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OCTOBER 1986



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CO-EDITORIAL



An optimist describes a cup as half full; a pessimist as half empty.

We've all heard this saw repeated, and today it seems apropos for the square dance picture. Your editors are caught between the seasons—we're writing this as the opening of Square Dance Month approaches, and you're reading it after the new season's classes are underway. Therefore, we can make no report on the success of our recruitment efforts for new dancers as yet. All we can say, and we think it's a result of combined "Spirit" promotions and a feeling of necessity, is that we sense a new spirit of optimism about square dancing. The cup is half full.

We know from reports about special promotions this summer that many areas have gone "all out." We know that more promotional folders have been shipped out of the ASD office this summer than in any recent summer. Gordon Goss tells us that in his phoning around the country to set up the 1987 *National Directory* he senses a positive outlook about the activity.

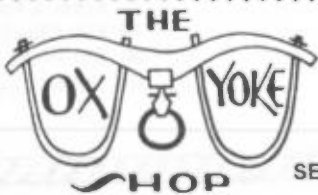
Will the fact that we expect a better season and are working towards one create a boom in beginner classes? We think so, and will report later.

In October, as you read this, we will all be looking forward and making plans for the special dances on New Year's Eve, when thousands of square dancers will

join hands for a brief moment in time. From our editorial desks, we see the whole "Spirit of '86" concept as a "shot in the arm" for square dancing, a renewal of optimism, an appreciation for the wholesome hobby we enjoy, and a desire to preserve the activity while opening it wide for more participation. The challenge will be to continue our enthusiasm into our planning for future seasons, and to make square dancing a pleasure for all who enter the doors.

Our cup is half full...

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BY-LINE

Every dancer probably has dreamed of belonging to an "ideal" square dance club—one where everyone dances where he and she are most comfortable, where friends who dance in different programs

are able to maintain their sociability, where callers share the mike and the teaching responsibilities amiably. Dancer **Wade Dill** of the Cleveland area has mapped out a master plan for such a Utopian club. Perhaps at least parts of it would be adaptable in many areas.

Bill Barr discusses the national folk dance, both pros and cons, and **NiNi Harris** provides the seasonal tang for this October issue. Both Bill and NiNi are frequent contributors to ASD.

Our editorial on square dance attire has called up answers on individual items and on dress codes. More letters will follow later. We've used **Jo Jan Nunley's** "Rustle" to set the stage for the letters which follow. We welcome more opinions and suggestions on attire from readers as our new season swings into full flower.

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Recently we had a group of square dancers in our city for the National Square Dancing Convention. We had the pleasure of serving them for their recreational vehicle needs. We would like to thank them for their patronage and hope to be able to serve them again.

Ron Hall
Majestic Service Ltd., Calgary, Alberta

I have enclosed a check to cover the cost of a year's subscription to *American Squaredance* for my parents. They have recently completed their Mainstream lessons, and I thought your magazine would make a great anniversary gift for parents "who have everything."...My husband and I are also square dancers, and we understand the importance of keeping new dancers involved. Thanks for a great magazine!

Lee Ann Walsh
Manassas, Virginia

Thank you very much for sending us the complimentary copies of your magazine. They were a big hit at our festival and we gave out practically all of the copies we had.

Red and Dody Sanders
1986 Colorado S/D Festival

Need your far-reaching magazine to find an address. An association in the New England area asked for information on the "Preservation" and "Fun" panels at the National in Indianapolis. I have tapes of both but unfortunately have misplaced the address of the person requesting them. If the person making the request to LEGACY will contact me, the tapes will be sent.

Several people have told me that besides a hilarious two hours, many good valid points about fun were made.

Chet Vetter
201 Fletcher Lane
Plant City, FL 33566

The Colorado State Univ. Aggie Haylofter S/D Club will celebrate 40 years of dancing in the spring of 1987. The club is attempting to locate past members to invite them to the 40th Spring Festival, March 20-21 at CSU in Fort Collins, Co. Both non-dancing and dancing activities are planned. If you are or know of a former Haylofter, please send current addresses, names, dates of membership. Note: Prior



CORRECTION:

A reliable source has pointed out that the dates on page 99, July issue, are incorrect. Correct dates are: A-1 program, 9/85; A-2 program, 9/85; C-1 program is 11/85; C-2 program is 12/85.

The name of the author of "Straight Talk" was inadvertently omitted last month. The writer was Steve Minchin, Sebastopol, California.

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DILATORY DILEMMA

Printer's deadlines, unlike headlines,
Creep into one's consciousness;
Ignoring health, employing stealth,
They boldly spell CONCLUSIVENESS.

So, by impulse, heart-stops, dim pulse
I struggle with drab situations,
Groping, poking, vainly hoping
For bright sparks of inspirations.

Seldom solemn, this fun column
Cries: "You made it; Stan, you slipped!"
Add-a-line, sweet add-a-line
Voilà! Success!— a manuscript!

It isn't really that bad, folks. When I
have nothing to say I say nothing. (Funny
how it generally takes you 1,000 words to
say *nothing*.— Co-ed.)

But I do have some bottled-up ketchup
(catch-up) things to say. (I thought you
would.— Co-ed.) Let's start with the trivial
travel trivets, going way back to early
July....

A FOUR-DATE FLURRY IN THE GREAT NORTHWEST

The fabulous *Fourth* had come forth
with a flourish and a flash, then fled with a
flicker. We had watched the great Liberty
celebration. We had con-*graduated*
another callers school bunch. Now there
was a day to pack, a day to swelter in the
notorious Ohio hot humidity, and finally a
time to climb aboard a climatized jet
bountifully bound for cooler climes.

Seattle (Renton), Washington— As expected,
it was cool when the big bird landed at
Sea-Tac and I grabbed a Ford Tempo to
carry me through a long weekend. Entrepreneur
Kappie and Aileen Kappenman had cooked
up a Special at the famous Hagen's hayloft,
site of a quarter century of squarish
memories for thousands. (Arnie still calls
the shots, and calls 'em good.) Whatta
night! Kappie rounded it

off. So here I am calling in Seattle and
meeting the same folks I'd met in Maine,
Key West, Ohio, Arizona, California and
Kentucky! (Hiya, Floroe.) Small world.
Lovely night, topped off with boysenberry
pie in a corner eatery.

Spokane (Colbert), Washington— It's a
4½-hour trek across the state from Seattle
to Spokane, where my next engagement
took me to the equally quaint West's
North Hall (See ASD, May '83, p. 83). Caller/
cuer/builder Jim and Donna West were
my hosts. Small crowd, but pleasurable
Plus. Next morning I shot west again, and
the Wests also went west to catch the big
Leadership Seminar in Ellensburg, where
this ol' rooster (yers truly) is due to roost
on that rostrum at the same time next
year.

Vancouver, Washington— In case you
forgot, this town, not to be confused with
its northerly Canadian neighbor of the
same name, became renowned and re-
sounded 'round the world with the eruption
of its famous nearby landmark, Mt. St.
Helens, a few years back. We had our
own little blast, another fire-on-the-moun-
tain encounter, when caller Ron (R&R
Records) and Connie Ross set up a MS
dance in the Hazel Dell Grange for RC
Squares. Rollie and Ethel Mayclin, a beaut
of a twosome from Longview, were on
view to cue a queue of two-steppers
through a few, too. (Whew.) The night
ended gregariously with fire-hot pizza and
cooler quenchers on tap, on top of old
Smokeys.



SPEAKING OF SPOKANE AGAIN

Spokane, Washington— It might seem
strange for one to zigzag like I did across
the state on successive days, but that's
sometimes the way this bouncing, buzz-
ing, buzz-swing biz is! So I pointed the
Tempo's nose south a notch to Portland

(the city of bridges) and east on Oregon's I-84 along the scenic Columbia River Gorge (Good golly, what a gully!) to the tricity area, and north past the verdant vineyards and plain plains to Spokane again.

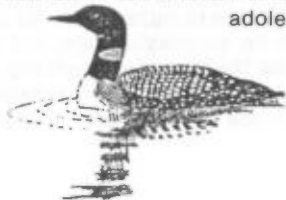
This time I did a MS dance at the Western Dance Center, home of a dozen clubs, a real showplace for square dancing. A dozen sets did some good Mainstreaming with meaning and feeling. Mark (and Wendy) Secrist spun a round on schedule throughout. Caller Doug Davis dropped in. (To Doug, life is just a bowl of *cherries*, quite *apple*-pro to what the doctor *orchard*.) (Ugh.— Co-ed. I'm signing you up in the Punsters Int.)

A short night followed. Then came a fast *Tempo figits* back to Seattle for the high hike to home via Northwest Orient. Mid-July had come. Vacation time! So off I drove to our place in the magnificent mountains of upstate New York where Cathie, about a week earlier, had a good head start on me.

HAPPY DAY—PUFF—THE MAGIC BEGINS—AND THE DOGGONE DRAGGIN' IS GONE

Silver Bay, New York— Funny. I always manage to save a rave and boost a boast about our special Adirondack-shack— our diminutive domicile! (Please! It's a *chalet*.— Co-ed.) Small wonder, though. One can almost wax poetic in environs like that. It's a solitude, away from crowds. There are wooded hills that touch the clouds. There are sails that sally out of reach, and bathers that tally on the beach. Pines are soft, but beds of their needles are softer. Hickory is hard, but giant granite cliffs are harder. Wild roses bloom bright, but love blooms brighter. And tiny black-orange Indian paintbrush clusters whisper, if one will listen, of the great history and people that preceded us.

Sometimes in those wilder regions one can catch a glimpse or hear the laugh of a loon on the lake— that patriarch of primeval flying creatures, boasting a six-million-year genealogy. That's enough to make man an infant and all other birds mere adolescents.

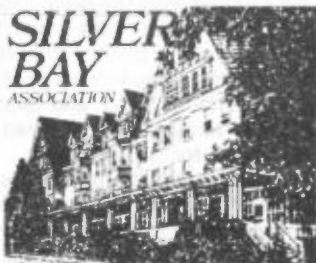


There's a deep sense of wonder at night when one stands by the lake, gazing at the silvery, shimmery, ivory moon, clearly cloned in a thousand ripples, dancing chorus-like in a rhythmic path to the horizon.

We can thrill to the alchemy of a white-hot daytime sun, growing golden as it dips and diminishes behind the jagged lips of dark mountain cauldrons, leaving only rose and amethyst-edged shreds of clouds to mark its descent.

BACK TO THE DANCE REPORTS

Calling for ten sets— count 'em, TEN— at the Silver Bay Y summer resort outdoor volleyball courts on several successive Monday nights this August was indeed "like the old days" for Cathie and me. And considering we've been doing this most every summer for over thirty years, that represents no small feat. (And we did it for both the small feet and the big feet— many thousands of them in all.— Co-ed.)



Ticonderoga, New York— At the outset I'll say that specializing in small caller colleges this summer elicits no regrets. This one, held in a new location for me, close to our summer home, had only four callers

enrolled, but if four can be helped, so be it, by George. (By *Lake George*, that is.) Four days with Alan (plus Maria), Bob (plus Dorothy), Lucille (plus Earl) and Len was a quadruple pleasure. That old school building, turned Civic Center, turned back to an educational center was quite adequate, even if there were school marm-ish ghosts in our classroom, eerie whistles of 1920's vintage boyish *knicker-melodians* reverberating down the corridors, and bats in the bathroom.

A QUICK ZIP HOME AND BACK

Sandusky, Ohio— In order to get the September ASD issue to the printer by the end of July I had to interrupt vacation pleasures for a few days and boomerang a thousand miles for busy business sakes. But another reason for going back to Ohio was the chance to call an outdoor street dance at the annual Port Sandusky celebration, combining "performing dancers" with "crowd participation," by stipulation of the script. Nice weather. People galore. Main intersection downtown. Hay bales in rows for the watchers. Portable stage for me. Swell setup. Swell set too— the Mellens (Bob's a staffer), Silverwoods, Francis, Matters. Twice we got some of the crowd up, danced 'em easy, promoted fall classes. George Francis called one. Best part was the unexpected visit of a friendly gorilla, who dropped in to dance with us. That show was a hit.

Minerva, New York— I wasted no time flitting back to the mountains, ready to leap over to the Mockingbird Hill home of Mary and Bill Jenkins (Mary's a staffer.) for the annual ASDance. Four sets fit handily there— five's a crowd. Nice people. Easy MS. Great globs of glorious ice cream make a fine finale.

Northville, New York— Over the mountains and through the woods is an apt description of my Saturday zigzaggy zip to the Sacandaga Swingers clubs dance, just 90 minutes away from our summer

cottage, down Gloversville way. (The Sacandaga is kind of a snake of a lake.) Good crowd. Cool dancing. MS, plus one Plus. Multi-faceted jello desserts— nice touch. R/D cuers were Chris and Edith Wrzenski. Local caller Wade and Rudi Smith coordinated details. Lucille and Earl Sanford were there. (She's a Ti CC grad.)



Brunswick, Maine— It bears repeating. I like my token ties with the National Wildlife Federation of Washington, DC and the dozen Summits (training conferences) where that outfit has booked me to call (i.e., the Adirondacks, Blue Ridge in N.C., and northeastern Nova Scotia). Now for the first time it was the coast of Maine on Bowdoin College campus. Let's *play it again*, Sam, in three acts:

Act I

The colorful drive from the Lake George region across Vermont (tough as granite but sweet as syrup), through New Hampshire (The only state where a deep grape frame house with white shutters and a jet black eagle over the front door looks perfectly proper.) and up east to *down east* Maine, the boastful coastal state.

Act II

Beautiful, bountiful Bowdoin, where they've got a truly outstanding permanent Winslow Homer print collection in the art gallery, and where the NWF gave us an outdoor lobster cookout before the dance. (Those babies were 18 inches long and as red as the nose on W.C. Fields.)

Act III

A memorable square dance for over 500 all-aged *Summiteers* in Sargent gym. Fantastic easy-level bunch, numberless as ants, eager as beavers, happy as larks, and ready as rain to pour themselves into our special social action activity that has no equal anywhere!

And with that bit of filibustery philosophy, now as the ides of August are upon me, I'll wind up the wanderings and wind down the windy word-warping for our October release. (... and release us all to more productive pursuits, thankfully.— Co-ed.)





KEN BOWER



JOHN & WANDA WINTER



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- C-805 YOU BEEN GONE SO LONG—Scott Smith
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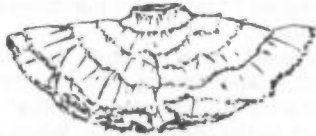
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- Sept. 4-6, O C Convention Oklahoma City, Oklahoma
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The Rustle of Petticoats



by Jo Jan Nunley
Canyon, Texas

Dress for success. How often have we heard that term in the business world? The success of a square dancing club doesn't automatically rest on how club members dress, of course. But, the full dresses, petticoats, men's dress shirts and pants mark a club and give it distinction.

That distinction is, of course, a bunch of people who are interested enough and enjoy their square dancing enough to want to dress traditionally for their dances. Sure, it takes a little more effort to wear dresses and fancy outfits.

But the effort is well worth it. I can still remember going through my first set of square dance lessons as a married couple and hearing the caller's explanation about the importance of dressing well for the dances. He made it sound like a real privilege to look forward to the day of graduation when we students would also have the privilege and the responsibility of dressing like real square dancers.

He was right. It is a privilege and a responsibility. How a responsibility? This particular caller urged the men, for instance, to wear long-sleeved shirts when square dancing.

This naturally brought out some dismay among the men not looking forward to dressing in long sleeves in our hot desert climate come summer time. But, when the caller explained his reasoning, the men all seemed to agree.

The caller explained that it was common courtesy male dancers extended to female dancers. Face it. When we exert as much effort square dancing as we real buffs do, then we can expect to perspire. Grabbing hold of a sweaty arm is not too pleasant. But, grabbing hold of a long-sleeved shirt—now there's a difference. For one thing, it's not slippery!

And, it's a difference that dancers appreciate. It doesn't take that much extra effort, but it makes dancing more pleasant. The finger towels the men wear also help with the sweaty palms. They can give a man confidence that his hands are dry to the touch and they just look nice. The man's outfit looks more coordinated with a matching finger towel dangling perkily from his belt.

Therefore, ladies, if the men are willing to sacrifice a little personal comfort for our comfort, why should we be any less willing to dress up for them? I honestly don't think the man lives who doesn't appreciate a woman dressed in a full square dance dress with full slip, pettipants, hose, dress shoes, and the full works.

The very nature of square dance dresses sets square dance people apart from the general population. It says something about us. We are square dancers. It's good advertising for what we do and for our own particular club. People who haven't had the privilege of square dancing are captivated by the outfits.

I can't begin to remember the many times that my husband and I have gone out after square dancing with the club to a local restaurant or even just shopping afterwards. But one thing does stand out in my mind about those excursions. People are always interested in our dress.

They come up and ask about our club or they ask why we are dressed up. It is just simply good advertising. And, as a side advantage, it's an ego boost to know you look good when you dance.

Somehow it just seems impossible to get the same thrill of dancing without the rustle of petticoats. Everyone seems to step more lively to the tunes when a swaying hip will send a rustling petticoat skyward.

Let's all be defenders of the outfit that set us apart from everyone else: our square dance attire.

FEEDBACK

I think we are long overdue for a change in dress. For some fifteen years we have been living in the denim world of dress and the new breed of square dancers is used to this. There are so many colours and styles of jeans being worn now and it is I think very appropriate to wear these in dancing.

Just recently we were to a festival and there was a young couple, perhaps 31-28. They had a little girl about 8 years old. The man wore nice faded denim jeans. She wore a denim skirt, length below the knee. They had matching shirts and were the smartest dressed couple on the floor. No crinoline. She was slim built, average height.

I can see some designers coming up with some beautiful outfits with some cross-stitching overlays, etc.

*Will Trithart
Weyburn, Saskatchewan*

What a coincidence that this subject should come up just as I am personally changing my own attitude toward "proper square dance attire."

When I first began square dancing, I felt the peer pressure to purchase specially designed square dance clothing. My first investment was one skirt and blouse, one dress, one petticoat, a pair of shoes, two pairs of pettipants, and extra nylons. I then discovered that this cost me *more* than my entire set of lessons. Since that

time I have not increased my wardrobe as some of my fellow dancers have, finding it far too expensive for me to "keep up with Jane."

Since I am a caller's wife, I also feel greater pressure to be clad in "nicer" outfits than the average dancer, as I have been told often that the callers' wives are always "checked out." Though I feel the pressure, my income does not afford me to purchase such outfits so I usually end up with simple items. I am not very good at sewing so I find I must purchase most of my outfits.

As of late, I have seriously been thinking about abandoning the "traditional western-style square dance attire" and returning to the *real* tradition. When folks dressed up in clothes that were nicer than their work clothes but not as fancy as their Sunday best— this is what I feel we should return to. That doesn't mean do away with all the fluffs and frills as they can be a lot of fun, it just means save them for festivals and special dances.

Below are the guidelines that I feel are the *only* requirements for attending a square dance and if I don't succumb to peer pressure, you may be seeing me on the dance floor having just as much fun as those that have spent \$100. or more for an outfit!

PROPER SQUARE DANCE ATTIRE

Women in a dress (skirt & blouse). This is the *only* truly traditional requirement. Fullness and length are up to the individual, keeping in mind that she *will* be twirling. Undergarments are not to show unless they are overly decorative and *designed* to show.

Men in pants and long-sleeved shirt.

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Hats may be worn to the dance but all gentlemen remove their hats before entering a building and especially before stepping onto the dance floor.

Shoes should be low-heeled and should slide easily upon the floor.

Jewelry with sharp edges or a protrusion that catches on another dancer should never be worn to the dance.

Women with hats will be tolerated until the brim of the hat exceeds past her nose or has decorations that interfere with another dancer.

These are the only requirements I feel necessary and I believe that we ought to be more concerned about etiquette and a gentle touch when dancing— not what people are wearing.

Debra Bliss

Santa Rosa, California

As to the cost to new dancers, why should it be all that expensive. No one to my knowledge is required to buy all new clothes in order to become members of a club. We always found the dress code to be very lenient...each individual is expected to make a decision on how much to spend on clothing...Generally people already own clothing that meet the code, a comfortable dress with a little fuller skirt, low-heeled shoes, adequate undergarments to avoid embarrassment, all designed for comfort and ease of dancing. We do ask the men to wear long-sleeved shirts and a neckpiece, slacks or jeans and comfortable shoes. No one ever insisted on cowboy boots; many prefer them since it is western dancing. What is wrong with that?

...The ladies look lovely and the men look proud. It is part of our tradition. Leave it alone.

Bob & Martha McNutt

Benton City, Washington

We agree that some should use better taste in designing their S/D costumes. But this is the American way—in all of society. Some will overdo in whatever walk of life, or dance of life, if you will. But why shouldn't we have a dress code that sets us apart? We don't think it deters other folks from square dancing—rather it makes them notice us, and wish they could join us and dance, too.

The atmosphere of square dancing has best been described as fun, fellowship and friendship. When we get all dressed up in our square dance outfits, people turn their heads to catch a second glimpse of what we are wearing and wonder what the appeal it. Let's be different, be noticed and keep our square dance attire unique!

Doris & Ted Litchfield, Salem, Oregon

Bette & Dick Brown, Corvallis, Oregon

Lucille & Clint Barnes, Corvallis, Oregon

John & Bev Nasholm, Eugene, Oregon

John & Hodelia Lamers, Monmouth, Or.

John & Ruth Dalen, Albany, Oregon

Why would anyone want to change the current styles of attire? The above-the-knee skirts and petticoats, worn with pettipants and hose are unique and attractive. What other manner of dress is so flattering to the variety of shapes and sizes in today's female figure?

*Russell G. Smith
Covina, California*

Cost? What could cost less than a calico dress? Some lovely dresses are made from bedsheets at the cost of \$2.98. I do agree that the new short dresses do not flatter anyone over the age of 8. Please, ladies, bring your dresses down to a sensible length, maybe purchase a full-length mirror.

*Daivda Dutiel
Centerville, Ohio*



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OUR NATIONAL FOLK DANCE

Pros & Cons

by "Railroad Bill" Barr
West Haven, Connecticut

Should America have a National Folk Dance? If so, should it be square dancing, and if not, what should it be? Taking the viewpoint of one opposed to the establishment of *any* folk dance, one *could* say: "The American people are as heterogeneous group as any the world has ever seen, so how can we agree on what would constitute our common heritage?" True enough. This continent probably settled by Asian stock who crossed the land bridge from Alaska's chain of islands now called the Aleutians about 50,000 years ago, and who knows what intricate kinds of dancing they did? The Europeans who followed 49,500 years later brought many different styles of dance with them, including quadrilles, contras, polkas, and waltzes, to name a few. The traveling dancemasters of olden days often adapted the current "rage" of the courts of Europe or simply renamed the popular dances and even passed them off as their own inventions on occasion, it is now thought. With such a background of diversity, it is said, no consensus can be reached about our origins and history.

Another argument that has been brought to bear against the adoption of square dancing as the "official dance" of our country emphasizes the exclusive nature of the modern western clubs, with their protracted lessons, fancy costumes, "graduations" resembling a university-style commencement ceremony, complete with diplomas. It zeros in on the undisputed fact that less than 1% of the total population is involved in *this* activity, at least on a weekly basis.

And yet, it can be argued that America already has a national folk dance, and that it *is* square dancing, with all of its

variations and its related forms of expression such as contras, clogging and rounds. Clubs have been organized at military bases around the world, and no other leisure activity is so universally recognized as being uniquely American, and yet available to all peoples as they may wish to participate in it.

Nearly everyone in American has been at and/or participated in some kind of square dance, be it a one-night-stand fundraiser for a local team, a scouting camp-out, or one of the ever-present demonstrations that the modern western clubs are constantly devising. The terms *do-sa-do* and *allemande left* are universally recognized and are done at all levels of our activity. (Yes, Virginia, there really are "levels" and not just "programs.") There is still "traditional" square dancing and live music on occasion, and there is virtually no group in our society, handicapped, retarded, stroke victims, seniors or emotionally disturbed, that does not have access to a program of square dancing. Do you know any club officer or caller who would refuse a request to develop such a program if it were requested?

And herein lies, I think, the heart of the matter; square dancers are such great people, who are so happy with themselves and willing to work hard to bring the same joy to others, that it is only a matter of time before nearly everyone will consider themselves square dancers in one way or another. When that day arrives, and square dancing *is* in fact, if not *de jure*, the National Dance in the minds and hearts of all Americans, then the only problem left will be to convince the rest of the world that the Official *International* Dance should be...

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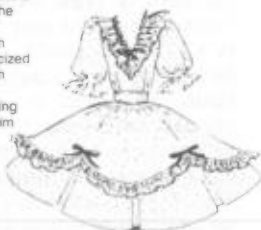
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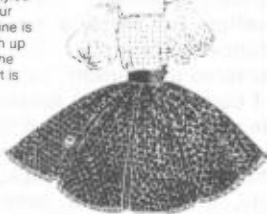
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What Is The N.E.C.



(The Holloway Paper)

The only way to become a member of the Executive Committee (NEC) of the National Square Dance Convention is to serve as general chairmen of a national convention. Of the 35 conventions held through 1986, 24 are still represented. 42 voting members make up the committee, as each person has a vote, and a quorum necessary for action is 22.

A general chairman must be elected by a sponsoring organization. Chairmen become official NEC members three months prior to their convention. If they miss two consecutive conventions without good cause, they are automatically dropped. If any members are removed for just cause, or resign, die, or drop, they are not replaced.

Each NEC member is assigned a geographical area in the U.S. Organizations which wish to bid to host a future convention contact these members, file a request and wait to be contacted. They are sent guidelines for bidding, procedures, policies for conducting a convention and a bid questionnaire/contract. If the organization decides to proceed, the NEC advisors make a trip to check out the facilities—housing, dance halls, meeting rooms, city cooperation. Most important, they check the organization and discuss with officers what has to be done to present a bid.

The advisors become part of the prospective chairmen's lives by staying in constant contact. They help and advise on submitting the bid, forming a committee, how many are needed and what the jobs will be. They also advise on actions to take when problems arise. They counsel all the way from bid preparation to the end of the convention.

Each NEC member has an area of responsibility within the committee—registra-

tion, housing, publicity, programming, special event. For example, those assigned to advise the Special Events committee will spend four years keeping everyone within the guidelines and on the time schedule, and busy setting up special events, fashion shows, youth activities, tours. At any given time, the NEC is working on four conventions. All coming conventions have four or more NEC members as advisors. Thus, there are at all times 16 or more traveling, writing, telephoning and counseling. Sound relaxing and restful?

Any time the advisors or the NEC visit a convention city prior to the convention itself, the travel expenses and hotel fees are paid out of the funds of the NEC, but when these same people go to the convention in action, they pay their own way and their own registration just as other dancers and callers/leaders do. They pay, even though they attend meetings all the time (at least 30 hours at each convention) as well as being available to any dancer who has questions. Not much time left for dancing and fun, is there? Remember, all NEC members are square and/or round dancers and they'd like to stay that way.

In addition to the above travel expenses, the NEC funds pay for stationery, postage, telephone, statistics reports and promotional material. Displays of organizational material, awards and plaques given in the Showcase of Ideas are purchased from these funds.

Where do these funds come from? The NEC receives 12½% of convention regis-

tration fees. The National Square Dance Convention® is a non-profit, tax exempt corporation, incorporated in the state of Missouri. Each NEC member is a director of that corporation. No money can be paid to any director for services rendered, only reimbursement for expenses incurred in promoting and directing the national convention.

One requirement imposed upon any organization which bids for a convention is that they give in advance a detailed description of how they are going to handle surplus funds if any are available, for the surplus goes entirely to the area putting on the convention, and it must be used to promote squaredancing. Another rule is that none of these hoped-for funds can be donated to any organization for charity or for any other such purpose not connected with the promotion and perpetuation of square dancing. A third rule is that each and every convention must be set up as an independent, non-profit, tax-exempt corporation, for the protection of all.

The NEC does not have the right to give

out information concerning any surplus funds. It is up to each convention committee to reveal as much or as little as it desires, but it is hoped that by requiring from the beginning that a plan be in writing, these funds will eventually be used wisely and well.

Ed. Note: Financial reports from recent conventions have not been released to the dancing public. Such information might be useful in guiding other associations to consider bidding and to promote square dancing in beneficial ways.

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PIVOTS & TURNS

by Millard & June McKinney
San Jose, California

Quite often one hears a newer dancer say, "Which way do I turn?" There are a few simple rules that can clarify the situation.

When moving forward, and using the right foot for the first step, *turn right*; when using the left foot for a forward turn, *turn left*. Continue to turn in the same direction with each new step.

Conversely, when backing into a turn, using the left foot for the first step, *turn right*; if using the right foot, backing for the first step, *turn left*.

This can be simplified as "When moving forward, turn in the direction of the foot used for the first step; when backing turn in the opposite direction of the first foot used."

Bear in mind that if you used the other foot, it would be a *crossing step* and that would immediately cause a change of body position.

There are times in higher level dances when this basic rule will not be followed, but for the novice it's a pretty good standard with which to work.

When couples are dancing *together in a closed position* in a turning situation, one will be backing while the other is going forward, and half way through one turn the one that was backing in the beginning will now be going forward. The person who is moving forward will be the *driver* and will furnish the power to make the turn. The person backing is passive at this time but must do a "toe in" to the turning direction. There will be a slight torquing of the body as the "toe in" is performed, but when the foot is "placed" the body will then recover and "nose will point the same as the toes." This is a good point to remember, then the reflex occurs and the body will have the nose and toes pointing in the same direction. As the turn goes in-



to the second half of its rotation, the passive person will now be going forward and be the *driver*; the backing person will again have to use the "toe in" to get the best results on the turn.

Most turns in the early stages of R/D are $3/8$ of a turn and therefore two turns will provide a $3/4$ or 270-degree turn. There will be under turns and over turns, but for two waltz turns or two two-step turns, it's usually a $3/4$ turn.

The turning two step would be as follows:

side, close, turn (pivot) $3/8$ turn;
side, close, turn (pivot) $3/8$ turn
totaling $3/4$ turn

The waltz turn would be as follows:

Turn, turn, close ($3/8$)
turn, turn, close ($3/8$) totaling $3/4$ turn

Either of these turns could be forward or backing in the start, and could be left or right turns. In the case of the waltz, note that the turn is actually accomplished in two $3/16$ sections, while the two-step turn all occurs on the last step as a pivoting action.

In the case of the pivot these are a few more ramifications. Some pivots are a single step, some are two steps, some like a *spin turn* are actually three steps. Pivots, as such, could take up an entire article or more.

Sir Alex Moore of London, England publishes several good books that detail step by step the refinements of the more complex basics of dancing. Most dance record stores have these books available or can order them for the avid dancer.

Keep your body erect, raise your head to avoid looking at your feet and practice the turning steps to refine your dancing techniques.

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Q-834 CABARET— Lee Main
Q-833 TULSA/LAME BRANCH (Hoedown)
Q-832 RIGHT OR WRONG— Gloria Smith

CHRISTMAS RELEASES:

- Q-848 MERRY CHRISTMAS HERE IN MY HOME
TOWN— Bob H.
4B-630 GRANDMA GOT RUN OVER BY A
REINDEER— Mike



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SO QUITTERS WILL QUIT QUITTING

by Wade Dill
Maple Heights, Ohio

Al Brundage, with fifty years of calling under his square dance belt buckle is, for the third year, taking square dancers to China and Japan.

Al says the Japanese are much more stylish and beautiful square dancers in general than Americans, even considering the language barrier and their relatively short period of exposure to modern mainstream dancing.

Could this be a reflection on the lack of time spent by callers on styling? I believe this is true. After three years of learning, my wife Edie and I are certainly not adept at all of the graceful and proper moves required to flow with the music and dance beautifully.

It seems impossible, sometimes, to keep up with the fast pace of the caller and still feel like we are dancing.

Although at age 65 and 77 (that's me) we don't plan to give up this exhilarating and challenging activity, we have met *too many* couples who have. Most quit during the *first year* of learning. Some, after only basic and intermediate lessons.

I think the assumption by Callerlab that square dancers should go through 68 mainstream moves in a year or two and then dance comfortably *and beautifully* is too optimistic for many of us.

I would like, therefore, to present a plan for teaching that would accommodate slow-learning spouses necessarily teamed up with fast learners.

First of all, slow learners are *not* dumber than fast learners! They may be just more meticulous. Of course, they can also be exasperating, to the point where both give up square dancing.

My wife and I have found that some fairly simple moves, supposedly learned at an early stage, still come back to haunt us.

My plan is set up so, that at any learning stage, it is possible to have an on-going club to which you may return for refresher courses.

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	28	Learned in
	6-12	Workshop
	Mainstream	
	3-8	57-68
	Intermediate	
2-4	35-56	
Basic		
1-35		

Number of square dance calls
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BIMPAC SQUARE DANCERS AND CALLERS CLUB
Meets each week on Monday through Saturday nights:

MONDAY B-CLUB dances 8 to 10:30 entire season using *only* basic moves.

MONDAY B-CLUB classes start every other month 6:30 to 8—teaching Basic and styling. Couples may repeat all or part of classes until they feel comfortable about dancing with B-Club following class. Beginning classes will be comprised of: 1. New members, 2. Repeater couples, 3. New men invited for 2 months *free* lessons! 4. Angel women for extra men, 5. Angel couples to teach styling—as individuals (one on one) and as paired-up couples (two on two).

TUESDAY I-CLUB—Do above except omit items 1 and 3. Only intermediate taught beginning every other month.

Wednesday M-CLUB—Do mainstream,

preceded by workshop
THURSDAY P-CLUB—Do Plus and
quarterlies, preceded by workshop
FRIDAY A-CLUB—Twice monthly
SATURDAY C-CLUB—Once or twice
monthly.

Balance of these nights could be reserved
for specials.

Note: All dancers belong to BIMPAC club
and are members in good standing. They
are invited to progress to different nights
at their own desire and speed. They may
dance on the same night as long as they
wish. They may take refresher courses by
repeating parts of all of the club's
specialized classes while at the same
time staying with present club night.

All of the above applies equally to *new
callers*. They will be invited to call various
BIMPAC club dances and classes as their
talents develop. Callers will rotate nights
so dancers will become comfortable with
many different types and speeds.

Singles shall be specially invited and
helped by experienced couples who will
volunteer to "divide and conquer."

It is expected that all six clubs will feel
as one. To help this occur, pot-luck

dances at student level will be open to all
club members. At these affairs squares
from each club will volunteer to dance
"their thing." Watching these will inspire
"upward and onward" feelings in many,
including embryo callers.

Note: All dances and parties are *open*.
Special free television advertising will in-
vite public to watch demonstrations
showing how beginners progress upward
to mainstream and beyond. Ads will invite
beginners to accept 8 free lessons.

The basic aim of each BIMPAC club is
fun dancing. No longer will it be
necessary to rush through 68 mainstream
movements so one can join a club. We
found, to our chagrin, that available clubs
suitable for our dancing ability after a
year of lessons were few and far apart. We
could not get in (three nights a week) dan-
cing except by going back and repeating
lessons and acting as angels.

We think the above B-Club and I-Club
nights, with similar ingenuity, can be very
popular with beginners—until, at last,
they catch the lifelong square dance bug
that Edie and I have so thankfully ac-
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By Mary Read Cooper

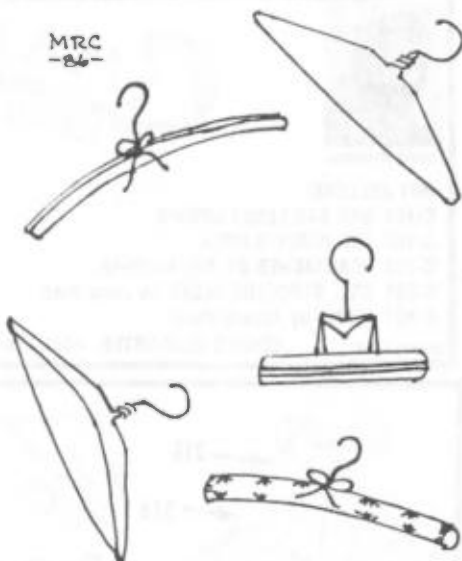
HANG UPS

Keeping wide-necked dance dresses squarely on the hangers in the closet can be a problem. Skinny wire hangers are just not up to the job.

Those stretchy foam covers that some dress shops provide are good. Craft shows and church bazaars often have our friend, the wire hanger, recycled with a braided yarn or ribbon covering. Puffy, satin-covered hangers, the kind you receive as hostess gifts but never buy for yourself, are great but expensive. All of these provide enough resistance to slipping so the fabric of the dress will stay on the hanger.

It is easy to make attractive, practical hangers that will keep dresses neat. Pur-

MRC
-86-



chase wooden hangers and paint them with enamel in your favorite color. When thoroughly dry, glue 1/4" wide velvet ribbon in a contrasting or matching color along the upper edges from the base of the hook to the ends of the shoulders. Tie a small velvet bow where the ribbon meets the hook, and glue it in place. The velvet provides enough friction to keep the dress neatly in place.

Trim wooden skirt or pants hangers to match by painting, then glueing ribbon horizontally on the inside to form a non-slip surface, then continue ribbon around the outside for decoration.

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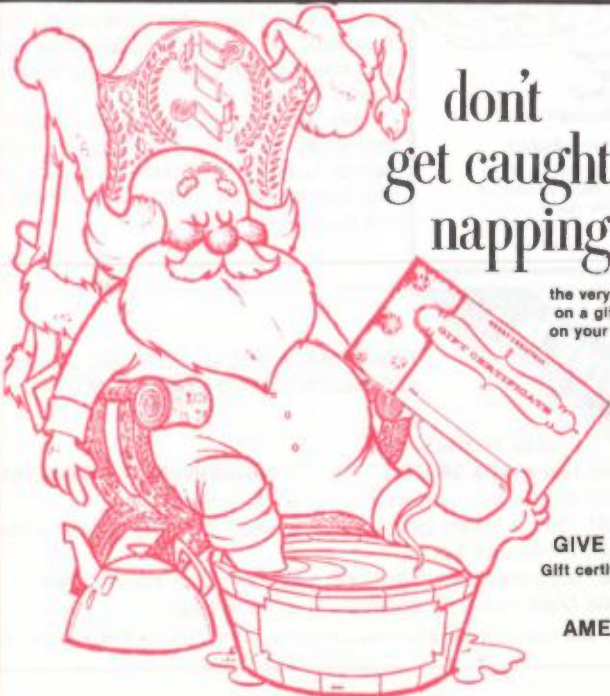
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Roundalab members gathered for the 1986 convention at the Holiday Inn Airport, Indianapolis, Indiana, June, 1986.



Viator Award to those attending Roundalab for the first time from outside the continental U.S.: New Zealand, Frank & Rae McKenzie; Australia, Carl Miller/Pat Saunder, Dick, Pat & Teresa Prendergast; Canada, Bob & Jane Jaffray, Doug & Vi George, Gary & Norma Hill, Donna & Ron Baba (numeral for third time).

ROUNDALAB CONVENTION PHOTOS



Teaching rounds 25 or more years: Shirley & Mickey Halverson (28), Bob & Jane Jaffray (26), Doug & Vi George (31), Jimmy & Vivian Holeman (34), Lorraine & Paul Howard (37).

Board of Directors: (back row) Anne Brown, Irv Easterday, Charlie Capon, Don Hickman, Wayne Blackford, Ty Rotruck, Ted May, Pete Metzger, Clancy Mueller, Ron Baba, Bob Wilder, Wilson McCreary, Peg and Doc Tirrell; (front) Betty Easterday, Edith Capon, Pete Hickman, Barbara Blackford, Ann Rotruck, Barbara May, Betty Mueller, Donna Baba, Barbara Wilder, Ann McCreary.



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What's This I Hear About New Callerlab Programs?

For the past year or more, the square dance world has been very concerned about the many problems that seem to be plaguing the activity— high drop-out rates, reduced festival crowds, club-to-club transition problems. Groups of leaders such as Crossfire and Crossroads have met to discuss these concerns and seek solutions. Out of all of these meetings has come the thought that the current Callerlab Mainstream Program of 68 families of basics, with a suggested 41 teaching sessions of 2 to 2½ hours each, may be longer than some areas can handle. An alternative entry level program that can be taught in 25 weeks has been widely suggested.

Callerlab has had one or more special committees studying these problems and possible solutions since its 1985 convention. The findings of the ad hoc committee were a major portion of the discussion topics at the 1986 convention in Baltimore, March 24-26. From this intensive work at the convention came a mandate to develop suitable entry programs with a shortened "Learn to Dance" time frame. These efforts are now underway with committees hard at work on solutions.

Let's look at the thrust of these efforts in an attempt to remove some of the misconceptions that some callers and dancers are talking about. There are four conditions:

1. Areas where the current Mainstream Program is alive and well— no change! There are many areas of the world where callers, clubs and leaders have been doing a fine job with the existing dance programs and no changes are required. There is no need to tamper with a program that is alive and well and it would be presumptuous of Callerlab to intrude. To those of you who are operating in such an environment, we salute you and say "Keep up the good work."

2. Areas where Mainstream is the predominant dance program upon graduation— A shortened Mainstream Program with fewer moves to be taught and learned in about 25 weeks, with other moves being

deferred for subsequent workshopping. One of the major reasons for this is that many areas cannot devote 41 weeks to a learning cycle and 25 weeks seemed to be a good number for the instruction period. This was one of the major resolutions at Baltimore and the membership of Callerlab has been surveyed to determine which moves fall into which categories. Using the existing Mainstream Program as a starting point, the basics that can be taught effectively in 25 weeks would be commonly referred to as "Bold Face Type Basics" while those that can be deferred will be commonly described as "Italicized Face Type Basics." The proposed plan would be to teach the Bold Face Type Basics first in the 25-week class time. This means that having completed 25 learning sessions, dancers will have reached a destination where they can join clubs in their areas using just these movements. Some areas may choose to workshop the deferred moves in subsequent dances or workshops. While some may view this primarily as a change in the teaching order, it is really much more than that. In many areas, the entire Mainstream list may be covered over time. This trial program with changes in italics may only be a shortened "Learn to Dance" lesson period. Other areas will use the 25-week list of Bold Face Type Basics as a destination program, as indicated.

3. Areas where the predominant dance program includes some number of calls from the existing Plus Program— A shortened Mainstream Program with fewer moves that can be taught in 25 weeks and which may include some number of Plus calls. Sometimes, dancers and callers use the term "Soft Plus" to describe this situation. There is a very select committee working on this proposal with a target date of late summer for the proposed list of calls. It should be emphasized that this, too, is a *destination* program and not a stepping stone. This program will also be designed to be taught effectively in 25 weeks. Graduates of these classes then would be able to

Continued on Page 83

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

OCTOBER 1961— 25 YEARS AGO

Feel run down? Bored with life? Having problems with your mate? Or maybe you need an outlet for tension. Well, believe it or not, square dancing seems to be an effective remedy for many of these problems, writes Stan Burdick.

A stammerer who literally "forgot" his speech impediment, an excessive drinker who overcame his affliction by replacing his bad habit with a new hobby, and a couple who found square dancing gave them more time together, something more in common and deepened their appreciation of each other, are examples of only a few benefits square dancing has given its followers.

It would be silly to say that square dancing is a "cure all" for all the ills of the world, but dancing has helped a lot of folks experience new friendships, new fun and richer lives.

Doris and Scotty Garrett review some rules which they feel will help anyone teaching or learning to dance.

Keep everyone dancing at all times; From the known to the unknown, from the simple to the complex; A teacher hasn't taught if the student hasn't learned; Learn by the mistakes of others because you can't live long enough to make them all yourself; Share what you know with others

and they will share with you; and finally, Teach them to have fun while they are learning to have more fun!

The two top rounds workshoped this month are: I'll See You In My Dreams and Good-Night Sweet Love.

OCTOBER 1976— 10 YEARS AGO

"I like to dance but can't afford the clothes," I wouldn't wear those fancy clothes for anything," and "With those petticoats dancers look like fat ladies in tutus," are comments the co-editors have heard from all points.

Take a good long look at what we're saying when requesting "proper square dance attire." Are we demanding that graduates spend \$100. to costume themselves for that first club dance? Are we encouraging skirts and long-sleeved shirts as proper, or are we recommending complete outfits as the 'in' thing?

Let's strike a blow for moderation before the pendulum swings all the way to the opposite extreme. Talk it over at your club or federations— and be sure the members of this fall's class understand the definition of "proper."

Ed Foote reports that he was swamped with requests for literature about Ad-

Continued on Page 103

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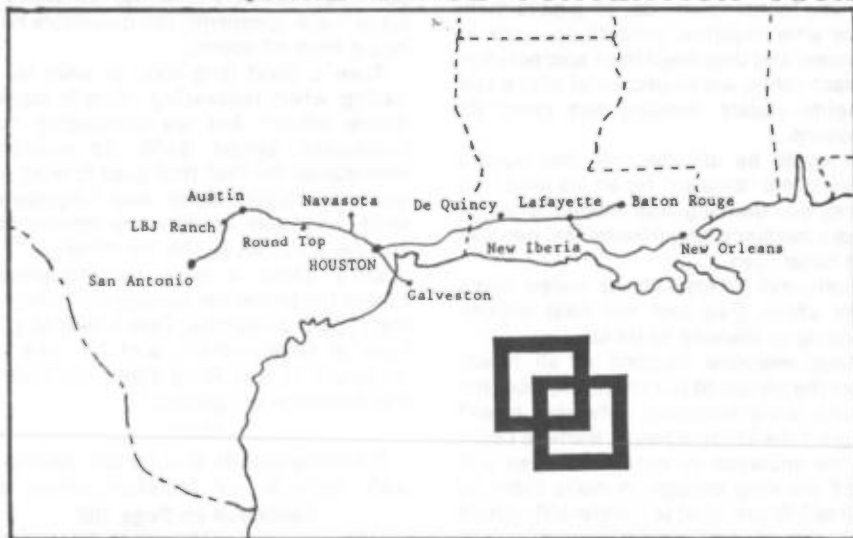


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RIP RISKEY

A Caller You Would Be Proud to Know:

If anyone asked for a show of hands by those who know Rip Risky in the state of Michigan, you would see nothing but hundreds of palms. No one ever leaves one of his dances without a handshake and pat on the back for the men and a hug for the women, also the memory of one great dance!

Rather than list credits, of which this man has plenty, it is better to list the human aspects of this caller who is much admired and loved. Every dancer has a tale to tell about Rip. From his being thrown in the lake every summer at Timber Shores to the make-believe placing of the tombstone. Rip says "I was in the armed services and saw action but that night at Larry Prior's Funny Farm with these sheeted bodies scared the devil out of me."

Rip's calling began in Traverse City in 1959 under the encouragement of Dan Day. Rip laughs about the fact that his first class was taught using only one hoedown for the entire set of ten lessons (that was when only ten were required). The second class Rip taught turned into the Rip Snorters Club.

When I asked Rip how many dancers he had taught over the 26 years, he said it had to be a large number, he hadn't kept track, and his chest expanded when he



spoke of the callers he had instructed.

Rip received his 25-year Callerlab Quarter Century Club award at the convention in Baltimore this year. Along with Ed Fraidenburg, Rip did the first full week program at Copecrest, Georgia in 1977, and has continued to be on staff. He was also on the staff at Rainbow Lake Lodge, North Carolina for many years.

The four Risky children (Shelly, Lynn, Ben and Mark) have since outgrown the teen club dad started back in the '60's; maybe the five granddaughters will have the same opportunity their parents had.

The Riskeys' Allemande Shop in Haslett saw a going business for the ten years they were there. Rip now retired from his sales job and the shop plans on making a

Continued on Page 35



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- 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



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- MR53 DEVIL'S ON THE LOOSE, WW Hit by Kim
- MR52 HARD HEARTED HANNAH, Oldie by Vern
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- MR50 CAN'T STOP LOVING YOU, Ray Charles #1 by Tom
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STRAIGHT TALK

A GREAT WAY TO HELP

Our first "real" square dance was a disaster. We had graduated from lessons and were now official. With the confidence of those who do not know that they do not know, we picked out a dance and attended. Before the evening was well started, we unraveled.

Perhaps that's because some of the help given beginners doesn't help.

Not that the club members hadn't been friendly. They smiled with genuine warmth, and they were quick to welcome us into their squares. The problem was that our reaction times were not up to the speed of the dance.

Everyone was quick to help us: we were pushed, pulled and shoved. I didn't mind, I was happy to keep moving. But neither of us was ever sure how far to go nor where to stop. And together we became geniuses in breaking down the squares.

I think that's when I learned to wander. Whenever I'm disoriented, off I go—sometimes as far as into another square. I put my hands out, gracefully, and trust that someone will lead me in the direction in which I must go. (Too often I connect with someone else using the same strategy, with predictable disastrous results.)

At our first Plus dance, we received a different kind of help, equally unprofitable. No one pushed, no one shoved. Instead, club members maintained stiff smiles as the square kept breaking down. Afterward, someone would corner us. "I used to have trouble with (whatever the move) myself," the person would say

diplomatically. "What you should have done was..." We'd hang onto every word, but would be too embarrassed to hear a thing said. It was like reading a definition in a book—in no way did it substitute for floor experience.

Before our first Advanced dance, we had no illusions about what the transition from lessons would be like. To demoralize us further, we were told, "Don't worry, my first dance I went home early with a splitting headache." Also, "The night before we'd have an outside caller, I used to get stomach aches."

But the dance itself was a pleasant surprise. An experienced couple split us up and kept us each in different squares, ones with no beginners. No one pulled, no one shoved. No one criticized nor gave advice. Neither did the squares break down. Whenever I panicked and started a glassy-eyed migration, everyone kept dancing. First one and then another would smile and point to where I should be.

I began to calm down and to concentrate. My reaction times improved, and I no longer wandered as much. They were helping me by being examples and letting me "do." It was great! **Betty June Corbin**

LINELIGHT, Continued

seasonal snowbird journey next fall.

Rip always ended every dance with *Put a Light In The Window*. For us in Michigan that light has been dimmed but it will burn brightly in Naples, Florida, where we hope Rip and Jinny will receive everything and more that they gave to us.

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Bev Warner

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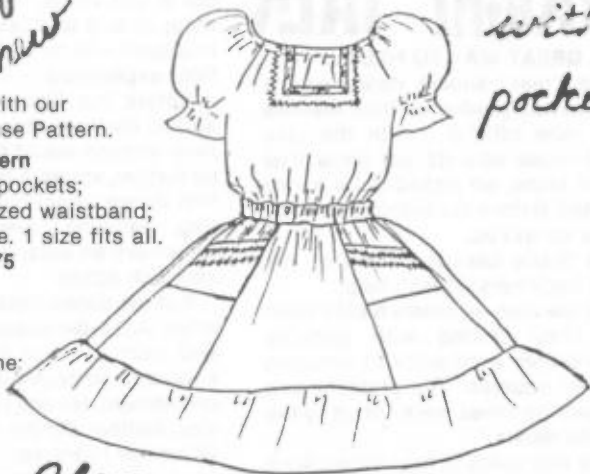
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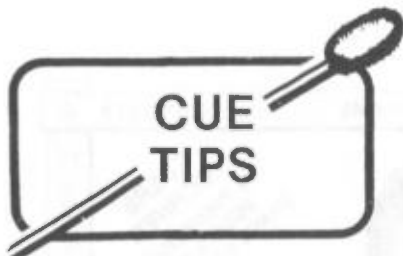
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Rhythm: Two-step/Jive

Footwork: Opposite, directions for M

Roundalab Phase: Phase IV

Note: Speed record to 47

Sequence: Intro-A-A-B-A-A-B-A-A-Ending

INTRO

- 1-4 CP FCG WALL WAIT; WAIT; SD/CL, SD, STEP THRU, TCH; SD/CL, SD, STEP THRU, TCH;
1-2 CP fcg wall wait 2 meas;;
3-4 Sd twd lod L/cl R, sd L, step thru RXIF (WXIF), tch L to R to cp wall; repeat meas 3 end cp fcg wall;
- 5-8 TWIST VINE,2, SD/CL, TRN L; TWIST VINE,2, SD/CL, TURN R; TWO TRNG TWO-STEPS; TWIRL VINE,2, WALK,2 TO SCP;
- 5-6 Sd L lod, XRIB (WXIF), sd L lod/cl R to L, fwd L lod trng to cp coh; sd R lod, XLIB (WXIF), sd R lod/cl L to R, fwd R lod trng to bfly wall;
- 7-8 Two rf trng two-steps L/R,L,R/L,R to scp; sd L XRIB, fwd L, fwd R (W rf twirl under joined lead hands R,L, walk fwd R,L) to scp;

PART A

- 1-4 WALK,2,FWD/CL,FWD; WALK,2,FWD/CL,FWD; STEP,SWING,FC,TCH; 2 TRNG TWO-STEPS CP LOD;
1-2 Scp lod fwd L, fwd R, fwd L/cl R, fwd L; fwd R, fwd L, fwd R/cl L, fwd R;
3-4 Fwd lod L, swing R fwd, bk R to cp wall, tch L to R; repeat meas 7 of Intro to end CP lod;
- 5-8 RK FWD,REC,BK/CL,BK; RK BK,REC,FWD/CL,FWD CP WALL; TWIST VINE 4; PIVOT 4;
- 5-6 Cp lod rk fwd L, rec R, bk L/cl R, bk L; rk bk R, rec L, fwd R/cl L, fwd R to fc wall in cp;
7-8 CP wall sd L, XRIB (WXLIF), sd L, XRIF (WXLIB) end bjo lod; rf dbl pivot L,R,L,R to cp wall;

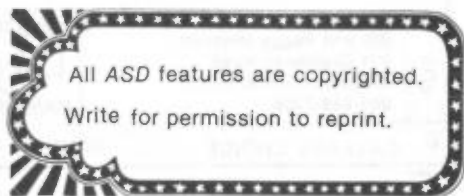
PART B

- 1-4 JIVE CHASSE L AND R; RK BK,REC, (CHANGE PLACES R TO L) SD/CL SD; FWD/CL,FWD (W RF TWIRL), RK APT,REC; WINDMILL TO FC WALL;
- 1-2 Cp wall sway body L with lead hands held low step L/cl R, step L, repeat to riod R/cl L, R trng to scp lod; rk bk L, rec R to cp wall, sd L/cl R, sd L trng ¼ lf;
- 3-4 Fwd R/cl L, fwd R (W rf twl under jnd hands) to end lop fcg ptr lod, rk apt L, rec R to bfly fcg coh; in scar bfly both move fwd with arms wide and tilted M's L low wheel ¼ ccw one triple fwd L/cl R, fwd L cont wheel ¼ ccw one triple fwd R/cl L, fwd R to fc wall;
- 5-8 RK APT,REC, (BACK PASS) TRN ¼ LF, ¾; TRN ¼ LF, ¾ (W FWD XIB OF M); RK APT, REC; SPANISH ARMS TO FC WALL; RK, REC, SYNC VINE 4;
- 5-6 Rk apt L, rec R to end with R hands jnd, ch hands bhnd M's bk trn ¼ lf L, R/L place W's R hand and M's R hand behind M's bk as he turns; turn ¼ lf R, L/R chg to W's R and M's L hands (W fwd twd coh xib of M trn ¼ rf) to lop M fcg coh, rk apt L, rec fwd R to bfly coh;
- 7-8 Bfly coh wheel cw two triples L/R,L,R/L,R to fc wall keeping double handhold throughout and raising L arm to lead W to turn ¼ lf (W R/L,R,) till both fc lod in wrap pos then ¼ rf (W L/R,L) to fc M in bfly; rk apt L, rec R, sid L/XRIB, sd L/XRIF (W sd R/XLIB, side R/XLIF) blend to cp wall;

ENDING

LAST TIME THRU PART A CHANGE MEAS 8 TO PIVOT 2 TO FC WALL, APT, PT;

1 Cp wall pivot L,R to cp wall, apt L, pt R twd ptr;



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Those who bemoan the decline of square dancing and wonder as to the cause might well consider round dancing as a contributing factor.

Time was when a square dance was just that—a friendly function where people gathered to enjoy an informal four-couple dance that didn't require a lot of fancy footwork.

That time has gone.

Today most square dances begin with an hour of rounds, then proceed with two rounds following each square dance tip except the last.

This means that in the 7 to 11 dance, square dancers dance one and one-half hours and round dancers almost twice as long, two and one-half hours. Yet all dancers pay the same admission.

The average individual has but so much time and energy to devote to dancing. There are other things in life. He may not wish to, and in many cases cannot, master both square and round dancing.

Yet what alternative has he but to try to do so? The alternative if he is a square dancer, is to sit like a wallflower on the sidelines and watch his worn-to-a-frazzle friends drag through the rounds to the eternal croaking of the cuer. And sitting thus, he feels uncomfortable. He feels left out. He feels inferior.

This is one alternative. There is another, which he may be considering: He can stay home.

I have no bone to pick with round dancers, and I am not advocating less round dancing and more square dancing. What I am suggesting is that some thought and effort be directed toward keeping the two dances segregated into different times and/or different places.

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Jean Hartka models the official dress of the North Shore Square and Round Dance Association (NSSARDA), made up of clubs north of Boston, Mass.

The dress was designed by Martha Bailey, former president of NSSARDA along with her husband Hartley. Jean and her husband, Joe, are also past-presidents of NSSARDA.

The dress is navy blue with a twelve panel skirt set off by a white petal overlay. The bodice is sleeveless with a white-ruffled neckline. Red rickrack trim highlights the neckline and skirt. Dress is worn with white petticoat and red shoes.



Stacy and Barbar Guin of Holyoke, Mass., were the recipients of the 1986 Distinguished Service Award for outstanding service to the square and round dance activity in Western Mass.

The award was received at ceremonies in Chicopee, attended by over 150 dancers, callers and round dance instructors involved in the S/D movement throughout western Massachusetts.

The Guins' involvement in the activity started back in 1962 when they took lessons, graduated, and became members of the then Holyoke S/D Club. They have been members of the Chic-Mates club since 1972, and of the Waltz Whirls R/D club since their graduation in 1981. They have been involved in the leadership of their local clubs since 1964, having served as president of the Chicopee based club for a two-year term in 1974, and a eight-year term from 1977 until 1984.

Stacy and Barbara, better know as Bobbi, are also active in the square dance activity at the regional level, as members of the Western Mass. Co-Op Committee, which coordinates all the planning and promotion of square dancing in the area.

Along with the distinguished Service Award, three Meritorious Service Awards were presented in the categories of S/D Caller, R/D Instructor, and S/D Club. An award was also presented to a dancer in the movement less than one year, and a public service award to a non-dancer and organization who has helped over the years.

Receiving the award for the caller was Jerry Benoit, Belchertown, Mass. Jerry graduated from Earl Johnston's school of callers in 1960, and since then has been the club caller for eight S/D clubs in western Massachusetts.

Jerry is a member of the Springfield Area Callers Assn., the Connecticut Caller Assn., and the New England Council of Callers Assn. As a member of Springfield's association, he has held every elected office in the association.

Benoit plays the harmonica and guitar, and donates time for dance exhibitions at nursing homes/rest homes in the area.

Jerry Benoit currently is the club caller for Happy Squares in Easthampton, the Swingles in Springfield, and for the Gamblers.

Meritorious Service Award for a R/D Cuer was received by Joan Daviau of the Dancing Shadows S/D club in South Hadley.

Joan has held several offices in the

Dancing Shadows club, and volunteers her services for the annual scholarship award dance held by the club. For her outstanding service and professionalism both with the S/D club and now R/D cuer for Dancing Shadows and Connecticut Squares, Joan received the award.

The Chic-Mates S/D Club, which was started in 1962, and dances at the Massachusetts S&R/D Center in Chicopee, received the Meritorious Service Award for a club. The club has been active in the square dance movement for most of its 24 years, from putting on dance demonstration at area malls, rest homes and nursing homes, to running the information booth at the New England S/D Convention when it was in Springfield in 1971 and 1972.

The Chic-Mates sponsor youth groups, and encourage new young callers, as is the case with teen caller, Dan Guin, son of the recipients for the distinguished Service Award, Stacy and Barbara Guin.

Members of the club helped to renovate the old Perrault's Market in the Willimansett section of Chicopee, and

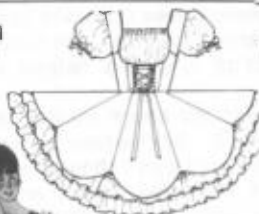
make it into a square and round dance center, which the Chic-Mates and other clubs now call their home.

Two other awards were presented at the ceremonies. A New Dancer Award went to Sanford and Barbara Appleby, West Springfield, members of the Hi-Lighters club in Feeding Hills. The Applebys, new graduates a year ago, got right into the swing of things and helped the club with this year's lessons, danced at nursing homes and helped with hospitality at their twice-monthly club dances.

The non-dancer award to a person who has helped the square dance movement went to Alice Cote, Assistant Director of Sunshine Village in Chicopee. The Village throughout the years has let square dancers use their facilities for picnics, meetings, and lessons.

The award ceremonies, sponsored by the WMCC, were attended by over 130 dancers, callers and cuers. Following them, everyone enjoyed a dance with caller Jack O'Leary and cuers Howard and Lorraine Roy of Prospect, Connecticut.

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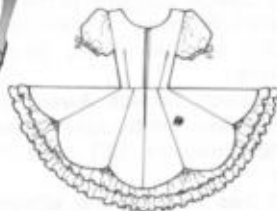
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AUTUMN



by NiNi Harris
St. Louis, Missouri

Autumn is my favorite time of the year for dances.

Early September is still steamy hot in St. Louis. By then, we are bored with barbecues and picnics and the thought of cutting the lawn one more time is dreaded.

Then, toward the end of the month, the days are still sunny, but cool. The evenings become brisk. The constant humming of the locusts and the katydids, the evening chorus since June, comes to an end. Many of the birds move on, and the outdoors seems incredibly silent. The air feels cool and refreshing. The thought of putting on a sweater is pleasant.

When I was a kid, the bad part about this time of year was going back to school. But there was some fun in returning to the classroom—the singing. The lyrics of one song after the next told about the pioneers, cattle drives, mining towns and the early settlers. We sang *Buffalo Gals*, *Shenandoah* (originally a shanty of the French flatboatmen who plied the Mississippi), and *Sweet Betsy from Pike*, the story of Betsy from Pike County, Missouri, who headed west to find California gold. Since St. Louis was originally a French village, we always learned a few simple French songs like *Sur Le Pont* and *Alouette*. After singing about crossing the Oregon Trail in *Green Grow the Lilacs*, we did songs of the Civil War. Soberly we sang *Tenting Tonight*, but did a jubilant version of *When Johnny Comes Marching Home*. To the chagrin of my southern friends, we even did an enthusiastic rendition of *Marching Through Georgia*. We sang and danced to the ditty, *Who's Playing in the Paw Paw Patch*, while out in the Missouri Ozarks, the paw paws were ripening.

Continued on Page 79



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From the 36th National Square Dance Convention

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How do you like your camping? Do you bring along the TV, and shower to clean up after a stroll around the countryside? Or do you prefer throwing the tent and lantern, and maybe a cook stove, in the trunk of the car? Whatever you like to do, Texas is ready for you. The scenery varies from the swamps and forest of the East to the rocks, cactus and spring fed pools and rivers of central Texas to the mesas, or slender table-topped mountains of the North-central part of the state. To the west, you drive and drive, through hills and stretches of plains until you arrive at Big Bend country, home of the Chisos and Davis mountains and the fabled Rio Grande River. South is 624 miles of seashore, caressing the Gulf of Mexico.

Square dancers are always interested in history and would enjoy sitting near the very spot in Galveston where pirate Jean Lafitte buried pieces of eight. You might have to dig pretty deep, though, because after the giant hurricane of 1900, they built a seawall and raised the whole town about sixteen feet. Perhaps you are interested in the Alamo, in San Antonio. We had folks from all over come to help us in our war for independence.

Some of the more famous, and infamous, places to visit are: did you ever hear of Luckenbach, Texas (where everyone wants to go); Terlingua (home of the world's greatest chili cook-off); or Beaumont (home of the "Spindletop" museum). The biggest single attraction of North Texas (around the Dallas, Fort Worth area) is the place where J.R. Ewing is the orneriest ranch boss around. Southfork Ranch is near Plano.

The Texas Rangers are another part of Texas history that you can visit at the Texas

Ranger Hall of Fame in Waco. They were really a special breed of people.

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Reams of great camping spots are described in the "Texas Public Campgrounds," brochure, obtained from the State Department of Highways and Public Transportation, P.O. Box 5064, Austin, Texas 78763. There is also a "Texas Travel Handbook," obtained from the same people at 11th and Brazos Streets, Austin, Texas 78701. KOA Campgrounds has a special Texas brochure. Write them at 6805 Guadalupe Street, Austin, 78752. "Houston recreational and camping facilities" are outlined in a brochure by that name, obtained from the Greater Houston Convention and Visitors Council, 3300 Main Street, Houston, 77002-9396.

If you want to visit interior Mexico, be sure to bring your automobile title along. This is not necessary when visiting the border towns. Write to the Mexican Government Tourism Office, 2707 North Loop West, Suite 450, Houston, Texas 77008. They will do everything possible to make your trip a pleasant one.

—Julius & Beverly Baumann

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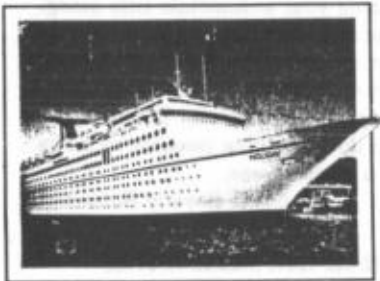


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Jim and Dottie McCord have chaired the Classic Committee for the past several years. Following procedures previously adopted by the Roundalab membership, members at their tenth annual meeting in Indiana adopted a new Classic List. This listing will now reflect the use of the Roundalab Phase Rating System to determine the complexity of a dance.

The 1986-87 Roundalab Classic List now reads:

Phases I and II

1. Could I Have This Dance (Eddins)
2. Dancing Shadows (Arnfield)
3. Tips of My Fingers (Palmquist)
4. Birth of the Blues (Parrott) + 1
5. Street Fair (Merola)
6. New York, New York (Cooper) + 1
7. Feeling (Barbee) **
8. Mexicali Rose (Stapleton)
9. Good Old Girls (Eddins) + 1
10. Walk Right Back (May) + 1
11. Very Smooth (Weise) + 1
12. Hot Lips (Highburger) + 1
13. Take One Step (Lehnert) + 1
14. Frenchy Brown (Tetzlaff)
15. Neapolitan Waltz (Harden)

Phase III

1. Answer Me (Palmquist)
2. Folsom Prison Blues (Peterson) + 1
3. Roses For Elizabeth (Bliss)
4. Desert Song (Leach) + 2
5. *A Continental Goodnight (Murbach)
6. *Alice Blue Gown (Utley) + 1
7. *Green Door (Procter)

8. *Spaghetti Rag (Gniewek)
9. Dream Awhile (Ellis)
10. My Love (Procter)
11. Patricia (Walkingshaw/Goss)** + 1
12. *Hold Me (Reilly)
13. *Tango Mannita (Smith)
14. Moon Over Naples (Brownyard)
15. Crazy Eyes (Eddins) + 2

Phase IV

1. Pop Goes the Movies (Raye)
2. Adios (Kullip/Norman)
3. Dance (Merola)
4. Lazy Sugarfoot (Procter) + 1
5. *Til Tomorrow (Palmquist)
6. *Elaine (Highburger)
7. Fascination Waltz (Moss)
8. Let's Dance (Stone)
9. Marilyn, Marilyn (Palmquist)
10. Send Her Roses (Palmquist) + 2

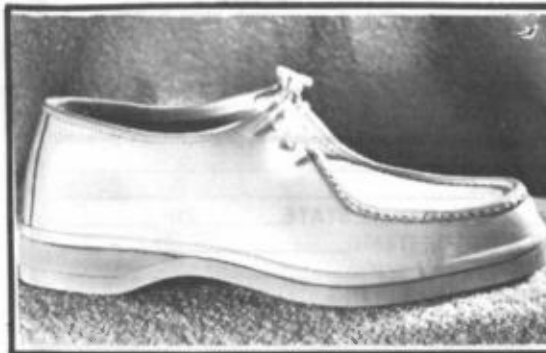
Phases V and VI

1. Maria Elena (Ward)
2. Autumn Leaves (Moss)
3. Riviere de Lune (Palmquist)
4. Waltz Tramonte (Britton)
5. The Singing Piano Waltz (Marx)
6. Wyoming Lullaby (Palmquist) + 1
7. Lovely Lady (Palmquist) + 1
8. Hawaiian Wedding Song (Lovelace) + 2
9. Sugarfoot Stomp (Easterday)
10. *Carmen (Walker)
11. *Para Esto (Roberts) + 1

*Tie votes—dances placed in alphabetical order.

**The Classic Committee suggests that this dance may be more difficult than others in this phase.

The new chairman of the Classic Committee is Jo Yakimowski of Dedham, MA.



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Dancing Tips

by Harold & Lill Bausch

Each fall we start a renewal process, trying to renew or revitalize our clubs with new members. Of course this means we must have classes if we are to get the job done properly. No club will grow and prosper without new members from time to time; besides, new dancers mean new friends!

Everyone knows it's easier said than done, that is, getting a class started. I thought perhaps this month would be a good time to share some of the experiences we have had in the past 30 years of calling dances and teaching new dancers.

I recall that back in the 50's I would refuse to start a class with fewer than eight squares. In recent years I have had many much smaller, but we have classes every year one way or another. You might know, too, that our largest clubs are the ones that get out and work to get classes each year.

One year we advertised for a first night of lessons and only three couples came. We had some club members there too. I had them dance for about an hour and then explained to the new folks that since we did not have enough people for a class we could not continue. One lady said, "Give us a chance to see if we get more." We agreed to try again next week and that lady urged her church members to try an evening of square dancing and she was responsible for nearly eight squares coming in. Needless to say we had a class.

Another time we were having difficulty getting a large group and so one of our club members invited all his relatives over to his house for dinner, then after dinner told them, "Get your coats on, we have some entertainment planned for you." They brought in about two squares, many were visibly upset when they walked in and found out what the entertainment was.

They all ended up joining the class and

dancing with us for many years. They told me later that they cursed Harold (that was his name) when he tricked them, but thanked him a thousand times later.

One year I went around to the local merchants and offered them a promotion. People were to come into their stores for coupons for a free series of five nights of lessons that I was sponsoring. The merchants paid me; the dancers danced free. We got a good class, but it was a mistake giving them the lessons free; they thought everything should be free from then on. It seems people don't value what they get free. However, that was about 20 years ago and one of the couples still dances with us regularly.

We find that newspapers and radios will give a club free publicity for a club sponsored set of lessons, as long as there are no paid ads anywhere else. This has been a help. Still the best way to get new dancers into classes seems to be by word of mouth; dancers telling friends how much they enjoy square dancing. Even better is when dancers pick the folks up and actually bring them to the first couple of lessons. It is so easy for friends to say they will come and then find last minute excuses for not showing up. I say bring them!

Throughout the country I would guess that more than half of our new dancers are brought in by classes sponsored by callers themselves. Well maybe not half, but a large percentage come in that way. Some clubs just will not be tied down to a prolonged series of lessons and in order to get new dancers the callers just have to do it themselves. Of course, here too, local dancers have a big hand in helping with angeling the classes, and urging friends to attend.

It has often been said that new dancers should have the best possible teacher—experienced callers. Still I have seen many new inexperienced callers teach a lot of new dancers, and many of them turned out to be good dancers. It is a fact of life that new callers need the experience of teaching new dancers. I tell new callers at my colleges that they will learn as much or more as the new dancers at the first set of lessons they teach. This is true. Callers learn what the calls really do as they teach them to the class. They learn which

Continued on Page 103

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Calling Tips

Rusty Fennell

THE PHILOSOPHY OF CHOREOGRAPHY

Philosophy is the study of the processes governing thought and conduct. This is a pretty elementary definition of the word, but it should suit our needs for now. To a square dance caller, the word philosophy used in conjunction with choreography could mean, "What are my dancers going to think of my program and how are they going to act or react?" In order for the dancers to have a good time, they must above all be successful and this is where the art of good, maybe *pleasant* is a better choice, choreography comes to light.

Let's take a fictitious caller and situation and see what might happen. It surely will be fictitious because none of us will ever be guilty of anything such as the following:

"I was to call a special dance for a club that I really wanted to impress. I knew that if I could really give them something different that I would be able to call there on a regular basis. When I first began planning for that special dance, I knew that I could come up with some fancy figures that would 'knock-their-socks-off.' I studied long and hard getting everything down just right. I just knew the dancers would love to dance an entire patten tip with only one or two allemande lefts, right and left grands, etc. Above all, I knew that I would control the evening and become the *hero*. Why, I had one sequence that used all but two of the Mainstream figures and had everyone end up at home without a promenade. It was great! All of the moves worked, and so what if the ladies were spun into the ground or had to use the same hand four times in a row.

It only took twelve sheets of legal size paper to work out the sequence and when I had finished writing it out in notes large enough for me to see without the dancers knowing that I was reading, I only had a

small decision to make; should I spread the notes all over my calling table or should I somehow turn the page six times. Easy, the dancers will be so involved in doing the dance figures that they will never see me turning the pages.

Well, I was ready. It was 8 p.m. and time to start the dance. 'Square up,' I called. Everyone was eager, smiling, saying hello in their squares and finally attentive.

I pulled out my 'big guns' right away because I had spent so much time and effort that all of the normal things I call seemed to get blurred in that slightly pale grey matter in my head. The figure started great. *Heads do a left square thru, see-saw your corner, left touch one-quarter, walk and dodge, U-turn back, pass the ocean, spin chain thru, ends turn back.* I was having a ball. I even looked out at the dancers once. They were smiling. As the figure progressed through a *left curlique* (these dancers are great, everyone is moving), I reached down and nonchalantly turned the page. I continued with my well contrived routine but the dancers had begun to break down. This was impossible because they were good dancers and I had

Continued on Page 107



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by Bob Howell

easy level

We'll start October off with a nice little solo dance sent along for our dancing pleasure by Bill Cooper of Mississauga, Ontario. Halloween brought out the naughtiness in us as kids so here is a routine done to...

BAD BAD LEROY

FORMATION: Solo dance

MUSIC: *Bad Bad Leroy*, ABC11359 or Lifesong Records L5G1003

FOOTWORK: Same, no partners. All face stage to start.

SEQUENCE: Intro, dance (repeat to end of record)

INTRO: Wait 4 measures (eight beats)

1-4 Two-step L; two-step R; two-step L; two-step R;

5-6 Backup 4 slow steps L,—,R,—; L,—,R,—;

7-8 Turn $\frac{3}{4}$ L face (to face wall on R) L,—,R,—; L,—,R,—;

*Ted Sannella of Wellesley, Mass., wrote a smooth flowing square dance several years ago which he published in his book, **Balance and Swing**. He wrote it to go with the music, **Silver and Gold**. Here in Ohio our silver maples are all turning to gold this month, so try his routine. I'm certain you'll like it.*

SILVER AND GOLD

MUSIC: *Silver and Gold Two-Step*

Head two couples separate, go halfway around (8)

Meet your partner with a do-sa-do (8)

The same two couples swing (8)

Right and left thru back to place (8)

Allemande left your corners all (8)

Do-sa-do your own (8)

Promenade your corner around to the gent's home (16)

Repeat once as above, repeat twice for side couples.



Steve Schnur of Trenton, N.J., gave me this contra a few year's back and I have had a lot of fun with it. It flows real well, and goes on and on and on and on. He calls it...

PERPETUAL MOTION

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

MUSIC: Any lively reel or jig.

ROUTINE:

1-8 Do-sa-do with the one below

9-16 Join hands and circle left

17-24 Left hand star, come back

25-32 Don't let go, go once and a half, men fly (Turn out to right and loop $\frac{1}{2}$, ladies keep turning).

33-40 Find your partner and balance for 8 counts.

41-48 Swing.

49-64 Face that other couple and circle left once and a quarter more, pass thru, on to the next.

*Lou Hyll of Dayton, Ohio, wrote an adaptation of Carol Kopp's **Aw Shucks** contra and contributes a real fun couple mixer which he calls...*

AW SHUCKS MIXER

FORMATION: Sicilian circle (one couple facing clockwise, the other couple facing counterclockwise)

MUSIC: Lou uses *Flop Eared Mule*, SIO 1970HO-3B. He also likes that tune on the Grenn label.

ROUTINE: Each person joins both hands with opposite.

1-4 Heel, toe, and sashay away (Heel & toe to gents' L, ladies R, two-step away from other two).

5-8 Heel, toe, and sashay together.

9-16 Repeat action of 1-8.

- 17-20 Clap own hands together, opposite's right, clap own hands together, opposite's left.
- 21-24 Quickly turn and face original partner, repeat clap right, clap left routine.
- 25-32 All do-sa-do original partners.
- 33-40 Same four circle left eight steps.
- 41-48 Circle right.
- 49-56 All balance forward and back with opposite and pass thru to a new pair.
- 57-64 All turn new opposite all the way around with a two-hand turn, ready to begin again.

CONTRA OF THE QUARTER— 3rd Quarter 1986

Mona Cannell, newly appointed chairman of the Callerlab Contra Committee, has announced that *Lister Special* has been selected as the Contra of the Quarter'' for the 3rd quarter of 1986 (July, August and September).

LISTER SPECIAL

by **Heiner Fischle, Hanover West Germany**

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

Music: Chinook C-052-B *Wizard on the Hill* or any standard 64-beat tune with a good heavy phrase.

- — — — — Everybody forward and back
- — — — — — — — — — — Pass thru
- U turn back — — — — — do-sa-do in front of you (your own partner)
- — — — — — — — — — — With the girl on the right half promenade* (progression)
- — — — — — — — — — — Those two ladies chain across
- — — — — — — — — — — Chain back
- — — — — — — — — — — With the joined hands make a left hand star
- — — — — — — — — — — Right hand back
- — — — — — — — — — — In your lines go forward & back

* Automatic crossover, ends wait every other sequence

An easy way to set up contra lines correctly for this dance from squares: *Side ladies chain, heads face partner and back away, join sets together up and down the hall to form contra lines.*

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FIREHOUSE SQUARES OF ORLANDO

The Firehouse Squares recently celebrated the 25th anniversary of the club. More than 180 members and friends were present to make this a momentous occasion. Everyone was treated to the calling and cueing of Bill Ford, the club's caller, and enjoyed an exhibition by the Westside Cloggers, led by Sue and Rick Rorabaugh.

The dance hall was decorated in silver and red by Pat McDow and her committee. Two tables were laden with delicious food, along with an appropriately decorated cake, and punch. Door prizes of silver items and gift certificates were given out. The success of the evening can be attributed to presidents Ralph and Darlene Schnur, and their planning committee of nine who have been members the longest: Frances Berger, Bill and Joan Epple, Jim and Pat McDow, Mallard and Smitty

Clarke, and the Schnurs.

The highlight of the evening was a presentation to Frances Berger of a silver Firehouse Squares club badge and a lifetime membership. Frances has been a club member longer than anyone else. When her husband, John, was alive, they were a well-known dancing couple in the greater Orlando and central Florida area. The club is honored that Frances is still an active member. She heads the telephone committee and can always be called upon to help when needed.

The club also held an Old-Timers Reunion dance. All of the former officers and members of the club received a personal invitation to return for an evening of renewing acquaintances and dancing to easy singing calls.

The Firehouse Squares was formed in

Continued on Page 95

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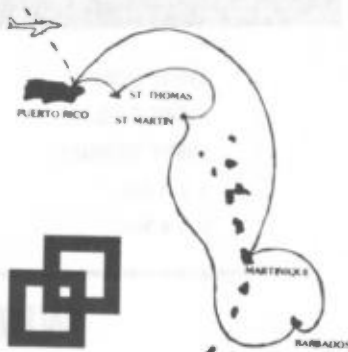
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MEMBER



by Russ and Nancy Nichols

The American Advanced and Challenge Convention, held in Toledo on August 7-9, drew 568 couples, an increase of 40 couples over last year. This was the fifth AACC and attendance has been on the increase each year. Pre-registration for the August 13-15, 1987 convention resulted in 310 couples signing up for next year. The flyers for next year's convention are being printed and will be distributed shortly. One change for 1987 will add Jeff Barth to the staff. The dates for the 1988 convention are August 11-13.

Ed Foote reported 1338 dancers at Virginia Beach. With the 1136 in Toledo, a total of 2474 dancers attended an advanced/challenge convention this year. We don't know how many attended both conventions, but we do know there are many A/C dancers around the country. In November the Canadians can expect one whale of a big crowd; from where we sit, it may be a record-setting crowd, given Hamilton's geographic location, its favorable money exchange and its history of running a "class act."

It's a well-established fact that growing numbers of dancers are pursuing the more difficult aspects of our hobby. We recognize the growing numbers of callers who are trying the more difficult programs, but we definitely want them to learn to dance what they preach, to get a good background in choreography and timing, before they call themselves professionals and start accepting fees for their services. Through the years, the tape workshop has been the backbone of Challenge dancing, especially in areas away from Long Island, Dayton, and Washington, D.C. Now more so than ever before, the tapes recorded by the staff of the NACC and the AACC are valuable to the dancers in outlying areas. We heard several comments at the AACC that the dancers were just going to have to get this

caller or that caller's tapes in order to practice his choreography. Once again we repeat that dancing to tapes can only be considered practice until you are able to attend your next live dance, and under no circumstance should you be practicing at home with a tape where there is a live dance going on at your program or at the next lower program in your area.

Two callers on the C-3 selection committee promised us a list of the calls being considered for the new list. That was in late spring. We haven't received it and balloting should be progressing. Hopefully, we will have a new C-3 list shortly. By the time it gets to Clark Baker and his C-4 selection process, it will be time to start over again.

We received comments, while we were in Indianapolis and Toledo, regarding the breakdown of the number of dancers as it appeared in the June 1986 issue of *Zip Coder*. The table carried a disclaimer on the bottom of the graph; however, most people failed to refer to that. The disclaimer stated: "Note: The dancer population estimates are based in part on estimates made by John Kaltenthaler in the March, 1980, issue of *Square Dance** magazine." Most people who approached us on the subject couldn't believe the numbers printed in the Challenge portion. Friends, that was printed six years ago, and every year since 1980 we have had an increase in the activity, especially where Challenge is concerned. The breakdown lists 500 dancers participating in the C-3 program, and more realistically that figure is at least ten times (5000) the number listed.

This article is intended to be an upbeat month, for it is October and the clubs are back in full swing. The workshops are back to attaining new heights. If you want to extend your years of enjoyment within our hobby, join an Advanced or Challenge workshop.

*Ed. Note: In 1980, two national magazines were *Square Dancing* and *American Squaredance*. The title referred to did not exist.





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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

Creative use of some basic calls by Tom Crisp:

Heads pass the ocean, ping pong circulate
Boys extend, recycle, double pass thru
Track two, recycle, veer left, ferris wheel
Dixie grand, left allemande...

Heads (sides) pass the ocean, swing thru
Others rollaway, girls extend, girls run
Girls pass thru, girls run
Heads bend the line, bow to partner...

Heads pass the ocean, sides rollaway
Girls pass thru, centers wheel and deal
Other girls run, centers pass thru
All pass thru, left allemande...

Heads pass the ocean, sides rollaway
Girls pass thru, center girls trade
All boys run, outsides trade, girls extend
Centers same sex trade, right & left grand.

Heads (sides) pass the ocean
Ping pong circulate, centers swing thru
Others half sashay, girls extend, recycle
Double pass thru, peel off, star thru
Double pass thru, track two, single circle
Right and left grand...

Expanding on the same theme:

Heads pass the ocean, swing thru
Boys pass thru, centers wheel and deal
Other boys run, centers pass thru
Swing thru, recycle, pass thru, trade by
Star thru, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Heads pass the ocean, swing thru

Boys run, tag the line left

Boys pass thru, left allemande...

Heads square thru four, ocean wave

Girls run, ferris wheel, swing thru

Girls pass thru, centers recycle, zoom

Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line

Pass thru, wheel & deal, centers veer left

Girls pass thru, centers recycle, sweep $\frac{1}{4}$

Others trade and roll, all pass thru

Wheel and deal, girls turn thru, star thru

Ferris wheel, pass thru, left allemande...

Heads spin the top, boys pass thru

Center boys run, girls pass thru

Centers wheel and deal, pass thru

Centers in, cast off $\frac{3}{4}$, star thru, track two

Swing thru, boys run, ferris wheel

Dixie grand, left allemande...

Heads square thru four, swing thru

Boys run, ferris wheel, centers swing thru

Boys pass thru, centers wheel and deal

Other boys run, centers pass thru

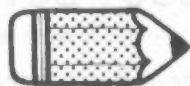
Swing thru, recycle, touch $\frac{1}{4}$

Split circulate, boys run, star thru

Pass to the center, square thru $\frac{3}{4}$

Left allemande...

REVIEW



SPIN CHAIN AND EXCHANGE THE GEARS/ RELAY, CYCLE AND WHEEL

Heads square thru four, spin chain and

Exchange the gears, relay, cycle & wheel

Centers pass thru, swing thru

Girls circulate, same sexes trade

Right and left grand...

Heads lead right and circle to a line
Grand swing thru, spin the top, relay,
Cycle and wheel, centers pass thru
Swing thru, right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Pass thru, relay, cycle and wheel
And spread, star thru, centers pass thru
Swing thru, right and left grand...

Heads square thru four, relay the deucey
Relay, cycle and wheel, centers pass thru
Swing thru, recycle, right and left grand...

Heads square thru four, spin chain and
Exchange the gears, relay the deucey
Spin chain the gears, relay cycle & wheel
Double pass thru, track two, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads promenade half way
Sides right and left thru
Four ladies chain $\frac{3}{4}$, heads square thru 4
Spin chain and exchange the gears
Relay, cycle and wheel, centers sweep $\frac{3}{4}$
You're home...

Heads half square thru, right and left thru
Spin chain and exchange the gears
Swing thru, right and left grand...

Heads promenade half, lead right and
Right & left thru, ocean wave, ladies trade
Linear cycle, left allemande...

Heads lead right and circle to a line
Grand swing thru, girls fold, peel the top
Relay, cycle and wheel, centers pass thru
Swing thru, turn thru, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, boys run, $\frac{3}{4}$ tag
Boys swing thru, girls face right
Diamond circulate, girls swing thru
Diamond circulate, girls trade, scoot back
Right and left grand...

Side ladies chain, heads $\frac{1}{2}$ square thru
Spin chain and exchange the gears
Follow your neighbor, left allemande...

Heads square thru four, single circle
To a wave, fan the top, turn and left thru
Pass the ocean, relay, cycle and wheel
Centers pass thru, swing thru
Right and left grand...

Heads square thru four, right and left thru
Rollaway, single circle to a wave
Relay, cycle and wheel, centers pass thru
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, go round one to a line

Pass thru, $\frac{3}{4}$ tag, centers swing thru
Double, others trade, centers pass thru
Left allemande...

CALLERLAB EMPHASIS CALL

FLUTTER WHEEL AND LEFT-HAND WAVES

Most callers agree that *flutter wheel* works best when preceded by a call requiring a *courtesy turn*, and is somewhat crowded when done from an *eight chain thru* formation. *Reverse flutter wheel* works well when preceded by a *partner trade*.

SAMPLE CHOREO:

Heads lead right and circle to a line
Right and left thru, flutter wheel, touch $\frac{1}{4}$
Circulate, boys run, star thru, pass thru
Wheel and deal, centers pass thru
Left allemande...

Heads lead right and circle to a line
Pass thru, girls run, split circulate
Girls run, flutter wheel, left allemande...

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Boys start a swing thru, girls run
Bend the line, left allemande...

Heads lead right and circle to a line
Two ladies chain, flutter wheel, touch $\frac{1}{4}$
Circulate, boys run, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads lead right and circle to a line
Pass thru, boys run, split circulate
Boys run, reverse flutter wheel
Left allemande...

Heads right and left thru, Dixie style
To a wave, boys start a swing thru
Girls run, bend the line, you're home...

Heads lead right and circle to a line
Dixie style to a wave, girls circulate
Boys trade, left swing thru, girls run
Ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, boys trade
Left swing thru, spin the top
Boys cross run, recycle, left allemande...

Heads pass thru go round one to a line
Center four right and left thru

Same four flutter wheel, ends box the gnat
 All pass thru, tag the line in
 Right and left thru, flutter wheel, pass thru
 Wheel and deal, swing thru, boys run
 Half tag, scoot back, boys run
 Others right and left thru, flutter wheel
 You've stirred the bucket...

Heads pass thru, partner trade, reverse
 Flutter wheel, sides right & left thru
 Flutter wheel, sweep $\frac{1}{4}$, zoom and
 Swing thru, boys run, bend the line
 Left allemande, right and left grand
 But on the third hand, promenade...

Head ladies lead Dixie style to a wave
 Boys trade, boys run, wheel and deal
 Zoom and pass thru, swing thru, boys run
 Reverse flutter wheel, flutter wheel
 Left allemande...

Heads lead right and star thru
 Reverse flutter wheel, pass thru
 Wheel and deal, centers pass thru
 Swing thru, same sexes trade
 Right and left grand...

Heads lead right and circle to a line
 Right and left thru, heads only rollaway
 All pass thru, partner trade, reverse
 Flutter wheel, all pass thru, wheel & deal
 Zoom and pass thru, touch $\frac{1}{4}$
 Right and left grand...

Heads lead right and circle to a line
 Pass thru, partner trade, reverse
 Flutter wheel, ladies lead Dixie style
 To a wave, boys trade, recycle, pass thru
 Left allemande...



FOLD THE DIAMOND

by Harold Rowden, Valley Park, Mo.

DESCRIPTION: From right- or left-hand diamonds, diamond centers single hinge as points cross fold; all now step forward to stand beside other dancers and all turn $\frac{1}{4}$ in to end in facing lines. Point to point diamonds end in eight chain thru formation.

SAMPLE CHOREO:

Heads lead right and circle to a line

Touch $\frac{1}{4}$, coordinate, centers hinge
 Diamond circulate, fold the diamond
 Pass thru, wheel and deal
 Centers pass thru, left allemande...

Heads lead right and circle to a line
 Spin the top, centers run, centers hinge
 Diamond circulate, fold the diamond
 Left allemande...

Heads square thru four, swing thru
 Boys run, girls hinge, diamond circulate
 Fold the diamond, star thru, pass to center
 Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
 Pass the ocean, centers trade, centers run
 Centers hinge, diamond circulate
 Fold the diamond, pass thru, wheel & deal
 Pass thru, star thru, ferris wheel
 Zoom, pass thru, left allemande...

Heads square thru four, ocean wave
 Girls run, boys trade, $\frac{3}{4}$ tag
 Boys face right, fold the diamond
 Swing thru, recycle, slide thru
 Left allemande...

Heads lead right and circle to a line
 Pass the ocean, girls run, centers hinge
 Diamond circulate, fold the diamond
 Reverse flutter wheel, turn thru
 Partner trade, left allemande...

Heads half square thru, swing thru
 Boys run, girls hinge, diamond circulate
 Fold the diamond, star thru, pass thru
 Trade by, left allemande...

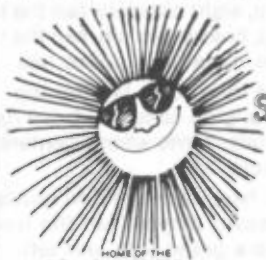
Heads lead right and circle to a line
 Pass the ocean, boys run, boys hinge
 Diamond circulate, fold the diamond
 Flutter wheel, left allemande...

Heads square thru four, right & left thru
 Ocean wave, girls run, boys hinge
 Diamond circulate, fold the diamond
 Touch $\frac{1}{4}$, circulate, girls run, swing thru
 Boys circulate, recycle, star thru
 Pass thru, wheel and deal, zoom
 Square thru $\frac{3}{4}$, left allemande...

RELEASE OF LIST DELAYED

Your editors have been advised verbally by the executive director of Callerlab that the list of "priority" bold-faced calls within the Mainstream program is not ready for release as of the September 1 deadline for this issue. Watch for further announcements.

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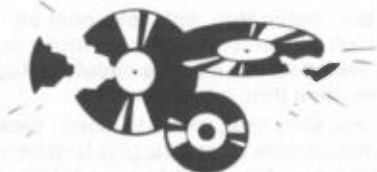
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by Walt Cole

TIMING'S THE THING!

INTRO:

--- : Heads — promenade
Half way --- : Into the middle &
square thru
Right & left thru --- : --- star thru
--- Square thru : ---
--- Trade by : --- Corner swing
--- : --- Promenade
--- : ---
--- : ---

FOR THE MODULAR CALLER: (Get outs)

Zero line: right and left thru
Rollaway ½ sashay, pass the ocean
Grand right and left...

1op2P line: pass thru, tag the line right
Ferris wheel and spread, touch ¼
Boys run, left allemande....

Zero line: square thru ¾, courtesy turn
Flutter wheel, sweep ¼, right and left thru
Rollaway ½ sashay to a
Grand right and left..

1op2P line: pass the ocean, recycle
Left allemande....

1op2P line: pass thru, wheel and deal
Double pass thru, cloverleaf
Square thru ¾, left allemande....

1op2P line: pass thru, wheel and deal
Centers right and left thru
Outsides rollaway ½ sashay
Zoom to a right and left grand...

THE BASIC PROGRAM:

Zero box: square thru 4 more, U-turn back
Box the gnat, right and left thru
Square thru ¾, left allemande...

Zero box: right and left thru, veer left
Couples circulate, bend the line, pass thru
Wheel and deal, zoom, square thru ¾
Left allemande...

Static square: heads pass thru
U-turn back, pass thru, separate
Around one to line, star thru, dive thru
Square thru ¾, left allemande...

Zero box: swing thru, boys run, couples
Circulate, girls cross run, boys trade
Boys cross run, bend the line, star thru
Pass thru, trade by, left allemande...

Zero line: pass thru, boys trade, girls run
Lines pass thru, girls trade, boys run
Lines crosstrail thru, left allemande...

THE MAINSTREAM PROGRAM:

FAN THE TOP

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

Zero box: pass the ocean, fan the top
Spin chain thru, girls circulate, boys run
Couples circulate, ferris wheel, centers
Pass thru,zero box.

Static square: head ladies chain, heads
Square thru (wave), recycle, fan the top
Spin the top to a grand right and left.

Zero line: star thru, pass the ocean
Fan the top, split circulate, single hinge
Centers trade, walk and dodge

Partner trade, centers square thru ¾
Ends left allemande, all grand right & left..

Zero line: touch ¼, split circulate
Single hinge, fan the top, spin chain thru
Girls circulate, turn thru
Left allemande....

FOLDS

Zero line: pass thru, boys fold, touch ¼
Boys trade, boys run, bend the line
Pass thru, girls fold, touch ¼, girls trade
Recycle, veer left, couples circulate, boys
Run, box the gnat, pull by, left allemande...

Zero line: pass thru, wheel and deal
Double pass thru, centers in, centers fold
Swing thru, boys run, crosstrail thru
Left allemande...

Zero box: swing thru, girls fold, peel off
Ferris wheel, centers pass thru, touch ¼
Ends fold, peel off, couples circulate, tag
Line-in, slide thru, left allemande...

Zero line: slide thru, touch ¼, scoot back
Boys fold, double pass thru, girls turn back
Star thru, couples circulate, boys fold to a
Grand right and left...

PEEL OFF

Zero line: pass thru, wheel and deal
Double pass thru, peel off, star thru
Centers in, cast off ¾, center four
Pass the ocean and recycle, ends
Star thru, double pass thru, cloverleaf
Square thru ¾, left allemande...

Zero line: pass thru, wheel and deal
Double pass thru, peel off, bend the line,
Center four square thru, ends star thru
Swing thru, boys trade, boys run
Wheel and deal, square thru ¾
Left allemande...

(Get-out) Zero box (wave): boys fold
Peel off, bend the line, left allemande...

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- 1228 COWTOWN, Caller: Bob Graham*
- 1227 I WONDER COULD I LIVE THERE ANYMORE, Caller: Dean Rogers*
- 1226 I'VE BEEN AROUND ENOUGH TO KNOW, Caller: Bobby Graham*
- 1225 THUMB PICK PETE, Caller: Johnny Creel*

BEE SHARP RELEASES:

- 126 RED HEAD, Caller: Wayne Spraggins*

PETTICOAT PATTY RELEASES:

- 124 BILLY BAYOU, Caller: Toots Richardson*
- 123 AM I LOSING YOU, Caller: Toots Richardson*
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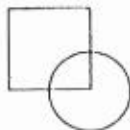
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LR10093 Cornbread, Beans, Sweet Potato Pie

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LR10094 Sentimental Ole You, Bill Wentz

LR10095 Easter Parade, Bruce Williamson

LR10101 We Go Together, Bruce Williamson

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LR10109 Monster Mash, Bruce Williamson

LR10110 Up On The Housetop, Bruce Williamson

LR10113 If You're Gonna Play in Texas, Bill Wentz

LR10118 Miss. Squirrel Revival, Bruce Williamson

LR10119 In The Middle of an Island, Bruce Williamson

LR10126 If It Ain't Love, Bruce Williamson

LR10127 Frosty the Snowman, Bruce Williamson

LR10128 I'm For Love, Phil Kozlowski

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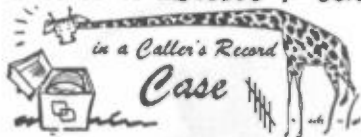
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- PH106 Rub It In, Gary Stewart
- PH107 Love Me Tonight, Jimmy Stowe
- PH108 High Horse Woman, Jim Snyder

Steal a Little Peek



Ron Thomson of Biloxi, Mississippi has been a caller for 12 years. Ron, his wife Sherry, and oldest daughter Sheron learned to square dance in Fairbanks, Alaska. Square dancing was very relaxing for Ron after his day at work with the Air Force. During 1973 Ron started calling in Alaska under the guidance and help of the late Joe Mosher. Single Skirts and Flirts of Modesto, California, was Ron's first club as a caller. One of the highlights of Ron's three year California tour was calling for the Singles Convention in Fresno.

In September, 1979, Keesler AFB in Biloxi, Mississippi, became home to the Thomson family where younger daughters Cathy and Rebecca joined the family in this enjoyable pastime. Ron attended his first Callerlab Convention in 1980, and obtained his Callerlab accreditation in May 1981. Ron's talent has been recognized in Mississippi and Alabama, where he guest calls for seven clubs. Singing River Swingers of Pascagoula, MS is the home club for Ron where he performs weekly. Ron also conducts square dance classes and Mainstream and Plus workshops. Ron's leadership ability has been called upon by the Mississippi Square Dance Callers Association (Southern District). He has served twice as president and once as vice president during his six and a half years in the area.

Ron has recently retired from the Air



Force with 24 years service. Although his future is undecided, Ron knows his dedication to calling and square dancing will continue. He will now be able to become more involved with his calling and do some traveling. Ron and Sherry are hoping for many more memorable years in square dancing.

SINGING CALLS

The Auctioneer—Blue Star
Lover In Disguise—ESP
Somewhere Over the Rainbow—Chaparral
Oh Baby Mine—Ranch House
Amarillo By Morning—Rhythm
I Can See Forever Lovin' You—El Dorado

HOEDOWNS

Bones—ESP
Rhythmsticks—Road Runner
Come Back—Hi Hat
Breezin Easy—Ranch House
Rag Time Annie—Gold Star
Smokin—Rhythm

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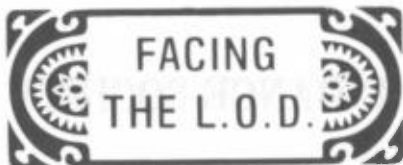
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BOB AND BARBARA HERBST

Eastern Texas area round dancers shake the winter doldrums in February by attending the Early Ice Breaker, an annual R/D festival in Beaumont, Texas, which Bob and Barbara Herbst launched in 1979 in a joint effort with another couple. Since 1984, the Herbsts, with the help of some club dancers, have been sole sponsors.

Bob and Barbara began dancing in 1973 when cueing was done only during the teaching of a new dance in the club they were attending. Bob was not quite as enthusiastic as Barbara about the necessity of memorizing all the dances. His work as an engineer at the Texaco plant in Port Arthur gave him enough mental exercise. They made a deal—they would continue round dancing if Barbara memorized the dances and cued Bob. This set-up did not go unnoticed by other couples, especially males who knew a good arrangement when they saw one. In 1976, the Herbsts were suggested as cuers for the Jolly Circle R/D Club since Barbara could cue as well as dance. They were asked, they accepted, and now have a full schedule.

Bob and Barbara learned to teach as they taught, attending workshops and institutes. They are now members of Round-



alab, the URDC, and Texas/D Teachers Assn., in which organization they served in all officer positions. They organized National Carousel Club #142 in 1983. They teach at least one basics class a year.

The Herbsts enjoy dancing, but their greatest pleasure comes from teaching others and seeing them become involved in the pleasureable world of round and square dancing. Dances the Herbsts have choreographed include *Lovers Waltz*, *A Mess of Blues*, *Do Me With Love*, *Waltz for Sweethearts* and *Night Out*.

Bob grew up in Ohio, Barbara in New Jersey, and they met at the Univ. of Michigan. They have two children and three grandchildren. *Ken and Billie Higgs*

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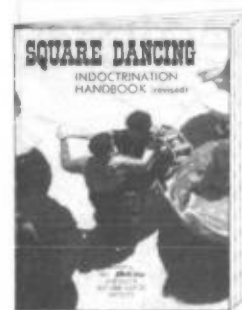
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Happy Dancing — Bob and Becky Osgood



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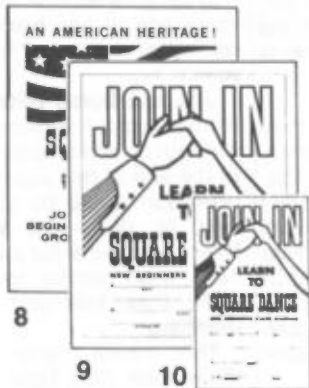


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Three fellow editors and friends (also the three founders of LEGACY) got together at the National Convention in Indianapolis at the home of former editor of the *New England Caller* **Charlie (Grace) Baldwin** (center). **Stan** (ASD co-editor) is shown on the left, **Bob Osgood** (editor of the former *Square Dancing*) is on the right.

32 square dancers from Florida, Texas, California, Hawaii, and Suginami, Tokyo, Japan, met in June when US dancers joined with Japanese as part of the **Nita Page Continental Tour** group. Shown above are **Yumiko Wada**, **Johnny Barbour** (US caller) and **Masaru Wada** (Japanese caller).



The well-known Trails End dance center in Hollywood, Fla., owned by **Jack and Carolyn Lasry** has been sold. The last dance there for **Jack** was August 22, he said. However, **Jack** is still calling his full schedule elsewhere. Trails End was first established in Miami 25 years ago. It has been operating in Hollywood for 15 years.

Jim and Dottie Hilton of Hilton Audio Products had previously announced that at the end of this year their operation would be turned over to **Dick and Vicky Henschel**. Two other callers have been added to the staff, **Dick Bull** and **Ben Goldberg**.

This month caller **Don Williamson** (Red Boot Productions) and **Mildred** enter a new phase of their lives. **Don** is taking early retirement from his full time educational work to become director of the English Mountain Square Dance Resort near Sevierville, Tn. The resort will also be home base for the Red Boot Boys.

Al and Nell Eblen of Pharr, Texas, sometime writers for ASD, were involved in a Circle 8 demo/dance at Pan American University, also involving students from physical education classes there, according to the *Valley Town Crier*. **Al** is retired but still calls occasionally. Circle 8's meet Thursday nights at Paradise Park, McAllen.

People

IN THE NEWS

Another English Mountain news release from caller-coordinator **Phil Kozlowski** credits three couples for many miles and a dozen states promoting the resort: **Janet and Howard Meece** (Cincinnati), **Thelma and Ralph Eckart** (Cincinnati), and **Virginia and George Warren** (Jacksonville).

Quick caller items: Contrary to rumors, **Beryl Main** of Lighted Lantern, Golden, Colorado, is in good health. **Cal Golden** continues to improve in Hot Springs, Arkansas. **Gene Brakeman** of Ashton Electronics is back to good health. Royal records (with **Tony Oxendine** and **Jerry Story**) is now on the scene. We heard that **Jerry** had difficulty getting through the border of Arabia to call the annual festival recently (unconfirmed).

Some Swedish callers got together recently and posed for this photo. Upper row, l. to r., **Thomas Hedberg**, **Carl Erik Calmhult**, **Inger Torelo**, **Ronald Hohmann**, **Stefan Sidholm**. Lower row, **Gosta Toreld**, **Jack Borgstrom**, **Robert Bjork**, **Ingvar Pettersson**.



American Squaredance, October 1986



Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

MAY EACH DAY— Telemark 897

Choreography by Doug and Vi Hooper

Very pretty music, a nice easy intermediate waltz.

PIECE OF CAKE— Blue Star 2312

Choreography by Ethel and Stan Bieda

Good music and a flowing easy two-step cued by Opal Cohen.

RAUNCHY— Circle D 702

Choreography by Wade Driver

Very easy line dance with good country music.

I DON'T WANT TO CRY— Circle D 702

Choreography by Ted and Barbara Holub

A flowing easy two-step to country music.

NEVER SHOULD HAVE TOLD YOU— Grenn 14265

Choreography by Russ and Wilma Collier

Good music and a nice easy two-step.

BOO HOO— Grenn 17077

Choreography by Chick and Eileen Stone

Good music and a good high-intermediate classic quickstep cued by Lou Lucius.

NEAR YOU— Epic 15-2353

Choreography by George Kormacher

Super music by George Jones and Tammy Wynette, with a slow, easy-intermediate foxtrot.

LOVE LETTERS— Mercury 884-8507

Choreography by George and Johnnie Eddins

Good Tom T. Hall music and a good, easy-intermediate foxtrot with standard figures.

BAD BAD BOYS— Epic 34-05805

Choreography by Chris and Edit Wrzenski

Lively disco music and a comfortable easy two-step.

PARTY SHOES— Columbia 38-05781

Choreography by Russ and Barbara Casey

Lively music by Janie Frickie and a flowing, easy-intermediate two-step with a *sand step*.

PAC MAN FEVER— Columbia 13-03865

Choreography by Mark & Pam Prow

Music with the Pac Man beat; a cue-thru type easy two step.

LOVE TURNS BLUE— Chantilly 1002

Choreography by Judie and Walt Ishmael

Good music and a nice, easy-intermediate foxtrot, cued by Judie.

JOSIE— Chantilly 1004

Choreography by George and Joyce Kammerer

Good music and a nice, easy, three-part two-step.

UN POQUITO— Chantilly 1004

Choreography by George and Joyce Kammerer

Good music and an interesting high-intermediate cha cha.

MOONLIGHT COCKTAILS— Windsor 4707

Choreography by Jim Spence

Great music and an excellent three-part intermediate two-step.

DONEGAL JIG— Belco 349

Choreography by Daryle and Bobbie Stephens

Catchy music and an easy line dance cued by Daryle.

ALL OF ME— Belco 349

Choreography by Bob and Barbara Wilder

Good music and a nice, peppy, easy two-step, cued by Bob.

I CAN'T TAKE MY EYES OFF OF YOU— Private

Stock 005 (HiHat 920); **George & Joyce Kammerer**

Good music and an interesting high-intermediate cha cha.

FANTASY WALTZ— PS005 (HiHat 967)

Choreography by Roy & Phyllis Stier

Good music and a solid intermediate waltz with some different combinations.

Continued on Page 101

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Vocal cues by Bob Howell

Flip Side

SQUARE REVIEWS

Slim pickin's this month, probably because most of the new releases were out for the National Convention.

DO YOU RIGHT—LouMac 157

Caller: Mac Letson

Excellent LouMac music. The figure is different, having the girls *walk and dodge* to *swing and promenade*. ★★★

MOST OF ALL—Chicago Country 13

Caller: Walt Ishmael

This record will dance better if you slow it down a bit. It combines a Mainstream figure and nice fill-in words with a pleasing instrumental. ★★★

SWEET DREAM—Kalox 1312

Caller: John Saunders

Nice melody with good flowing choreo-

graphy. Pleasing instrumental with a Mainstream figure. ★★★

PROUD MARY— Rambler 101

Caller: Rusty Fennell

Music was quite repetitive, and is a recut of an old familiar tune. Good rendition of a Mainstream figure featuring a *tag the line*. ★★★

STRANGER— Nickel Squares 10

Caller: Dave Adams

A Mainstream figure with good country music. This label and the other labels from this producer have some excellent musicians. I feel that many callers can use these recordings with some word metering adjustments. ★★

WAKE UP LITTLE SUSIE— Nickel Squares 20; Caller: Gene Warrington

A Mainstream figure with a good instrumental of an old familiar tune. ★★

RIDE RIDE RIDE— FTC 32053

Caller:

Joe Uebelacher

Another of the one-night-stand series with a recut of an excellent hit of a few years back. ★★★

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Shorties—3" legs, 8 rows of lace.

AUTUMN, Continued

Maybe it's because we sang all those lyrics in the fall, that when the oaks turn soft golds and the maples turn pink-red, I think about the pioneers. I think about them bringing in the harvest, packing barns full of hay and corn and attics full of cheeses, apples and herbs. I try to imagine what a celebration of a good harvest was like—a celebration where settlers sang, and did square dances and contras to fiddle music.

In autumn, it's fun to set out after the sun has set and arrive at a hall for the dance. Through the dark, it's so inviting to see the lights through the windows of the hall. Sometimes we've been lucky enough to use an old hall with wooden floors. It doesn't matter that maybe the floors were originally for basketball games. A wooden floor is special to dance on.

We take turns bringing treats to the dance and we make something hot to drink. It all tastes so good on a cold evening.

Over the summer, we seem to choose the slower, more carefully-paced dances—ones that are melodious, flowing and almost soothing. But now, with a little

chill in the air, we feel like doing some lively exuberant dances.

We warm up with *Monemusk's Reel*, a popular contra in the days of Thomas Jefferson and George Washington. Though we've done that contra over the summer, there's more energy in our steps now. We do mostly English country dances, the granddaddy of the American square dance. But now we pick peppy ones. It's more fun to do some of the dances with a skipping step, rather than gliding through them. And we choose contras and squares that have lively swinging and brisk movements. It's as if the cool weather has given our dancing a new energy.

Whether we do contras, country dances or square dances, we do them all traditionally, as the pioneers would have done them.

After a couple of hours, we close the dance reluctantly. But it is even fun, after getting warm dancing, to put on a sweater and head out into the brisk darkness. I imagine that I'm not getting into a car, but instead, into a wagon. The streets are roads through the woods and we are the pioneers, going home after a frontier dance.







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CALLERLAB PROGRAMS, Continued

dance with clubs in their area using the figures taught in this 25-week program. This should reduce the trauma of class-to-club transition since the class will have learned what will be danced upon graduation.

4. The fourth concurrent effort is called "Community Dance Program" and it is geared towards a limited repertoire of calls that can be taught effectively in a six-week time frame. It is emphasized that this, too, is a *destination* program and not a stepping stone to some other existing programs. This six (6) week program is under the development auspices of the Traditional Dance Committee and will draw heavily on the rich heritage of America's traditional dance plus material from successful limited Basics programs. It is geared for those people who do not wish to devote their time and energies to learning the Mainstream Program in any of its existing or proposed forms, but rather want a system of social outlets for recreation and exercise. Many people who enter this program may subsequently gain

a greater interest and move to one of the other programs listed above, but this program is a complete program by itself. This is not designed for the current club dancers.

As these programs are completed, callers and dance leaders will be advised and they will be made available to *all* interested persons through the Callerlab Home Office. It should be emphasized repeatedly that *none of these proposed programs is designed to replace the current Mainstream program in areas where it is now working.* Indeed there are many areas where Mainstream is "alive and well" and no changes should be considered. To repeat an often used expression— "*If it ain't broke, don't fix it.*"

It also needs to be stressed that no program will work magic. It is not the pieces of paper that cause problems, but rather the dance and caller leaders who use or fail to use the designed programs. By working together for a common good, we will be able to strengthen the entire movement of square dancing in all of its forms. People can and do make the difference. Let's make it work for *all* of us!



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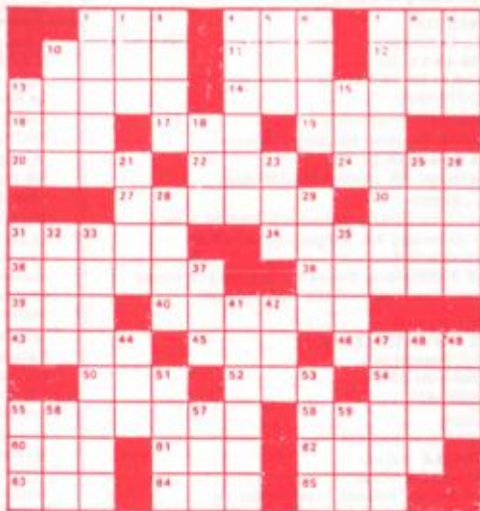
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Puzzle Page

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Durango, Colorado



ACROSS

1. Boys - - -
4. Weed killer
7. - - - to your partner (etc.)
10. Parent
11. Head couple #- - -
12. Period of time
13. Rock & roll king
14. - - - - - trade
16. Golf ball support
17. MD's group (abbr.)
19. Angry
20. - - - sashay
22. Snake
24. Pertaining to a bone
27. Relaxed posture
30. Debt acknowledgement
31. Church official
34. One who presses
36. Sufficient
38. Celtics
39. Colo. educ. inst. (abbr.)
40. Help
43. Right and left - - -
45. Space
46. - - - thru
50. Numerical prefix
52. Man's nickname
54. Electronic Co. (abbr.)
55. Imprint pattern
58. Begin
60. Sure (abbr.)
61. Before (poetic)
62. Military officer's asst.
63. Whatever kind
64. Women's org. (abbr.)
65. Charge

DOWN

1. Unwind
2. News agency (abbr.)
3. Space agency (abbr.)
4. Left to your partner and right to your corner
5. Gene material
6. Period of time
7. - - - the - - -
8. Mineral
9. Armed conflict
10. Beg
13. Ordinal number suffix
15. Greek letter
18. Chart
21. Married lady (Ger)
23. Pressure designation (abbr.)
25. Christmas carol
26. Possessive pronoun
28. Energies
29. Therefore (Latin)
31. Release
32. Measure unit
33. - - - - - turn
35. Boat parts
37. Yellow rock
41. Dance chief
42. Naval officer (abbr.)
44. Vase
47. - - - the wave
48. Land measure
49. Rodent
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COUNTRY WESTERN DANCING. **Book I**— Line dances, round & couples dances. **Book II**— Continues on! **Book III**— Photographed Turns! **Book IV**— Teachers Manual. Order by # I, II, III, IV. \$18.00 plus pstg. and hdg. Kelly Gellelte, PO Box 43425, Las Vegas NV 89116.

THE TWO POCKET DICTIONARIES OF SQUARE DANCE CALLS— Book 1, Mainstream; Book 2, Plus program and A1 & A2. To order: Send \$3.00 to Pocket Dictionary, PO Box 2223, Vernon CT 06066. Specify which book you are ordering.

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COLD FEET: How To Get Them Dancing by Kaye Anderson. 150-page **Round Dance** reference book for the Beginning Dancer. Step-by-step directions for man and woman. 140 diagrams; 430-item Index. \$11.50 ppd. **DANCE ACTION**, PO BOX 127, Jackson MO 63755.

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SPECIALS

IDA's (Interstate Dancers Association) 4th Autumn Leaves Plus Festival at Fontana Village, NC, (Wood Floor) Oct. 24-25 with Damon Coe, Tim Marriner, Dick & Pat Whaley. A Plus level festival with rounds at peak leaf color. Contact Harvey & Betty Chambers, 4346 Angie Dr., Tucker GA 30084, 404-934-4090.

ARIZONA—Southern Arizona's 39th Annual S&R/D Festival, Jan 15, 16, 17, 18, 1987. Randy Dougherty, Larry Letson, Jack & Ione Kern. Write Cliff and Pat Bowland, 9531 E 5th St., Tucson AZ 85748 (602-886-0837).

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Florida— 4th Annual Orange Blossom Special, Strawberry Square, Plant City; Oct. 10-11; K. Bower, J. Haag, Marty & Birdie Martin. Write Bob/Ginny Hollon, 206 Vine St., Plant City FL 33566.

Texas— 38th Fall Festival, Pasadena Conv. Ctr.; Oct. 17-18; W. Baldwin, W. Driver, Don & Pete Hickman. Write Bill/Virginia Crabb, 211 Hollyhead Dr., Houston TX 77015.

Alabama— Annual Fall Festival, Shelton State Community College, Tuscaloosa; Oct. 17-18; Johnny Jones, Mac Letson, Phil & Becky Guenther. Write Grant Snead, 4427 Ridgewood Rd., Tuscaloosa AL 35404.

Kansas— Fall S&R/D Festival, Convention Hall Century II, Wichita; Oct. 17-18; Kip Garvey, Jerry & Barbara Pierce. Write Ted/Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

North Carolina— 15th Annual Nat'l. Cloggers Convention, Qualla Civic Ctr., Cherokee; Oct. 17-19.

Ohio— 6th Splendor of Fall S&R/D Festival, Atwood Lake Lodge, Dellray; Oct. 17-19; Darryl McMillan, Keith Rippeto. Write Keith Rippeto, Rte 3, Box 585, Parkersburg WV 26101.

South Carolina— 30th Anniversary Happy Hoppers, Dimmy Memorial Ctr., Columbia; Oct. 18. Write Don Rabon, Rt. 2 Box 326, Blythehood SC 29016.

Ohio— 14th Annual Oktoberfest, Convocation Ctr., Ashland College; Oct. 19; C. Myers, G. Brown, W. Norris, H. Johnston, Dick/Gail Blaskis, Tom/Annamarie Rife. Write Vernor Richards, Rt. 14, Mansfield OH 44904.

Maryland— Badge Night, Millian Memorial United Methodist Church, Rockville; Oct. 19; Steve Schuster, Steve Lucius. Call 977-7755, 589-3232, 946-3825.

Florida— Seventh Annual Jacksonville Glogging Jamboree, Civic Auditorium; Oct. 24-25. Write Sally Thompson, 1560 Grove Park Blvd., Jacksonville FL 32216.

North Carolina— IDA's 4th Autumn Leaves Plus Festival, Fontana Village; Oct. 24-25; Damon Coe, Tim Marriner, the Whaleys. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

Arizona— 37th Anniversary International Dance, Phoenix; Oct. 24-25. Call Gary Gardner (602)482-9533.

Tennessee— 1st Annual Gatlinburg Fall Promenade S&R/D Festival, River Terrace Resort & Conv. Ctr.; Oct. 24-25; A. Morrison, C. Rowe, D. Rush, P. Robinson, T. McGuffey, J. Chambers, the Bratchers. Write Fred Cole, 4900 Fury Way, Louisville KY 40258.

Georgia— Second Annual Atlanta Extravaganza, Georgia International Conv. & Trade Ctr.; Oct. 24-25; R. Howell, M. Jacobs, B. Rubright, Red Boot Boys, the Lovelaces, the Proctors. Write George/Marie Babb, 2244 West Lyle Rd., College Park GA 30337.

Connecticut— Happy Travellers Plus Weekend, Harley Hotel, Enfield; Oct. 24-26; Purcell, McLean, Mathieu. Contact Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

Tennessee— Lamon Records Weekend, English Mt. Resort; Oct. 24-26; Aaron Lowder, Bill Wentz.

New Zealand— International Convention, Aranui HS Gym; Oct. 24-26; Jack Lasry. Contact Blanche Shepherd, PO Box 15045, Christchurch New Zealand.

Continued on Page 99

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N.J.'S FIRST STATE CONVENTION

The S/D Council of New Jersey announces the first New Jersey S & R/D convention to be held on Saturday, March 14, 1987, at Trenton State college.

The SDCNJ is a council composed of delegates from the major organizations involved in the S/D activity in New Jersey. Currently sending delegates are Callers Council of New Jersey, Central New Jersey S/D Association, Dance Leaders of Delaware Valley, Northern New Jersey R/D Leaders Council, Northern New Jersey S/D Association and the Pennsylvania district of the Federation of Delaware Valley S & R/D.

In July 1982, the six organizations co-sponsored a successful Baltimore (33rd NSDC) Booster Ball in Whiting, NJ, and continued to work together. Under the leadership of Frank and Helen Cavanaugh, they were instrumental in spearheading passage of the bill in the NJ. legislature that designated square dance as the American Folk Dance of New Jersey. A large outdoor dance on the capitol steps at Trenton Celebrated this happy event.

Through the lines of communications established by these activities, all organizations had input in designing the official square dance costume for the state of New Jersey.

This first state-wide New Jersey Convention will be a one-day event with dancing scheduled from 9:30 a.m. to 11 p.m. Registration forms are available from Don & Pat Stephens, 674 Clifton Ave., Toms River NJ 08753.

MEMPHIS BENEFIT DANCE

The greater Memphis Square and Round Dance Assn., Inc., raised well over

\$2,800 at a benefit dance in July. Proceeds will be donated toward the construction of a museum to house the *Memphis Belle*, the famous WWII B-17 bomber (subject of the movie *12 O'Clock High!*). The museum is to be constructed on Memphis' famous Mud Island, a tourist attraction just adjacent to downtown Memphis and very near the Convention Center where thousands of square dancers will converge in June, 1990 for the 39th National Convention. Ms Margaret Polk, the personality for whom the plane was named, was present and generous with autographs.

*Bill Crawford
Memphis, Tennessee*

MAGAZINE LEAVES THE SCENE

The magazine *Square and Round Dance International* of Poulsbo, Washington will no longer be published, according to a recent announcement from its staff.

WESTERN NIGHT AT THE BALL PARK

28 squares of eastern Ontario dancers recently put on a display for over 21,000 spectators. The occasion was the half-time show at a CFL game in Ottawa between the Ottawa Rough Riders and the Calgary Stampeders. Gary Young of the Kanata Grand Squares was the caller and his wife Mary-Anna organized the dancers. After the game the concessionaires complained— so many people stayed in their seats to watch the dancing that sales of hot dogs and drinks were below normal.

*Edna and Ian White
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ON THE RECOVERY LIST

Norm Cross, chairman of Callerlab, reports that he is back to good health after suffering a mild heart attack this past summer.

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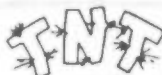


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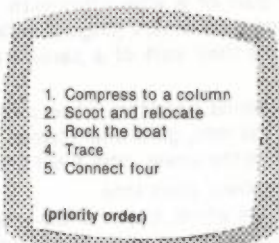
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Triple scoot
Triple trade
Turn and left thru

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UNDERLINING

THE CALLER NOTE SERVICES

The SCVSDC Notes by Bill Davis gives us a touch of *run the wheel*, as follows: From couples back-to-back or right-hand box circulate, designated dancers (who must be either beaus or leaders) *run*, then do their part of a *wheel thru* with each other, while the others (original belles or trailers) do their part of a *partner trade and roll*.

From zero lines: pass thru, wheel and deal Double pass thru, girls U-turn back Leaders run the wheel, right & left grand...

From zero lines, pass thru Boys run the wheel, boys run the wheel Partner trade and roll, right & left grand...

Lead Right by Malcom, Cole and Burdick returns after a short summer absence with a barrel of goodies. (We may be prejudiced.) As usual, a contra from Walt is included. Then's there's a strong plug by Stan for fall promotion of classes, along with a club performance survey form. Don gives us many *get-outs* and miscellaneous choreo bits to chew on. There are also a interesting bunch of actions (8 of them) to do before (or instead of) *diamond circulate*. And all of these precedes four good "blue pages" of Plus material.

Minnesota Callers' Notes by Warren Berquam advises us to: "Precede *fan the top* with a basic that helps the dancer to

decide which hand *fan the top* starts with. I used some of these basics with senior citizen's groups, and found that they had no problem with *fan the top*. Preceded by *box the gnat, touch 1/4, curlique, cast off 3/4, scoot back, tag the line right, boys run, half tag, trade and roll, chase right, single hinge, then fan the top*. Makes the teaching of *fan the top* easier and increases its flow."

Jack Lasry in **Notes for Callers** adds a little variety to *teacup chain* this way:

"1. Have four ladies chain, then call a teacup...when the action ends, chain the ladies home or promenade with opposite to set up some dance choreography.

2. Have the ladies chain 3/4, call the teacup and when the action ends, rollaway into a grand right and left.

3. Have four ladies chain, start a teacup, but at the halfway point, have the dancers take mother by the right into a wrong way thar. Starts them listening!

4. A bit more 'exotic' way is to start the teacup chain from facing lines of four...I like to start with a sides lead right line as the end ladies will be the heads and it is a bit easier to get the action rolling. Be sure that the figure has the lines facing as the ending formation. If you have never tried the teacup from lines, it will shake up the troops the first time, but a hint is that



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once you get rolling, the square can open up into a slightly off-center normal set and with the last turn with mother, close it back into lines."

So. Cal. Callers Association Notes features *Harvest Melody* by Stairwalks as ROM, gives us many equivalents to ponder, repeats Callerlab announcements, explores *fan the top* and concludes with letters, ads, a contra, and other items.

Choreo Breakdown by Don Beck gives us a little story about how an experimental move sometimes gets "invented," like *compress to a diamond*. "This call was written by a dancer. When speaking to Bernie on the phone a few weeks ago, he said that he had just been to a workshop where *compress to a diamond* had been used. I told him he must mean *compress to a column* and he agreed that that was what he meant. An hour later, Bernie called me back and said, 'I've been thinking about *compress to a diamond*!' The results of his thinking are now widely known."

BEST CLUB TRICK, Continued

1961 when a group of Orlo Vista firemen asked Jo Curtis to teach them to square dance. Four squares of firemen, their wives and friends were the nucleus of the club and they danced at the Orlo Vista Fire Station. In 1967, Bill Ford became the club caller and has remained with the club ever since. The club later moved to the Orlando Bridge Club in downtown Orlando until 1985, when it moved to the present location of Ben White Raceway at 441 and Lee Road. Every anniversary found the club returning to the Orlo Vista Fire Station to hold anniversary dances until the station became part of the Orange County Fire Department a few years ago.

Firehouse Squares is a small but active and thriving club in the central Florida area. Dances are held on the first and third Saturdays of each month. The club is popular for its friendliness and good-time dancing.

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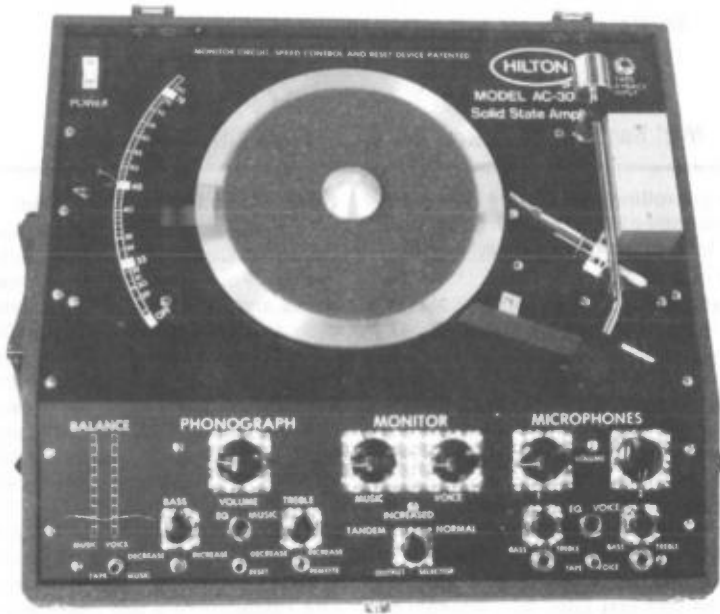
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KICKOFF DANCE

"25 Great Ideas for Theme Dances" in the August issue prompted this response from the *Buckaroos* of Warrington, Pennsylvania. There is always a first dance of the new season the second Friday of September. The term *Kick-off* dance is certainly not new or original but the format seems to make it a great success. First of all the caller and the cuer wear authentic football referee uniforms. Many of the women wear cheerleader outfits complete with pom-poms. After each tip or at breaks, or whenever they so desire, they get together and lead cheers. The grand march is led by cheerleaders and the song, *You Gotta Be A Football Hero* (changed to *You Gotta Be A*



Square Dance Hero), is the first singing call. The very little-used patter figure *kick off* is reviewed and used frequently during the dance. The referee *caller* does not say *kick off* but blows his referee's whistle. Cameras are used extensively to take pictures of the cheerleaders. The theme can be used once a year. In fact the dancers ask, "Are we going to have our *Kick Off Dance* again this year?" The 1986 *Kick Off Dance* was the 319th dance called by Buck Fish for the *Buckaroos*, with an average of 18 dances per year. *Edie & Buck Fish*



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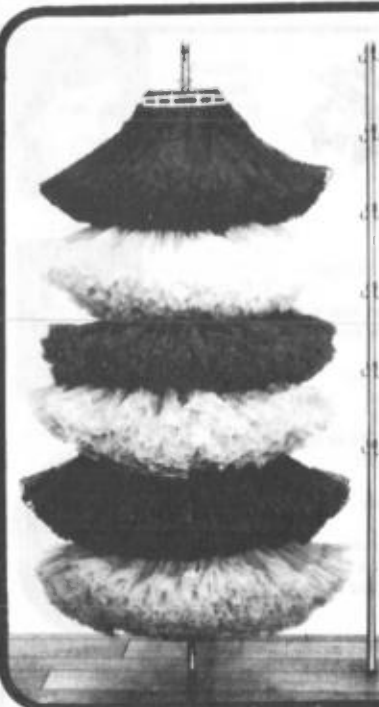
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DATELINE, Continued

Maryland— Family Halloween Dance, Gambrill State Park; Oct. 26. Call 977-7755, 589-3232, 946-3825.

Mississippi— ESP S/D Weekend, Downtown Holiday Inn, Jackson; Oct. 31-Nov. 1; E. Sheffield, C. Rowe, P. Marcum, B. Newman, L. Letson, the Mccords. Write Margie Sheffield, 3765 Lakeview Dr., Tallahassee FL 32304.

Connecticut— Happy Travellers A-2 Weekend, Harley Hotel, Enfield; Oct. 31-Nov. 2; Purcell, Brown, Utz. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

North Carolina— 4th Annual Singles S/D Festival, Fontana Village; Oct. 31-Nov. 2; "Fatback" Green, G. Lavender, J. Fitzpatrick. Write Box 5064, Huntsville AL 35814.

Missouri— Autumn Adventure, Millstone Lodge, Laurie; Oct. 31-Nov. 2; Frank Lane, Mike Kelly. Write Mike Kelly, 1701 W. Spruce, Olathe KS 66061.

Texas— 150 Fiesta, No. Tx. S&R/DA, October 31-Nov. 1; Tarrant Cty. Conv. Ctr., Ft. Worth; Gary Shoemaker, Gary Otwell, Melton Luttrell, Dave Sellers, Ray & Julie Remley, John & Wanda Winter. Write Phillip & Jeannie Collins, 2911 Anchor Dr., Mesquite TX 75150.

South Dakota— Sioux Empire Hoedown, Ramada Inn, Sioux Falls; Nov. 7-8; J. Hayes, D. Anderson, J. Junck, J. Murray, the Traceys, the Wheelers. Write Kevin/Guyla Hohn, 2408 Judy Ave., Sioux Falls SD 57103.

Georgia— Third Annual Ogeechee Harvest Hoedown, Georgia Southern College, Statesboro; Nov. 7-8; Damon Coe, Lynn & Phyllis Dellenbarger. Write Clarence/Betty Johnston, Rt. 9 Box 135, Statesboro GA 30458.

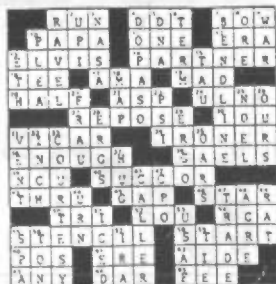
Virginia— 31st Annual Fall Festival, Hotel John Marshall, Richmond; Nov. 7-8; B. Fisk, R. Massey, E. Sheffield, B. Allison, R. Trout, the Easterdays, the Gosses. Write Jim/Nan Durham, 605 Pleasant St., Highland Springs VA 23075.

Connecticut— Mystic EsCape, Ramada Inn; Nov. 7-9. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

California— 36th Annual Fiesta de la Cuadrilla, Balboa Park; Nov. 7-9; P. Farmer, M. Seastrom, S. Brothers, R. Holmes, J. Randall, F. Oden, the Athertons. Write Don/Norma Hartman, 1065 Mary St., El Cajon CA 92021.

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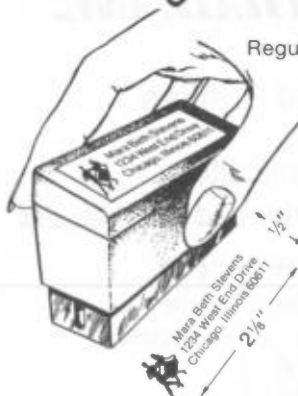
This month, in summary of a simmering summer, our artist, Al Middlemiss, summons something sumptuous. He gives us a two-in-one bonus. As a last-of-the-season barbecue sizzles to a final fizzle, fluttering leaves leave us fairly falling for fall's foolish folderol. Food belongs with square dancing, and even though we've thankfully *taken square dancing out of the barn*, a little *hay down the middle* doesn't hurt now and then. Hay?

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DANCING TIPS, Continued

calls go well together, they learn why certain calls cause problems. They also learn timing and "flow." For non-callers I explain that "flow" is the term we use to denote the flow of movement. An example would be on the call *centers in and cast off three quarters*, the body flow is comfortable, but the call *centers in and bend the line* would be uncomfortable, and thus bad body flow. Try it, you will see what I mean.

We have tried handbills in the store windows, church bulletins, postcards to folks we wanted to attend. We have had an organization such as the parks and recreation sponsor classes, we have had street and mall dances to interest the public, and still most new dancers come in when dancers bring them. I guess the general public is just like you and me, hesitant to try something new, especially if we think we just might look ridiculous in the process.

Too often people see cloggers on TV and think that is what they will have to do. Or they see a demonstration where the

caller uses really involved calls and the dancers are too serious and not laughing and not having a good time. Result is they think, I can't do that—or that doesn't look like fun, that looks like work!

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ENCORE, Continued

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Steal a Peek features a displaced Tennessean, Bill Bailey, who started calling six years ago when the long-time club caller on the Isthmus of Panama returned stateside. Bill is a busy physician, a specialist in nuclear medicine and dedicates his off-duty time to square dancing.

The "bottom line" of an article by Ted Wegener: Please enjoy yourself, smile at your corner, and laugh with your partner.



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read every word as precisely as I had written it down. I checked the floor again. There were a lot of squares standing in lines waiting and watching, but pretty soon everyone was moving again, not smiling, but moving.

All of a sudden I realized that the end of my figure was at the bottom of this page. Do you know how easy it is to turn two pages instead of just one? If so, you also know how hard it is to cover up a blunder and get everyone home when you are totally lost and panic stricken.

Well, at the end of the dance the dancers were gracious, not smiling, but gracious, and I knew then that I would never get the opportunity to call for that club again."

Now, back to that word *philosophy*. Our caller above did not think about the wants and needs of the dancers and his hero attitude was all wrong. Let's look at what a dancer wants and needs in an evening of square dancing. Above all, a dancer wants and deserves success. He has worked

hard in lessons to learn how to be a square dancer and not a square stander. It is the caller's obligation to help the dancer achieve success. After all, if the caller does not show the dancer success, there is always another caller, or record, or tape that will. And, it is easier for a dancer to dance to a tape than it is for a caller to call to a vacant floor.

One last probably most important thought of all: one time through the patter record is usually enough. Once you have to reset the record, find a way to end the tip. Don't kill'em! Don't try to call everything you know in just one tip especially if you are calling only one tip in a guest spot situation. Remember—*leave the dancer wanting just a little bit more. That's life!*



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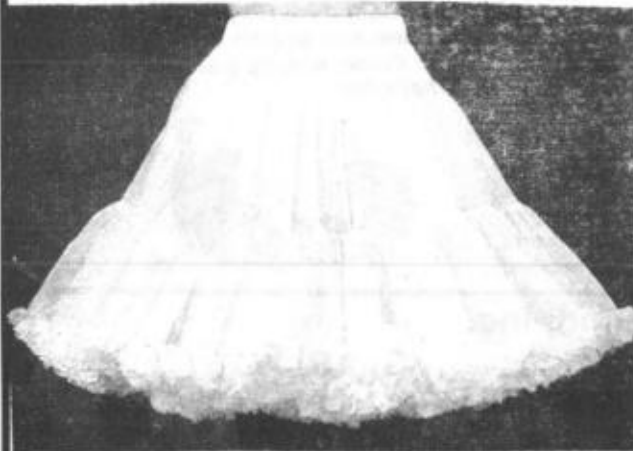
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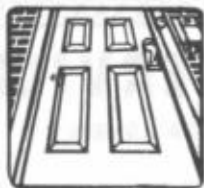
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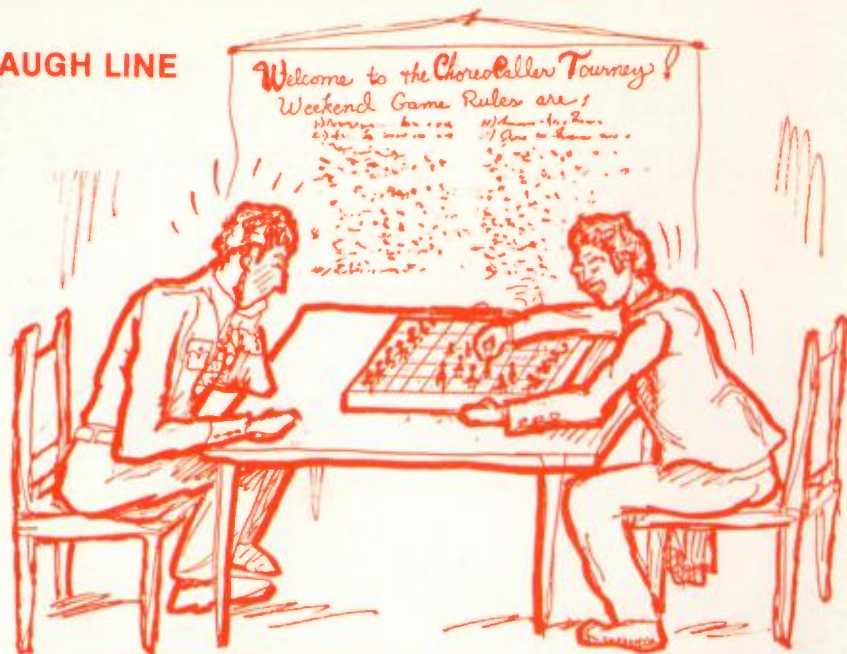
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