iowa); and the dance, sponsored by the Solo Steppers, took place at a church in Rock Island. After landing in an Air Wisconsin PJ (puddle-jumper), I went to D & D's apartment for some R & R, then on to a fabulous restaurant with F & F's (family and friends) to put away a CPP (chicken pot pie), before calling for the SS's.

The spirit and friendliness of that crowd, packed with both singles and couples, was marvelous to behold. Absolutely, an elegant and gallant gang. The talented young twins (callers for five clubs and three classes) also cue rounds and make duet calling seem effortless. Loved that Shoney's strawberry pie. (I'll bet it led you to go tripping through a *strawberry patch with Sally* all night long—Co-ed.)

Ulysses, Kansas— Another puddle-jumper (TW Express) took me from Moline to St. Louis where I graduated to a jet for the leg to Wichita. *National* then put me into an Olds Cutlass Ciera (Great car—I'd like to own one.) for the five-hour drive straight west to Ulysses, which is a rich little town. (Rich Little? I thought that mult-voiced imitator came from Canada—Co-ed.) The town is just a peripheral pipeline plod from the Colorado border, and gets its affluence from the tapping of volatile vapors of natural gas, flowing freely from the very bowels of the hydro-carbonous hub of the earth, remnants of the Mesozoic Age, perhaps. (Who cares?—Co-ed.)



I motelled *en route* in historic Dodge City, where a less than urban Earp hit the dirt. There was a hall full of Circulators and guests from a three-state area at the 4-H hall. Lively dance. Lavish lunch. Beautiful moonlit night. Callers present: Murry Beasley, Richard Kahl, Helen Larkin. Thanks to Naomi Rundell, Peg Olds, and all.

Norton, Kansas— A straight shot north from Dodge City brought me to Norton. (All roads in Kansas go either north-south or east-west; you just can't angle across those giant rectangular wheat fields.) The Squarenaders had booked me back to that comfortable and compatible town, one of the few I've seen where all the downtown streets are brick, and the undulating landscape is dotted with mammoth *mosquitoes*, sucking oil from the veins of the earth. Another eager and full-sized crowd congregated for the dance in the 4-H hall. Each dancer became even more full-sized after the fine food was *et, yet*. (Speak for yourself, Stan.—Co-ed.)

BACK TO OHIO, SAME WEEKEND

Columbus, Ohio— Getting from Norton to Columbus in good time for the annual 969 Wheelers ASDance turned out to be a bit problematical. First, there was the long five-hour drive from Norton to Wichita to return the Olds and fly on. Then the connection in St. Louis had a snafu (switch airline due to cancelled flight, then narrowly miss alternate flight, that flight delayed with baggage problems), so I was an hour late on stage in Columbus. Fortunately, caller Dick Loos "called all he knew" (his tongue-in-cheek confession) in my absence. Oh, the hazards of the road! Gloria Price cued. Dick and Roberta Driscoll were *key-ordinators*. Credit where it's due—capital city dancers are super good! Finally, it was *home again* that night, after a siege of ten flights, 1500 road miles, five days, five dances.

Rejoice. Rejuvenation time. Nothing but close-to-home dates acomin' for one solid month! Reason: originally the 20 days from May 1 to 20 had been scheduled for an ASD back-to-back Europe and England tour which was cancelled for lack of dancer signups. It seems the European travel market has hit a temporary slump. Americans contemplating European flights have gotten literally *gun-shy*. (It's both a regrettable and overly-cautious development. A statistician named John Tenuta has documented the fact that the probability of a person dying in a fall at home is 276 times greater than in a terrorist attack.) Our own travels and tours have been altered somewhat by world situations, but we're just a shruggin' and chuggin' anyway. Evidence; our Alaska cruise in early June, imminent as I write

this, to be documented in next month's "Meanderings;" our Caribbean cruise scheduled for January 10 to 17 next year; our festival-fun tour to the *Devon-may-care* gorgeous western side of England next April 29 through May 10; and our really big show—Australia/New Zealand for most of September, '87. Terminate our travel for fear of territorial terrorist turn of events? Baloney! No way, José! The lure and romance of *new-found-lands* and special poeple is as appealing as ever.

A GLANCE AHEAD

While we're thinking futuristically, maybe a look at other shorter trips, trippings, and trappings might be in order. For instance, in July two caller colleges are on the docket: Huron, Ohio over the Fourth of July weekend, and Ticonderoga (upstate New York) starting July 24. In late August I'll be calling the Kewanee (Ill.) Hog Festival again with Art Tangen. On the very hoofprints of that far-from-*boaring* encounter, I'll fly to Red River, New Mexico for a caller college, and then immediately on to Lolo, Montana, for more of the same, all in early September. Fall promises many interesting one-shot dates, and two *biggies*: another caller college at beautiful Copecrest (northern Georgia) starting November 2, and our personal (Cathie and I alone) visit to Hawaii again after Christmas, this time to call a New Year's Eve dance in Honolulu, and hold hands (as you too will be doing) that night. Just one of the many exciting offerings for me in 1987 is my third-time keynote appearance at the famous Washington Seminar the second weekend in July. I could go on and on. (Please don't. Most people bore you with traveleques *after* they've traveled.—Co-ed.)

ON THE HOME FRONT

Staying around home for a month due to the sinking of a tour doesn't mean I was inactive for that period. Take a quick look with me at a couple of fill-in encounters:

Huron, Ohio— Another local museum dance was held with a good crowd of both dancers and non-dancers rockin' and reelin' (see *ASD* last month, p. 8). High-light of this one was the special maypole dressing and interlacing sequence coordinated by Myrtis Litman of Cleveland (wife of the late Lloyd L.), who actually brings a portable maypole in her car for these performances!



Another Huron involvement for Cathie and me was the *Hands Across America* lineup to benefit hungry and homeless Americans. The continuous handholding program by millions snaked directly through our little town, and it was both fun and worthwhile for us. How many of you thousands reading this participated? After all, square dancers are most experienced at *holding hands*, right?

ARC Events, Cleveland— One of the two Cleveland callers groups to which I belong held duo events on two successive Sundays. First there was a brunch for member couples (Remember former staffer Dewey Berry? He's back on board.) and then a Grads Special where we all called at the Berea Fairgrounds hall (west side).

Willoughby, Ohio (Cleveland)— Cathie and I thoroughly enjoyed this east side event—dancing to Bob Howell (*ASD* staff) at the Real Old Reelers 50th Anniversary Dance. (Wow! How many clubs can say they've danced for 50 years?) Bob was in good form at the mike and in good spirits after his unfortunate auto accident. Mike Lamonte called on the program. So did I. Good fun. Relaxed dancing. Mostly traditional.

27th Buckeye Convention, Cleveland— We set up an *ASD* booth and *got our kicks* with over 2,000 Ohio dancers at the downtown convention center. Not the biggest crowd ever for an all-Ohio event, but numbers aren't: always the bottom line. For effort, planning, promotion, spirit, design, the Cleveland Federation rates a big *Plus*.

Enough for the local scene. Enough scattered scooting and skitterings for the month. Please excuse me for a couple of fortnights while I run away and visit a few more choice hunks of our good earth.





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JOHN & WANDA WINTER



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NEW RELEASES

- C-319 RED ROSES—Gary Shoemake
- C-609 WHOOP DE DO (Polka)—Round Dance—John & Wanda Winter
- C-804 OKLAHOMA BORDERLINE—Scott Smith
- C-704 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE—Marshall Flippo
- C-211 I LOVE YOU BECAUSE—Jerry
- C-516 MOUNTAIN PASS—Ken
- C-3513 HELLO MARY LOU—Ken & Gary
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Why Do You Wash The Dishes?

by Nell Eblen
Pharr, Texas



A man I know could have spent the entire four years of World War II working in the pharmacy of a hospital in Texas. Instead he volunteered to go overseas. This took him to Cairo, Egypt, across north Africa, through Bengazi, Tripoli, and to Algiers. Then, he went to Sicily, up through Italy and all the way to Germany. He spent thirty-five months in a field hospital near the battle zone.

After the war, when he returned to the states, he volunteered and spent twenty-eight years in service with the Texas Department of Public Safety (State Police). He is commissioned as a Special Texas Ranger to protect lives and property now during his retirement years.

Why would a person do these things when he did not have to?

He started square dancing in 1951; he loved it and still does. He has swept the dance floor, taken tickets at the door, poured gallons of coffee, cleaned up after dances, and served cake and cookies. This man served as an officer of several clubs in every capacity. He has worked and served in state conventions and national conventions.

His love for square dancing quickly caused him to become a caller. He called countless free dances for fund raisers in clubs, associations, and community projects. He has called professionally and taught over 3,000 people to square dance during his 25 years of active calling. Most of those years were spent in the North Texas and Red River S/R Dance Associations.


This man has served not only in the area of square/round dancing, but in his church and civic organizations. He served many ways in his community and in the retirement park community where he lives now. In the last three years, he has taught over 600 people in 31 classes "55 Alive Mature Driving," using his background of years spent in the Drivers Licensing Service.

Why does he do these things? The reason is something like this: when he was a child, often after supper he would offer to wash the dishes for his mother, and he did. Why did he do that? Was it to make his mother love him? Or was it because he loved his mother?

The answer is that he loved his mother! He loves his country and his state, too. He loves his community and square dancing and *people!* Yes, he serves because he loves people, and not to persuade people to love him.

I urge you, if you love square dancing, to get in there and serve. It is so much more rewarding to serve rather than be served! Remember you washed the dishes because you loved your mother...

Nell Eblen is, of course, writing of her husband, Al (a frequent contributor to ASD). She writes, "I am so proud of my retired husband...I don't have the problem of some who write to Dear Abbie about the distress of having retired husbands underfoot. We are greatly enjoying being square dancers and trying to be better round dancers now. Who was it who said, 'Grow old with me, the best is yet to be'? The best is here and now, and we're enjoying it to the fullest!"

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FORM A STAR

by Ned Pendergast
San Francisco, California



Music from the Grange Hall echoed over the fields near the freshly painted red and white building while the orange yellow lights from its windows reflected and lay like a mantle on the grounds around it. Inside, the rhythmic voice of the caller chanted, ".... swing her low, don't step on....." The fiddler's left foot tapped brightly, in cadence to the catchy music that inspired the dancers to move briskly about the hall. Around the perimeter, knots of people chatted busily as they watched the dancers. On the small stage, next to the musician and the caller stood the expressionless but life-like female mannequin, dressed in the latest folk dance costumery. The sign at its feet announced, "First prize, an original Dixie Dunbar folk dancing costume." The rest of the small card described a long list of secondary prizes.

The music and laughter of people was to be short lived for outside, in the cool evening air a small disc shaped object slid quietly to a concealed landing place behind a heavy growth of mulberry. Its oval door parted upward and bright green lights reflected from the interior.

Shrouded in the light and in machine-like unison, two pencil-shaped creatures carefully scampered to the ground. From the center of their head, a singular eye scanned the field carefully then finally settled on the noisy Grange.

"Predicated on our research, this could be a tribal ceremonial temple. We must be sure. Let us move in closer and observe."

The other space creature tweaked its head with one of its two fingers.

"We cannot take too long," he admonished, "These creatures are known to become violent when frightened. We must do nothing that will deter us from our primary goal. We must return to Planet Zorn with the best possible specimen for our research."

The stick-like creatures needed their way through the bushes and tall grass, hardly disturbing the ground or the growing cover. Within moments they stood at the large open front doors of the Grange. Their black thin outlines contrasted boldly to the bright lights that illuminated the auditorium.

"They will be startled by our presence. The element of surprise will work in our favor. Let us move in quickly and collect our specimen."

As they stepped inside a woman screamed, "The doorway..... look at the doorway...." The music stopped and the entire room became deathly silent. Suddenly, the entire room became pandemonium as dancers fled in panic and they sought escape from every exit. As the crowd poured outside, the cries of fear faded to the din of autos and trucks racing to leave the scene.

As the last car sped away and the evacuation completed, the Grange Hall assumed an air of deep silence. Litter, overturned chairs and tables, spilled food and broken windows gave the room a look of warlike devastation. Three casualties lay on the floor, a man knocked unconscious by the rioting crowd and two ladies whose sensitivities could not accept what their eyes told them.

One of the creatures spoke, "Let us select our specimen, quickly."

High in the solar system, the disc shaped starship slid through the galaxy with great speed and silent ease. The extra terrestrials sat in their control console, alert and proud.

"We have done well. The council will approve strongly of our work this day."

"Most certainly," confirmed the other, "and why not, the specimen is of superb quality."

"There was little doubt of its superior quality. Amongst all of those poor imperfect creatures, one and only one was unashed by our sudden appearance."

"You are correct, but one thing puzzles me.... its identification tag."

"I am sure our researchers will solve the puzzle." said the other authoritatively.

In a rear seat the specimen sat strapped to the seat, head pitched forward and motionless. A yellow instrument light overhead flashed on the tag hanging from its neck. The gold letters announced boldly, "Manny's Mannequin Rentals."

The spaceship disappeared into the galaxy.

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HI HAT DANCE RECORDS



by Peggy Christian
Huntsville, Alabama

I'm Peggy Christian and my partner's name is Bob. We have been married 33 years this year, have two children, a boy and a girl, and two wonderful granddaughters. Bob retired two years ago after working for the local utility company for 30 years. I am still actively employed as Manager of the Technical Publications Department for Science Applications International Corporation.

Bob and I started square dancing in 1964 and he started calling in 1967. We also round dance up to a mid-intermediate level. Bob presently calls for two clubs and teaches classes for them. He travels in the southeast and has worked as guest staff caller for Fontana Fun Fest, and hosted a week at English Mountain. He joined Callerlab in 1976 and has been an active accredited member since then.

Over the years, I, and many others, have raised questions about maintaining one's own identity amidst all of our other duties and responsibilities. Listed below are some ideas and experiences that have helped me cope as a caller's partner.

How do you maintain your employment, household chores, family life, spouse's schedule?

- ★ Love one another! This is the most important element. Without love, there is no way you can satisfactorily solve the problems you face trying to juggle a marriage, career, family and be a caller's partner.
- ★ Goal setting. Decide what is really important to both of you.

Formula for Identity

- ★ Communicate.
- ★ Learn to compromise.
- ★ Prioritize. Early in my career, when I was under a great deal of stress trying to cope with a young family, a new job with growing responsibilities, and being a new caller's partner, I had a wise and understanding boss who passed along to me a formula for setting priorities:

Your first priority in life is your God,
Your second priority is your family,
Your third priority is your country,
Your fourth priority is your job,
Everything else comes after that!

I have found when I follow this formula, conflicting priorities are easier to resolve.

★ Accept the fact that there are only 24 hours in a day, and there are times when everything won't get done.

★ Don't feel guilty when things don't get done.

★ Be able to interchange "traditional" roles. Bob worked a swing rotating shift for many years which allowed him to be free many afternoons when I was working. As a consequence he worked as a Brownie leader for our daughter's troop, and picked up afternoon car pools. During the two years our son played varsity football I attended booster club meetings and sold football programs at ball games while Bob worked.

★ Sense of humor!

How does this affect your communication with your partner? How do you compromise?

★ Life and marriage have always been "give and take" situations. Caller and partner roles are not different. Whatever type of compromise system works in everyday life should continue to work for you.

★ Compromise should work both ways. Take time about: caller first priority one time, partner first priority next time.

★ Once compromise is reached, do not harbor any resentment.

★ Accept the fact that sometimes there is no choice but for one to go one way, and one another, for an evening, day or week. Last year we had planned two weeks back-to-back, one to work as a week-long festival and the next to be vacation. I could not be gone from work for more than one week. My choices were: take the week of the festival, take the vacation week, or split the week between the two events. I chose the latter, arriving at the festival on Thursday, stayed through Saturday, spent four days vacation with Bob, and returned to work the following Thursday. This turned out to be a very satisfactory compromise for both of us.

How do you go about planning your schedule and his?

★ Keep a calendar. Make no commitments without checking with each other and the calendar.

★ Schedule personal shopping for a particular time (one complete day, two or three times a year). Plan wardrobe acquisitions.

★ Do not waste time wandering through stores and impulse buying. I spend my lunch hour having a bite to eat with Bob and then we do two or three laps around the mall before I return to work. I carry my walking shoes with me. This is one way to get in some exercise on a regular basis.

★ Doing some household chores together gives you time to talk. Bob and I do our grocery shopping together when we are in town. You won't yell at each other in public and you can usually get minor problems resolved. This also give you additional time together.

What are the biggest problems you face?

★ Finding time to spend with each other.

★ Schedule free time. Make dates. Plan ahead (a year if necessary) for private time.

★ Do spontaneous get-a-way evenings/weekends.

★ Make sure you plan a vacation away from employment/square dance activity. Everyone needs a vacation! Schedule your vacation. Treat this contract with yourself as you do other contracts.

What would you change if you could?

★ Make the commitment in the beginning that S/D calling is a business and a partnership. Treat it as such. Advertise it

as a partnership.

★ Develop my S/D expertise/identity earlier.

★ Be able to dance with each other on a regular basis.

What do you feel is the strongest point in your relationship?

★ Love for each other.

★ Respect for each other's viewpoints/commitments. Neither is more important than the other.

★ Ability to reach compromises avoids conflict.

★ Strong support of spouse and partner.

Where does assertiveness help your own individuality survive?

★ Expand your capabilities in your employment.

★ Establish a set of goals and decide on a course of action to reach them. Work at these goals every day.

★ Maintain a positive attitude.

★ Express your individuality by developing your own talents—cue rounds, run the S/D class, develop a proficiency for after-parties or fashion shows. My particular talent is for fashion shows, and I have chaired or co-chaired several. My major accomplishment in this area was co-chairmanship of the show for the 34th National held in Birmingham, June 1985.

Why is doing something on your own important?

★ No one wants to be lost in the crowd. Maintain your personal identity and feel a sense of personal satisfaction with your life.

★ Feel good about your life and who you are.

How do you capture time/identity for yourself?

★ Have one close personal friend you are completely comfortable with and can confide in.

★ Get up 15 minutes early for quiet time.

★ Read a book at dentist/doctor's office, beauty shop.

★ Make priority lists for the day/week.

★ Write letters while waiting for carpools

★ Do handiwork in meetings (if you are not an active participant).

★ Attend church (spiritual time is important).

★ Walk/exercise with friend(s) regularly.

★ Go back to school/continuing ed.

★ Be happy!

What Is Round Dancing?



by June & Millard McKinney
San Jose, California

Round Dancing—what is it all about? Where did it start? How is it a part of square dancing? These are the questions that are asked every time you turn around. Is it the frosting on the cake? Is it a dish of ice cream that can be enjoyed all by itself? Pose the questions and you get different answers from each person you ask.

"Blessed are those who go around in circles, for they shall be known as round dancers." Lloyd (Pappy) Shaw states in his book, *Cowboy Dances*, that it was the custom to have a tip of two square dances, followed by a round dance. This is the old custom from long ago.

In the early days, the dances were the polka, schottische, varsouvianna, mazurka and waltz. When the round dancers became very good, they wanted a larger selection. The usual route was to Henry Ford's (Model T man) *Good Morning*. Henry Ford was an avid square and round dancer. He built one of the largest square dance halls in the U.S.A.

One of the common waltzes was *Coming through the Rye*. This was a fun dance, as the first twelve bars were played in a fast 4/4 time and the later twelve bars were slowed and changed to 3/4 time. The sequence was repeated to the end of the dance. This type of waltzing is still common in Germany in the beer gardens, where it is called "Zweifache" and it becomes a challenge between the dancer and the band leader.

The schottische is a beautiful dance to watch or perform. It is fast and requires a fast floor. It is basically a dance of hops,

runs, and swings. The popularity of this dance is still high with the Slavic people in Europe.

Another popular old-time couple dance is the Varsouvianna. It originated in Warsaw, Poland. This dance is different in that when the partners are facing the footwork is "opposite," whereas when they are in the Varsouvianna position the footwork is "same." It is a flirtatious dance with many head movements and flashing eyes, and was very popular at weddings.

Another popular dance of the early days, still popular today, is the polka, a Slavic dance with 4/4 music and fast footwork. Good polka dancers are able to "slip in a hop" in front of each bar of music.

The waltz is the best of all round dances. In a majority of cases it is danced incorrectly. Alas, those people insist they are doing it correctly and are really doing a smooth (even rhythm) two-step to waltz time. This dance is called a *redowa*. In true waltzing, the dance is "step, step, close," while the *redowa* is "step, close, step." Another popular dance of the early dancers was the *Spanish Waltz*. This involved turning the body 180 degrees (more or less) in each bar of music. This is fun to do, but can cause dizziness.

Modern day round dancing has brought many more dance techniques and rhythms to the dance floor. The broad base of round dancing now includes fox trot, tango, rumba, cha cha, samba, quick step, swing (jitterbug), Viennese waltzing, Westminster waltzing. Who knows we may see break dancing in the round dance field!

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Linear Cycle Round the Globe



Scotty and Marlene Sharrer, Jerry and Kristy Story, with 80 dancers, followed the popular tour route to Hawaii this spring. With stops at Kauai, Hawaii, Oahu, the group enjoyed square dancing as well as helicopter rides, sightseeing, shopping, cruises, snorkeling, and all the many island delights that enchant visitors. In Oahu they were met by world photographer Ichiro Fujima, who danced with them, snapping photos constantly, and making special badges for the dancers. The Sharrer-Story tour was arranged by Tortuga Express, and guided by "Little Joe," to whom the group expressed their thanks for taking care of all their travel details so they could enjoy Hawaii to the fullest.

Photo by Ichiro Fujima



Marlene Sharrer visits friends in a Hawaiian shop.




ATTENTION SQUARE DANCERS!

Patrick Dowling and Kelly Drivley, two very talented songwriters who write for radio and television and who have many national recording credits between them, teamed up to write and record two original songs for and about square dancing. The special song, "Square Dancing's Calling Me", has been adopted by square dancers as the National Square Dance Song and the official song of "Spirit of '86."

Square dancers - It's the fiftieth anniversary of Modern Western Square Dance. Celebrate!

"Square Dancing's Calling Me" captures the spirit, the fun, and the friendship that square dancing is all about. Clubs and callers will want to play it at the beginning or conclusion of dances, while people eat, etc. On June 14 and September 13, fellow dancers across the country are going to take this record to their local radio stations and have them play it. Join in this grand promotion of square dancing. We want to double, triple, quadruple the number of square dancers! Equally entertaining is the B side "All Aboard That Square Dance Train". Both songs feature top quality studio production and nationally acclaimed singers. We urge you to obtain this record. (This is a must-have record!) Money received is going back into promoting square dancing.

If this record is not obtainable at your favorite record outlet call 1-800-446-8811, Mr. Bojangles Records, in Colorado call (303)473-6152, or write 2704 Concord, Colorado Springs, Colorado 80907.

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*We're square dancers united and proud,
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Nearly 50 voices boomed through the halls of the Hyatt Regency as many well-known callers gathered to sing solos, call figures and join in the chorus of *Square Dancing's Calling Me*, written by Kelly Bryarly and Patrick Dowling of Mr. Bojingles in Colorado.

This Golden Anniversary theme song was first offered to Mark Clausing, who spotted its potential and unselfishly sent it to the Spirit of '86 coordinators. A "straight" radio version was recorded by Kristin Philpot, and released at Callerlab, complete with gold jacket. Dancers are encouraged to purchase copies of this for local radio stations to play on June 14, the nationwide anniversary kick-off; on Sept. 13 during the coast-to-coast balloon release, and again on December 31 for the huge dance around the world. Specify radio or S/D version when ordering from Mr. Bojingles, 303-473-6152, or Spirit of '86, PO Box 129, Dillard GA 30537.

HOEDOWN! HOOFS IT ACROSS 4 STATES

Volunteer dancers in four states hopped through time during a tour by Cope Video Prod. to shoot major scenes for *Hoedown!*, the Golden Anniversary movie tracing the history of square dancing. After videotaping the recording of *Square Dancing's Calling Me* at Callerlab, the crew headed for Berea, Ky. and Bethel, Ohio. Because of the participation of real live people sharing their lives through dance, this made-for-TV movie will be different from previous dance documentaries. When it is released in late summer,

dancers and non-dancers alike will sense the spirit of cooperation that binds it together. *Hoedown!* is destined to do the same thing for square dancing that *Roots* did for black Americans. The movie may be ordered from Spirit of '86, PO Box 129, Dillard GA 30537.

THE COORDINATED CAMPAIGN

With the completion of 10 PSA TV spots, a complete "press kit" for TV, radio and newspaper is now ready for distribution to dance leaders, callers, associations, publications and businesses. The goal should be a major publicity campaign in September during National Square Dance Month, just as fall classes start. The entire press kit is available for \$50 and includes the *Say Y.E.S.* video; a packet with news releases and further instructions on participating in anniversary plans; the radio version 45 rpm record, *Square Dancing's Calling Me*; and a ¾" tape (TV format only, not VHS) with 10 PSA spots ready to hand to your local TV station.

WHAT DO YOU HAVE TO LOSE?

If you don't get involved and do what you can to promote the Spirit of '86, you'll never know what it could have done for square dancing.

The tools are in place. It's easy to set up a TV and VCR and let the video do the selling. You can set the stage for great things to happen in square dancing if you act now. Will you make the choice of being actively involved in this major campaign to get square dancing on the map? Becky and Jerry Cope have made it easy to "say Y.E.S. to the Spirit of '86. Will you?"

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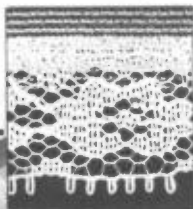
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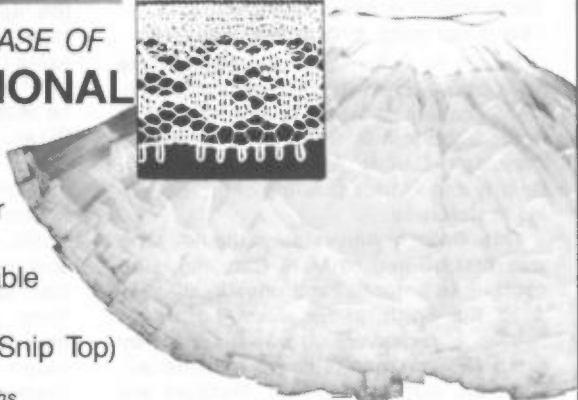


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by Bev Warner
Saginaw, Michigan



Sweat Suits Instead Of Square Dance Attire

Ever dance with anyone in a square who gives you a sweaty hand on a *grand right and left* or who has a dripping wet towel by the end of the dance? These folks who perspire so heavily feel as if they've been working out in a gym. New dancers who are apprehensive have a natural response to this new stimulus.

For most dancers sweat is "no sweat." Although the wetness and odor associated with perspiration are actually produced by two separate and distinct glands, doctors say both problems can usually be alleviated by commercial over the counter products.

But an estimated 30% of the population suffers from varying degrees of hyperhidrosis (pronounced hyper-hidrosis) or chronic sweating caused when one type of sweat gland is over stimulated. Those with severe hyperhidrosis can produce up to 12 quarts of liquid, almost pure water, in 24 hours.

In humans, two different types of sweat glands cover the body, crowding under the arms and on the palms of the hands and soles of the feet.

Eccrine sweat glands perform the most vital function of the two, cooling the body by pumping a liquid that is over 99% water to the surface of the skin. This sweat is usually sterile, odorless and, after intense physical activity, drenching

The other type of sweat gland is the backbone of the deodorant industry.

Apocrine sweat glands intermittently produce small amounts of liquid full of bacterial matter. When this matter reaches the surface of the skin it begins to break down, producing an odor many find unpleasant.

Researchers are not sure why humans have apocrine sweat glands because they serve no useful purpose other than the production of an odor. Some believe they are throwback to when humans, like many animals today, communicated by smell. This would also explain why we sweat more when we are afraid, angry or aroused.

While the apocrine glands produce small amounts of sweat continually, the eccrine glands are stimulated into producing great amounts of sweat when the body gets heated, by the hypothalamus gland. The brain also produces sweat during emotional traumas. Normally it takes something severe, such as danger or extreme nervousness for the sweat glands to start flowing. For those with hyperhidrosis, the eccrine sweat glands start pumping at the slightest emotional stimulus.

For those who work with their hands the condition can be a disaster. Many get foot infections as a side effect of hyperhidrosis because their feet are constantly wet.

I have seen dancers who carry a pack of cigarettes in their shirt pocket and at the end of the dance the cigarettes are soaked and unsmokable.

Some antiperspirants mask the odor with their own fragrances, while others contain aluminum which coats eccrine gland pores and prevents sweat from escaping. A good antiperspirant only reduces sweat 30-35%, for someone with hyperhidrosis that's not enough.

Doctors can prescribe more potent antiperspirants which contain large doses of aluminum chloride and ethyl alcohol that provide some relief for people with this condition. There is an electronic device on the market that seals sweat glands under the arms and on the hands and feet by forcing water into the pores. The effect only lasts a few days and only works on some. The only accepted permanent treatment is a surgical procedure where layers of skin containing

Continued on Page 94



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SCHEDULE OF CALLERS FOR 1986

July 6-12 Squares (Mainstream Plus) Paul Walker (FL) Lawton Smith (FL) W/S - QS Plus	July 13-19 Squares - (Plus) Keith Rippeto (WV) W/S - QS - A1	July 20-26 Squares - (A-1) Dale McClary (FL) Rounds Judy & Russ Tremblay (FL) W/S - QS - A2	July 27 - Aug. 2 Squares - (Plus) Joe Porritt (KY) Mark Patterson (KY) Rounds Millie Eich (KY) W/S Intro. to Advance	Aug 3-9 Squares - (A-1) Herry Lackey (NC) W/S - QS - A2
Aug. 14-17 Squares - (Plus) Bud Whitten (GA) Rounds Frank Cutter (GA) W/S - QS	Aug 17-23 Squares - (Plus) Phil Kozlowski (IN) Jen-Hin (OH) W/S - QS	Aug 24-30 Squares - (Plus) R. J. Hogan (FL) W/S - QS - A1	August 31 - Sept. 6 Squares (A-1) Bob Barnes (FL) Rounds Bob Barnes (FL) W/S - QS - A2	Sept 7-13 Squares - (Plus) Larry Cole (IN) Rounds Shirley Helny W/S - QS - A1
Sept. 14-20 Squares - (Plus) Bob Barnes (FL) Rounds Bob Barnes (FL) W/S - QS	Sept. 21-27 Jerry Barrett (FL) Sept. 26-28 Dick Loos (OH) Jack Pladdys (OH) Singles Weekend W/S - QS	Sept. 28 - Oct. 4 Squares - (Plus) Lee McCormack (AR) Sam Sanders (MS) W/S - QS	Oct. 5-11 Squares - (Plus) Bill Ford (FL) Rounds Jack and Nell Jenkins (FL) W/S - QS	Oct. 12-18 Squares (Advance) Doc Gray (FL) W/S - QS - A2
Oct. 24-26 Squares - (Plus) Aaron Lowder (NC) Bill Wentz (NC) Oct. 19-25 Wayne Smith (MS) W/S - QS				Oct. 26 - Nov. 1 Squares - (Plus) Chuck Donahue (KY) W/S - QS - Intro to Advance



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THE MASON-DIXON LINE QUARTET

It all started January, 1985, when John Carlton and John Kephart decided to do a square dance and concert, in duet, with a theme of "A Southern Night." After many months of practicing in duet, they took a ride to Ralph Trout's square dance record shop and printing company to show Ralph what they were trying to do. After a couple of times, Ralph hooked his microphone to the "ol' Hilton" and *voila*, a trio emerged. In May, the trio premiered at the Dance Leaders of Delaware Valley Annual Dance with some rousing hot hash and singing calls. The crowd was so overwhelmed that an encore was demanded and the search for the fourth member was on. Well, not exactly. Ralph had already contacted Pete Diven about becoming the finishing touch of a quartet and Pete said, "I love to sing bass." With that, the "force of harmony" was with them.

Of course, along with new ideas came a lot of hard work. Many hours of practicing, even some midnight to morning sessions, were attended during the next three months, and a new era was started for the foursome.

In August of that year, they were invited to call a special callers' hour at the Glassboro Festival. It was at that time the foursome became "The Mason-Dixon Line Quartet." At the end of the special, the quartet was asked to do the after-party at the Delaware Valley S&R/D Convention. The after-party was such a success that the dancers were singing right along with



the quartet. The chemistry was so right that the quartet put the finishing touches together to prepare for the debut of the "Mason Dixon Line" Square Dance and Concert on May 31, 1986, which was sold out by February.

Also during this magical time, the quartet formed their own recording company known as "Mason Dixon Records." Two cassette tapes have been recorded, and square and round dancing records were processed to be available by the National S/D Convention in Indiana.

The Mason Dixon Line Quartet performed at the ASD Trail-In Dance on Wednesday night prior to the convention and many after-parties during the convention.

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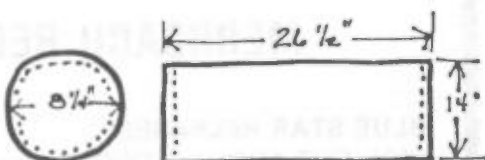
MAKE A PRETTY PETTITOTE

It is more comfortable to carry your square dance petticoat to a dance than wear it bunched up under your coat and seatbelt. And there is a more stylish way to carry it than slinging it over your shoulder in a plastic shopping bag, no matter how prestigious the store.

If you wear a soft nylon crinoline, make a pettitote.

Look for heavy duty plastic by the yard in your fabric store. You won't need anything as expensive as the fabric-backed kind, just some sturdy vinyl. You'll find stripes, plaids and flowers as well as clear and solid colors, so be imaginative. Match your dress; use your club colors; let the crinoline shine through. For each tote you will need a piece of material 14" by 36". (One yard of 42" plastic gives you three totes; a yard and a third, or 1.1 meters of 54" will give you 4 totes.)

Cut a rectangle 14" by 26-1/2" and a circle 8-1/4" in diameter. Trace around a plate if you have one the right size, or make a compass with a pencil and a string. Set your machine stitch length 10 stitches to the inch, and use half inch seams throughout. Sew the two short edges of the rectangle together, making a tube. Fit the circle into one end of the tube, holding it in place with several pieces of masking tape if necessary, then stitch, easing the fullness.



MRC
-86-

Turn the tote right side out, and fold under 1-1/2" at the top. Following manufacturers' directions, insert eight grommets, arranged in four pairs, evenly 3/4" from the top edge. Insert braided cord through the grommets and tie a knot, creating a drawstring/carrying handle. You are finished.

Now stuff your soft crinoline in the pettitote and you are ready to go. Don't worry about the wrinkles; they'll be gone before the start of the first tip. Bonus: Your crinoline can live in its tote right on the closet shelf.

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- 2303 AFTER THEY'VE SEEN PAREE, Caller: Nate Bliss*
- 2302 TEARS IN MY HEART, Cuer: Kay O'Connel* (R/D)
- 2301 GINNY'S TWO STEP, Cuer: Clark McDowell*
- 2300 MEMORIES TO BURN, Caller: Andy Petreere*
- 2299 BACK HOME AGAIN IN INDIANA, Johnnie Wykoff*
- 2298 BEER BARREL POLKA, Caller: Johnnie Wykoff*

DANCE RANCH RELEASES:

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

BOGAN RELEASES:

- 1362 LOVE ME HONEY DO, Caller: Bob Borgmier*
- 1361 TWO-TIMIN' BLUES, Caller: John Aden*
- 1360 I GET THE BLUES WHEN IT RAINS, Caller: Ron Nelson*

LORE RELEASES:

- 1225 THUMB PICK PETE, Caller: Johnny Creel*
- 1224 ALL AT ONCE IT'S FOREVER, Caller: Murry Beasley*
- 1223 IT AIN'T NOTHING BUT LOVE, Caller: Johnny Creel
- 1222 GONE, GONE, GONE, Caller: Johnny Creel*

BEE SHARP RELEASES:

- 126 RED HEAD, Caller: Wayne Spraggins*

PETTICOAT PATTEN RELEASES:

- 124 BILLY BAYOU, Caller: Toots Richardson*
- 123 AM I LOSING YOU, Caller: Toots Richardson*
- 122 TIMBER I'M FALLING, Caller: Toots Richardson*
- 121 YOU ARE THE ONE, Caller: Mickey McFarland*

E-Z RELEASES:

- 733 HURRY, HURRY, HURRY, Caller: Johnnie Wykoff*
- 732 BEER BARREL POLKA QUADRILLE, Johnnie Wykoff*
- 731 SWEET GEORGIA BROWN, Cuer: Kay O'Connell*

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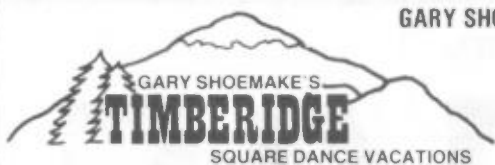
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A-2 W/C-1 Star Tips



SEPTEMBER 21-26
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NEWTON SQUARES OF IOWA

It is significant when a club celebrates a 25th anniversary, and according to the *Daily News* of Newton, Iowa, the Newton Squares have much to be proud of as they celebrate this summer. Especially honored are two of the charter members, Lloyd and Dot Anderson.

Recently, the Andersons sponsored their 24th annual barn dance for members and guests. Other events: dancing in floats at the Kellogg Celebration Days,

Jasper County fair parades, a badge dance, a fund-raising garage sale, and a buffet/dance on a Mississippi paddleboat. More than one event featured a live band, the Tri-County Travelers. The photo above, courtesy of the *Daily News*, shows past presidents Del and Phyllis Peiffer (standing), the Chuck Ratliffs (caller, dark outfits), and Dick and Marilyn Varnum (publicity chairmen). New presidents are Fred and Annette Beebout. Round dance cuers are the Bob Goslinks.



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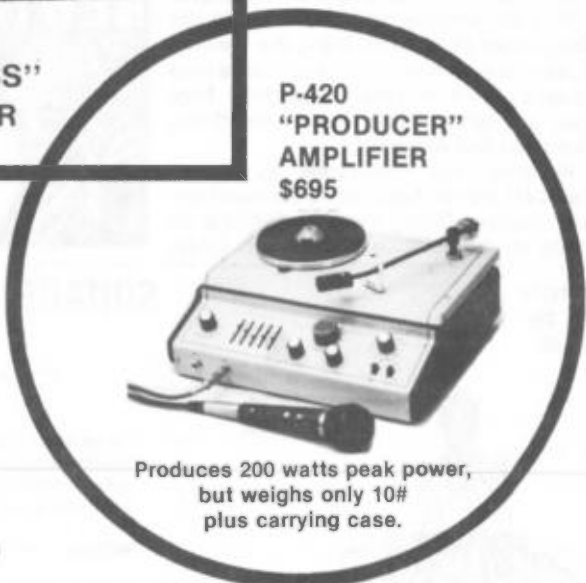
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— JULY 1961

The author of "Think Tall" lists qualifications for a first-rate caller, besides having enough nerve to get up in front of people and call to a record or band. The superior caller has sincerity of purpose, talent, knowledge of music—square, round, contra, circle and couple... If the caller doesn't have rhythm, you can bet the dancers won't either. Timing and tempo are extremely important...Bend to the wishes of your group and learn which type of dancing they prefer.

New dancers, start right with basic squares and an introduction to round dancing, plead Mary and Bill Lynn. "Callers, help your dancing friends. Start off even—your dancers won't forget you for that extra effort. Let's share rounds and squares."

Do you need a new and different theme for this month's special dance? How about a "People to People" dance? Have each couple invite a non-square dancing couple to the dance. Program some easy circle mixers, a few simple folk dances, and then work into some easy square dances with basic calls. By the time the evening is over, your non-square dancing neighbors will be ready and willing to learn to square dance!

Sixteen S/D record ads appear this month and at least 32 different record labels are mentioned. Twelve of these are still recording. Four S/D clothing ads mention shops in Miami and Miami Beach, Florida; Phoenix, Az.; and Topeka, Ks. There is one full page S/D shoe ad. We think it is interesting to note that there is still no mention of S/D petticoats.

Pat Pending's Thought For the Day:
They come in pairs
They come in squares
Pepped up and feeling gay.
Please, caller smart,
Help them depart
Enthused, the self-same way.

10 YEARS AGO— JULY 1976

A partner to share a moment of exhilaration with...a kind word and a soft caress when you're "down"...a cheery voice on the other end of the line when you're a thousand miles away...pretty as a picture in her favorite S/D dress...putting you on a higher pedestal than you really deserve...except when you, too, need to be "put down"...and finally, putting a hand in yours at the end of a day, or at the end of a dance, or even at the end of a very last dollar and smiling a smile that says more eloquently than words, "We'll make it together"... "that's the kind of stuff our

Continued on Page 91

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Every Tuesday	C-1 Workshop	8:00-10:00 PM
Every Thursday	A-1 Dance	8:00-10:30 PM
2 & 4 Sundays	A-2 Dance	2:30-5:00 PM

SPECIALS:

July 4	Jubilee	Dick Bayer & Dave Walker
July 20/23	Callers School	Al Brundage Earl Johnston Dick Bayer
August 15	Plus Dance 8-10:30	Gary Shoemake

"BAYER TRACKS"

GREAT LAKE STATE FESTIVAL, Kalamazoo, Michigan
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Making friends in every land.

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A polka or hard-core jive.

Our language is universal
So each can understand,
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In unity we can band.

The American Square Dance, folks,
We all can truly say,
Is one more reason we're proud of
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Ida Reifinger

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PRAIRIE

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BRAND NEW

- PR1009 GRANDPA, Judds Hit by Al
 PR1088 I'LL TAKE CARE OF YOUR CARES, Frankie Lane 50's Hit by Singin' Sam
 PR1087 RING OF FIRE, Cash #1 by Chuck
 PR1086 BOP, Dan Seals #1 by Al
 PR1085 SERENADE, Oldie by Singing Sam
 PR1084 HONEYCOMB, Jimmy Rogers #1 by Chuck
 PR1083 OPEN UP YOUR HEART, Slim Whitman Hit by Ron
 PR1082 BLUE EYES AND JEANS, Conway #1 by Renny



Mark Clausung



Tom Trainor



Vern Weese



Kim Hohnholt



Jim Golik *Clogging*



Mountain

Recordings
Music by Mountain Men

BRAND NEW

- MR5004 GREASE, Clogging Routine by Jim

- MR55 FEEL THE COUNTRY CALLING ME, Mac Davis Hit by Kim
 MR54 HOOKED ON COUNTRY (Mark's Medley) by Mark
 MR53 DEVIL'S ON THE LOOSE, WW Hit by Kim
 MR52 HARD HEARTED HANNAH, Oldie by Vern
 MR51 LIVIN' FOR SATURDAY NIGHT by Vern
 MR50 CAN'T STOP LOVING YOU, Ray Charles #1 by Tom
 MR49 BUCKETS, Oldie by Mark
 MR48 OLD HIPPIE, Ballamy Bros. Hit by Vern



Troy Ray



Hal Dodson



Amazin' Grace Wheatley



Dave Towry



Bill Reynolds



DESERT

Recordings
Music by Desert Sands

- BRAND NEW DR26 BRUSH THOSE TEARS FROM YOUR EYES, King Cole #1 by Bill
 DR25 MAKE IT WITH THE BLUES, Mel McDaniel Hit by Dave
 DR24 FELL IN LOVE AGAIN LAST NIGHT, Forrester Sis #1 by Grace
 DR23 SMOKIN' IN TUPELO By Hal
 DR22 SINGING THE BLUES, Gail Davies Hit by Troy
 DR21 HIGH HORSE, Dirt Band Hit by Hal
 DR20 GOOD THINGS, Oldie by Troy



Bobby Hilliard



Bob Householder



Dennis Levitt



Gary Bible



Dave Roe *Clogging*

OCEANWAVE

Recordings
Music by Ocean Waves
Now Available from Sundance Rec. Dist.

BRAND NEW

- DR21 OLD MAN FROM THE MOUNTAIN by Bobby (Hag Hit)
 DR20 WALK ON BY by Gary (Van Dyke #1)
 DR19 THE OLD RED BARN by Dennis (Oldie)
 DR18 CLOSE ENUF TO PERFECT by Greg
 DR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)
 DR16 DON'T IT MAKE YOU WANNA GO HOME by Dave

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Putting On the Futz

by Betty Rosian
Johnstown,
Pennsylvania

My name is Betty,
and I'm a chocoholic!

I should have admitted it to myself long ago, but I preferred to ignore the symptoms, the gradual weight gain, the Tuesday morning zits, the frequent passing by the refreshment table on Monday nights on any pretext I could think of.

When I get dressed in the morning and my husband asks why I'm wearing my square dance petticoat, and I'm not, it's time to take stock.

This week I saw myself for what I was. Weak. Ten lousy pounds! That's all I'm aiming for, but it's going in the wrong direction.

A friend wore a pedometer one Monday evening while square dancing, and estimates he walked five miles. Let's figure at a pretty brisk pace, that would translate to about 600 calories burned off. Sounds good so far.

Now let's take a look at the goodies table. To begin with, our crowd is creative. The table looks great! Colorful. Decorative. Enticing. And that's where the water is. You can't just dance around all evening and dehydrate. Of course not. At the other end is an urn of hot water for tea or coffee. And while standing there making the deci-

sion, there's all that great stuff in between. A platter of tea sandwiches sounds harmless enough. Lots of nutrition. And Tom is calling for sets to be squared again.

Then back to the table for another drink of water. Hmmm! Maybe a slice of cucumber and green pepper from the relish tray. Not much to it without dip, though. Whoops! Out on the floor for another square up. You'd think you couldn't get into too much trouble like that.

But I don't honestly want to taste onions the rest of the evening, so maybe I'd do well to have just one, tiny, little piece of something sweet to cap it off. It's chocolate tonight. A dish of brownies. Another dish of fudge with nuts all over the place. And a little bowl of chocolate kisses. I'll just have the smallest piece of fudge I can find. Oooo! That is so good! It wasn't too smart an idea to take the smallest piece. That's just a teaser. I should have taken a larger piece. That would have been enough. I suppose just one more really small one would equal one large. But there aren't any more small pieces. Well, I'll call this tomorrow's lunch. Those brownies.... Cindy would probably be hurt if her refreshments weren't eaten. I can always take the tea without sugar.

It's Tuesday morning now, and in the cold light of dawn I've taken out my little pocket guide of calories. Let's see. A little bitty sandwich: 150 calories (good grief! I didn't enjoy it *that* much); tea with sugar and cream: 25 (you can't expect me to drink plain tea); cucumber and pepper slices: 3 (heh, heh!); dip: 75 (groan); 3 pieces of fudge: 290; 5 brownies: 450; 7 chocolate

Continued on Page 91



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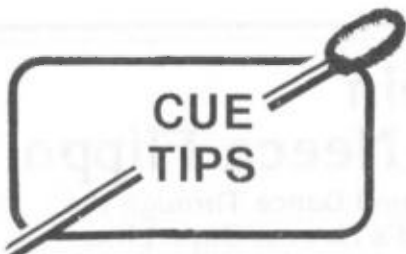
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RECORD: Belco 338

POSITION: Intro and Dance, Bfly pos M fcg wall.

FOOTWORK: Opposite except where noted.

SEQUENCE: Intro-A-A-B-A

INTRODUCTION

- 1-8 **WAIT;; BALANCE AWAY & TOG;; VINE TWIRL; THRU, SIDE, CLOSE; APT, POINT,—; TOG, TCH,—;**
 1-4 In Bfly pos M fcg wall wait 2 meas;; turning to OP fcg LOD step swd L twd COH (W swd R twd wall), in place R,L; turning back to face ptr & wall in Bfly pos step swd R twd RLOD, in place L,R;
 5-8 Swd L twd LOD, XRIB, swd L (as W twirls RF under joined lead hands) to Bfly pos M fcg wall; thru R twd LOD, swd L twd LOD, close R; standard ackn to Bfly pos M fcg wall;;

PART A

- 1-8 **WALTZ AWAY; WRAP; FWD WALTZ; PICK UP; 2 L-TURNING WALTZES;; DIP BK; RECOV, TCH,—;**
 1-4 From Bfly pos to OP waltz fwd twd LOD turning slightly away from ptr L,R,L; fwd R,L,R progressing twd LOD in short steps (as W wraps LF L,R,L into M's R arm fcg LOD joining lead hands; remaining in wrapped pos waltz fwd L,R,L; releasing trailing hands and keeping lead hands joined step fwd R picking up W in CP M fcg LOD, fwd L,R;
 5-8 2 LF turning waltzes twd LOD L,R,L; R,L,R; dip bwd L twd COH,—,—; recov R, tch L to R;
 9-12 **VINE TWIRL; THRU, SIDE, CLOSE; BALANCE L & R;;**
 9-12 Swd L twd LOD, XRIB, swd L (as W twirls RF R,L,R under joined lead hands) to Bfly pos M fcg wall; thru R twd LOD, swd L twd LOD, close R; balance L; balance R;

- 13-16 **Starting in Bfly pos M fcg wall repeat meas. 9-12.**

PART B


- 17-24 **STEP, SWING,—; SPIN MANUV; TWINKLE THRU TWICE;; 2 R-TURNING WALTZES;; CANTER 2;;**
 17-24 Releasing lead hands step swd L twd LOD, swing R thru twd LOD,—; releasing hands completely step fwd R diag twd LOD & wall maneuvering RF to face RLOD, swd L twd wall, close R (as W spins LF in place L,R,L) to end in LOP fcg COH; XLIF (W XIF), swd R twd COH, close L blending to OP fcg wall; XRIF (W XIF), blending to CP M fcg RLOD, swd L twd wall, close R; 2 RF turning waltzes twd LOD L,R,L; R,L,R ending in Bfly pos M fcg wall; swd L twd LOD, draw R to L, close R; repeat meas 23;

- 25-32 **Repeat meas 17-24.**

ENDING

Last time thru Part A balance L on meas 15 & wrap on meas 16 R,L,R to end fcg LOD.


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FEEDBACK

Have I had a bad dream or did you have an article in a publication in the last few months or so on the subject of the growing popularity of one-night-stand square dances, open to the public? As I recall, the gist of the article was, "Would this movement affect the health of clubs in the same area?"

I personally feel that there is a very real need of this type of S/D programs and they should be sponsored by all the local square dance clubs and callers that can call a fun square dance for any and all people. It must be under control of clubs and callers, so that we do not drift back to the old Saturday night drunken-brawl type of square dance at the beer hall!

It would provide a breeding ground for new people to fill up the classes sponsored by a club or clubs. These classes will be filled with people who enjoy simple square dancing. The drop-out rate will be low since few of the members will be only half-interested students. After

class, they are more likely to join an active club than many of the half-interested class members.

In the long haul, the one-nighters will probably end up having more dancers at most of their dances than any one club in that area, because the occasional dancer can go there and have fun dancing without worrying about making mistakes or not being accepted by the other dancers because they do make mistakes.

*Ernest B. Snyder
Ocala, Florida*

We read with interest the experience of Benjamin Ruth at the Hawaii State Convention as related in the May issue.

We attended the convention as dancers.

On Saturday evening our daughter, who lives in Honolulu, and a friend—both of whom do not square dance—came to watch us and to take pictures. They spent almost an hour at the dance with no problem. We also did see other spectators sitting around the room.

Incidentally, we did consider the \$25 badge a little high. The Michigan State Convention badge for three days is only \$13 at the door.

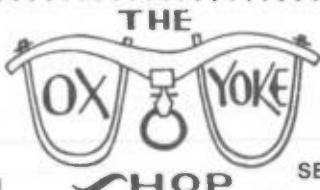
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IN MEMORIAM

Bob Brennan, who, with his wife Mary, coordinated publicity for the Detroit National Convention in 1982, passed away in May following a heart attack. Bob had taught and called for many groups in the Livonia, Michigan, area. Sympathy is extended to Mary and his four sons, two daughters and ten grandchildren.

Bruce Thompson, a Wyoming caller, died on January 19. He built his own hall and antique showroom. From his group of teenage square dancers, caller Kim Hohnholt get his start. Sympathy is extended to Bruce's wife, Dorothy, and children Gary and Connie, with their five grandchildren.

Rex Hall, owner with his wife Mary, of The Marex Co. for many years, died in February. He was a familiar figure at the National Conventions, even after he retired from "active" business. Sympathy is extended to Mary and their family.

Square dancers nationwide will be saddened to learn of the death on April 29 of Harold Erickson who, with his wife, Lota, was general chairman of the 10th National S/D Convention in Detroit in 1961. Harold and Lota were members of the NEC until her death in 1973; Harold con-

tinued until 1979 when he resigned as an active member and took Member Emeritus status in the organization.

Round dance cuer and ASD Pulse Pollster Stan Bieda passed away on April 8 after a short illness. Sympathy is extended to his wife and partner, Ethel.

HUNTER MOUNTAIN FESTIVALS

Six family-style ethnic festivals fill the entire summer at Hunter Mountain, high in N.Y.'s scenic northern Catskills. The events bring top stars from Europe and the USA, including Frankie Avalon, Bobby Rydell, Fabian, Donald O'Connor, Bobby Vinton, Kris Kristofferson, Ricky Skaggs, Reba McEntire, Ronnie Milsap, Lee Greenwood, Crystal Gayle, George Jones and Germany's Tony Marshall. For a free newspaper about the summer series, along with housing and campground listings, contact Exposition Planners Ltd., Bridge St., Hunter NY 12442.

TRIBUTE TO DICK HAN

Dick Han is a nationally-known caller from Monticello, In. whose respiratory problems have caused him to be hospitalized during the past year. His friends and fans organized a tribute dance to honor him and his wife, Martha. Callers Herb Oesterle and Van Fossler and cuer Shirley Mastellar volunteered their time and talent. Tickets were sold and donations came in. The attendance goal was more than doubled. The guests of honor arrived in the middle of a singing call and were greeted by a cheering ovation. The award presentation



ASD CALLER SCHOOL SCHOLARSHIP PROGRAM AWARDS

The two ASD scholarships, given this year in memory of callers Bill Dannenhaur and James Van, have been awarded to David Preston of Angelton, Texas, and Arthur Butlak of North Tonawanda, New York.

The scholarship donated by Jack Lasry in memory of caller George Campbell will be used by Mark D. Kerr of Sewickly, Pennsylvania.

Recipient of the scholarship given by Earl Johnston from Yak Stack in memory of Ed Ross Smith is John Martin of Westfield, Massachusetts, while Ronald Meisl is the recipient of another given by Earl Johnston and Al Brundage in memory of Dick Jones.

All of the applicants sent letters explaining their status as caller, their goals in learning to call, and how they expected to use the knowledge gained at a callers school.

Donations to the scholarship funds, as memorials or otherwise, are welcomed. Write ASD Caller Scholarship Program, PO Box 488, Huron OH 44839.



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was made to Dick without delay, but the Hans stayed to the very end. The terrific dance seemed to be "good medicine!"

Friends and Fans of Dick Han

NORTH CAROLINA CALLER CLINIC

The 1986 clinic of the Folk, Round and Square Dance Federation of North Carolina will be held in Cary on Sept. 5-7. Clinician will be Darryl McMillan of Florida, a member of Callerlab and owner of Ranch House records. The clinic will be held in the Kildaire Farms Club House, 302 Pebble Creek Drive. Write for information to Hardy Rothrock, 1607 Glengarry Dr., Cary NC 27511.

20th BIRTHDAY WEEKEND

Cathedral Squares of Christchurch, New Zealand, celebrated their 20th birthday over Easter weekend. Festivities included a Chinese meal at Chung Wah 11 on Friday, followed by an evening of entertainment and dancing; dancing on Saturday and Sunday nights to Barry Wonson of Sydney, Australia, as well as Art Shepherd and other local callers. Aranui High School hall was decorated with a backdrop painted by Doug Collins, so that



visitors might think they were standing outside the cathedral in town. Flowers made up the decorations, representing the "garden city." Three birthday cakes depicted the cathedral, rounds, and squares, made by club dancers. Art Shepherd opened the proceedings from his ladder. The weekend was the reward for six months of concentrated effort by the organizing committee.

*Mary Stanley
Christchurch, New Zealand*

CYSTIC FIBROSIS BENEFIT DANCE

The Slidell, La. Tammany Twirlers S&R/D Club sponsored its annual Cystic
Continued on Page 95

CONTINENTAL SQUARES 1986 CONVENTION



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Watch for a full account of the National Convention in Indianapolis. Read about the ASD Alaska cruise in "Meanderings."

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CALLERLAB CONFAB

THE LANGUAGE OF SQUARE DANCE PROGRAMMING

There seems to be a great deal of variety, and some confusion, regarding the designation of dance programs throughout the S/D world. At conventions, festivals, club dances, and in various publicity releases and publications, one sees program designations such as *MS+*, *MS Plus*, *MSQS*, *Soft Plus*. What do these terms mean? Does *MS+* indicate that the dancers should know some of the Plus program? If so, which part? Or does it mean that, in addition to Mainstream program dancing, there will be some sort of added attraction? The *MS Plus* designation is similarly vague and confusing.

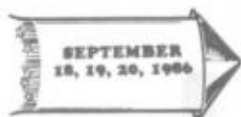
Terms such as *soft plus* tell us nothing, since the "soft" part, like beauty, is in the eye of the beholder (or probably the caller for the evening.) When one sees the *MSQS* designation, he probably assumes that

the dancer will be expected to know something about Quarterly Selections. However, does that mean all Quarterly Selections, only the current QS, or something else? Even more important is the fact that the QS program was never intended to be a regular dance program. The latest publication of the Callerlab Basic and MS programs makes that clear: "There is no program called Mainstream Quarterly Selections Program. Those experimental calls are intended for use in MS workshops. No dancer is required to know the QS calls to attend a MS open dance. If such calls are used, the caller is to teach them if necessary. Please advertise dance programs as *MS*, not *MSQS*."

Proper program designations help dancers to find that dance where they can be most comfortable and can have the greatest enjoyment. They also tell callers the program they are expected to call. We need to be more specific and careful in designating dance programs, and club officers and dancers need to be more insistent that callers adhere to the advertised program. Use of vague and incorrect pro-

Continued on Page 99

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Dancing Tips

by Harold & Lill Bausch

Perhaps it would be wise for us to pause from time to time and realize just what square dancing is.

Just as a polka is not a waltz, our present square dance is not the same as square dancing fifty years ago. That is to say, we do not do the traditional square dance. That is our "roots," but we dance many different moves. We dance what is known as "western style" square dancing, or "modern" square dancing.

At the same time we must note that there are many different types of square dancing even today. Some still dance the traditional calls. I am glad to say that a few small groups keep this alive, though most of us do not. The majority of our dancers dance a combination of what we today term as Mainstream and Plus. They use all or most all of the Mainstream list of calls and a few of the Plus list of calls; this is the true majority today.

The attempt by Callerlab, (a good and worthy group) to categorize our clubs into Mainstream and Plus, has mostly failed because calls that become popular, and then are dropped or moved to another program, will still be used by local callers. Nevertheless, Callerlab's effort did not go for naught; it has brought some sense of organization to the clubs. While clubs do not abide strictly by the programs, they do follow a rough outline, deviating slightly as their areas prefer.

Just as the 55-mile hour speed limit is not 100% observed, it is still a guideline and it does tend to help control speeders. So the Callerlab program lists help control the calls used today.

I mentioned that local callers do not always follow the guidelines strictly. This is not meant as criticism, for all callers worth their salt are "local callers" somewhere. It is the local caller who knows best what his area wants.

This is not to say he should disregard the program guidelines, rather it is to say that he may use discretion in his own programming for his own clubs.

Let us not forget that national programs are built on the state organizations, and the state organizations are built on the local organizations. Therefore we should note that the foundation of all is the local groups. As the foundation is the most important for a building, so also is the foundation, the local areas, to square dancing. Without strong local groups we would have no others. Without "mainstream" dancing we would have no other.

It is therefore most important that we maintain a strong popular mainstream of dancers. I do not now speak of the Mainstream program, but rather of the club program in all our small towns, rural areas and the true mainstream city clubs. Note I capitalize Mainstream to mean the printed program; I use a small *m* to denote the true popular mainstream that is somewhere between Mainstream and Plus. (Only true square dancers will understand what I am saying, others will think this is some sort of double talk.)

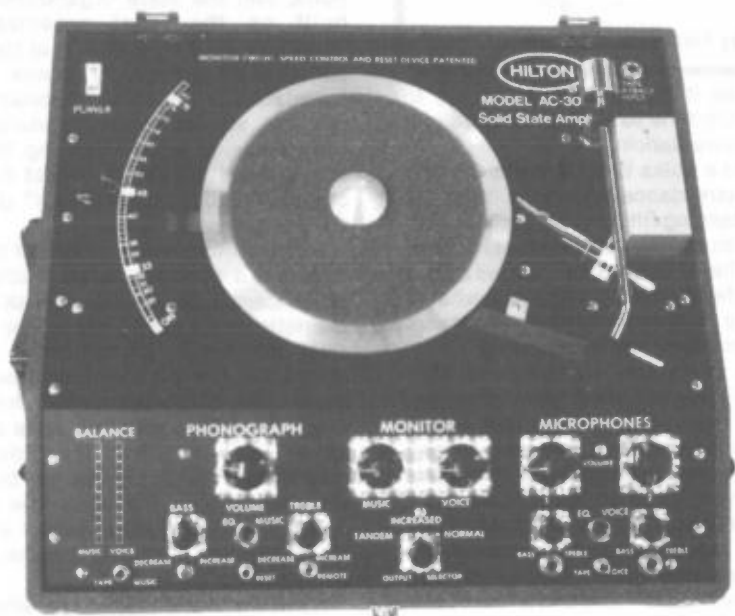
Have we lost some of the adventure that was common twenty-five years or so ago? Back when each area had its own way of doing some of the calls? Not really, for as different callers put the calls together in varying ways, so do the various clubs have their own personalities and in some ways, their own list of popular calls. So, in effect, each time you go visit another club you still have the adventure of old.

What then is the true attraction of square dancing? Personally I believe it is the open friendliness of the clubs and the dancers. This is truly noted at those clubs that serve you lunch after the dance, where all sit down and eat together and visit. It is sad that all clubs cannot do this, for it really does get people to know one another.

Solving puzzles is not the answer, for this is not equally enjoyed by all dancers, but good old home town friendliness can be enjoyed by everyone. When we lose the laughter, the cutting up, the kidding around between dancers,

Continued on Page 92

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by Allen Finkenaur

YOUR VOICE

You have just one, and, if square dance calling is your game, it is your most valuable asset. Most of us who call have never had any voice training. We just picked up the mike and learned to do the calling on our own. It is therefore very important to learn about the voice since it is such a vital part of your performance.

The average human voice mechanism is really not designed to be used for three continuous hours by the untrained singer. There are almost no other activities where the average person uses the voice so strenuously. In addition to learning how to use the voice properly, you must also give your voice the proper care and if possible improve it.

The vocal chords, that make the sound for your voice, are muscles that expand and contract to create the low and high tones. The air flowing over them gives the necessary vibration to make the sound that comes out of the mouth. Any muscle that is to be used strenuously, should be warmed up by exercise before it is used. All athletes warm up before they begin to do their thing to get their muscles ready. Opera singers and other professional singers have a series of voice exercises they follow before they begin to practice or perform. You too need to warm up before your square dance calling.

On the way to the dance date, start off by humming some music that doesn't have too high or too low tones in it. After a little warm up this way, try singing something that has an easy range. Even the first singing call of each dance should be selected with a comfortable voice range for you. Put the more difficult and louder singing calls at a tip later in your dance program. This same advice should also be followed in connection with each practice session.

Now that you have warmed up your voice for a practice session or a dance

you also must care for it as you use it. Can you imagine a runner, after a race, running directly into a cold shower? Unthinkable, yet callers at the end of a tip may get a glass of cold water or punch and pour it over their vocal chords. Imagine the shock the cold liquid gives to those warm muscles? If this isn't bad enough they begin to call again in the next tip without again warming up. If the caller *must* have a drink between tips the liquid should be room temperature or even slightly warm. It's not much fun to drink a warm drink but at least it won't damage your prime asset.

You also have a mike and audio equipment which, if you turn it up to full volume, would run the dancers out of the hall.

Most callers put the mike on their chin, which hurts their diction and doesn't properly aim the mike at their voice sound, and they match the mike volume to their normal voice volume. This is certainly not the way to do it.

The mike should be held close to the mouth, not touching the lips or face, and directly in front of the mouth. Next time you are watching a professional singer on TV notice how the mike is held. The volume of the mike sound should be somewhat louder than you would set it if the mike were rested on your chin. This will allow you to control the volume of your normal voice by moving the mike away to be softer and closer to be extra loud.

Without a mike we had to raise our voices to be heard over a noisy crowd. With a mike this is unnecessary but may be hard to remember. Don't ever yell into the mike to get the dancers' attention. All you have to do is just turn up the volume and speak in a normal voice.

Sometimes it is necessary to speak to the dancers and you aren't at the mike, or you have packed your equipment and the mike is not available. To do this comfortably and not injure your voice, you need to learn to project your voice. This process of projection can't be easily learned from the written page. Have another caller who knows how to project the voice show you how to do it. This projecting concept will keep you from yelling and it will also improve your delivery when using a mike. In any case, don't ever yell to be heard. If you do, you may be doing serious damage to your most valuable asset.

Continued on Page 93



by Bob Howell

easy level

July is a great vacation month and if you happen to get to any large city, you may need a cab. The following two dances are both written to the same piece of music. The first dance is a solo dance, and the second an easy round dance.

Nell Preamble of Willowick, Ohio, shared this solo dance with me. She learned it in Florida.

CAB DRIVER (Solo)

FORMATION: Solo, no partners needed.

MUSIC: Mills Bros. Either DOT 45-17041 or Golden Oldies "Goldies" 45-P2758

ROUTINE: Start on left foot and (moving slightly bwd.)

- 1 Lean to left, lean to right, repeat.
- 2 Two-step to left (on words *cab driver*); two-step to right; repeat.
- 3 Lean left and touch left elbow with right hand (palm down). Left arm is bent and hand is pointing up. Lean right and touch right elbow with left hand as above. Repeat.
- 4 (Using a double shovel movement with arms) two-step diag. fwd and left; double shovel movement and two-step to right. Repeat.
- 5 Put hands to back in skater's position, skate left with gliding step; skate right; repeat.
- 6 Run three steps and kick fwd on right.
- 7 Back up in three quick steps and begin again.

Jim and Esther Marcum of Lexington, Kentucky, sends along this simple round dance which they choreographed to the same record.

FORMATION: Partners around the hall.

INTRO:

- 1-4 Wait, wait, apart point, together touch (semi-closed);

ROUTINE:

- 1-4 Forward two-step four times (start M's L and W's R);;
- 5-6 Face, two-step left; two-step right;
- 7-8 Turn away in four slow steps (M L-face, W R-face);;
- 9-10 Box (M side together, forward; side together, back);
- 11-12 Turn away, four slow steps;;
- 13-14 Box;;
- 15-16 Vine away (M twd COH side, behind; side, in front;) clap on 4th beat, together to semi and start over.

ENDING:

- 1-2 Forward two-step twice;;
- 3-4 Man walk, W twirl once; apart, point;

Our square dance this month comes to us from Bob Ruff of Whittier, California, who recorded it on Wagon Wheel Records. Calls are limited to the Callerlab Basics 1-21. You'll never find this situation on the Interstate, but you may find it on the country and rural roads. Just moving down that...

LONG LONESOME HIGHWAY

MUSIC: Wagon Wheel 916

OPENER, MIDDLE BREAK, ENDING:

Four ladies promenade inside of that ring
 Come on back and swing, your partner swing
 All join hands & circle left, go walking hand in hand
 Allemande your corner, right and left grand
 Grand right and left you go until you meet your own
 Do-sa-do your lady, promenade her home
 I'm moving down that long lonesome highway
 I'm going to live life my way.

FIGURE (Twice for heads, twice for sides):

One and three lead to the right and circle four
 Heads break, make a line, go forward up and back
 Go forward do-sa-do, back to back you go
 Make a right hand star and turn it once around
 Back up to your lines (of four)
 Allemande left your corner, your partner do-sa-do
 Take your corner lady, promenade her home
 I'm moving down that long lonesome highway
 I'm going to live life my way.

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And finally, here is a contra of my own creation, dedicated to that wonderful lady in the New York Harbor on her one-hundredth birthday.

PROUD LADY

FORMATION: Alternate duple contra; 1,3,5,etc. active and crossed over.

MUSIC: Use a patriot tune. I have been using (1) *God Bless America*, Gold Star GS 712 (slowed); *This Land*, Top 25284 (slowed); (3) *This Is My Country*, Windsor 5066.

ROUTINE:

INTRO: Face corners, balance forward and back

-- Star thru, -- Two ladies chain

----, -- Chain back

----, Same four star left

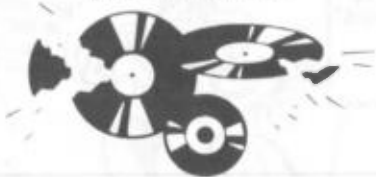
----, -- Back by the right

----, -- Slow square thru

----, With new corner do-sa-do

----, With her, balance forward and back

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"DO YOU MIND?... I JUST HAVE TO TRY A CUTE ROUND THAT JUST CAME IN 'AMERICAN SQUARES.'"

Forever 1



"MOST ADORING GUY, MY FOOT! 'THE DANCE' CUES ARE PRINTED ON HIS TEETH!"



"PLEASE, JOHN, CAN'T YOU SWING LIKE EVERYBODY ELSE?"



"WELL GOT A BETTE
American Squaredanc



Dolores...



BETTER SUGGESTION?"



Russ & Nancy Nichols

The national conventions for 1986 are now history. Plans are being made to attend next year's gala events. We are already on Houston's mailing list for the 36th National S/D Convention. Our first news release was mailed on April 27. If this keeps up, we should be able to keep you informed all the way through June, 1987. Hats off to Don and Marianne LeBlanc!

Our mailbox was full as usual with comments on our hobby. Here is an excerpt from a letter from Grand Junction, Co.: "I read your column in *American Square-dance* and enjoy its broad coverage and obvious understanding of the area of which you write. In the April issue, you touched upon the dropout rate in square dancing. True...I dance square and round and teach ballroom and country swing—some folk. 'Dropout' prevails in those danceforms, also. Kind of a 'given' in any activity requiring a long-term commitment of self-discipline. Matter of choices, too—so many calls on one's time." We found this to be an interesting observation; we also read the article that appeared in the April issue, in the "Feedback" column, written by Q.L. "Dusty" Rhoads of Marion, Ar., which comments on the rapid growth of the VCR and cable market. The more you think about the VCR theory, the more it makes sense. It is the IN thing not to be committed to anything that requires regimentation in your leisure hours. People put up with regimentation in their jobs; during leisure hours, that's something else. In doing a little research, we find that league bowling is down, while more and more are enjoying open bowling. We find attendance in golf leagues to be down, and golfers not willing to set tee times very far in advance. Most pros in our area tell us that they are getting more walk-ons, who are willing to wait around to make up a foursome before teeing off. Mr. Rhoads mentions the Jaycees, Shri-

ners, VFW, bowling leagues and American Legion as examples in his article. After one gives it some thought, it makes sense, and we agree.

This note was dated April 30 and came from Chicago: "I just finished reading your column in the February issue of *ASD* and, as always, thoroughly enjoyed it. I would like to take advantage of your offer to provide a copy of both *Advanced* and *C1* list. I appreciate your effort."

Finally, this, from Brighton, Mo.: "Enjoy reading your column, "AC Lines," in *ASD* and if available, could you please send me two copies of the A1 and A2 and C1 *Advanced* list."

Other mail came from California and Rhode Island. We thank you for writing. Please keep them coming.

July is an interesting month in our hobby. Some are just coming from the national conventions and are saying, just wait until next year. Others are vacationing and may not even be thinking about square dancing, but you can bet your last dollar that many of the country's most formidable challenge dancers are looking forward to Cherry Ridge, with twelve days and five different callers devoted to working out the latest in choreography, that will set the pattern for the entire hobby for at least the next year and perhaps longer.

A FEW DETAILS

Not the cover price of the magazine—\$1.25. If you miss an issue for any reason, send that amount. (Mailing cost alone is over 90¢ for a single issue.) Our business phone (business hours, please) is 419-433-2188. Ask about our Sign-Up Dances. Ask for ad rates.

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WHY JUNE ISSUE WAS LATE

On May 17, a Sunday morning, the building which housed our printer was destroyed by fire. Printing of the June issue was completed on the day before, with the pages waiting to be bound before delivery to us for mailing on June 23. These pages were completely destroyed, although the original plates were salvaged and taken to Toledo for reprinting. The magazine was delivered to us for mailing a week later than scheduled.

For the first time in the eighteen years we have published *ASD*, the issue was mailed at the very end of the month. The current issue, July, should be back on schedule, since it was delivered to the printer during the mailing of its predecessor.

We apologize for the delay and know that you will understand the unavoidable circumstances that can play havoc with the most well-planned schedules.

Stan and Cathie

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

TRIANGLE SQUARES

by Ross Crispino

(with credit to Harriett Miles)

SET-UP: Six couples in a circle, facing in. Number off with #1 couple with backs to the caller and number to the right. Identify *odd* and *even* couples; *odds* will be heads and *evens* will be sides.

BASIC FORMATION: Heads lead right and circle to a line; forming a perfect *triangle*. Stress keeping lines straight and *not* touching hands at the ends of the lines.

VARIATION: Heads lead right and touch to a wave; *triangle waves*.

BASIC DRILL:

Heads lead right, circle $\frac{1}{2}$, pass to center (*Outfacers automatically trade*),

Six pass thru in the center (actually, veer thru, man veer left, lady veer right, meet new partner, end facing outside couple. Observe right shoulder pass when doing veer thru), right and left thru

Pass to the center, six pass thru in center Right and left thru, pass to center

Six pass thru in center, right and left thru Pass to the center, new centers make a Right-hand star, turn it to the corner Left allemande...

TRIPLE DOUBLE PASS THRU:

Heads star thru (man must veer left and

lady right to accomplish)

Tandem couples triple double pass thru

Centers in, cast off $\frac{3}{4}$, pass thru

Go on to the next, star thru

Triple double pass thru, partner trade

Triple double pass thru, centers in

Cast off $\frac{3}{4}$, pass thru, on to the next

Star thru, centers six star thru, back out

Allemande left, promenade

Don't slow down, heads wheel around

Inside pairs pair off, outsides star thru

Triple double pass thru, Track 1111

(From columns facing out, start as any track movement, staying in your own columns. When you come to the center, finish as in *triple double pass thru*)

Everyone cloverleaf, zoom, just the ladies

Zoom, centers six star right $\frac{2}{3}$

To corner, left allemande...

TRACK 1111:

Heads star thru, triple double pass thru

Track 1111, track 1111 again, lead two

Cloverleaf, next two partner trade

Left allemande...

LOAD THE BOAT:

Side ladies chain $\frac{2}{3}$, heads lead right

And circle to a line, triangle up and back

Load the boat (Ends as usual, pass 3 and

$\frac{1}{4}$ in with third dancer, centers star thru,

partner trade and pass thru), circle four

To a line, triangle load the boat

Circle four with the outside two and

Break to a circle of twelve...(Zero)

SPIN CHAIN THE GEARS:

Side ladies chain $\frac{1}{3}$, heads lead right

Touch to a wave, triangle waves

Spin chain the gears (Right $\frac{1}{2}$, left $\frac{3}{4}$,

three men center and star right $\frac{1}{3}$, girls

U-turn back, turn three stars $\frac{3}{4}$, three

ladies right-hand star $\frac{1}{3}$, turn three stars

$\frac{3}{4}$, three men right-hand star $\frac{1}{3}$, here all

men U-turn back, ladies hinge (left), men

run, cast this two-faced line $\frac{1}{3}$, outfacers

partner trade), left allemande...

TEACUP CHAIN:

Three ladies center right-hand star 5/6 (to original corner), side ladies chain right, new head ladies center left-hand star 7/6 (pass the man who put you in and turn the next), head ladies center left-hand star 7/6, sides right, head ladies center left-hand star 7/6, sides right, head ladies center left-hand star 7/6, sides right, new head ladies center right-hand star 5/6, sides right, and all courtesy turn.

Review: Right-hand star 5/6, left-hand star 7/6 (four times), right-hand star 5/6 to partner.

GRAND TRIANGLE:

The circle of six couples is compared to a huge pie cut into six pieces. The line of each cut lies between partners of each couple. Timing = 32 beats. Whenever you are moving on the line of any "cut," you are with someone and when moving on the "rim" you are solo. Since there is greater distance on the rim, larger steps are required.

Following the head couples: Four steps to center, turn very slightly taking a new partner (on the wrong side) and back out four steps, face this partner and back away four steps (solo), meet original partner and $\frac{1}{4}$ in, then four steps to the center. This is the point of reversal.

Note: The first set of four steps and the fourth set of four steps are in the same footprints.

Reverse: Back out four steps, face partner back away four steps (solo), meet new partner and four steps to center, meet partner and back to home position. Sides do the counterpart. Start with *Sides face, grand triangle...*

Note: The sides' first four steps and the fourth four steps are in the same footprints.

Other standard moves are: *all twelve spin the top, all twelve swing thru and remake the thar* (First and fourth couples lead right and circle six to a line and use standard calls for six couple squares).

If you wish a quadrille using six couples for exhibitions, write for description to Ross Crispino, 5055 E. University Sp. K-8, Meza AZ 85205. Phone: 602-985-2560



A deeper look at *spin the net*:

Heads lead right and circle to a line
Spin the top, *spin the net*, centers
Swing thru, boys run, all girls pass thru
Centers recycle, other boys run, trade by
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, *Spin the net*
Step thru, swing thru, pass thru
Trade by, left allemande...

Heads pass thru go round one to a line
Dixie style to a wave, centers cross run
Spin the net, step thru, swing thru
Ends circulate, boys run, pass thru
Wheel and deal, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel & deal, centers pass thru
Spin the net, swing thru, recycle
Double pass thru, leaders trade
Swing thru, right and left grand...

Heads lead right and circle to a line
Fan the top, *spin the net*, center boys run
Wheel and deal, pass thru, swing thru
Boys trade, pass thru, tag the line in
Left allemande...

Heads square thru four, slide thru
Dixie style to a wave, *spin the net*
Recycle, pass thru, swing thru, recycle
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Spin the net, recycle, pass thru
Swing thru, spin the net, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, spin the top
Swing thru, girls run, bend the line
Spin the net, recycle, pass thru
Star thru, pass thru, wheel and deal
Centers pass thru, left allemande...





GET ON BOARD

by Paul McNutt

DESCRIPTION: From facing lines (regular lines are used here to make the definition easier to follow): ends pass thru, move around the outside to the first persons they meet and right arm-turn $\frac{1}{2}$. Center four make a right-hand star and turn it $\frac{1}{2}$ and a bit more until the boys meet. Boys left arm-turn $\frac{3}{4}$ as girls move up and to their right (as in *spin the top*) to form parallel right-hand waves.

SAMPLE CHOREO:

Heads lead right and circle to a line
Get on board, swing thru, recycle
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, bend the line
Get on board, right and left grand...

Heads lead right and circle to a line
Load the boat, star thru, *get on board*
Swing thru, recycle, left allemande...

Heads lead right and circle to a line
Flutter wheel, *get on board*, boys run
Wheel and deal, left allemande...

Heads lead right and circle to a line
Right and left thru, *get on board*
Swing thru, recycle, left allemande...

Heads square thru four, swing thru
Boys run, bend the line, *get on board*
Swing thru, boys circulate, recycle
Star thru, pass thru, wheel and deal
Square thru but on the third hand
Dixie grand, left allemande...

Heads $\frac{1}{2}$ square thru, swing thru
Boys run, bend the line, *get on board*
Spin the top, recycle, *get on board*
Boys run, ferris wheel, dixie grand
Left allemande...

Four ladies chain, heads lead right
Circle to a line, *get on board*
Boys cross run, girls trade, left swing thru
Girls run, ferris wheel, zoom and pass thru
Left allemande...

Heads square thru four, swing thru
Girls run, couple circulate, bend the line
Get on board, swing thru
Right and left grand...

Head ladies chain, sides lead right
Circle to a line, *get on board*
Trade the wave, boys circulate, recycle
Pass thru, trade by, swing thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, touch to a wave
Girls run, bend the line, *get on board*
Swing thru, girls circulate, boys run
Wheel and deal, left allemande...

Heads pass thru go around one to a line
Get on board, boys run
Crosstrail thru, left allemande...

Note: As long as you arrange for same sexes to meet for the left arm turn $\frac{3}{4}$, no significant problems arise.



Heads square thru four, single circle
To a wave, swing thru, linear cycle
Reverse flutter wheel, slide thru
Left allemande...

Heads lead right and circle to a line
Head ladies center teacup chain
Spin the top, spin chain the gears
Boys run, couples circulate, couples trade
Girls trade, partner trade, couples
Circulate $1\frac{1}{2}$, bend the line, you're home...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, boys run, track two, girls trade
Recycle, pass to the center, square thru
Three-quarters, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, triple scoot
Circulate, swing thru, girls trade
Right and left grand...

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, triple trade
Diamond circulate, triple trade, girls hinge
Center four wheel and deal, others

Bend the line, left allemande in
 Alamo style, balance, heads scoot back
 All boys run, heads pass thru
 Sides cloverleaf, touch 1/4, scoot back
 Boys run, pass thru, wheel and deal
 Square thru but on the third hand
 Dixie grand, left allemande...

Heads lead right and circle to a line
 Right and left thru, *swing thru, girls fold
 Peel the top, linear cycle*
 (* to * = right and left thru)
 Left allemande...

Heads square thru four, pass thru
 Chase the 3/4 tag, triple trade
 All eight circulate, boys run, star thru
 Pass thru, wheel and deal, centers
 Pass thru, left allemande...

FRONT LINE COVERAGE

July is a month when we think about patriotism, our heritage, parades, saluting the flag, heroes and heroines of history. This theme has been depicted on our cover by Sue Burdick. Sue's from Cleveland. You've met her on these pages before.

So, like two sides of a coin, we honor our country this month, and simultaneously pay tribute to the women in our lives.

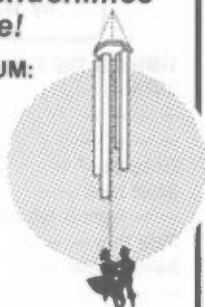
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Harry Saunders

NEW ROUNDS ON BELCO:

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1. Music only; 2. Cues by C. O. Guest
- B-347-A WOODCHOPPERS BALL, Quickstep, Two-step, Swing**
by Richard and JoAnne Lawson
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by Walt Cole

TIMING'S THE THING

INTRO:

-----	:	Heads — square thru
-----	:	-----
Do-sa-do — —	:	— — Touch $\frac{1}{4}$
Scout back — —	:	— — Boys run
— — Right & left thru	:	-----
Slide thru — —	:	Pass thru turn back
Swing corner — —	:	— — Promenade
-----	:	-----
-----	:	-----

FOR THE MODULAR CALLER:

Zero line: pass thru, wheel and deal
Double pass thru, first go left
Next go right, zero line...

Zero line: star thru, dive thru
Right and left thru, star thru, zero line...

Zero box: swing thru, girls trade
Box the gnat, right & left thru, zero box...

Zero box: right and left thru, rollaway
Pass thru, U-turn back, zero box...

Zero box: swing thru, boys run
Bend the line, pass thru, wheel & deal
Centers pass thru, zero box...

Zero line: right and left thru, rollaway
Pass thru, face partner, grand right & left..

Zero line: pass the ocean, swing thru
Ends circulate, boys run, wheel and deal
Right and left thru, zero box...

THE BASIC PROGRAM:

Static square: sides half square thru
Half square thru with outside two
Bend the line, half square thru
Centers half square thru, separate
Around one, left allemande...

Static square: head ladies chain
Left allemande, promenade, just the heads
Turn back, circle four, boys break to a line
Center four square thru $\frac{3}{4}$, left allemande.

Static square: Heads square thru, split
The outside two, around one, into middle
Right & left thru, same heads square thru
Split the outside two, around one
Into the middle, right & left thru
Circle eight...

Static square: Sides right & left thru
Left square thru, split that couple
Around one into the middle, star thru
Pass thru, left allemande...

THE MAINSTREAM PROGRAM:

Static square: heads $\frac{1}{2}$ sashay, lead right
Circle $\frac{1}{2}$, $\frac{1}{2}$ square thru, $\frac{1}{2}$ tag the line
Circulate double, boys run, slide thru
Pass thru, wheel and deal, zoom, centers
Touch $\frac{1}{4}$, circulate $1\frac{1}{2}$, left allemande...

Zero line: pass thru, $\frac{1}{2}$ tag the line
Swing thru, walk and dodge, partner trade
Zero line...

Zero box: (wave) girls trade, girls run
Half tag the line, boys run, slide thru
Left allemande...

Zero box: (wave) girls run, half tag the line
Boys run, right & left thru, pass the ocean
Recycle, left allemande...

Zero line: pass thru, tag the line
Cloverleaf, double pass thru, centers in
Cast off $\frac{3}{4}$, star thru, left allemande...

Zero line: pass thru, wheel and deal
Double pass thru, cloverleaf, centers
Pass thru, star thru, pass thru, tag the line
Cloverleaf, centers box the gnat
Swing thru, turn thru, left allemande...

Zero box: sides rollaway, pass thru
Outsides cloverleaf, centers star thru

Continued on Page 95

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CROSS STITCH

by Bev Warner

Over a century ago, men were the ones who worked embroidery. Back in the middle ages a man had to be apprenticed for six years in his craft guild in order to become a master. In colonial days children learned their alphabet by embroidering their letters. For this reason, mothers also taught their boys to embroider.

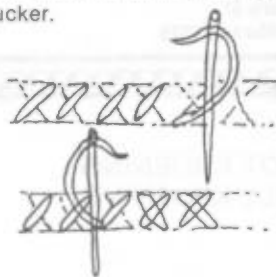
Mary Ann Kornegay of Wilmington, North Carolina began doing cross stitch when husband Ralph became so involved in calling. Mary Ann was always on the lookout for cross stitch square dance patterns, but could find very few, so she and Ralph began designing and selling them to other dancers. Altogether they have designed 20 different patterns in three square dance booklets and one round dance. They have 50 state patterns. They also do special orders for badges.

Mary Ann says the state patterns are ideal for a bib jumper or yoke on a shirt. "It's exciting to see our patterns being sold through mail order all over the U.S."

Some of the patterns have sayings, such as: "Square dancing is friendship set to music," "Square or round dancing grandpa (grandma)" or "Do you dare to be a rounder (or a square)?" There is even a yellow rock. The patterns are all laid out on graph paper with a color code, or you may select your own.

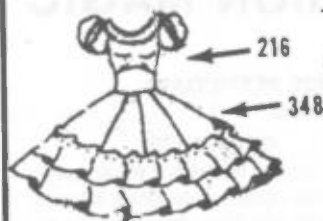
Some suggestions for a novice cross stitcher are:

Almost any fabric can be used for your work. An off-white or beige colored material is preferable because it enables you to see your design better. If using a dark fabric, then use very light thread. The choice of thread (embroidery floss) depends on the type of embroidery to be made, the fabric and design. Six strands are used most often, or you may separate into 1,2,3,4 or 5 depending on the effect you want to create. Needles come in assorted lengths and thicknesses and are numbered according to size, the higher the number the finer the needle. Since embroidery needles open the weave of the fabric enabling you to draw the thread through easily, the needle you use should be slightly larger than the thickness of your thread. Don't forget a thimble to protect your middle finger and some small, sharp scissors to clip threads. A hoop or frame is a must to keep the working surface smooth and taut so the sewing will not pucker.



This is how cross stitch is done: At the starting point of each stitch, the needle is always brought through the fabric from the wrong side and is usually inserted

Continued on Page 92



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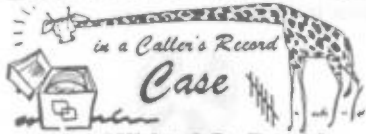
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Steal a Little Peek



by Mildred D. Brudd

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When most ordinary grandmothers yell "bingo," they expect to win a jackpot prize.

When Grandmother Norris shouts "bingo," she expects a choreographed twist, twirl and sidestep jump.

Plainly, Swersie Norris is not your common-type granny. At 60, she remains one of the few black female square dance callers in the country.

"It wasn't easy at first," explains the 35-year square dance veteran. "But dancers are a special, fun-loving group of people. Once they hear my deep alto voice calling moves, they realize that I know my stuff and judge me on my ability rather than my color. I've made thousands of friends all over the world and everyone knows what and who I am. I can deal with that."

A resident of Chicago's south side, Swersie, (or "Brown Sugar" as she is known in dance circles), has been dancing and calling for more than half of her life. Her square dance repertoire consists of over 3,000 word-dance combinations which, when varyingly arranged, number into the millions.

"I spend hours preparing my calling gigs," explains Norris. "I have my own clubs that I call for each night of the week. I have white groups in Evanston and black clubs throughout the city. My challenge group, the Swer-Cee's have a national reputation for excellence."

Her weekends are normally filled with professional calling gigs all over the midwest.

As she speaks, she moves around red, blue, green and yellow wooden rectangular chips positioning them in an assortment of angles.

"These chips represent a square of dancers. Before I call, I always choreograph my chips to my music so that I can be assured of smooth flow. This consumes hours, but hard work and



planning always pay off. I recently purchased a hard disc computer in order to program moves more quickly. A friend of mine in the East has just finished formatting a square dance software package. As soon as the software is available, and as soon as I can figure out how to work my computer, I'll be able to increase my calling moves tenfold."

This seemingly boundless bundle of energy broadly smiles while discussing the roots of her square dancing passion.

"My first husband and I always appreciated a variety of music: rock, jazz, opera, rhythm and blues— everything. Music continually filled our home. We slipped into country and western quite by accident through some friends who were fans of that particular style of music. Since my husband and I attacked everything with gusto, we started dancing with a black south side group. After my husband died, square dancing saved my life from falling apart."

She stopped momentarily to collect and reflect on memories as her eyes cleared of their misty shroud.

"I advanced my dancing ability through long hours of study and practice. I moved through levels of expertise beginning with Basic to Mainstream to Plus to two levels of Advanced to four levels of Challenge.

"The top level of Challenge, (C-4), would probably be equal in effort to a black belt in karate," Swersie explains.

"I have mastered all levels and call for all levels; there are only a handful of C-4

callers in the world and I'm one of them.

"Obviously, before you can become an expert caller, you must first become an expert dancer," she states through a prideful blush.

In the early 1950's, Swersie graduated from the Square Dance Caller's College in Merrillville, Indiana. She still remembers her query call to the institution.

"I told the school officials that I wanted to be a professional caller," she explains. "They didn't hesitate or pull in the welcome mat when I told them I was black. They simply said, So what? and it proved to be one of the most important things that I ever did in my life."

Since that initial foot-in-the-door conversation, Swersie Norris has flung the door wide open.

As a charter member of Callerlab, the International Organization of Square Dance Callers, Swersie has called for dances all over the world.

"Square dancers never compete against each other, they dance with each other. Square dancing remains a healthy outlet for energy."

Whenever Swersie calls for a national convention, she always wears a string of bars, each showing a national convention for which she has called. The first was Detroit, 1961.

"While square dancing remains a predominantly white activity, it's encouraging to see a rapidly increasing number of blacks and other minorities joining in the fun."

When it comes to square dancing, the only color that is noticed is the whirl of color in flowing crinolines.



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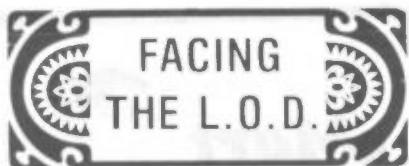
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Tom and Jan began round dancing in 1966. Their four daughters kept them busy in the early years so that their teaching career began somewhat later—in 1978. They now have three R/D clubs in addition to cueing for a S/D club and many local association functions. They are members of URDC, Roundalab, Dixie R/D Council, Kentuckiana R/D Council and Kentuckiana S/D Association. Tom and Jan have taught at many festivals throughout the eastern U.S., and are on staff at Fontana Village's Accent on Rounds. They are best known for their choreography, the most popular being "I'm Gonna Sit Write Down and Write Myself a Letter."

Tom is chief of multi-family construction with the Kentucky Housing Corp., and Jan is a registered medical lab technician. When they are not teaching, they enjoy



dancing—square as well as round. They have seven grandchildren who help occupy their time.

The Kannapels were featured in *Round Dancer* in December, 1984. Some of their personal philosophy is exemplified in this quote: "It is our belief that to be successful at teaching rounds, one of the most important qualities to possess is patience with the student's ability and progress. Equally important is a willingness to put in some extra time with special sessions, if necessary, in order to give individual attention to those who need it."

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IN THE NEWS



Evidence that square dancing is growing fast in Sweden is personified in the two callers shown here, **Robert Bjork** and **Bjorn Jerneborg**, who attended the National Convention in Indianapolis and are currently traveling in the USA. They will be in Indiana, Colorado, Arizona and California. **Robert** (left) is 19 and has called in Germany, Belgium and Norway. **Bjorn** is twice that age and has called in England, Belgium and Germany. This report came from **Inger Toreld**, another Swedish caller.

Mark Foster, age 28, is a popular caller in and around the tri-cities area of upper east Tennessee, according to **Mildred Blizard** of Blountville and Sperry Co.'s *Newsnet*. Mark credits his wife **Teresa** for their active S/D involvement.

Bob and Vivian Bennett of Valdosta, Georgia, are offering to sell Thunderbird Recording Company (April ASD, p. 113) due to health reasons, they announce.

The Riverside Lodge and Motor Inn in Gatlinburg, Tn. has been purchased by **Gary Shoemake** of Texas

and renamed the Timberidge S/D Resort. The square dance season started with week-long programs in May. **Shoemake** will be host caller for all events and will feature top callers and cuers. Package prices per couple include all lodging, all dancing and all food. Write Timberidge, PO Box 653, Gatlinburg TN 37738.



It is with great reluctance that **Dingie and Dottie Wheeler** (Aug. '82 ASD, p. 57) announce their retirement as round dance cuers. They will leave Mission Bell resort in Mission, Texas, where they were resident cuers for five years. They previously cued at Alamo Palms, also in southern Texas. They will remain at home in Madera, California, to "renew old friendships there and take life easy."

Longtime square dance leader, **Claude Potter**, retired from his job of 30 years with the Martin-Marietta Corp.'s Denver Division in May. **Claude and Polly** are past-presidents of the Colorado State S/D Assn. and served two years as regional vice-presidents for USDA. Following an extended trip to Australia, they plan to be fulltime square dancers.

Wedding bells will ring again for **Nancy and Phil Kozlowski** this summer as they renew their vows after 25 years of marriage. Among the special guests in attendance will be **Dwight and Cathy Moody**, owners and producers of Lamon Records. Family and friends will also be in attendance for the wedding at the church in Gatlinburg and the reception at English Mt. S/D Resort in Sevierville, Tn. **Phil** is the new coordinator at the resort and will be scheduling callers there. Details can be seen in an advertisement in this issue. **Phil** also has just released his first country-western cassette album, entitled *Certain Kind of Feeling*.

The Elyria Ohio *Chronicle-Telegram* named **Jack Naylor** and **Dave Stevenson** of the Cleveland area "kings of the dance callers" with good reason. **Jack** has taught over 5,000 couples to dance, calls several times each week, and organized two groups in Africa where he lived for three years. **Dave** coordinates the activities of Cleveland's most active square dance hall at the Berea Fairgrounds.

Bob Jaffray of Peterborough, Ontario, is recovering satisfactorily from a recent heart attack. **Bob and Jane** have been calling and teaching almost 25 years. Many other callers and leaders stepped in to keep square dance clubs fully covered for the **Jaffrays** in the interim. These generous folks include **John Park, Garth Calvert, Dave Moss, Mac Marcellus, Wayne Hall, and Jeff Priest**. Thanks to **Hewitt and Elva Lockington**, also.



ROUND REVIEWS

by Frank & Phyl Lehnert

CLARINET POLKA—Windsor 4752

Choreography by Steve & Helen Kisha

Good peppy music and an easy polka-style two-step.

LITTLE BROWN GAL—MGR016

Choreography by Roy & Phyllis Stier

Good music and a nice, easy two-step with a few different combinations, cued by Pete Metzger.

WONDERFUL WORLD OF THE YOUNG—HI-Hat

EN006 (HH853); Choreo by Ray & Betty Hanna

Pretty music and a nice, easy intermediate waltz to *Answer Me*.

FOXIE CHA—Hi-Hat EN006 (HH872-956)

Choreography by Charlie & Edith Capon

Good music and an interesting combination foxtrot, cha cha, skaters position, intermediate routine.

GINNY LEE—TNT 245

Choreography by Torsten & Virginia Colling

Good Moon is Making Eyes music and a nice, easy, cue-thru-type two-step with a long sequence, cued by Virginia.

MORE—Roper 291

Choreography by Ron & Carol Erhardt

Good music and an intermediate foxtrot with a slightly different flavor.

THE GIRL THAT I MARRY—Hi-Hat 007 (HH829-

986); Choreography by Pete & Carol Metzger

Pretty music and a nice intermediate waltz.

COVER GIRL—Hi-Hat 007 (HH-955)

Choreography by Wayne & Barbara Blackford

Good smooth music and a smooth, easy-intermediate combination two-step and foxtrot.

WISTFUL WALTZ—MGR 017

Choreography by George & Jonnie Eddins

Nice "Scottish-flavored" music and a comfortable, easy-intermediate waltz, cued by Pete Metzger.

LOVE HAS EYES LIKE MINE—RCA PB-14217

Choreography by Joe & Alice Hill

Good music and a lazy intermediate swing routine.

BLACK BOTTOM—MCA 60092

Choreography by Richard & JoAnne Lawson

Good music and a fun-type two-step with all the gestures of that era. Intermediate routine.



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- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- *ESP317 CAJUN MOON by Paul
- ESP316 EARLY MORNING RAIN by Paul
- ESP315 FORTY HOUR WEEK by Paul
- ESP403 HO-DOWN, Plus calls by Larry
- *ESP512 COLUMBUS STOCKADE BLUES by Bob
- ESP511 DON'T NEED NOTHING by Bob
- ESP510 BILOXI LADY by Bob
- ESP609 THIS AIN'T DALLAS by Larry
- ESP608 I'M FOR LOVE by Larry
- ESP607 OLD ROCK AND ROLLER by Larry
- *ESP702 SMOKIN' IN THE ROCKIES by Craig
- ESP701 TOOT TOOT TOOTSIDE by Craig
- *ESP007 CATS MEOW by Jim
- ESP006 MARGIE by Jim
- ESP005 DAY DREAMING by Jim

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 RB282 Peg of my Heart



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 Do Remember Me



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 You Love Me



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CELERY STALKS AT MIDNIGHT—Columbia 13-33286; Choreography by George & Bobbie Stone
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SUNBEAM TWO-STEP—Rawhide 714
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 Good music and an interesting easy two-step with a Vars. chase sequence; cued by Leo.

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Flip Side

SQUARE REVIEWS

If you receive this issue at the National Convention (or before), make sure you stop and visit the record distributors. We don't have the opportunity to review all the labels, and we're sure you'll find good music everywhere.

AFTER THE LAST GOODBYE—C Bar C 574

Caller: Bob Christian

Very well-timed figure featuring *split circulate* and *trade the wave* to a *corner swing and promenade*. The dancers really enjoyed the music as well as the choreography. ★★★★★½

ON LIFE'S HIGHWAY—Chinook 075

Caller: Daryl Clendenin

Make sure you listen to the called side for additional fill-in words. Daryl does an excellent job on the flip side. Figure is *Mainstream*, featuring a *tag the line*. ★★★★★

OKLAHOMA BORDERLINE—Hi-Hat 5084

Caller: Ernie Kinney

We received two renditions of this melody and both records are excellent. You will have to listen to both to decide which one you like best. The dancers enjoyed both records. ★★★★★

OKLAHOMA BORDERLINE—Chaparral 804

Caller: Scott Smith

This is the second rendition and Scott does a superb job on the flip side. The music is well done by the Roadrunners. The figure features a *spin chain thru*. ★★★★★

HAZEL EYES—Big Mac 074

Caller: Darren Galina

This is a rerun of one of the most popular records of the past. Darren does a nice job on the flip side and has offered two sets of figures: *MS* and *Plus*. If you don't have this record, we highly recommend it for your program. ★★★★★½

ALL AT ONCE IT'S FOREVER—Lore 1224

Caller: Murry Beasley

Take a good listen to this, the melody will grow on you. The figure is *MS* and well-timed. Music is well done with a little brass section in the breaks. ★★★

AFTER THEY'VE SEEN PAREE—Blue Star 2303

Caller: Nate Bliss

An old familiar tune. The figure feature a *half tag to*



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a corner swing. Nice piece of music and well-timed.

★★½

DOWN BY THE RIVERSIDE— Hi-Hat 5078

Caller: Bronc Wise

Timing on the figure was a little off, but all in all, the record danced well. We received some old familiar tunes this month and we always enjoy a good melody.

★★½

COLUMBUS STOCKADE BLUES— Cimarron 301

Caller: Jerry Rash

Another old familiar tune that the dancers really enjoyed. Jerry does a fine job of yodeling on the flip side. The figure is MS.

★★★

DO YOU EVER THINK OF ME— Blue Star 2306

Caller: Johnny Wycoff

Johnny always puts a nice flavor in his choreography. The figure starts with a *flutter wheel*, followed by a *lead to the right*. The timing was a little off but with a few adjustments the record is very danceable.

★★★

THOSE WERE THE DAYS— White Knight 008

Caller: Michael Johnstone

The dancers enjoyed this one also and the MS figure timed well. Lots of words for the *grand square* breaks. Take a listen to the music.

★★½

LOVE ME HONEY DO— Bogan 1362

Caller: Bob Borgmier

Very nice instrumental with a little brass section. Mainstream figure.

★★½

AM I LOSING YOU— Petticoat Patter 123

Caller: Toots Richardson

The figure is Mainstream, the dance is well-timed, and the country-western music is well done.

★★

THUMB PICK PETE— Lore 1225

Caller: Johnny Creel

The figure is Mainstream. The music is good, with emphasis on piano.

★★

RENO— Cimarron 401

Caller: Johnny Kozol

Nice rendition of a big hit of yesteryear. Lots of *ladies chains*. The called side features two sets of figures.

★★★

TIE A YELLOW RIBBON— Blue Star 2307

Caller: Johnny Wycoff

Another rerun of an old familiar tune. Figure is Mainstream and dances well. You may want to add this to your collection.

★★½

YOU'RE SOMETHING SPECIAL TO ME— Chinook 074; Caller: Daryl Clendenin

Excellent job by Daryl. The figure is MS and the music is great to dance to.

★★★½

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- CK-071 JUST THE WAY YOU ARE by Joe
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RECENT RELEASES ON CHINOOK:

- CK-068 GREEN RIVER by Bill P.
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- CK-510 THINGAMAJIG/THUMBS UP
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endon, Portland OR 97203.

Caller: Lee Schmidt

We were not familiar with the tune but the dancers enjoyed the record. Interesting choreography features a *tea cup chain* in the opener, however, the figure is Mainstream. ★★★

GOING BACK TO INDIANA—Chinook 070;

Callers: Daryl, Dan, Joe and Bill

It's too bad that this record didn't get to us a little sooner. As it relates to Indiana, we're sure many callers would have used it in respect to the National Convention in Indianapolis. The Chinook callers did a nice job on the flip side. ★★★½

UP A LAZY RIVER—Rawhide 127

Caller: Lee McCormack

Nice rendition of an old familiar tune. Rawhide does a nice job with the music and the figure is Mainstream. ★★★½

DON'T KEEP ME HANGIN' AROUND—Sunny Hills 5007; Caller: Darren Galina

Super piece of music with Mainstream breaks and figures. ★★★

TIMBER I'M FALLING—Petticoat Patter 122

Caller: Toots Richardson

An old country-western tune that Toots has revived. The dance timed well and the music was done well.★★

SILVER THREADS AND GOLDEN NEEDLES—Buckskin 1213; Caller: Stan Cole

The figure features a *spin the top* and a *pass the ocean* with a *ladies trade* (fan the top)!!! ★★★

SING SING A SONG—Blue Star 2304

Caller: Glenn Zeno

Here's a rerun of a great number from a few years back. The figure did not time well but if you don't have the record, make sure you listen to the music. The dancers really related to the music. ★★★½

We received three patter records this month:

BITTER CREEK/SOMETHING NICE—Cimarron

★★★

LOWDOWN—Hi-hat 651

Caller: Ernie Kinney

Flip side features challenging Plus material designed for two dancers. ★★★

MARKER 44/RHYTHM EXAMPLES—Hi-Hat 652

Rhythm Examples are samples of dance rhythms used in patter singers and rounds. Caller school leaders might make note of this. ★★★



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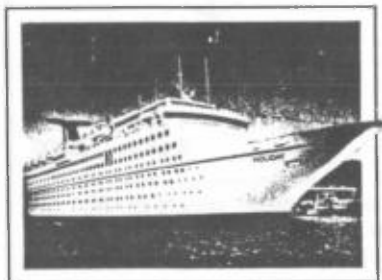
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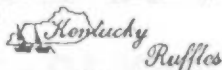
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FOURTH OF JULY WEEKEND:

July 3	Ed Joyner	8 PM	Friday
	**Trail-In Open Dance		MS *
July 4	Ed Joyner	8 PM	Friday
	**MS * Tips, Easy Rounds by Dot		
July 5	Ed Joyner	8 PM	Saturday
	**MS * Tips, Easy Rounds by Dot		After-party
July 6	Ed Joyner	10:30 AM	Sunday
	**Trail-Out, Casual Dress, T-shirts		Breakfast
July 12	Bob Bourassa	8 PM	Saturday
	**MS * Tips, Easy Rounds by Dot		
July 13	Red Bates	8 PM	Sunday
	**Plus Level, * Tips A's, Rds.		
July 25	Joe/Ann Uebelacker	8 PM	Friday
	**MS, * Tips, Plus, A's, Rds.		
Aug. 1	Mike Callahan	8 PM	Friday
	**Plus, * Tips A's, Rounds		
Aug. 9	Bob Bourassa	8 PM	Saturday
	**MS, * Tips Plus, Rounds by Dot		

LABOR DAY WEEKEND:

Aug. 29	Tom Trainor	8 PM	Friday
	**Pot Luck Dinner 6 PM, Plus Dance		
August 30	Tom Trainor		Saturday
	**Plus Workshop—Open	2 PM	
	**Plus Dance, After-Party	8 PM	
Aug. 31	Tom Trainor		Sunday
	**A1, A2 Dance—Open	2 PM	
	**Plus Dance, Peaches/Cream	8 PM	
Sept. 1	Fonda Fair (Free to dancers)	11 AM	Monday
Oct. 5	Al Horn	8 PM	Sunday
	**MS Dance, * Tips Plus, Rounds		

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—Betty & Clancy Mueller



Ed. Note: This idea was mentioned a few years back on these pages, but it bears repeating.

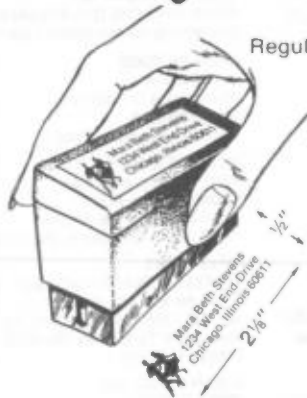
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Puzzle Page

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How good are you with puns? Here's your chance to find out. Fill in each blank space with a square dance term that's also a pun.

1. The movie photographer, hired to take pictures of the square dance, was unfamiliar with his camera and found himself in _____ trouble.
2. The square dance angel's advice to the new dancer, unfamiliar with the steps, was to "just _____ it."
3. The newspaper account of the round dancers' wedding read: "The wedding went off without a _____."
4. To hear the _____, the gang's all ear.
5. There's nothing like a springy ballroom floor to put _____ in square dance steps.
6. The square dance jokester laughingly instructed the mixed-up doctor in their group, "Physician _____ thyself."
7. The long _____ of female contra dancers cover a multitude of shins.
8. If a square dancer becomes too rambunctious, his actions can make a _____ a bout.
9. The square dance movement, _____, might be described as the lass roundup.

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Jan Kannapel. Write Linda/Lloyd Catey, 3462 Doane
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Wisconsin— 27th S&R/D Convention, Madison Col-
iseum & Forum; Aug. 8-10. Write June Myklebust, PO
Box 405, Windsor WI 53598.

Ohio— S&R/D Festival, Ohio State Fair, Columbus;
Aug. 9; K. Zimmerman, D. Bailou, B. Benhoff, J. Er-
baugh, K. Kallmeyer.

Mississippi— Red Carpet Festival, Vicksburg City
Auditorium; Aug. 9; Cal Golden, Gail/Fred Jabour.
Write Cason Schaffer, Rt. 11, 107 Eastview Dr.,
Vicksburg MS 39180.

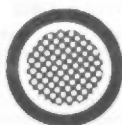
Greece & Aegean Islands— Tour with the McMillans
as hosts; Aug. 10-25. Contact Chuck Hanlon (tour
organizer), 4524 Marci Ct., Columbus GA 31907.

Georgia— Blue Ridge Mt. Dance Roundup, Copecrest,
Dillard; Aug. 10-16. Contact Marie Armstrong, Box 632,
Rocky Ford, CO 81067.

Alaska— Tour & Cruise with Johnnie Scott, departing
Aug. 14 on the Love Boat. Write Johnnie Scott, 35218
Fir Ave., Sp. 190, Yucaipa CA 92399.

Georgia— 22nd Jekyll Island Jamboree; Aug. 14-17.
Write Bob/Vivian Bennett, 2111 Hillcrest Dr., Valdosta
GA 31602.

Oregon— 3rd Annual Lost Creek Festival, near Med-
ford; Aug. 15-17; Denny Lanz, The Fosters (cuers).
Write Bud McNicol, 1980 Orchard Home Dr., Medford
OR 97501.



Round Dance

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EASY

1. Show Me
2. Lonely Goatherd/Baby O' Mine/Dreams Come True
3. Buffy
4. My Little Corner of the World
5. Vaya con Dios

EASY-INTERMEDIATE

1. Fireman's Two-step
2. A Slow Walk
3. Dreamy Rhythm
4. Hush
5. Taste of the Wind

INTERMEDIATE

1. White Sport Coat
2. Pop Goes the Movies/Primrose Lane
3. Charleston
4. Crazy Eyes
5. Distant Drums

HIGH INTERMEDIATE

1. Rainbow Foxtrot
2. I'll Take Care
3. Gazpacho Cha/Pagan Love Song
4. Hooked On Swing
5. The Apartment/Tammy

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- Fascination Waltz
- Lovely Lady
- Carmen
- Wyoming Lullaby
- Marilyn, Marilyn

INTERMEDIATE

- Answer Me
- Folsom Prison Blues
- Roses for Elizabeth
- Birth of the Blues
- Feelin'
- Could I Have this Dance
- Green Door
- Dream Awhile
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- JP1201 WHEN YOU'RE SMILING—Don
- JP1101 DEVIL IN A COWBOY HAT—Nick
- JP1001 BIG SOMBRERO—Joe, Tom, Mark
- JP901 NEW SELFISH—Virg Troxell
- JP220 GIVE MY REGARDS TO BROADWAY—Joe & Bill

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- JP802 HEY GOOD LOOKIN'—Tom
- JP801 YELLOW ROSE OF TEXAS—Tom
- JP219 OH LONESOME ME—Joe
- JP218 BONAPARTE'S RETREAT—Joe
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- JP205 I DON'T DRINK FROM THE RIVER—Joe

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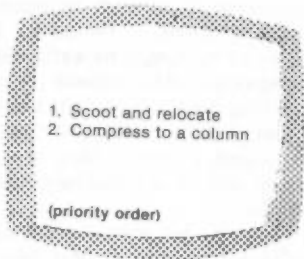
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Anything and spread
Chase right
Coordinate
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Diamond circulate
Dixie grand
Explode family
a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
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
¾ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

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UNDERLINING

THE CALLER NOTE SERVICES

So. California Callers Association Notes contains a lot of good material. *So Rare* (Proctors) is the round dance chosen. ASD is quoted regarding the emergence of many *fun* groups in some areas, with this added comment: "If square dancing is to experience a revival it needs to regenerate its base. In a sense, it needs to 'begin again.' We can no longer be satisfied with getting beginners into present programs as though this were a sufficient answer to our 'problem.' Beginners need their *own* programs—and, I expect, they are going to get them, with or without help from the establishment."

Lead Right by Malcom, Cole and Burdick, contains more in a long series on one-night-stands, examines *peel off*, looks at a new idea called *realign*, and much more. In the matter of *building and rebuilding a club*, these questions are asked: "What are you doing to promote new classes? New recruits for your club? Visitors from other clubs? Do you have a display of square dancing in a downtown store window? Posters? Flyers? Promotional cards and handouts? A whole recruitment campaign? Newsletter? Free guest night? Parade float? Incentives for members to help recruit? Specials geared to attracting guests? A phone program?"

Notes for Callers from Jack Laszy

covers all these items very well this month: *Working with all eight circulate, all eight circulate to a fan the top, swing thru from left-handed waves, Plus quarterly: RCW, chase cross and turn, scoot back from 3/4 tag formation, dancing the Plus program, and reminds us again not to rush class graduates into Plus workshops, but to take time and consider the needs of the dancers!*

In **News 'n Notes** by Ed Foote, the commentary by Ben Rubright suggest advantages in using *centers trade* action more frequently, such as in:

Heads star thru, all double pass thru
Leaders trade, swing thru, scoot back
Centers trade, recycle, sweep 1/4, reverse
Flutter wheel, Dixie style to ocean wave
Boys trade, boys cross run, girls trade
Girls run, bend the line, pass thru
Centers trade, ends turn back, all star thru
Centers pass thru, swing thru
Boys circulate, right and left grand...

Add variety this way, and also *centers trade* becomes a smoothness tool, a formation stabilizer, and a good theme call.

Choreo Breakdown by Don Beck presents two of Don's own new moves. One is *chain down the diamond*. The other is simply a gimmick call that allows the caller to sing more words of the original song while dancers keep busy: *Do your*



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- TNT234 SAVE THE LAST DANCE FOR ME by Erwin West
- TNT235 SHOW ME, Round by Fran Krolp
- 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
- TNT241 SHUFFLING ON/TIP TAP, (Hoodowns)
- TNT242 ALL GIRL MEDLEY by Gene Trimmer
- TNT243 SIDE BY SIDE by Mike Trombly
- TNT244 I DO I DO I DO (Rd) by Bill Cooper
- TNT245 GINNEY LEE (Rd) by Virginia Colling
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thing. The action: *weave the ring, swing partner, promenade home.*

Santa Clara Valley Notes by Bill Davis includes, among many experimentals, a move called *rock the boat*, as follows: From facing lines, ends *load the boat*; centers *single circle to an ocean wave*, then *fan the top*; all *extend the tag* to end in parallel waves. Bill's comment: "The name is clever and appropriate and the action times nicely. The call lends itself to being done easily from all (six) facing line arrangements. This adds versatility with very little added complexity. Several interesting get-out effects can be set up with proper lead in. For purposes of moving checkers, the call is equal to *fan the top, centers circulate*. Sample figure: From zero lines, rock the boat, recycle (Zero box), allemande left..."

Minnesota Callers Notes by Warren Berquam and Gary Nevalainen gives us a huge assortment of figures, as usual, and this comment by Lee McCormack of Arkansas caught our eye: "I have better luck handling the dropout situation by not dwelling on it, but accepting the fact that

it is with us and probably will be as long as there is square dancing. At the same time "customers" are entitled to get what they are paying for—a dance—and have a good time doing it. Oh, if it were only as simple to do as it is to put on paper. Even after over 25 years of calling 5-7 nights a week, I still have to remind myself that the dancers aren't there to see how smart I am with the figures. *They just want a good time.*

Mainstream Flow by Gene Trimmer discusses *sweep 1/4* at length and tells us it may be OK to use it following these calls: *wheel and deal* (from two-faced lines), *flutter wheel, reverse flutter wheel, ferris wheel (center couples only)*, and *recycle*.

Facing Couple Zeros:

1. *Flutterwheel, sweep 1/4, slide thru...*
2. *Reverse flutter wheel, sweep 1/4, slide thru...*
3. *Pass the ocean, boys run, wheel & deal, sweep 3/4...*
4. *Spin the top, boys run, girls trade, wheel and deal, sweep 3/4...*
5. *Pass the ocean, recycle, sweep 3/4...*



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For The Record from the Texas Callers Assn. tells us, among many other things: "*When should forward and back be used?*"

"1. To activate dancers, giving them notice to be prepared and ready for the following call.

"2. Give dancers time to straighten a formation, giving the slower dancers time to catch up.

"*When not to use forward and back!*"

"1. There seems little point in having the heads go *forward and back and then pro-*

menade 1/2. Use it when you intend the dancers to continue to move forward for the next call.

"2. *Heads foward and back, sides promenade* 1/2. This has heads going forward and then repeating again as sides promenade.

3. *Lines of four forward and back, flutter wheel.* If dancers take one step back after *forward and back*, space is limited for the execution of the *flutterwheel* for the ladies.



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ENCORE, Continued

women are made of, pal! Don't forget it!...by "The Meandering Man" in a more serious turn of mind.

Dancing is fun; don't take it too seriously. Take time to nourish friendships. Take time to love and be loved. Take time to laugh at yourself, as well as with others. Keep your temper to yourself; it's useless to others. Talk to yourself if you're inclined to exaggerate. "Lord, fill my mouth with proper stuff and nudge when I've said enough," good advice from *Around the Square*.

John Kaltenthaler of Pocono Pines, Pa. is featured in "Steal A Peek." John is currently the executive secretary of Callerlab. He likes to keep the fun in square dancing, as his calling attests.

Callerlab chose *track two* by Dick Bayer as the quarterly selection. The "New Idea" was *ah so* by Lee Kopman.

THIS MONTH'S PUZZLE ANSWERS: 1. Reel; 2. Wing; 3. Hitch; 4. Caller; 5. Bounce; 6. Heel; 7. Skirts; 8. Round; 9. Ladies chain.

ZITS, Continued

kisses: 145. Total: 1138.

I go to the mirror, and can hardly look myself in the eye. But I must because today is the day I am finally admitting to myself that I am a chocoholic. Regrets overwhelm me.

Solemnly I take the vow. Just for today I will eat no chocolate. And I feel better already, confident I'll get through the day O.K. After all, today is Tuesday.

But Monday's coming.

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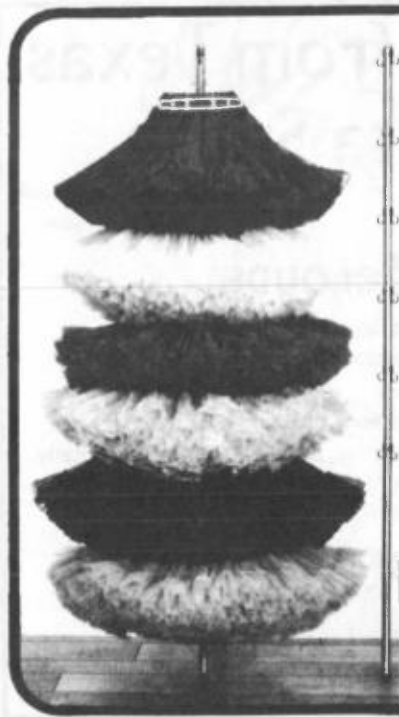
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Armed with all of this information, check Mary Ann and Ralph Kornegay's ad in the "Square Dance Products" column in this magazine to order your cross stitch patterns. XX Happy sewing XX!

DANCE TIPS, Continued

the genuine warm handshake and hug, then we will see the decline of square dancing. I don't believe that will ever happen.



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CALLING TIPS, Continued

Most of us take vacations from time to time or perhaps a few days off from calling. Not using the voice for calling is again like not exercising for a period of time. When you start back to practice again take it easy— warm up well. Limit the time of your first few practice periods. Two short practice periods are much better than one long one. Use only easy range singing calls at first. On the first date remember you are calling three hours in a row so give your voice every break you can.

During the evening many clubs have refreshments and after a few hours of calling that home-cooked food smells and tastes mighty good. Clean vocal chords work well and don't damage themselves. Food will stick to the vocal chords and affect their vibrations during the next tip if you have that snack. Omit food during the dance— eat later. You must also be careful of milk products since they coat the vocal chords and affect their ability to vibrate properly. At the meal just prior to the dance, eliminate milk and milk products. If you have warm (not hot or cold) tea or coffee at the refreshments break,

please put no cream or milk in it.

All of these rules may mean many changes, if you have not been following them all along. Many callers develop voice problems because they have misused their voice mechanisms and you certainly don't want a voice problem if you intend to be a caller.

Remember, the voice you care for and save is your one and only.

GRAND ZIP, Continued

few national callers passing through our area.

We've been square dancing almost nine years and have subscribed to SIO since our graduation. We were sorry to see it end but we compliment your efforts in putting together a publication worthy of our great pastime. *Carmin & Betty Seitzinger*
Calumet City, Illinois

Each year my wife and I have a drawing during the graduation of our class; the lucky person or couple receives as a gift from us a one-year subscription to ASD magazine. We are enclosing a check for payment of a one-year subscription to this year's lucky winner.

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Zero line: pass thru, wheel and deal
Centers touch $\frac{1}{4}$, walk and dodge
Cloverleaf, new centers right & left thru
Zoom, square thru $\frac{3}{4}$, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, boys run, single file
Circulate, boys box circulate
All single file circulate, centers
Single hinge and fan the top, recycle
Outside boys run right, double pass thru
Lead pair U-turn back, touch $\frac{1}{4}$
Split circulate, girls trade, recycle
Pass thru, trade by, left allemande...

Zero line: pass thru, tag the line in
Touch $\frac{1}{4}$, single file circulate
Center four box circulate, all single hinge
Boys run, center four wheel and deal
Sweep $\frac{1}{4}$, outside couple bend to face in
All double pass thru, lead pair
Partner trade, swing thru, turn thru
Left allemande...

Zero box: veer right, fan the top, boys run
Swing thru, boys run, bend the line

Pass to center, square thru $\frac{3}{4}$, zero box..
Zero line: veer left, fan the top, ferris wheel
Centers pass thru, slide thru, zero line..
Zero line: pass the ocean, girls cross run
Fan the top, boys cross run, all recycle
Left allemande...

Zero line: dixie style to an ocean wave
Left swing thru, 8 circulate, fan the top
Left swing thru, boys cross run, fan the top
8 circulate, slide thru, zero lines...

INTERNATIONAL NEWS, Continued

Fibrosis Benefit last April. Coordinators were Bill and Flossie Stewart and Jim and Jean Thomas. Mike Litzenberger, club caller for the Yellow Rockers, was M.C. for the squares, and Elwood Leblanc, cuer for Tammany Twirl-A-Rounds was M.C. for rounds. Other callers donating services were Ted Kennedy, B.P. Merrit, John Litzenberger, Stan Viola, and Fred Bouvier. Cuers included Harold Leblanc, Barbara May, Evelyn Villeux, and Billy Gabler.

The dancers donated a total of \$860. to Cystic Fibrosis Foundation representative Christina Warner.

John Nickell
Slidell, Louisiana



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LEGACY, Continued

ing" used by Stan Burdick at Callerlab. (Ed. Note: This list is part of the S/D Month Promo Kit.)

Post-event publicity is also invaluable in looking to future projects, and a Mini-LEGACY is never an end in itself. Report to everyone possible what a great success it was, the items covered, and the input received from evaluations. Write to the attendees; thank them for attending and ask them to report back to their clubs and invite their peers to attend the next one. Report to your local associations and publications. Write to the LEGACY committee, of which Walt and Louise Cole are chairmen (address below).

LEGACY is a leadership-communication resource center. If you would like help in organizing a mini-LEGACY in your area, contact Walt and Louise Cole, 944 Chatelain Rd., Ogden UT 84403.

When my granddaughter was 13 and about to attend a square dance at her school, she told her parents, "Most of the girls are inviting boys, but I have decided to go a stray."

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Think now about planning a mini-LEGACY for the dance leaders and potential leaders in your area. What is a mini-LEGACY? Really, nothing more than a seminar or meeting to train leaders, exchange ideas, and try to solve problems.

Mini-LEGACIES are conducted annually in many states and take many forms (such as LUST, for Let Us Sit and Talk). Some invite speakers from other areas to conduct the sessions and/or give the keynote speech. Others rely upon their own state resources. Most follow a pattern of a general meeting followed by smaller break-out sessions on various subjects, and then a wrap-up session. Many include a fun evening of dancing relaxation along with the hard work, often with the guest speaker calling the dance.

Frequently, state square dance organizations have accumulated funds from state festivals and other activities and are searching for ways to use the money to help the square dance activity. What better way than to provide leadership training? If such an organization cannot underwrite your activity, approach them for a loan until registrations begin to come in. In this case, it is advisable to work a small "profit" into your budget so you have a nest egg for the next time around. With a little ingenuity, you will be able to put on a fantastic seminar at a modest cost to the attendees.

Surveys of every kind show that one of the big problems facing square dancing today is lack of leadership. Many clubs have disappeared from the scene because no one would take office or knew what to do once in office. Offices go unfilled because we do not make the jobs rewarding in terms of satisfaction and self-esteem. Mini-LEGACIES provide a forum for examining ways of promoting leadership and making leadership roles satisfying.

An important task is the assembling of the right staff. Try to assign speakers and discussion group leaders subjects within their experience or interests. Attending meetings of organizations in your area will reveal the present leaders and their abilities.

The larger the Mini-LEGACY, the more practical problems such as site choice, parking, speakers and finance loom up. Remember that the most efficient committee is that of one person. One person may handle jobs such as accommodations, choosing speakers, audio-visual aids; finance and publicity nearly always need a committee.

Publicizing a Mini-LEGACY should be done through committees and officers of local dancer and caller associations and festival organizers. Start a minimum of six months before the proposed date, having checked that the date does not clash with any planned event. Seek out a few potentially powerful people in all organizations you wish to cooperate.

If you're looking for publicity ideas, try the "54 Ways of Publicizing Square Danc-

Continued on Page 96

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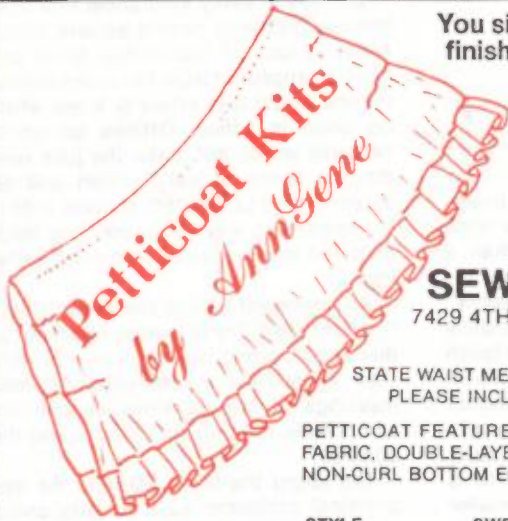
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CALLERLAB CONFAB, Continued

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BY-LINE, Continued

situation if it arises in your clubs.

Millard and June McKinney sent a series of round dance articles, after *ASD* published one sent by *Round Dancer* magazine. The **McKinneys** write a column called "Round About" for the *Prompter* magazine in California.

We always hope each and every reader will find something of interest in each issue—a new idea to try, a renewed enthusiasm, new appreciation for a part of the square dance picture (perhaps rounds in this issue). Even if the locale of a feature is far from you, an idea that worked may be applicable. Read and enjoy this summer—store up the suggestions to try later. And above all, make plans now for Square Dance Month in September.

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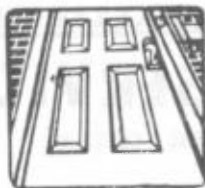
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by Mary Jenkins

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by Robert G. Dalsemer

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West Virginia Square Dances describes regular dance events in five communities in that state. Details, such as program format, type of audience, price and method of admission, are considered alongside the tradition of figure calling, musical performance, and the dance figures themselves. The history of each dance event is discussed and the dances are described exactly as the author found them.

In addition to a chapter devoted to

square dancing in each of these places—New Creek, Dunmore, Glenville, Helveta, and Morgantown—there are a list of tunes played at the dances and a transcription of calls.

It is interesting to see that most of these dances are ones that I have been dancing in the Adirondack Mts. of New York state for the past 65 years. There are a few variations, but I feel I could go to any of the dances and dance (now that I have read the book and know what to expect!)

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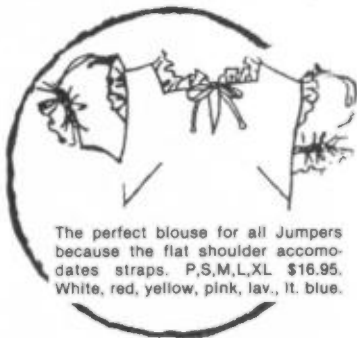
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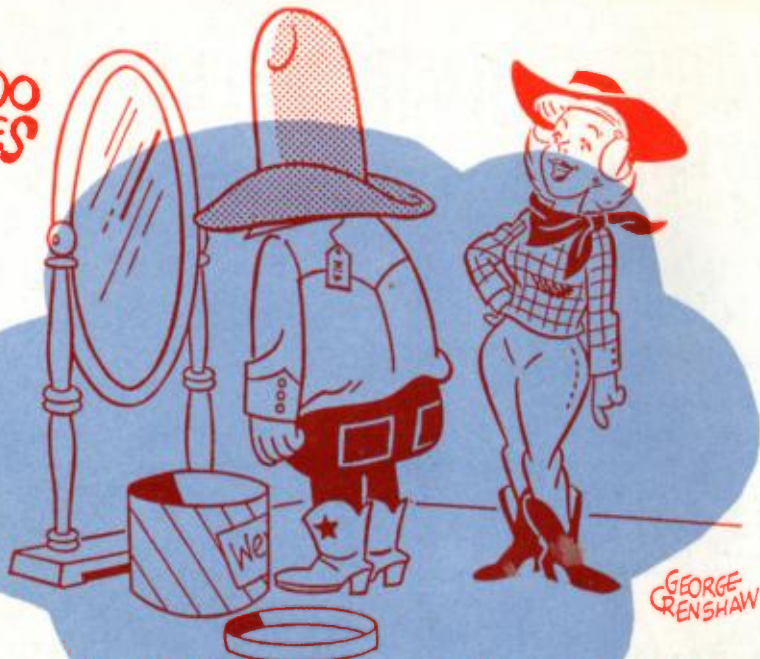
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"MOST ADORING COUPLE, MY FOOT? THE DANCE OUES ARE PRINTED ON HIS TEETH!"



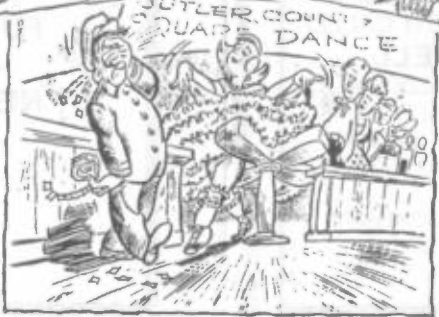
DO-DO DOLORES

by Stan

"SEE ROSCO, THAT'S HOW I FEEL WHEN THOSE BIG FLODS SWING ME!"



"PLEASE, JOHN, CAN'T YOU SWING LIKE EVERYBODY ELSE?"



JUTLER COUNTY SQUAREDANCE

"WELL.... GOT A BETTER SUGGESTION?"



NOTICE "OVERALL APPEARANCE" MUST BE CLEAN AND NEAT FOR ADMITTANCE

"SHE SAYS SHE'S DRESSED OK ACCORDING TO OUR NEW SIGN, AND DOGGONE IT, SHE'S RIGHT!"