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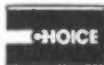
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 41, NO. 12
DECEMBER 1986



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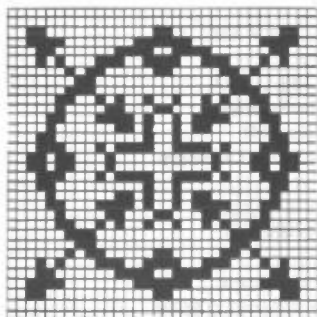
Canadian Representative
Orphie Marcellus

As we take this final issue of 1986 to the printer, reports are coming in from all over, telling us of surprisingly large square dance classes enrolled during the fall. It would appear that when we try harder to promote publicly, we do reap results. Watch "Grand Zip" and other features for reports of this good news!

This December issue ends our first year with a new enlarged "family" of readers. It's been a great one, and we appreciate and feel gratified by the number of early renewals for 1987 which have already been received.

Our big news is that a new typesetting system is on its way to us as we write this. We hope to set at least part of the January issue on it. One goal will be to enlarge our type size to 9-point, more or less a standard. Our present 8-point is a problem for some readers. So, watch for improvement in the coming months!

Here is our holiday wish for all readers:



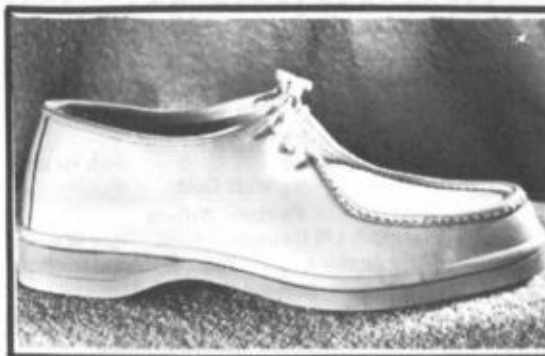
Join hands with square dancers everywhere,
Overseas and on American soil—
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All of us will unite and make a
New pledge for a New Year of
Dancing that is harmonious and full of fun.

Place your hand in another's on Dec. 31—
Each of us trusting our dancing friends,
As we meet to share our "Spirit,"
Can we reach out to others, too,
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CO-EDITORIAL



BY-LINE

Just as each stitch in our cover design this month contributes to a beautiful picture, each author's submission to an issue becomes a part of an overall theme. This month, of course, it's holidays and celebration. **Ida Reilinger** sets the mood

with a Christmas wish for square dancers and their friends everywhere; **NiNi Harris** depicts an old-fashioned holiday in one article and suggests ways to dress up a stark dance hall in another. Both these names are familiar to our readers as frequent contributors, as is that of **Betty Rosian**, who humorously describes the fantasies of an "everyday" dancer. From fantasy to fiction, we move to **Lois Hendricks**, whose second short story appears, for those who like light holiday reading.

Dan Martin, a Georgia square dance leader, is often called upon to speak at convention seminars. One of his topics, Communications, is reprinted here, perhaps giving us an impetus for the New Year. Rounding out our December fabric is an article by **Brian Bassett**, co-editor of *Round Dancer Magazine*. Happy Holiday Reading to You!



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Thank you for your congratulations on my recent marriage in "People in the News" in the September issue of your magazine. I must admit that I am surprised, however, knowing of your concerns for equality of women, that you did not also extend congratulations to my wife, Gail Gordon!

Cathie, Gail informs me that proper etiquette says to congratulate the man and wish the woman good luck. That sounds like an inequality to me! I will, however, give you the benefit of the doubt and assume etiquette rather than oversight.

Don Beck

Stow, Massachusetts

Ed. Note: Good luck, Gail!

I just wanted the world to know that square dancers are the greatest. If there were awards to be given for square dance clubs, the award of the year should certainly be awarded to the Sagebrush Spinners Club of Elko Nevada (Phil and Betty Aranguena, callers).

My wife and I haven't been able to square dance since the fall of 1982 due to illness, but that hasn't stopped the club from continuously keeping in touch with us and caring about our welfare. I have cancer and have been in the hospital almost continuously since February, and have been getting hundreds of cards,

phone calls, and visits from the club all along. Some came as far as 300 miles to visit me.

I could not have made it on my own if I didn't have all these dear friends. I am now pretty well recovered and am so thankful and proud to have been a member of such a fine bunch of square dancers.

*LaVerne D. Machacek
Eureka, Nevada*

If it would be helpful, I would be happy to act as a square dance information volunteer. My home phone number is 063-69454 and my work number is 063-69099 Ext. 7824. We would be happy to welcome overseas square dancers who are passing through Palmerston North. I look forward to continued enjoyment from your publication.

*Geoffrey Barnes
Massey University Biophysics Dept.
Palmerston North, New Zealand*

I enjoy your magazine very much. It contains a lot of very good information. It's people like you that help keep square dancing on an "even keel." Keep up the good work.

*Edna King
Harlingen, Texas*

More good news! A small club in rural Colorado apparently is ignorant of all the reports that square dancing is declining. In our little county of 30,000 people, our three-year-old club started lessons with 84 enrolled after the second night. A well-designed plan for recruitment, a few innovative techniques, participation and enthusiasm of practically all of the individual members, and our class far exceeded our grandest expectations. We now have established a plan for retention. If it

Continued on Page 97



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Happy Holidays from Our Staff

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LIVING IS GIVING

Death is not a subject one should hit for more than a wink in a light-hearted, flip and flamboyant piece of prose such as this, but exceptions are sometimes dictated by deeper emotional response to somewhat somber events that shape our lives. (Dare I say *grave* events? No, better *milestone* events.) In close to twenty years (if you've read me that long) you may remember several such events. A tribute to Ed Gilmore (*ASD*, July '71 p. 5). One to Will Orlich (*ASD*, June '79 p. 54). My own dad's death (*ASD*, Aug. '84 p. 7). Likewise, my mom's (*ASD*, Jan. '86 p. 9). And now, Charlie Baldwin.

Charlie's tribute in last month's issue (p. 16) tells the story of his noteworthy accomplishments quite adequately, but an additional note or two for this much more personal column may be in order. There went a man who warrants our undying respect. He certainly shaped my (our) future when *future* was young, way back, 35 years ago. My first formal callers class. Charlie taught a bunch of us, and hammered home so well the importance of timing, rhythm, dancemanship, fun. No one could equal the magic he created at every dance he called. I've never come close to it, but the inspiration to keep trying was Charlie's gift to me.

There's more. He created the rustic setting (Camp Becket in the Berkshires) where Cathie and I got well acquainted, and Charlie gave our relationship a friendly nudge to help set the course it was to follow. That memory and that encouragement (both verbal and financial) is enough to give Charlie an indelible place in our hearts. The years passed quickly. There were many visits, many meetings. I was cartoonist for his *New England Caller* for ten years. Trips to Norwell, Massachusetts. Good advice on publishing a magazine. New York/Cleveland. The sessions to

establish LEGACY. Lunches with Charlie and Grace in Lake Placid, Florida, in recent years. And then, in Indianapolis, just last summer (*ASD*, Oct. '86, p. 76). Somehow we thought Charlie would live forever. But nobody does.

The holiday season is upon us. The end of another year. It's never inappropriate at this time to remember those who've inspired us in years past— those both living and simply remembered— whose exemplary lives speak more audibly than mere words: "Give freely of your knowledge, talent, service to others. Your destiny is never a measure of personal treasure; only the elusive but golden store of uplifted hearts credited to you." That was surely Charlie's philosophy.

MOVING ON

Holidays notwithstanding, it's now time to reach way back to pick up trivial twigs of travel tales. While your yule log smokes and smolders I'll reflect on tender embers to remember from September.

Berea (Cleveland), Ohio— Our annual *ASDance* went well with close to 20 □'s at the Berea fairgrounds this fall, thanks to co-caller Dave (and Arlene) Stevenson, plus Bob and Dorothy Barnett cueing rounds. Right there in the mecca of most Cleveland dancing, Dave has hung many of us on the walls (larger than life-size photo blow-ups, that is).



RAPID RACCOON RAMBLE

Coon Rapids, Minnesota— Midway Airlines isn't my favorite scuttle-shuttle, but my mid-September hop via Chicago to the twin cities *du Nord* was smooth and timely. From Minneapolis I rented a Shadow from Avis for the short shot to the outskirts, up where Scandinavian blood runs thick, and the main dance flow is Mainstream, as it ought to be most everywhere. Once again I called for the Coon-O-Ka Squares in spacious Hamilton school and once again Syl (and Luverne) Schmidt cued as cool as clicking

clockwork. Emcee for the evening was Denny (and Terri) Preston (prexies). Regular caller is Jack Ritter. Other dignified dignitaries present at the dance were a trio of queens: Delores Westberg (North Branch), Val Harris (Coon-O-Ka), and Rosemary Guion (Carver Swingers), plus Kathleen Zimmerschied (*Roundup* editor), Don and Rosie White (state treasurer), Clay and Val Harris (promotion director), and Ron and Flossie Davidson (all the way down from Duluth).

BEANS 'n BOSTON 'n BANTER

South Weymouth (Boston), Massachusetts— Going anywhere in New England for me is like *going back home* (to my roots), so when Jack Bright phoned me one day and said, "Could you do a caller clinic/dance for the New England Council of Callers Associations (NECCA)?" I said, "Absolutely." What a day. What a group. I got a Sunday morning flight from Cleveland to Boston on Midway and landed on the noon hour. I was met by fellow editor Ray Aubut (*New England Caller*) and whisked to South Weymouth and the New England Foundation headquarters (the old Kramers Hayloft— see *ASD*, Oct. '83 pp 54-55) where half a hundred callers and spouses were underway, enjoying a tasty catered dinner. One could hardly call it a lunch. (In New England you eat a lunch-type meal on Sunday evenings and call it *supper*.)

When two o'clock rolled around I was introduced by Jack and kicked off the 3-hour clinic on the subjects of *S/D Styling*, *All Hash Methods*, and *Current Trends*, using the usual portfolio of visuals. Most of the N.E. states were represented in the crowd of callers, especially the Massachusetts gang. The site— the old converted dairy barn— is ideal for dancing, presenting clinics, and the development of an archives, as they've done, for New England heritage items. Many old friends were there— so many I can't begin to name names. (So many you can't even *remember* names, no doubt.— Co-ed.) Good discussion comments came spontaneously from the assembly. New Englanders are known to be outspoken, and they proved it. (Fo' shuah! We're paht



Yankee ourselves, and don't you evah f'get it, bustah!— Co-ed.)

We ate at a busy nearby Bifotech with friends Joe and Phyllis Casey, Eddie and Helen Mayall, and Ray and Carole Aubut. Fabulous food, *sans* beans.

The evening dance I called to a full house was complimentary to all dancers, the gift of the NECCA callers to their dancing friends. (No wonder you had a full house.— Co-ed.) What interested me especially was to see callers dancing in every square with friends, and of course never goofing the sets, contrary to a popular, unfounded concept. (I doubt that.— Co-ed.) I hope I succeeded that night to turn Mainstream inside and out to suggest the variety inherent in the limit of 68. (Poof. Any caller there could do that.— Co-ed.) Cuer was Jo Yakimowski.

The dance ended at eleven, goodbys were *shook* and *hugged*, and the Aubuts took me to their home for the night. Good chance to see where the *Caller* is so capably put together every month. I got a little nostalgic, thinking about the old days with Charlie, as you've already heard. Next morning, bright and early, the fog lifted in time for the airport shuttle with Ray, the takeoff on Midway, and home on the noon hour in time for a Rotary lunch and the next chapter in the continuing drama of one man's meander.

Port Clinton, Ohio— Seems as if I visit the Plaids and Calicos (PC's of P.C.) about once a year, and although this club, like many, has shrunk a bit, there's no shortage of enthusiasm, and their mid-dance snacks are as bountiful as ever. Bud Kryling cued rounds. He's popular as a caller also. Around the edges we spent some selective reflective moments— musing about those amusing days, two decades ago, of this our own home area.

THE TRIP BEFORE THE FALL

The first weekend in October was indeed a strange one. Odd. Unusual. Unpredictable. Probably there's nothing so frustrating to one whose travel plans leave little margin for error than to face a gigantic, baffling airline SNAFU that offers few reasonable escape alternatives. But I'm ahead of my story. Columbus, Ohio was the first stop in the soggy saga.

Columbus, Ohio— Cathie and I (along with Doc and Peg Tirrell of New Jersey) were chosen to keynote the Ohio Mini-

LEGACY leadership clinic at the Lenox Inn in the capital city. Since I was due in upper Michigan on Saturday, my assignment was to kick it off Friday night with a talk on the *State of the Activity*; Cathie was to take the rostrum Saturday morning early, and the Tirrells would do the windup. Travel plans fit the schedule to a T. We drove to Columbus from home. I flew out of Columbus airport Saturday for upper Michigan, and would fly back to Columbus Sunday afternoon so we could continue driving directly east for a few days. Very logical. Incidentally, the fall clinic was well attended, informative, comfortable, at the Lenox. Ed Kane and the Ohio Corporation set up a good one.

Alpena, Michigan— Not quite as northerly as the Upper Peninsula, but far north-east of Saginaw lies the *cement city*, the friendly port, the bow-hunting-for-white-tail-capital— Alpena. I was booked to call one day of a three-day Heritage Days festival there for the ACORO Council of five area clubs, hosted by the Cement Mixers. Friday night several area callers did the calling. Saturday afternoon and evening it was my turn. Sunday afternoon Phil Kozlowski took the mike. Previous to that date I didn't know air service to Alpena was a fact. When trying to leave the town on Sunday I discovered that service turned out to be more fictional than functional.

I landed in a tiny 15-passenger Northwest Airlink prop-popper before noon. There was so much rain that upper Michiganders were already pumping out cellars and building arks that weekend. (*Noah way, Stan.*— Co-ed.) But the festival proceeded, and over 20 □'s slushed into town despite the weather. My hosts, Dick and Sharon Johnson, certainly went the second nautical mile at forty knots to make every detail of the event go swimmingly, even to "plugging some unexpected holes in the dike," as it were. A bountiful buffet in their home for a small army was just one of the amenities. After the evening dance the club had rented a smaller hall just to set up an afterparty with foods, stunts and dancing. Nice touch. Callers on stage there were Bev Gagne, Jim Foster, and George Edwards. (George also cued rounds all weekend.)

Suddenly it was Sunday. Time to depart Alpena in that little puddle-jumper again.

A big brunch at the Johnsons with several friends gave me a good start. Then came a dilly of a dilemma.

When we arrived at the little airport there was mass confusion. The Northwest flight had been overbooked by *twice the number of the plane's capacity*— 30 persons in a 15-passenger plane! Incredible. Incomprehensible. A trifle traumatic! First time I've seen so many people get *bumped* at once, including yours truly. A "computer problem," they said. No other planes available to go south that day. No priority status. Those who *happened* to arrive a full hour early and signed in got to get on board. The rest of us got a *shrug* and a *sorry*. I felt as helpless as a plucked duck in a desert.

Well, misery didn't prevail for long. By a stroke of luck, a couple who had been at the dance from the Detroit area, Dave and Eddie Lou Regittko, were heading home about that time, and generously agreed to drive me to the airport at Saginaw (a far piece south), where I caught an early evening flight through Detroit to Columbus. Cathie had patiently waited seven hours for me at the airport, and after ten at night we finally hit the road with mixed feelings about a late date with fate. On the one hand, dark airline thoughts, on the other, bright Alpena memories.

Silver Bay, New York— Can you understand our eagerness to come east? Anyone whose veins get filled with fast-flowing, crimson Adirondack blood, either by the accident of birth or by the providence of acquiring it by doses of osmosis, *must* return to those mountains in the brilliant fall season, where foliage often runs more crimson than blood itself. And when one's second home overlooks cool Lake George, the area beckons with irrepresive finality. So we played prodigal for a midweek stretch. No dances. No schedule. Just a good measure of R&R, hiking, reading, writing— the kind of *nothing* stuff people need to do occasionally to add fiber to the physique mileage to the mind, temper to the soul, and life to one's years. (Not to mention perpetuity to one's perspective.— Co-ed.)

Gosh, I've overspent my space again! Next month I'll pen my way through Pennsylvania, tell about Toledo, and take a tarheel tour to North Carolina, among other adventures. Tune in.



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Dreams Of The Everyday Dancer



by Betty L. Rosian
Johnstown, Pennsylvania

Last night at square dancing, Clara told me there are so many things she dreams of doing, like designing outfits. She plans them out in her mind, but never actually gets around to making them. "I know, I know," I responded. "Same thing with me. I'm always dreaming too."

She described a dress, and I could see me modeling this new, snazzy creation at National Convention. I would sweep down a ramp, all attention riveted on me as I gracefully sashay along. A quick turn here, a little toss of my head. The full skirt swings around, and my silver shoes glisten in the spotlights. I click them together three times.

"Zees model," I am now the designer describing my work of art, "demonstrates for us ze ultimate in ze modern look for ze French... how you say? ... country western dancer."

But it's only a dream. I'm just a dancer.

Sometimes, though, I see myself as caller/teacher. "Everybody square up now, y'all hear?" I begin. "All join hands and circle to the left, now, circle to the left, and allemande left your corner girl. Then join those hands and circle to the right... hah, hah, fooled you, didn't I?" Oh, I am so

tricky, and they love it. "Maggie, you belong over there where Elsie is... and you, Lou, change places with Larry." I know at a glance just where everyone belongs in this huge room with over 50 squares circling and intertwining.

"You are so good at this," they tell me. "You have a real talent for teaching. Won't you please add another session a week for us?"

"I'm sorry," I respond, truly regretful, "but there just aren't any more evenings to work with. I am first of all a wife, and Ray needs me at home, too." Ray beams over my shoulder.

But this is all just a dream. I am, after all, just one of the dancers.

But sometimes when Ray and I are round dancing, I envision our cuer asking us to demonstrate a step for the others, because we do it so well. "Of course," we reply, proud, but a little humble, and always anxious to help those who need it. We waft out onto the stage, and move close, pivot eight times, and then slip into a tango. Back and forth we maneuver lightly to the seductive music, our feet barely touching the floor, to the ooh's and aah's of the crowd watching with awe and a tinge of envy. We conceal our breathlessness, and smilingly bow first to one side of the theater and then to the other, in a practiced unison motion as the deafening applause rises.

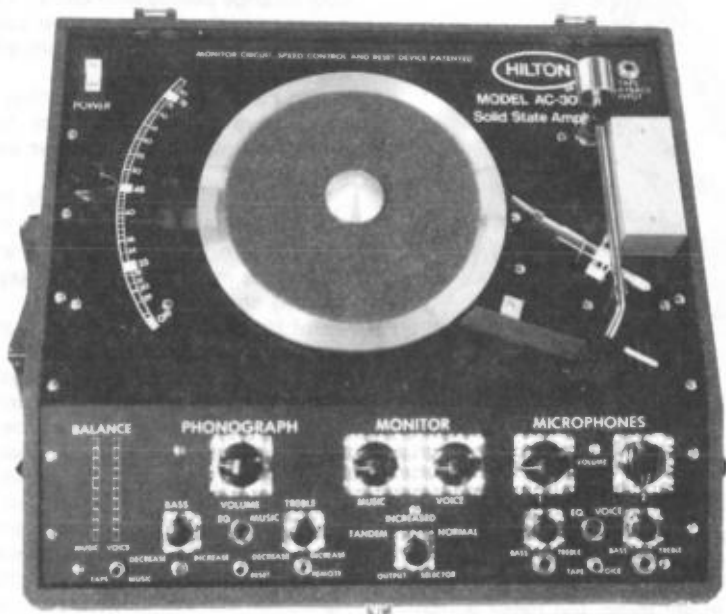
But of course, it's only a dream. I'm just a simple dancer.

Then, I think sometimes how fine it would be to be a writer, and drop all of those clever phrases onto paper. I would write of the ordinary events at square dancing and make them dance on the page before the reader's very eyes. "Last night at square dancing," I would begin, "Clara told me there are so many things she dreams of doing..." I can feel the readers tensing, gripped in suspense.

"Oh, Betty," they would tell me when the magazine issue came out, "I so enjoyed your article. It was sooo interesting! You do have a way with words."

But then, this is all just a dream. I'm just a dancer, you know. (sigh!) Only a dancer.

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THE COMMONWEALTH OF MASSACHUSETTS

Acting as representatives of the Massachusetts Square Dancers, Andy and Louise D'Amore accepted from Governor Michael Dukakis, the 1986 Proclamation declaring September as "Square Dance month" in the state. Andy and Louise are presidents of the North Shore Square and Round Dance Association, which consists of approximately fifty square and round dance clubs.



Others present at the signing and presentation of the proclamation were: Joe and Jean Hartka of the Eastern District Square and Round Dance Association of New England, Bill and Angie Sutherland of NSSARDA, Ed and Barbara Uftring and John and Sue Sullivan of the Fairs and Squares Club of Framingham, and Ernie and Dora Ardolino of the Skirts 'N' Flirts Club of Wilmington.

The Celebration Goes On....



PARKERSBURG, WEST VIRGINIA

Last August the city of Parkersburg, W.V. had a homecoming celebration, and the Spirit of '86 organization decided to construct and enter a float in the parade for this event. With a great deal of good work, good humor and good fellowship, the work was accomplished and the float displayed to the large number of people that lined the parade route.

Two demonstration dances were also held during the homecoming, one in the evening near the hub of activity, and one on historic Blennerhasset Island where dancers "squared up, squared thru, and squared out," to the "peerless, proficient, profuse programming of caller, Keith Rippetto." The old adage was served: a good time was had by all.

The Spirit of '86 committee thanks the Squarenaders, Stardusters, Country Squares, and Promenaires clubs, and all the dancers who contributed to make this celebration happen.

Kraig and Ruth Collins



THE ISLAND OF HAWAII

September is Square Dance Month in Hawaii, too. Hawaii County mayor, Dante Carpenter, signed a proclamation to this effect, encouraging the public to learn more about America's "oldest tradition." The enclosed picture shows (l. to r.) Rainbeaus and Belles club president Virginia Spencer, Mayor Carpenter, Hi/Lo club president Ruth Herdman, and caller Buddy Weaver. Hawaii county has eight active square and round dance clubs, and visitors may contact: PO Box 4844, Hilo HI 96720, or PO Box 1270, Pahoa HI 96778.

Buddy Weaver

Continued on Page 99

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Olde Tyme Holidays in St. Louis

by NiNi Harris

St. Louis, Missouri



In St. Louis' early days, the villagers used to decorate their homes with greenery and simple manger scenes. Instead of stockings, the children left their wooden shoes by the fireplace to be filled with goodies. Pies and fried pastries were ready for holiday visitors.

In those days St. Louis was still part of the French Empire. The French villagers, Indians and household slaves, attended midnight Mass at their log cathedral overlooking the Mississippi. For weeks before the holiday, they hoarded candles so the church would be ablaze for the Christmas celebration. After mass, the villagers enjoyed a breakfast of pastries and sausages. Christmas afternoon was a time for visiting. Again, pastries were served, and often a cordial.

The New Year's celebration in the French village of St. Louis revolved around *La Guignolee*. The town's bachelors, costumed for a masquerade, sang door to door requesting refreshments on New Year's Eve. *La Guignolee* refers to the song they sang, the custom of the bachelors going door to door, and

the food and drink given to the bachelors.

Though *La Guignolee* had many verses to choose from, the bachelors often started with a verse that has been translated:

*Good master and mistress of the house
And lodgers, all good-night to you
For the last day of the ending year,
The Guignolee is to us due....*

The people would then serve the bachelors their *Guignolee*— wine and food. Often the bachelors were invited into the homes to join in games, music and dance. If there were young ladies in the household, the bachelors often asked them to join the partying with this risqué verse:

*If nothing you will give us more, please let us hear,
We only ask the eldest daughter to appear;
With jolly good cheer we will her greet,
And we will warm her chilly feet!*

New Year's morning the townspeople attended church and the rest of the day spent visiting.

After the Louisiana Purchase made St. Louis part of the United States in 1804, and thousands of "early Americans" (as the city's French families called them) arrived, the gaiety of the town's holiday celebrations faded. Instead, Christmas took on the sobriety of the celebrations in the old English colonies. As the decades passed, however, the influx of German and eastern European immigrants to the United States brought Christmas trees and Christmas stockings, music and dance back into the holiday celebrations in St. Louis and other American cities. And in the old towns around St. Louis that the early Americans passed by, the French celebrations and customs were carried on well into the 20th century.

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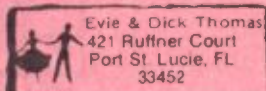
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THE HIDDEN MANEUVER

by Brian Bassett
From Round Dancer

Ever wonder how some dancers seem to *begin* pivoting or turning with ease, when you are experiencing difficulty? It's no secret, although the "trick" to this seemingly effortless dancing is seldom taught by those who teach round dance routines.

Rather than place blame on either the choreographer or the teacher of a routine, we'll just let you in on the "trick" so you will be able to dance more effortlessly and look your best.

If you are in semi-closed position, travelling down line of dance, and the cues are: TWO FORWARD TWO STEPS;; followed by PIVOT 2; WALK 2; that is usually all the cuer will tell you. Some cuers may tell you to do TWO TWO-STEPS TO FACE before the cue to pivot, but seldom will you hear TWO FORWARD TWO-STEPS MANEUVERING TO CLOSED POSITION REVERSE LINE OF DANCE. Yet that is what you should try to do before beginning your pivot. Why? Because a pivot is a progressive figure, and in this case the first pivot step should be taken backward (forward for the woman) down LOD*. Although the second step of this pivot, if done in closed position, is merely a forward step for the man and a backward step for the woman, it is commonly called a PIVOT 2. If this PIVOT 2 were to end in semi-closed position facing LOD, the woman would have truly executed a

PIVOT 2, pivoting 1/2 on each of her two steps to end up in semi-closed position LOD.

True, some dances are written so that a pivot begins in closed position wall, and nowhere is a 180° revolution taken on one single step. In these cases, the PIVOT cue term was incorrectly used...but this is not the subject of this article. We just want to help you BLEND properly from one couple facing position to another.

This BLENDING action in the above described sequence is known as a *Two-step Maneuver*, The maneuver occurring on the last forward step of the two-step figure. It can be accomplished more easily if you do this: Forward LOD right, close left turning 1/8 right face, forward right continuing right-face turn blending to closed position RLOD,—;.

This blending action also works to prepare you for turns as well as pivots.

In this two-step rhythm pattern, if you were to execute TWO FORWARD TWO-STEPS;; followed by TWO RIGHT-FACE TURNING TWO-STEPS;; the maneuver isn't used, but the blend is still there.

Make your right-face turning two-steps begin in closed position wall by doing the following during your second forward two-step: Forward LOD right, close left, forward right turning 1/4 right-face to closed position wall,—; or: Forward LOD right, close left turning 1/8 right face toward partner, forward right turning 1/8 right-face ending closed position wall.

That's all there is to it. Try it for yourself, and happy, comfortable, good-looking dancing.

*LOD means Line of Dance; RLOD, Reverse Line of Dance.

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Tonight's The Night

by Lois Hendricks
Ranchos Palos Verdes, California

Charlie Withers took a long look in the mirror, studying his face at different angles. Brushing back his wavy salt and pepper hair, he smiled at his reflection. "Tonight's the night, old buddy. You've waited three months and here it is, a warm April night. Just perfect."

Glancing at the small white daisy stuck in the buttonhole of his shirt, he thought of Annabelle. The flower had been her idea so they'd recognize each other at the Wagon Rim, the biggest dance place in Pedro. Who cared if the other men kidded him about the flower?

Recalling the years he'd danced in Southern California, keeping up with the latest calls and rounds, he thought again of his old dance partner, his wife. They'd met at a square dance long ago, but she'd been sickly even then.

Glancing down at the fancy maroon fringes dangling from his sleeve he shook his head and wiped away a tear. After studying his mouth in the mirror, he grabbed a washcloth from the rack and scrubbed his front teeth hastily.

Being alone in his bachelor apartment would probably change soon, now that he and Annabelle were finally meeting. In her photographs she looked pretty and slim. Too bad he hadn't known her when she lived here before. Engrossed in his reflection he picked up the bottle of cologne from the small sinktop, remembering the salesgirl promised this had the best scent.

The knock startled him. The bottled dropped and pieces of glass flew over the sink and cologne splattered on his dark red pants. Pushing in his bulging stomach, he glanced down at the wet stains and almost gagged.

"Charlie, you ready? Are you alone?" The words were distinct, even through his closed front door.

Pursing his lips, he scowled. Darn Roxanne and her pounding on the door. Now look at the mess. Peevishly he wished she didn't live in the same apartment complex. "Yeah, yeah, keep your shirt on. No one else is here." Ambling over to the door he flung it open and stared at her. Towering over him, she chewed her gum rapidly and smoothed down her full skirt.

"What's taking so long? For heaven's sake, Charlie, the first tip will start before we get there." Her eyes darted around the room, then her plain face puckered up and she sniffed. "What on earth smells?"

Charlie bristled. "Uh, I just have to change my pants, then I'm ready."

"Come on, let's go, you look fine."

"I want to change—"

"We don't have time." Roxanne grabbed his arm.

"All right, all right, keep your shirt on." Closing the door behind him, he mumbled under his breath.

Talking all the time, she quickly yanked him down the walkway until they passed an apartment with an open door. President Reagan's face showed on the television set and Charlie tried to catch a few of his words but Roxanne pulled him on, then flounced ahead of him down the stairs to the carport. Fluffing her permed and dyed brown hair with long, bright red fingernails she called over her shoulder, "Really, the guys might think I'm not coming tonight. Don't want to disappoint them."

"They must be nuts," Charlie mumbled.

"What?" When she turned he avoided her stare and went around to his side of the car. "Charlie, you know you have to hold the door open for me with these full slips. I have a new outfit, you know." Again she fluffed her hair.

"Okay, okay," he went around to her side and opened the door, trying not to

notice her yellow peasant blouse and matching skirt with paler yellow full slips underneath. Tiny waist, he admitted grudgingly but she's got crow's feet. Darn middle-aged broad, who'd want her? Slamming the door shut he started to walk away, but heard her yell.

The door flew open. "Honestly, Charlie Withers, don't you ever look. You shut the door on my slip." As she fingered the greasy spot, he could see a slight rip also.

"Sorry, Roxanne. Why don't you just put it on when you get there." If looks could kill, he knew he'd be dead. "Want to change?" he mumbled, holding the door open under her cold stare.

"And arrive even later? Let's go. I'll just pin it up.?" Pulling the door out of his hands, she slammed it shut.

Charlie got in without another word and started the engine. Roxanne rolled down the window and inhaled deep gulps of air, sitting as far on her side of the seat as possible. Neither one spoke during the twenty minute ride until they pulled out of city traffic into the parking lot at the Wagon Rim. "Remember, Charlie, we do the break tip together. I'll write it on my card."

"Uh, Roxanne, tonight's different, I mean—"

"What are you saying?"

"Well, tonight's special." Grinning broadly he looked down at his white daisy, then stared as a petal fell into his lap. "You see my girlfriend—"

"Girlfriend?" Roxanne remained silent a moment. "Why, I didn't know you had one."

"Sure." Charlie puffed up with pride. "I heard from this old friend of mine—" Feeling warmth creep up his neck, he stopped.

No point telling her about Annabelle Simons who'd married three years ago and moved eighty miles up North. Now she was widowed and moving back and had gotten his name from the local realtor's listing. Soon their letters became personal. At least she wanted to meet him and all.

Tonight she'd be here, wearing a daisy, too. Roxanne could push someone else around. After all, he'd have a girl of his own.

After he shut off his engine, he sensed Roxanne watching him, not saying a word. "I'll get the door for you," he offered, without looking at her. Opening her door, he extended a hand. Roxanne's almost pretty, he realized, surprised at his own thoughts.

"Well, I won't look for you at break tip but this doesn't change my ride home, does it? You should have said something. I would have brought my own car."

Charlie blushed. "I forgot but it's okay. We won't carpool anymore. Nice while it lasted though."

Although she nodded, he wondered if it were his imagination that she looked disappointed. After a quick smile she sauntered off toward the large, open, double doors leading to the dance floor. The caller started the music. Hurrying after her, Charlie watched as several more petals of his daisy dropped onto the asphalt. Biting his lip, he wondered again if Annabelle would like him.

The Wagon Rim was large and crowded. While paying, he cast glances around for Annabelle but didn't see anyone with a daisy pinned to her dress. They were to meet at the door. His watch showed seven.

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Nervously he glanced back at the parking lot. No one. Roxanne stared at him and he sauntered over to her.

"Darn it, Charlie, I just missed the first tip. Why couldn't we be on time?" Her blue eyes blazed but had a moist, soft look too, and she quickly looked away.

"Well, they need a couple over there. My friend's not here yet. Want to do this one?"

"Allemande left," the caller said.

Roxanne danced toward him for the *grand right* and left. Charlie reached for her hand but his heavy shoe crunched her toes. Her shriek was quickly left behind as he hurried on to the next woman in the square. When he returned she glanced at him angrily. Killed twice in one day, he thought.

Breaktime he was sweaty and irritable. The petals in his daisy had dropped one by one until now all that remained was the bare center and a broken stem. Unpinning it, he threw the remnant into the wastebasket, flinching, then took two pieces of cake and headed for the punch bowl. If only he could leave. But what about Roxanne? Of course, he snorted, she's so popular she'd get a ride home.

Roxanne stood near the punch table with an empty cup. "Let me pour," he said and extended the filled ladle.

A woman, taller than Roxanne and heavier, stood in the open double doors wearing a bright red dress with full, matching slips, and a daisy pinned on her chest. Looks older than her picture, he thought, and not as pretty.

"Watch what you're doing!"

Stunned Charlie looked at the front of Roxanne's yellow blouse filled with large red stains. The woman headed toward

them.

"Roxanne, he whispered desperately, dropping the ladle with a splash back into the bowl. "I'm sorry. Make it up to you later, okay? I'll have it cleaned, anything. Maybe you should go to the ladies' room and wash it out." Others stood around watching and smiling. The woman was halfway across the floor.

"Honestly, Charlie, you're so—" Roxanne cut her words short and flew off the floor. Looks like she's crying, he thought, wanting to go after her but Annabelle was only a few feet away from the punch bowl. When she smiled, he felt a tinge of disappointment that she wasn't prettier. Her dress was too short or too pulled at the waist, he couldn't tell which. Tugging at his shirt collar, he smiled.

A male voice behind him spoke up. "Annabelle, how nice to see you again. What're you doing here?" Charlie turned, recognizing another dancer. As he started to speak, his hand touched his empty buttonhole.

"Hi, Raphael, I had car trouble. Planned to be here earlier," she said, passing Charlie, "but it doesn't matter, *now* that you're here." Charlie watched, speechless, as she smiled up at Raphael and they hugged. Arm in arm they walked off talking, towards some chairs along the side. Charlie stood there, plate in hand with the cake untouched, unable to move, watching her remove the daisy.

"Charlie, did you hear me? If you want to leave it's okay. I'm not really enjoying myself. But I guess you're waiting for that woman."

Charlie turned very slowly and looked. "Roxanne, oh, how come you're not having a good time?" Glancing toward the



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Bill Bumgarner

Decorating For The Dance

by NiNi Harris
St. Louis, Missouri



How do you dress up a dingy hall for a holiday dance? Let's face it. There is nothing a dance group can do about the dull, institutional, green that many halls are painted. The church basements, gyms or VFW Posts that offer us plenty of space for dances throughout the year, feel like big, empty warehouses at Christmas time. Attempts to decorate the gloomy halls generally end up expensive and look tacky. But there is one way we have found to easily turn a drab hall into a cheery place for a dance— using the scents and fragrances of the holidays.

Decorating with fragrances is not an expensive proposition. On Sunday afternoon strolls through city parks, we gathered several bags of pine cones. We got a pile of evergreen branches when our neighbors had to trim the bottom of the oversized Christmas tree to fit it in their living room. There was a big, ugly table in the basement room we were using for the dance. We covered it with a red paper tablecloth. Arrangements of evergreen branches, with groupings of pine cones set on the red tablecloth were fragrant and seasonal. We dimmed the lights and

lit a few scented candles on the table. The room smelled of the holidays and had the warm glow that traditional Christmas decorations give.

The refreshments can play an equally important role, but they don't have to be complicated. Heat up a couple gallons of apple cider. Throw in six or eight cinnamon sticks. Slice up an orange or lemon, and throw in the kettle, too. If possible, heat up the brew in the dance hall. The aromas— cider, oranges, cinnamon— are enticing. The spiced cider is easy, yummy and will warm you right down to your toes.

Most any traditional wassail will do the double job of being a tasty holiday drink while filling the hall with good aromas. Cookbooks are filled with recipes for wassails. Look for authentic wassails, however, which are based on fruit juices and spices.

Forget the ugly paint job and the basketball hoops. Dim those lights and let the smells of evergreens, pine cones, cloves, cinnamon and oranges turn that old gym into a festive hall for a holiday dance.

door he wished she'd leave so he could go outside and be alone.

"Ever since you mentioned your girl friend, I guess. Made me think somehow—" Her voice dropped and she stared at her hands.

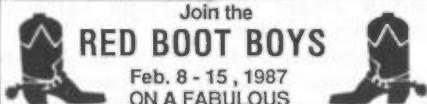
Charlie looked at her downcast eyes, wanting to reach out, to touch her. "Roxanne," he said slowly, "forget that other woman." When she glanced up he felt the warmth creep up his neck and he said

quickly, sure she'd laugh, "Would you like to dance the rest of the tips with me tonight. Or, I guess they're all taken?"

After a long look she surprised him by smiling. "That would be nice."

Really is a pretty lady, he thought, grinning back at her. "Maybe we could, uh, go for coffee later and talk."

Slipping her arm in his she smiled, her eyes bright and shining, and said in a soft voice, "I'd like that, Charlie."



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COMMUNICATION & PROBLEM SOLVING



Communications is of primary importance to problem solving. It is the bedrock on which the interchange of information flows, and that flow of information is vital to any problem-solving exercise. There is no substitute.

Verbal, written, visual, musical, gesturing—these are some methods of communicating that immediately come to mind. Most leaders have been confronted by problems, and have used communication skills to solve problems.

To some people, "No problem" is a most comforting phrase. These people are afraid of problems. Many won't accept leader positions. It's not because they can't lead or couldn't learn. It's because all leaders are frequently confronted by problems, and they aren't willing to try to solve them. This is sad, because with this attitude, they will never know the thrill of meeting challenges, or the joy of sharing ideas and being part of solutions, or of be-

ing a winner in the tough battle of thoughts and ideas.

Problems are a fact of life, so let's look at a normal condition. You may not even be sure there is a problem. You may only have a symptom. Until you are convinced, and until all persons willing to be involved agree that a problem does exist, you're not likely to generate much enthusiasm for an assault on it. Therefore, the first phase in problem solving is to *perceive* the problem and *agree* that it does exist. The goal of this phase is recognition.

Once agreement has been reached the next phase is to *define and analyze*. The problem must be described in constructive terms, and the positive approach always taken. The goal is general understanding. What you hope to achieve is a clear, concise, complete, factual, and easily understood statement of the problem. Examples are allowed, if necessary, but always talk about problem situations, not problem people. Never embarrass. Again, success in this phase requires good communications.

The third phase may be called the *hunt for alternatives*. Once all recognize the problem, agree it exists, and understand it, they are ready to pool thoughts and seek solutions. The rule is discussion, not debate. Two hazards should be avoided. One is premature evaluation; the other is fixation on one approach. Remember that all suggestions are offered in good faith, and all should therefore be given consideration.

The fourth phase in problem solving is *evaluation and decision*. After the affected parties have discussed alternatives, they are ready to decide which can

Continued on Page 101

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As a new graduate in February 1986, "M" DePaolo of DeRidder, Louisiana, thought many of the available square dance styles were too similar in fabric, color, pattern and style. She decided to design and make her first square dance dress. Although her outfit still had the familiar full skirt, scoop neckline and puffed sleeve, her butterflies were original and unique.

Ironing two layers of pellon together, "M" drew and painted 87 multi-sized and multi-colored butterflies on it, cut them out and tacked them on her white dotted swiss skirt and blouse. Tacking the butterflies on just between the wings, made them flutter as she danced.

Since the photo was taken, she has removed the butterflies and used blue satin stars, a bright red stripe, and multi-colored flowers in a similar design— four dresses in one, so far.

"M" says that, "If more square dancers dressed in styles and colors to flatter themselves, instead of in tradi-



tional wear, much more originality and style would emerge." She urges dancers to "try taking a walk on the wild side."



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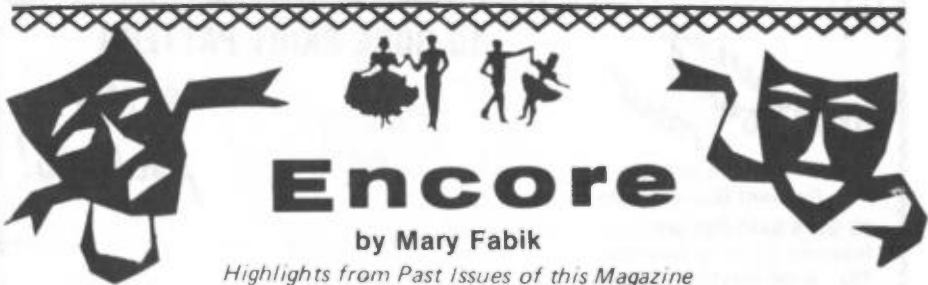
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— DECEMBER 1961

Proven ways to help your club are suggested by Stan and Cathie Burdick:

Regular participation...The club needs you and every member to remain strong and active.

Tell others about the club. The best possible promotion of a club is each member personally advertising it to his friends.

Offer to lend a hand in club duties. For instance, be a greeter to newcomers; speak to each member; promote the club to outsiders; help with refreshments.

Remain loyal to your original club. Sometimes upon closer inspection, the "grass that looked greener" elsewhere was full of "crab grass," too.

Examine your attitude to the club at intervals. Look for the positive side. There may be more good than you think.

Examine your attitude toward other dancers. Be patient and tolerant. Laugh together and the differences will be eventually swallowed up in your dance fun and enthusiasms.

Remember when?...Hawaiian Holidays S/D Tour personally escorted by Les Gotcher. 9 Fabulous Days. Tour the island,

lunch at Waoli Tea Room, Pearl Harbor cruise, enjoy a Polynesian Luau, 3 hours of continuous entertainment and feasting. Plenty of square dancing and so much more...All for the very low price of \$279.50 per person including tax.

Bob Van Antwerp's *Everybody Loves A Lover*, Jerry Helt's *Oldies*, and Dick Leger's *Billy Boy* got "rave" reviews this month.

New Basic: *Ends cross over, centers turn back* by Eddie Gaut, San Diego, California.

10 YEARS AGO— DECEMBER 1976

Willard Orlich writes that square dancing has a certain "Do and Don't" set of rules peculiar only to itself, a few of which are:

Do be aware at all times that square dancing is a "courtesy recreation rather than one of competition.

Do be quiet and attentive to the caller during instructions even though you know what he's trying to explain. Perhaps someone else in your set needs to be briefed.

Do wear proper square dance attire—long sleeves for men, full skirts for women.

Do keep smiling even if you're angry with

Continued on Page 94



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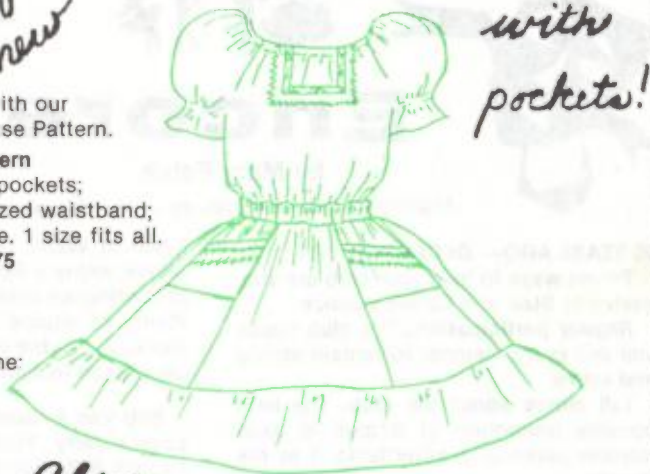


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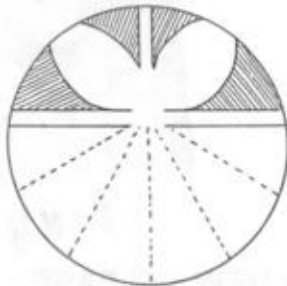
Tin can lids (no printing of any kind on them); wooden beads with hole all the way through for heads (Craft Shops); kitchen shears or tin snips; waterproof ball point pens (most office supply shops have them); white auto spray paint, gloss or semi-gloss, (any Auto Supply Store); make a small heavy paper stencil of holly leaf to make things go faster; gold or silver pipe cleaners (Craft Shops).

Cut the lids along solid lines, remove shaded areas; two horizontal lines make

the arms by rolling each end toward body a small distance. Curved lines form wings. Vertical lines at top are for head to go on. The beads have holes all the way through so you curve this piece over after putting it through the bead to hold head on.

The skirt is bent along the dotted lines. The bend can be in varied places as whatever looks good. The head is made from the wooden beads. The hair, eyes and mouth are put on with waterproof ball point pens. These should be painted ahead of time and you can have blondes, browns and blacks for the hair. (I even made one with a curved down mouth in a grumpy face as a joke instead of the usual curved-up smile mouth). The whole angel (tin can part) is painted with auto spray paint after the folds and bends are made. The holly and berries are done with the waterproof pens also. The halo can be gold or silver pipe cleaners twisted in a halo and one end stuck down in the hole of the head.

—Betty & Clancy Mueller
(from *Roundalab Journal*,
art work by Betty Quinton)



FULL SIZE PATTERN
Cut on solid lines remove shaded areas
fold on dotted lines.



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STRAIGHT TALK

Square *dancing* is the name of our game, and more and more I'm doing less and less. For that, I blame you, callers, because of: your use of "formation" calls; your love affair with All-Position-Dancing; and your time-wasting Quarterlies.

Formation Calls. These include such calls as *swap around*, *slip-slide-slither*, *peel off*, and *crossfire*. Such calls cannot be danced. Dancing, by definition, is rhythmic movement to music which, for square dancers, means one step per beat. Obviously, then, smooth dancing is possible only if you, callers, take into account the beats, the measures, and the phrases of the music. How many beats do you allow for *swap around*?

All Position Dancing. In some areas of the country calls are taught, from the beginning, in all positions and so danced thereafter regularly. I submit, however, that the majority of dancers are force-fed APD a bit here and a bit there. Thus, only a relatively few ever master APD, and even fewer are afforded an opportunity to dance APD weekly.

While writing for the *New England Caller*, I asked 50 couples selected at random from various Connecticut clubs their opinion of APD. One couple liked it; one couple didn't care; and 48 couples wanted no part of it.

If you don't believe in surveys, observe the looks on the faces of the dancers, and listen to their groans, when they are smitten in the middle of a tip with a reverse, half-sashayed *spin chain* and *exchange the gears!* APD, in my opinion, better

serves your interests than those of the dancers.

Quarterlies. At the maximum Quarterlies allowed, each Advanced level dancer would be faced with 36 new calls a year. For Plus dancers the figure would be 24. And never mind the Experimentals we fool around with!

Dancers would spend at least one hour on each Quarterly, that's the equivalent of 12 Advanced and 8 Plus dances! Of course, the maximum is never reached but it is obvious that Quarterlies are great eaters of dancing time.

A signal highlight in my life was the day I recited, without error, the 12 X's table and thereby was certified by my fourth grade teacher as being finished with the multiplication tables. Can you imagine how I would have felt the following year had my fifth grade teacher announced: "Now we begin the 13 X's table?" So feel I about Quarterlies!

Callers and dancers, alike, must ever keep in mind that a square dance is for fun. It is not a learning experience; it is not an exercise in figure formation; and it is not a session for testing callers' creations.

There's a valuable lesson to be learned from our friends, the round dancers. They don't have Quarterlies; they don't have Experimentals; they don't swap the roles of men and women; and they don't dance in opposite-to-normal directions. They simply get up when the music starts and they *dance* until the music ends.

No offense, callers; I love you all. But you must remember: The name of our game is square *dancing*. If you don't believe me, *ask the dancers!*

Billy C. Tillery

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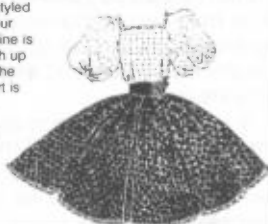
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FEEDBACK

The October "Hot Potato" brought forth many comments. We suggest more open discussions, compromises, and efforts to work together, and so do many of our readers:

Hurrah for the "Hot Potato"...Let's take all the opposite steppers out of square dancing for good, then teach all the good square dancers to use the same step, like we used to when dancing was smooth, free from bumps and batter. A couple should try a fast swing with the opposite step, then try a swing with the same step. The tempo should be about 134 beats for both swings. Note the difference. *Carl Fee Albuquerque, New Mexico*

My wife and I are new square dancers; therefore we do not dance rounds—yet.

If round dancing were detrimental to square dancing, I would agree that the two should be separated. However, I am at a loss to find any problem that round dancing creates for square dancing.

Mr. Engle is concerned because the round dancers dance for an hour before the square dance starts. As long as the square dance is not cut short, I don't see why anyone would consider this a problem.

Regarding Mr. Engle's concern that people have only so much time for dancing, and that there are other things in life. People who dance rounds have established round dancing as priorities in their lives. People who don't dance rounds

either don't want to, or have established other things as priorities. No problem here. It is a matter of choice.

Responding to a few more of Mr. Engle's points:

I have not seen round dancers dragging and looking worn-to-a-frazzle. Most are prudent enough to sit out a tip or a round when they need a rest.

It is ludicrous to refer to the gentle guiding of the cuer as croaking.

I have never heard or had the impression that any square dancer that I know feels inferior because he/she does not dance rounds; nor has any round dancer that I know ever displayed a superior attitude because he/she dances rounds.

Round dancing complements square dancing. It combines the grace and beauty of ballroom dancing with the square dancing tradition of dancing to command.

I am anxious to learn this form of dancing. The prospect of being able to participate in both types of dancing on the same night, in the same hall, is truly exciting.

Please do not separate them.

*Lindell Webb
St. Louis Missouri*

As a fulltime caller I want to say I appreciate the round dancers who attend my club's regular dances. In a declining area of square dancers...had it not been for round dancers we would not have had a crowd to square dance. I have learned to appreciate the "croaking of the cuer" just as the cuer appreciates the "croaking of the caller," because we work together for the benefit of both square and round dancer. Here's how we do it:

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Square dance tip—10 minutes of patter.

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At the end of the tip, I leave the singing call on the turntable and start playing it softly. Depending on the number of round dancers present, the cuer will let the record play through one time (3 minutes) for a large number, twice (6 minutes) for a small number. When the record has finished, the cuer proceeds with the rounds, doing two between tips (Max 6 minutes). So what have we spent in time for a tip of squares and rounds? Approximately 20-25 minutes, depending on how long the record was played between. In a normal 8-10:30 dance (2½ hours) we can get 7½ to 8 tips of dancing in. We square up immediately after the rounds...

*Wayne McDonald
Blountville, Tennessee*

...How can anyone lay the blame of the decline of square dancers on the round dancers? There were little couple dances in between the square dance tips even back in our grandparents' days...Why begrudge the round dancers these extra dances and time for the same money; it's not our fault they aren't up there with us, we welcome every one...I haven't heard a cuer with a croaking voice yet...they know just where to come in and give the cue so we can be in step to the music. This takes a lot of hard work and we appreciate them. ...Don't kid yourself, his round dance friends aren't worn to a frazzle and out dragging through the rounds. Most are chomping at the bit to get out and do the rounds, yet we love to square dance too. You know the more exercise you get the more energy you have. I am 63 years old, work 40 hours a week at our local hospital,

and I still want to do rounds with the squares, and here this guy wants to kick us out. He may have a hard time supporting a club without us...Maybe the decline of our square dances is because some sit on the sideline and gripe about every little thing that doesn't go their way...Let's don't blame the other guy, let's just try to get along and maybe we will gain back our dancers.

*Phyllis Wells
Hill City, Kansas*

We had hoped the dissension between square and round dancers had abated;

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however, we see there are still some dinosaurs around! We can't image your intent in printing such an article unless it is to foment dissension on an issue that had been resolved."...The solution to Mr. Engle's problem might be to check beforehand and only dance at clubs where he will not be subjected to "feeling inferior."

*Roger & Lola Dannenfelser
Louisville, Kentucky*

"If this were resolved in all areas, the debate would not continue to surface at seminars and in letters.

...I'd like to bring to your attention a quote from your July 1985 ASD from Lloyd "Pap-py" Shaw, "Blessed are those who go around in circles for they shall be known as round dancers." This is the custom from long ago—to have a tip and a round dance. We were asked...to cue for our club. Because we feel very strongly that round dancing and square dancing should be together and there were a few in the club who felt the same as Mr. Engle, we no longer cue. This all happened over \$10 a week which they wanted just the round dancers to pay. I firmly believe a club with

a strong square and round dance program grows better and has more to offer people to stay involved in the club.

*Bill & Leigh Graf
Susanville, California*

The idea that round dancers are a contributing factor to the decline in square dance clubs is, at best, a little far-fetched. Invariably round dancers are square dancers who have gotten into doing rounds to add a little extra to their square dancing. Except in our own case, the round dancers are usually the more experienced square dancers...and contribute more than their share to the duties and workload of S/D clubs. If early rounds bug people, maybe we should ask the callers to come in an hour early and then our dance time would balance out. If you apply that line of logic, you could complain that we stopped by and had pie and coffee before the dance, and therefore had more refreshments than you; ridiculous, isn't it? As for dancing between tips, we have simply chosen to dance instead of sit and talk,...the non-round dancers have said repeatedly that

Continued on Page 94

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Chuck Marlow
RBS1290 Will the
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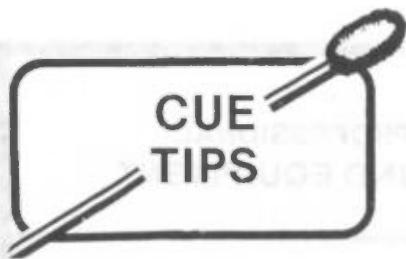
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PHASE: Roundalab Phase II

FOOTWORK: Opposite, directions for M except as noted.

SEQUENCE: INTRO, A, B, A, B (Meas. 1-15), TAG

INTRO

1-4 **WAIT; WAIT; VINE 8 SCP LOD;**
In Bfly wall wait; wait; side LOD L, XRIB, side L, XRIF; side L, XRIB, side L, XRIF blend SCP LOD;

PART A

1-4 **TWO FWD TWO-STEPS;; HITCH FWD & BACK;;**
In SCP LOD fwd L,close R,fwd L,—; fwd R,close L,fwd R,—; fwd L,close R,back L,—; back R,close L,fwd R,—;

5-8 **VINE AWAY BRUSH; DIAG VINE TOGETHER CP WALL; BOX;;**
Diag twd COH side L,XRIB,side L,brush L toe in front of R; diag twd wall side R,XLIB, side R turning to RF to CP wall; side LOD L,close R,fwd L,—; side RLOD R,close L,back R,—;

9-12 **REVERSE BOX;; TWO SIDE CLOSSES; SIDE,—,THRU SCP LOD,—;**
Side LOD L,close R,back L,—; side RLOD R,close L,fwd R,—; side L,close R,side L,close R; side L,—; thru R to SCP LOD,—;

13-16 **HITCH 4; WALK,—,2,—; SCOOT 4; WALK,—,PICKUP,—;**
In SCP LOD fwd L,close R,back L,close R; fwd L,—,fwd R,—; fwd L,close R,fwd L,close R; fwd L,—,fwd R picking W to CP LOD,—;

PART B

1-4 **TWO FWD TWO-STEPS;; PROGRESSIVE SCISSORS;;**
In CP LOD fwd L,close R,fwd L,—; Fwd R,close L,fwd R,—; side L twd COH,close R,XRIF to SCAR diag LOD & wall,—; side R,close L, XRIF to BJO LOD,—;

5-8 **FWD HITCH; HITCH SCIS SCP,—; CIRCLE AWAY,—,2,—; TOG,—,2 BFLY WALL,—;**
In BJO LOD fwd L,close R,back L,—; back R, close L fwd R (W side L RLOD,close R,thru L to SCP LOD)—; circle away from ptrn L,—,R,—; together L,—,R to BFLY wall,—;

9-12 **SCIS THRU LOP CHECK; REC,SIDE,THRU BFLY WALL,—; LIMP 4; WALK,—,2,—;**
In BFLY wall side LOD L,cl R,thru L to LOP RLOD checking fwd motion,—; rec back R,side L,thru R to BFLY wall,—; side LOD L,XRIB,side L,XRIB; fwd L to SCP LOD,—; fwd R to CP wall,—;

13-16 **TWO TURNING TWO-STEPS;; TWIRL VINE,—,2,—; WALK,—,2 SCP LOD,—;**
In CP wall side LOD L,cl R,starting RF turn side & back L,—; continue RF turn side R,cl L,side & fwd R to CP wall,—; blend to BFLY side L,—,XRIB (W twirl RF under M's raised L arm R,—,L)—; fwd L,—,fwd R to SCP LOD,—;

TAG

1-2 **APART,—,POINT,—;**
Step apart from ptrn L,—,point R,—;

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SWEDEN SQUARE DANCE RESORT

One surprising fact about the growth of square dancing in Sweden is that it has moved swiftly, yet thoroughly, from one club in 1980 to 82 clubs in 1986. One factor may be that two young *pioneers* of the activity, Inger and Gosta Toreld, bought an inn on Oland, an island in the Baltic Sea, and established the first S/D resort in that country. Dancers and callers come from all over Sweden and from other countries to the resort. Thanks to caller Bjorn Jerneborg of Stockholm for these facts.

Here is Inger and Gosta's story of how it all happened:

"We learned to square dance in Saudi Arabia, in 1980. We got very enthusiastic about it, and returning back to Sweden, we wanted to share our wonderful knowledge with the Swedes. We then heard that a man named Peter Myhr already had started a square dance club in Stockholm, and we began to cooperate with him and other Swedes who also came back from Saudi Arabia. First we went together in a club called "Ericsson Square Dancers" since we all had worked for the Telephone Company Ericsson in Saudi. We started "Grodinge Square Dancers" and we also were some of the promoters in starting the SAASDC (Swed-

ish Association of American Square Dance Clubs).

"Since the first time we read about square dance resorts in the USA, we dreamed of creating something like it here in Sweden, because as far as we know, there were no such places in Europe. I have been a teacher for 21 years and Gosta has been working for Ericssons also for more than 20 years, so we quit our jobs and sold our house in Stockholm and in spring of 1985 we bought the resort. We did not know how to run it, but with hard work and a lot of help from wonderful square dance friends, we managed! Together with other Swedish callers we had eleven wonderful square dance weeks last summer with about 500 enthusiastic dancers visiting us.

"During the winter we travel around in Sweden and call in some of the clubs where callers are not plentiful, since they normally dance to tapes. We also visit schools and do *One Night Stands* with the children. They really love it! Between times we work hard to improve our place to make it more comfortable. Our idea is to make it possible for people to combine recreation with improving square dance skills and have a lot of fun together on their vacations."



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But let's open our hearts
Before it's too late
And let's all start together,
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NEWS



Houston, Texas
June 25, 26, 27, 1987

From the 36th National Square Dance Convention

PROMENADE EIGHT IN THE BLUEBONNET STATE

“Along the Bluebonnet Trail” is Theme for 36th Fashion Show

Do not be surprised if Roy Rogers, Gene Autry, or the Sons of the Pioneers (or their look alikes) show up at the Western motif Fashion Show that Charles and Janet Watson, of Midland, are producing. Let's all go back to the days of yesteryear, when the bad guys wore black hats and the good guys wore white ones. And they were always helping the gals out of trouble, and in the end, riding off into the sunset.

We are sure that you are going to love the Fashion Show at the 36th National Square Dance Convention in Houston, Texas, June 25, 26 and 27, 1987. Guys and gals from all over the world will dress up in their fanciest square dance outfits and sashay across a stage that will look like the backdrop of an old fashioned cowboy movie set. Have your cameras ready. It is going to be lots of fun.

Picture a winding trail of bluebonnet flowers, a split rail fence, ranch house and barn and windmill in the background. There is a horse and some cattle grazing nearby, and off in the distance, the Davis Mountains and some Joshua trees and

opuntia cactus can be seen. A bright moon silhouettes a lonesome coyote, howling for his mate. A romantic setting in an Old West is a perfect backdrop for showing off square dancing's finest outfits.

The models will emphasize important personality traits, such as elegance, flashiness, sweetness, freshness, etc. It will be difficult picking out the ones you like the best because they will all be very special.

Warren and Sandy Wallace are preparing the words and music that will be the envy of any western movie. They are to be recorded and played over a special sound system by Bob and Prima Browder, Chairmen of Sound. They will be thrilled if you walk away with a videotape of the whole show. They know you will have such a toe tapping good time that you will want to show it to all of the folks back home.

Of all the activities at your National Square Dance Convention, you will want to be sure and see this one.

—Julius & Beverly Baumann



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Won't you join us in the "PARADE OF NATIONS" at the WORLD SQUARE DANCING CONVENTION to show the WORLD that square dancing is the greatest recreational and entertainment activity of all time. With your help, square dancing will truly become "INTERNATIONAL FRIENDSHIP SET TO MUSIC" by dancing with your square dance friends from many different countries.

**Thank you,
 WORLD SQUARE DANCING CONVENTION COMMITTEE**

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BILL & MILLIE HOLMER

Bill and Millie Holmer of Rockford, Illinois, began square dancing in 1960. Bernie and Roy Rilling took them in hand to learn rounds and Bill Shymkus increased this interest by encouraging both rounds and squares together at the Hi-Hasher dances he called. In 1971 the Holmers "took over" the Dancing Shadows club from the Rillings. They graduated two R/D classes each year at Ken Rock Community Center and from these, formed a second club called the Silhouettes, to cover the gap between beginner and experienced round dancers.

Bill and Millie are members of Roundalab. They are active in the Wisconsin R/D Leaders Council, serving as presidents and vice presidents; the Chicago R/D Leaders Society; and the Rockford Area Callers and Leaders Assn. in which they have served as presidents, vice presidents and treasurers. They were assistant vice chairmen for the National Convention in Milwaukee, and have served as R/D chairmen for the Wisconsin State Convention. They serve on staff for several resorts and festivals.



Bill and Millie presently cue rounds for three S/D clubs, and feel strongly that squares and rounds belong together.

Bill is recently retired after 44 years as supervisor of mechanical engineering at White Sunstrand Machine Tool Co. Millie does the teaching and cueing and makes all of her dance costumes. The Holmers have three married children and five grandchildren.

FRONT LINE COVERAGE

Isn't it interesting what one can discover at a garage sale, lawn sale, rummage sale, or whatever? Last summer while poking around in upstate New York, your ASD editors discovered a charming

little piece of black and white needlework, framed and *just right* for our December cover. Can you imagine that formally depicted early American couple, all dressed up and ready to gavotte at a Christmas cotillion? We did.

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PETTICOAT PATTEN RELEASES:

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- 125 YOU ARE MY SUNSHINE, Caller: Toots Richardson*
- 124 BILLY BAYOU, Caller: Toots Richardson*

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Dancing Tips

by Harold & Lill Bausch

Most square dancers do not realize how fast things do change. A club may have been in existence for 30 years, but most of the members have danced five years or less. A touring caller may call regularly in an area and be well known—but let him get off the road for five years and then come back and most of the dancers will think he is new to the area. I know because that has happened to me too—I called one area regularly each year as I went through, then skipped for about five years and I had dancers come up and ask me if I were new at touring.

I look back through some of my old calling notes and find calls that were ever so popular that are not used today. Singing calls that I put away into retirement—if brought out now and "Modernized" just a bit for the figure of the dance—can be a hit and a "New" dance.

Some of the long time dancers will sometimes ask me; "What ever happened to *Square the barge?* or "Remember when we had so much fun with *Slip, slide and Slither?*" These and many other calls were used before we started to segregate our dancers. Yes, if a caller didn't use good judgment he would clobber the dancers, and of course that was not good.

When we first came into square dancing we joined a club that was changing to the Modern square dance. This is a fact that I am very happy about, for we do understand what "Traditional" dancing is—we did it.

Did you ever—*swing like thunder? Take a little peek? Chase the rabbit and chase the squirrel?* We did, and we enjoyed it. However I feel that the Modern square dance is more to our liking because we have more variety and more descriptive calls. In the "old days" you got on to the calls and had a tendency to get ahead of the caller—today you had better not try that!

My point is that all those different

things can be fun. It is to my liking to call for groups where I can let my hair down and use any call I choose, as long as I get the dancers through the calls successfully. After all that is the callers job—calling so that the dancer succeeds.

When I hire out to a club for one night I must stick to the program that they have advertised. In my home clubs I have more freedom and I frequently bring in some new calls, and some old calls, but of course I either workshop the calls or call them very directionally. The first rule is, the dancers must succeed.

Dancers often come up to me and say—Harold, call *Relay the deuce*, or call *Spin chain and exchange the gears*, or some other such call—this mind you at a Mainstream club. This puts me on a spot. If I call the ones requested I might make that dancer happy, but if in the meantime a large part of the floor gets confused, then I made a bad choice. I have found that it is best for me to check with club officers and see if they would like a workshop tip or not. I certainly won't vary from the program advertised unless club officers request it.

I wonder if the dancers stop to realize what they are asking us callers to do? It isn't ethical for a caller to use calls that not on the club's program. It could also get that caller "blacklisted" for doing it.

At the same time I really do not like to do so called "Star Tips." To me the "Stars" are the hard working club members who keep the club operating. If the club officers request such a tip I will call it, but I usually keep it quite brief.

It seems to me that more and more areas are settling in to many clubs that do Mainstream and some of the calls that were on the Quarterly selection lists for Mainstream. Here again we are walking a tight wire for some of those popular calls *Track two, Ping pong circulate*, etc. are really not part of the Mainstream list, but many clubs still want to keep them.

It is nice when we call for clubs on a regular basis for then we get to know what is desired, and what can be called without losing squares. It gives us a chance to use a greater variety of calls, new and old, and to put more variety into calls that are on the list. There are so very many ways one can rearrange the calls! Many dancers

might be a bit surprised in the variety a caller can achieve with *Turn thru* a call that is not used as much as it could be. Such a variety of set ups can be accomplished with *hinges* another call not used as much as it could be. *Cloverleaf* is another call that can surprise dancers if used from set ups that are not often used. The *right and left thru* can be added to, taken from and generally used to surprise dancers.

All these things can be done—but not in one night. I urge clubs to consider having a "club caller" one who calls most of your club dances. I call for four like that and I know I can use more variety there than at clubs I call once in awhile. Consider this, if you don't want the same caller every night, how about every other dance or once a month? The continuity could bring your club closer together and perhaps give you more interesting dances.

Whatever you do, visit with the callers. Tell them what you enjoy and what you don't enjoy, callers need that. At the same time be careful about asking callers to

call things that this club is not familiar with. Let's keep everyone smiling and laughing. They certainly won't do that if they are standing while others are still dancing.

STILL ANOTHER TWO-FOR-ONE

Elsewhere in this issue you may have seen a *two-for-one* deal that gives you a combined subscription to both the *New England Caller* and *ASD*. Now there's another duo deal available. You can add a year to your *ASD* subscription and get a copy of the latest National Directory (containing over 10,000 club/location S/D contacts) for a combined price of only \$15. (a saving of \$4.), or you can get a 2-year *ASD* subscription plus both the '87 and '88 directories for only \$26. (a saving of \$12.). Canadians please add \$3. for one year, \$6. for two years; Overseas orders, add \$9. (one year) or \$18. (2 years). *Bill me*, VISA or MC orders accepted. All orders: National S/D Directory, P.O. Box 54055, Jackson, MS 39208.

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Calling Tips

A MESSAGE TO CALLERS

I am proud to be a *professional* square dance caller. *Professional*. Are we really? Professionalism, as defined by Webster, is: Conduct, aims, qualities, etc., characteristic of a profession. Of or pertaining to a profession; as *professional ethics*. Engaging for livelihood or gain in an activity often pursued usually or often by amateurs. (such as professional golf, basketball or baseball players) Engaged in by professional, as contrasted with amateur, player. (caller)

Callerlab has established a professional ethics standards committee. This committee functions to establish guidelines and enforce professionalism in our ranks. *We are expected to comply with and help establish ethics in our profession* if we are members of Callerlab. Thank God for an organization to help us maintain *what we say we are*.

WHAT IS NOT PROFESSIONAL:

1. It is not professional or ethical for one caller to downplay the integrity or talent of another caller.
2. It is not professional or ethical for one caller to take unfair advantage over another caller by sending dancers to another caller's club to entice his dancers to attend his, or her, workshops or dance programs.

3. It is not professional or ethical for one caller to use a guest appearance as an opportunity to solicit new students to attend his dance program. We should instead encourage other callers' patrons to support their own programs.

4. It is not professional or ethical for one caller to speak untruths or hearsay about another caller, simply because he feels threatened.

5. It is not professional or ethical for another caller to enter into disputes in another club for the purpose of disrupting said club.

6. It is not professional or ethical for another caller to solicit a club caller's job from another caller's club without first obtaining permission from the existing caller to pursue said employment.

7. It is not professional or ethical for another caller to undercut an existing caller's fee for the purpose of obtaining employment as club caller.

8. A truly professional caller will do his or her best to promote square dancing as an overall activity and not just for personal gain.

9. A truly professional caller will not feel threatened by his peer, but will be secure in his own talent.

10. A truly professional caller will want to share his ability with his, or her, peers and will want to learn more from them.

If we are what we say we are, dancers will prosper and enjoy and remain in our activity. If we are not professional, we are the *answers to the problem* of why square dancers are leaving the activity.

Who are you? The problem... or the solution.

A concerned caller
(Name withheld by request)



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by Bob Howell

easy level

Two years ago this month, I published a fun dance on this page. My daughter danced it in England and told me about it. The music was not available in the U.S., and so a search began for the record. Kenny Spears located the records and now has them available in America.

AGADOO:

MUSIC: Available from Worldtown Music, Inc., 230 Seventh Ave., New York, N.Y. 10011. (212)691-1934.

ROUTINE:



1 Agadoo do-do jab index fingers forward 3 times



2 Push Pineapple pushing movement forward with hands



3 Shake tree Clasp hands together, swing over L shoulder and right



4 Agadoo do-do jab index fingers forward 3 times



5 Push pineapple pushing movement forward with hands



6 Grind coffee make circles with hands over each other. Roly poly movement



7 To the left point left arm in the air



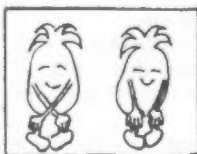
8 To the right point right arm in the air



9 Jump up Both arms in the air



10 And down Bring arms down to knees



11 Cross over hands at knees
12 Then bring hands back

Clap hands till end of chorus. When verse starts, four steps left, four steps right Repeat till chorus then as above

Jerry Boron of Elyria, Ohio, has adapted a dance that has been around for many years to a tune that is seasonal. The sequence of steps and the music fit beautifully. Here is the **Patty Cake Polka** routine done to **Jingle Bells**. This is a double progression mixer.

JINGLE BELL MIXER

MUSIC: Folkraft 1080X45A Americana Series

FORMATION: Double circle, couples, M back to COH, W facing M holding two hands.

FOOTWORK: Opposite, starting M's left, W's right.

INTRO: 8 measures.

1-4 Heel, toe, heel, toe, slide, slide, slide, slide LOD

5-8 Heel, toe, heel, toe, slide, slide, slide, slide RLOD

9-16 Repeat measures 1-8

17-20 With partner, clap R hands together 3 times, clap L hands together 3 times, clap both hands together 3 times, clap thighs (or sides like brushing off snow) 3 times.

21-24 Right elbow swing with partner (returning to original position) and move to left to new partner

25-32 Repeat measures 17-24.

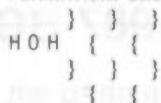
Repeat dance 4 more times. Tempo is fast and may need to be slowed down even for adults.

From Copecrest in Dillard, Ga., Becky Cope sent along a solo dance that was choreographed by her teenage club, the Western Wheels. She uses the B side (**Square Dance Train**) of the Spirit of '86 record. She says, "The club motto might well be 'What good is music if you aren't dancing,' so I let them on the floor with the instruction to play with the music and do their own thing. After about 1/4 of the second play-through, this seemed to be what everybody wanted to do."

SQUARE DANCE TRAIN

MUSIC: *All Aboard That Square Dance Train*, Mr. Bojingles, TRSH001-086

FORMATION: Solo dance, lines facing the head of the hall, or opposing lines, staggered (as in diagram).



INTRO: Dance begins with the lyric.

ROUTINE:

Touch R front, side, back, side; Vine R 3, brush with L;

Touch L front, side, back, side; Vine L 3, brush with R;

Two forward two-steps; basketball turn 1/2, walk, 2;

Dance repeats from here. One of the stylings the group came up with, in opposing lines, is a tap of hands with dancers going the other way, just before the reverse of directions with the basketball turn.

Here's one for Santa Claus—Joe Uebelacher from Buffalo, N.Y., calls a very basic square dance to the tune:

RIDE, RIDE, RIDE

MUSIC: FTC 32053

INTRO, MIDDLE BREAK AND TAG:

Bow to the partner, bow to the corner

All join hands and circle left, all the way around

Circle right, the other way back to home

Swing your partner, promenade all the way around...

FIGURE:

Ladies to the center back to back while men single file

Promenade all the way outside the ring to home

Swing your partner round, put her on the right

Join hands and circle to a the left, go all the way around

Swing corner lady, then put her on the right

Promenade this new partner all the way around...

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APR 26-MAY 3 **	DON WILLIAMSON (TN)—JOHNNY JONES (TN) GEORGE WARREN (FL)—CHUCK JOYEUSAZ (FL)	RED BOOT PRUITT	INTRO TO ADV. BASIC & MS
MAY 3-10	JERRY & BARBARA PIERCE (AL)	BOTH	ROUNDS
MAY 10-17	CHUCK STINCHCOMB (MD)—MIKE JACOBS (KY)	BOTH	ADV.-C-1
MAY 17-20 **	LARRY LETSON (IN)	RED BOOT	PLUS
MAY 21-24	RED DATES (MA)	RED BOOT	PLUS
MAY 22-24	*RICHARD SILVER (NC)	PRUITT	A-2
MAY 24-31 **	NEW DANCER WEEK—RED BOOT BOYS	RED BOOT	BASIC & MS
MAY 29-31	*SAM DUNN (OH)—DOROTHY ROASA (OH)	PRUITT	PLUS & ROUNDS
MAY 31-JUNE 7 **	R. J. HOGAN (FL)	RED BOOT	PLUS
JUNE 5-7	*BEN RUBRIGHT (NC)—DAMON COE (NC)	PRUITT	A-2
JUNE 7-14	LARRY PRIOR (FL)	RED BOOT	PLUS & ROUNDS
JUNE 12-14	*WAYNE MCDONALD (TN)—STAN RUSSELL (SC)	PRUITT	A-2
JUNE 14-21	RALPH CURRY (AL)—FRANK CUTTER (GA) CHUCK MASHBURN (GA)—GABBY BAKER (GA)	RED BOOT PRUITT	PLUS & ROUNDS MS
JUNE 21-27	MARK COOK (MS)—PAT DIAMOND (AR) FRED & GAIL JABOUR (MS)	BOTH	PLUS & ROUNDS
JUNE 29-JULY 3 **	WADE DRIVER (TX)—DON WILLIAMSON (TN) TOM MILLER (PA)—STEVE & JACKIE WILHOIT (TN) WADE, DON & TOM	RED BOOT PRUITT	PLUS & ROUNDS) CALLER SCHOOL
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JULY 10-12	*ELMER SHEFFIELD (FL)		
JULY 12-17**	DON WILLIAMSON (TN)—JOHNNY JONES (TN)	RED BOOT	A-2, INTRO, C-1
JULY 12-19	DICK LOOS (OH)—KEN & MARY MEYER (OH)	PRUITT	PLUS & ROUNDS
JULY 17-19 *	HARRY MCCOLGAN (WV)—GEORGE SHELL (WV)	RED BOOT	MS-PLUS
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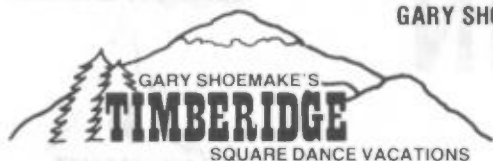
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AUGUST 23-30 **	BOB "FATBACK" GREEN (AL) COLEN DYER (AL)—HAROLD ROWDEN (MO)	RED BOOT	PLUS
AUGUST 28-30	*DREW SCEARCE (VA)—DON WILLIAMSON (TN)	PRUITT	PLUS
AUG.30-SEPT. 3 **	RON SCHNEIDER (FL) BUZ & DIANE PEREIRA (MI)	PRUITT	PLUS ROUNDS
AUG.30-SEPT. 6	BOB BARNES (FL)	RED BOOT	A-1, ROUNDS
SEPT. 6-13	BOB BARNES (FL)	RED BOOT	PLUS & ROUNDS
SEPT. 11-13	*RAY DENNY (TN)	PRUITT	C-1
SEPT. 13-20	PETE DIVEN (MD)—JOHN SWEENEY (PA) LARRY COLE (IN)—SHIRLEY HEINY (IN)	RED BOOT PRUITT	PLUS & ROUNDS PLUS & ROUNDS
SEPT. 20-27 **	C.P. ASHBY (KY)—JANICE ASHBY (KY) DENVER BRITTON (WV)—BILL STIEHL (OH)	RED BOOT PRUITT	PLUS & ROUNDS PLUS
SEPT.27-OCT.4	DAVE CRISSEY (MI)—RANDY DOUGHERTY (MN)	PRUITT	C-1
OCT.4-11 **	BILL HARRISON (MD)—MIKE HOOSE (TN) WAYNE McDONALD (TN)	RED BOOT	PLUS & ROUNDS
OCT. 9-11	*DAVE LIGHTLY (IA)—BILL HARRISON (MD)	PRUITT	C-1
OCT. 11-18 **	BETTY & CLANCY MUELLER (IN) STEVE & JACKIE WILHOIT (TN)	RED BOOT	ROUNDS
OCT. 18-25 **	BOB AUGUSTINE (LA)—DOC GRAY (FL)	RED BOOT	PLUS
OCT. 23-25	*AARON LOWDER (NC)—BILL WENTZ (NC)	PRUITT	PLUS
OCT. 25-NOV.1**	NICK HARTLEY (IN)—BUTCH & NANCY TRACY (IN)	RED BOOT	PLUS & ROUNDS
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NOTE: Caution the ends, when executing their *quarter in*, not to step forward as they turn or they will meet with the wrong shoulders for the trade.

AUTHOR'S EXAMPLE:

Heads star thru, partner trade, veer left
Explode to a diamond, flip the diamond
 Swing thru, boys trade, girls trade
 Centers run, *explode to a diamond*
 Diamond circulate, flip the diamond
 Centers run, bend the line
 Two ladies chain, star thru, pass to center
 Square thru $\frac{3}{4}$, left allemande...

SAMPLE CHOREO:

Heads square thru four, swing thru
Explode to a diamond, diamond circulate
 Flip the diamond, trade the wave
 Centers run, half tag, trade and roll
 Left allemande...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, *explode*
 To a *diamond*, flip the diamond
 Centers trade, swing thru, boys run
 Wheel and deal, left allemande...

Heads lead right and circle to a line
 Pass the ocean, ladies trade

Explode to a diamond, flip the diamond
 Trade the wave, right and left grand...

Heads lead right and circle to a line
 Spin the top, *explode to a diamond*
 Flip the diamond, trade the wave
 Girls trade, swing thru, right & left grand...

Heads $\frac{1}{2}$ square thru, right and left thru
 Veer left, *explode to a diamond*
 Diamond circulate, flip the diamond
 Boys run, ferris wheel, centers square thru
 Three-quarters, left allemande...

Heads lead right and circle to a line
 Grand swing thru, spin the top, recycle
 Veer left, *explode to a diamond*
 Center boys trade, flip the diamond
 Boys circulate, recycle, square thru $\frac{3}{4}$
 Trade by, left allemande...

Head ladies lead Dixie style to a wave
 Extend, *explode to a diamond*
 Flip the diamond, same sexes trade
 Right and left grand...

Heads pass thru go round one to a line
 Pass the ocean, swing thru, *explode*
 To a *diamond*, diamond circulate
 Flip the diamond, girls trade, star thru
 Trade by, left allemande...



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Four ladies chain, heads pass thru
Cloverleaf, sides pass thru
Left allemande...

Allemande to an alamo style
Just the heads walk and dodge, cloverleaf
Sides walk and dodge, left allemande...

From zero box:

Right and left thru, veer left, tag the line
And cloverleaf, girls square thru $\frac{3}{4}$
Star thru, boys fold, left allemande...

Step to an ocean wave, those facing out
Run right, everybody pass thru, tag the line
Cloverleaf, boys swing thru, then turn thru
Swing partner...

Swing thru, boys run, tag the line
Girls cloverleaf, boys trade carefully
Boys pass thru and cloverleaf
Girls pass thru, star thru, boys run
(Check ocean wave) all eight circulate $1\frac{1}{2}$
Slide thru, you're home!

From a zero line:

Pass thru, tag the line, cloverleaf
Zoom, left allemande...

Square thru, centers square thru
Others cloverleaf, swing partner...

PULPOLLEX

ROCK THE BOAT by Bob Bellville

DESCRIPTION: From facing couples, ends
load the boat; centers *single circle to a
wave, fan the top*, and *extend* to form
parallel waves.

SAMPLE CHOREO:

Heads lead right and circle to a line
Rock the boat, recycle, left allemande...

Heads square thru four, slide thru
Rock the boat, swing thru
Right and left grand, but on the third hand
Promenade...

Heads pass thru go round one to a line
Pass thru, tag the line in, box the gnat
Rock the boat, centers trade, boys run
Crosstrail thru, left allemande...

Sides rollaway, heads lead right and circle

Men break to lines, *rock the boat*
Split circulate, boys run, square thru four
Trade by, left allemande...

Head ladies chain, heads lead right
Circle to a line, *rock the boat*, ladies trade
Swing thru, right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, bend the line
Rock the boat, swing thru
Right and left grand, but on the third hand
Promenade...

Heads pass thru, go round one to a line
Rock the boat, centers trade, girls trade
Spin the top, right and left grand...

Sides flutter wheel, heads lead right and
Circle to a line, pass thru, U-turn back
Rock the boat, right and left grand...

Heads lead right and circle to a line
Ends box the gnat, *rock the boat*
Swing thru, boys run, *rock the boat*
Swing thru, turn thru, left allemande
Right and left grand, but on the third hand
Promenade...

Heads square thru four, touch $\frac{1}{4}$
Scoot cross and turn, *rock the boat*
Recycle, square thru $\frac{3}{4}$, trade by
Swing thru, right and left grand...

Heads lead right and circle to a line
Grand swing thru, (regular) swing thru
Recycle, *rock the boat*, relay cycle & wheel
Pass thru, $\frac{1}{2}$ square thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...



EXPLODE TO A DIAMOND by Msgt. Bob Rollins

DESCRIPTION: From parallel waves or
two-faced lines, outfacing centers *cross
run* to become the infacing points of the
final diamonds; infacing centers *scoot
back and spread* to become the outfacing
points; ends *quarter in, extend and trade*
to become diamond centers.

R-hand waves become L-hand diamonds.
L-hand waves become R-hand diamonds.
CCW 2-faced lines become RH diamonds.
CW 2-faced lines become facing diamonds.



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

MAINSTREAM MATERIAL
FROM "DOWN UNDER"
by Brian Hotchkies

From zero box:

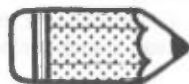
Touch $\frac{1}{4}$, girls run, touch $\frac{1}{4}$
Boys run (ZB), left allemande...
Curlique, single hinge, boys trade
Girls run, girls trade, boys fold
Right and left thru (ZB), left allemande...
Swing thru, girls run, wheel and deal
Pass thru, U-turn back, left allemande...
Pass thru, U-turn back, swing thru
Girls run, wheel and deal, box the gnat
Change hands, left allemande...

From static square:

Do paso, with corner curlique
Girls run, left allemande...
Heads pass thru, U-turn back
Swing thru, girls run, tag the line
Split the sides and both turn right
Go round one to a line, left allemande...
Heads curlique, girls run, pass thru
Touch $\frac{1}{4}$, centers trade, girls run right
Ends trade, centers trade...
From here, try any of these get-outs:
1. Circle left...
2. Left allemande...
3. Star thru, California twirl (ZB)...
4. Center four right and left thru
Then star thru, all curlique, center four

Star right (full turn), other two boys run
Left allemande...
5. Square thru four, right & left grand...
6. Spin the top, girls crossfold (ZB)...

REVIEW



CLOVERLEAF

Material from Brian Hotchkies

From Home:

Heads star thru, double pass thru
Cloverleaf, centers pass thru
Right and left thru, left allemande...
Heads square thru $\frac{3}{4}$, cloverleaf
Sides pass thru, right and left thru
Left allemande...
Heads right and left thru, pass thru
Cloverleaf, double pass thru, cloverleaf
Square thru $\frac{3}{4}$, left allemande...
Heads square thru, sides U-turn back
Everybody cloverleaf, grand right & left...
Heads star thru, double pass thru
Just the leaders cloverleaf
Others California twirl, circle left...
Heads half square thru, circle to a line
Pass thru, wheel and deal
Centers $\frac{1}{2}$ square thru, cloverleaf
Others square thru $\frac{3}{4}$, left allemande...
Heads $\frac{1}{2}$ square thru, square thru $\frac{3}{4}$
Sides cloverleaf, heads pass thru
Then cloverleaf, sides pass thru
Left allemande...

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by Walt Cole

TIMING'S THE THING

(An Opener) Intro : -- Circle left
----- :
----- :
----- : -- Four ladies chain
----- : -- Left allemande
----- : Forward two -- --
Weave the ring -- -- :
-- Swing partner : -- Promenade
----- :
----- :

FOR THE MODULAR CALLER:

Zero box: Spin chain thru, eight circulate
Boys run, bend the line..zero line.

Zero box: Swing thru, girls circulate
Spin the top, right and left thru...zero line.

Zero line: Pass thru, girls fold, star thru
Bend the line, right and left thru...zero line.

Zero line: Pass thru, boys fold, star thru
Wheel and deal, sweep $\frac{1}{4}$...zero line.

Zero box: Right and left thru, swing thru
Recycle, pass thru, grand right and left...

Zero box (wave): Eight circulate $1\frac{1}{2}$
Partner box the gnat, grand right and left...

THE BASIC PROGRAM:

Static sq.: Heads pass thru, partner trade
Reverse the flutterwheel, sides pass thru
Partner trade, reverse the flutterwheel
Circle left, ladies center, men sashay
Ladies center, men sashay, left allemande

Static sq.: Heads promenade $\frac{1}{2}$, reverse
Flutterwheel, star thru, zoom, double
Pass thru, lead couple U-turn back
Swing thru, boys run, reverse flutterwheel
Flutterwheel, crosstrail thru
Left allemande...

Static sq.: Heads lead right and circle
To a line, right and left thru, flutterwheel
Reverse the flutterwheel, circle eight
Left allemande...

Zero box: Star thru, $\frac{1}{2}$ square thru
Trade by, star thru, $\frac{1}{2}$ square thru
Trade by, left allemande...

Static sq.: Swing thru, boys run
Bend the line, touch $\frac{1}{4}$, boys run, trade by
Swing thru, boys run, bend the line
Touch $\frac{1}{4}$, Boys run, trade by, pass thru
Trade by, left allemande...

Static sq.: Four ladies chain

Heads square thru, swing thru
Ends circulate, swing thru, ends circulate
Swing thru, box the gnat, right & left thru
Swing thru, ends circulate, girls turn back
Promenade...

THE MAINSTREAM PROGRAM

Cast off (inverted lines):

Static sq.: Heads pass thru, separate
Around 1 into the middle right & left thru
Pass thru, centers in, cast off $\frac{3}{4}$
Center two pass thru, centers in
Cast off $\frac{3}{4}$, star thru, centers pass thru
Square thru $\frac{3}{4}$, U-turn back, left allemande
Zero box: Centers in, cast off $\frac{3}{4}$
Centers right and left thru, pass thru
Centers in, cast off $\frac{3}{4}$, star thru
Double pass thru, leads California twirl
Left allemande...

Cast off (allemande thar):

Static sq.: Allemande left, forward two
To an allemande thar, boys back up
A right-hand star, stop the star, cast off $\frac{3}{4}$
To an alamo ring, left swing thru
Left allemande...

Cast off (waves):

Zero box (wave): Cast off $\frac{3}{4}$, new centers
Trade, swing thru, cast off $\frac{3}{4}$
New centers trade, swing thru, balance
Change hands, left allemande...

Static sq.: Head gents and corner go
Forward and back, star thru, circle four
With the outside two full around
Ladies break to a line, pass thru
Wheel and deal, centers pass thru
Centers in, cast off $\frac{3}{4}$, ends trade
Center two right and left thru
Ends star thru and California twirl
All half sashay, left allemande...

Walk and dodge:

Static sq.: Heads pass thru, separate
Around one to a line, all pass thru
Wheel and deal, girls touch $\frac{1}{4}$
Girls walk and dodge, girls cloverleaf
Boys pass thru to a wave, boys run
Star thru, pass thru, trade by, pass thru
Left allemande...

Static sq.: Heads promenade $\frac{1}{2}$, lead right
Do-sa-do, touch $\frac{1}{4}$, walk and dodge
Partner trade, star thru, pass thru
Left allemande...

Fold???

Static sq.: Head ladies chain, heads
Star thru, pass thru, swing thru, centers
Fold, all 8 star right, ladies roll back
Pass one to corners, left allemande...



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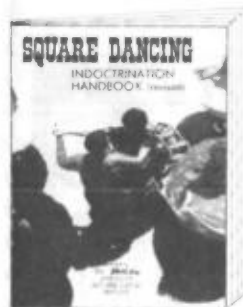
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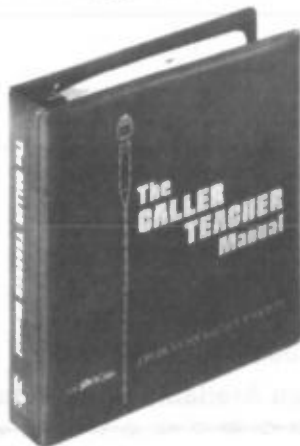
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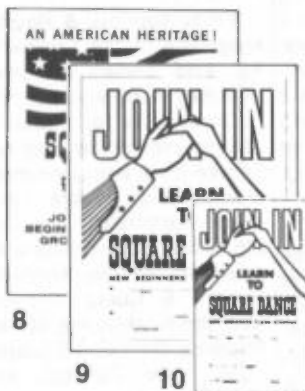
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People

IN THE NEWS



The photo above might be captioned *warming up in a hot tub in Anchorage, Alaska on a cold December day*. True. That's how square dancers do it up there, and win their *Running Bare* awards, too. (See *ASD*, Aug. '86, p. 46)

Looking back a bit, a Country Dance Party was held at Damrosch Park last summer as part of a Lincoln Center Out-of-Doors Celebration in New York City, which included squares, country dances, quadrilles, circle and couple dances. Two Connecticut callers called: **Chip Hendrickson** (who produced the program) and **Allen Brozek**. A live band provided music for the dancing, the Pike Skiffers, including **Will and Kate Tressler**, **Dave McCann**,

Fran Hendrickson, **Pat Wexblatt**, and **Gary Wickfors**. Thanks to **Charlotte Horn** for this item.

340 attended a special fund-raising dance in Hamilton, Ontario (preparing for the 6th Canadian National Convention to be held in that city) and the prestigious Trillium Award was presented to **Bill** and **Barbara Cooper** from the Ontario Federation. **Bill** and **Barbara** are callers/cuers/leaders with wide popularity in eastern Canada. Thanks, **Les Edwards**.

From *Squares & Rounds* magazine of the Louisville, Ky. area comes the news that **Ray Bohn** was honored in October for forty years of calling excellence. **Ray** and **Louise** have acquired many credits and honors since 1946. Participating in the big anniversary dance were members of the Kentucky Callers & Cuers Association, the Rocketeers, Moose Squares, Diamond Squares, Tank Town Twirlers, and many others.

20-year caller **Art Shepherd** of Christchurch, New Zealand was recently honored with the title of Honorary Mayor of Ferrymead Historic Park, says **Mary Stanley** of that city. Former Canadians, **Art** and **Blanche** have been the prime princi-

pals in the wide growth of New Zealand square dancing.

Marvin Labahn of Chicago reported that **Harry** and **Lorraine Glass** of Elk Grove Village, Illinois were recent recipients of a *Volunteer of the Year Award* for Clearbrook Center for the Handicapped. **Harry** is a veteran Chicago caller, member of Callerlab, Chicago Area Callers, and Illinois Callers. Weekly dance programs and bingo voluntary work by this couple has contributed greatly to the program of the Center.

Caller **Shane Greer** of Wagoner, Ok. was honored in a colorful feature about his activities in *Green Country* magazine of northeast Oklahoma. **Shane** is 19. Other Okies mentioned in the article were caller **Mike Williams**, callers **Junior** and **Toots Richardson**, and **Jean Satterwhite** of NEOSDA.

Ron Meisl of Glassport, Pa., caller for the Skirts & Shirts, gave us a pictorial news item from the *McKeesport Daily News*, plugging square dancing in general and Square Dance Month in particular. **Ron's** wife **Pat** is often quoted in the article, and **Toni** and **Joe Carozza** are two of the dancers in the photos.

Some of the *stars* of a Las Vegas show are caught here in mid-performance by photographer Ichiro Fujima. They are **John Marshall**, **Steve Kopman**, **Tony Oxendine**, **Lee Kopman**, **Dave Evans** and **Bob Fisk**. Actually, the event was the Jackpot Festival West in August.



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INTERNATIONAL NEWS



Art & Blanche Shepherd accepting a present of a Japanese doll from Tac & Katsuko Ozaki.

CATHEDRAL SQUARES S&R/D CLUB

Life "down-under" in Christchurch, New Zealand, was somewhat hectic one September week at Cathedral Squares club. On Tuesday 25 squares welcomed Tac Ozaki from Tokyo and his tour party of dancers. Sign language was the name of the game except when we were dancing. That is what makes square dancing so unique; you might not be able to talk to your partner or corner but you can still have fun. Friday our annual club dinner was held at a favorite restaurant, Chung Wah 11. On Saturday a good crowd turned up to help our fledglings dance at the second Freshman Frolic. Sunday found a few stalwart dancers at the Mandeville Country Fair and although it wasn't a big turn-out of dancers, the crowd obviously liked us. The weather wasn't brilliant and the ground (after all the heavy rain) was more suited to wellington boots than dancing shoes but it was all in a good cause. One can have a lot of laughs sliding across a muddy paddock looking like a fairy off a Christmas Tree (a passing child's description). In the true spirit of square dancing and Cathedral Squares the show went on.

As caller Art Shepherd is currently

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"Honorary" Mayor of Ferrymead, a local historic park which at present is in financial difficulties, dancers decided to hold a massive "Family Fun Night" in November to raise funds. Add all this to the normal Monday and Wednesday club nights, and the week becomes very busy.

Next year Cathedral Squares of Christchurch, New Zealand, is having its 21st birthday and will be celebrating with a special dance on March 28, 1987. Anyone heading "down under" at this time might like to help celebrate.

Mary D. Stanley
7 Odie Place
Christchurch, New Zealand

AC WEEKEND A SUCCESS

The Motivators hosted a very successful Advanced/Challenge weekend with Ron Libby at Sault Ste. Marie, Michigan in September. 47 couples attended. Ron gave a fine performance and workshopped *trace* and *rock the boat*. Featured call of the weekend was as *couples, single wheel*. The format used was two Advanced tips, followed by a C-1 tip, with a computer being used to allocate C-1 dancers equally to all squares and mix couples. This kept the floor strong and all involved were pleased. This extravaganza will be repeated in 1987 on Labor Day Weekend.

IN MEMORIAM

Caller Vic Harris of Vancouver last summer lost his valiant battle against cancer. He gave so much time, effort and friendship to area dancers that he will be greatly missed. Sympathy is extended to Doreene and his family.

MYRTLE BEACH BALL

339 squares of dancers from all across the U.S., Canada and Saudi Arabia danced at the annual festival at Myrtle Beach, South Carolina. Ninety members of Grand Squares came from Roanoke, Virginia, with their caller Howard and Dot Stultz. The \$50 gift for the out-of-state club with the largest attendance went to their club treasury for their fund-raising project. The Camden Hi-Steppers received the \$25 gift for the club with the largest in-state attendance.

The 1987 Balls are scheduled for April 9-11 and September 16-19.

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OHIO MINI-LEGACY

The eighth annual Mini-LEGACY met in October at the Lenox Inn in Reynoldsburg, Ohio, with approximately 40 S/D leaders in attendance, including club officers, association officers, retailers, publications staff, callers, cuers, and promoters. Coordinating the meeting were Ed and Lois Kane, executive secretaries. Speakers were Stan and Cathie Burdick, Doc and Peg Tirrell. Attendees enjoyed an evening dance program that traced the dance from quadrilles and early rounds through the 40's and 50's to the present day.

Ohio Mini-LEGACY meets the first weekend of October, alternating one day events with full weekends. Next year's event will be held October 3 at the same location.

The planning committee has been comprised of Jo and Charles Balz, Mona and Len Cannell, Don and Barbara Garris, Ed and Lois Kane, John and Audrey Key, Myrl and Betty McKee, Hal and Lil Posey. For the coming year, the Cannells replace the Kanes as executive secretaries, and Walter and Bea Gingery fill the Cannells' spot on the planning group.

NEW RECORD SQUARE SIZE?

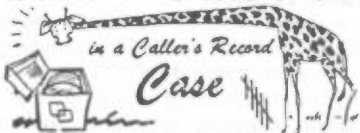
On October 11, 1986, Wayne McDonald, caller for the Gray Squares of Gray, Tenn., grouped 36 couples in one square to successfully complete a *relay the deuce*. The dancers did this not once, but several times, after only two walk-thrus. Wayne thinks this must be some kind of record and would like to hear if others have done this. He also states that he does not feel this is tandem squares or kaleidoscope squares, but rather a variation of the hexagon square formation. He had two head couples and 34 side couples.

Wayne says, "Sometimes we need to do a little of this to help the evening along. You should have heard the roar of the crowd when the call was successfully completed. But don't overdo this type of dancing."

Wayne's goal is to someday, maybe at a national convention, call this to the World's Largest Square. He thinks that would bring attention in the national news media to square dancing.

P.S. In a later call, Wayne reported that 76 couples complete the same call at the Atlanta Extravaganza, October 25.

Steal a Little Peek



RANDY DOUGHERTY

Randy and Pam Dougherty presently hail from Minneapolis and Mesa, having moved to the latter area last October to take the position of resident caller in an RV resort.

Randy became active in square dancing at the age of nine through the involvement of his parents. At 16 he broke his leg playing football, and while in a cast for several months he was inspired by Ken Bower to give calling a try. While developing his calling ability, Randy worked as a surveyor and draftsman, attended college in Menomonie, Wis, and commuted to Minneapolis to call for several clubs. After graduation, he taught high school in that city for seven years.

Randy recorded at age 20. He owned Outlaw Records, and recorded with Chaparral on the Roadrunner label, and with Square Tunes. He has just joined LouMac Records.

Randy taught Pam to dance at lessons for a singles club. They were married in 1984, and Pam has become involved in



handling "behind the scenes" business details, in clogging, and now is cueing rounds. Randy has called in Saudi Arabia and plans a spring tour to Sweden and England.

Randy's hobbies are golf and collecting cars. In 19 years as a driver, Randy has owned 33 cars.

HOEDOWNS:

Patter I—ESP

Hand Picked—Chaparral

Picker Packer—Ranch House

Continued on Page 75

RUTH & REUEL deTURK

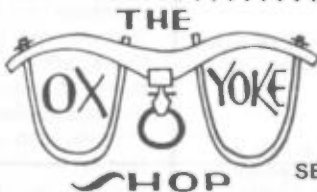
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

TANGO D'ROSA— EN-011 (HH 897)
 Choreography by Howard and Georgia Wiseman
 Typical tango music with an interesting easy side of intermediate tango routine, cued by Pete Metzger.

KISS ME ONCE AGAIN— Rawhide 715
 Choreography by Jerry and Crete Hamilton
 Good music and good easy two-step plus a *whaletail*. Cued by Jerry.

THAT CERTAIN PARTY— MGR 023 (HH937)
 Choreography by Earl and Marge Bagwell
 Good music and a good easy two-step with a *chase* sequence. Cued by Pete Metzger.

WALTZ OF SUMMER— Grenn 17093
 Choreography by Bob and Helen Smithwick
 Pretty music and a good easy routine cued by Bob.

DAFFY DOWN DILLY— Roper 293
 Choreography by Ed and Gloria Kilner
 Good music on the flip of *Lullaby of Broadway*; a nice, easy, three-part two-step.

AS TIME GOES BY—ESP 008
 Choreography by Jim and Dottie McCord
 Good pretty music and a nice, easy, intermediate two-step cued by Jim.

THE CATS MEOW— ESP 007
 Choreography by Jim and Dottie McCord
 Good *Alley Cat* music and a good, easy two-step, cued by Jim.

KEWPIE DOLL— TNT 252
 Choreography by Rose Trautman

Good peppy music and a nice cued-thru two-step. Cued by Dave Fleck.

CLOSE TO MY HEART— Blue Star 2325
 Choreography by Nancy and Wimpy Carver
 Good music and a nice, easy-intermediate rumba with a *tamara* sequence, cued by Nancy.

STARS AND STEEL GUITARS— Blue Star 2326
 Choreography by Nancy and Wimpy Carver
I Left My Heart in Old Monterey music; a nice, easy-intermediate waltz with a *spin turn*. Cued by Nancy.

THE WALTZ YOU SAVED FOR ME — Roper 231
 Choreography by Hap and A.J. Wolcott
 Pretty music and a good clinic-type waltz with a nice variety of intermediate figures.

THE NIGHT THEY INVENTED CHAMPAGNE— Roper 417; Choreography by Hap and A.J. Wolcott
 Great music and a good solid intermediate quickstep.

ALWAYS HAVE, ALWAYS WILL— Columbia 38-06144; Choreography by Bill and Marie Brown
 Janie Frickie vocal with variations of an intermediate five-step routine.

DON'T PUT IT PAST MY HEART— Columbia 38-06144; Choreography by Bill and Marie Brown
 Good country music; a comfortable easy two-step.

GO ON AND CRY— Warner Bros. 7-28689
 Choreography by Dollar/Gilbreath
 Good Crystal Gayle music with a slow, easy-intermediate two-step and foxtrot.

ARKANSAS— Capitol X6137
 Choreography by Bill and Martha Buck
 Easy going Glen Campbell music; easy figures two-step plus a *whaletail*.

SNOOPY— Eric 273
 Choreography by Mary and Pete McGee
Hang On Snoopy wild music; a high-intermediate to challenging two-step with a twist sequence.

Continued on Page 96

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LATEST ROUND DANCES

- GR17095 RHYTHM ROCK, Two-step by Art & Daisy Daniels
- GR17094 HERNANDO'S HIDEAWAY, Tango by Eddie & Audrey Palmquist
- GR17093 WALTZ OF SUMMER by Helen & Bob Smithwick
- GR17092 FEELIN', Waltz by Pat & Lou Barbee

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 - GR15046 WALTZ, Ex. 9 Twinkle Thru, Ex. 10 Progressive Twinkles
 - GR15045 WALTZ, Ex. 7 Maneuver & Turns, Ex. 8 Waltz Turns & Twirl
- Vocal Instruction and Cues by Frank Lehnert

Flip Side

SQUARE REVIEWS

by Dick Bayer

TRUCK DRIVING MAN— Cimarron 302

Caller: Jerry Rash

Nice instrumental with a Mainstream figure, this is a good rendition of a number that was released a few years back. FIGURE: Heads square thru four, do-sa-do, wave, girls trade, recycle, veer left, ferris wheel, centers pass thru, touch $\frac{1}{4}$, scoot back, swing corner, promenade. ★★

I SAW THE LIGHT— Cimarron 501

Caller: Bill Baumgarner

Nice twist to a Mainstream figure on another old familiar tune by Cimmaron. FIGURE: Heads promenade $\frac{1}{2}$, lead right, circle to a line, pass the ocean, boys circulate, girls trade, swing thru, boys run, tag the line, girls U-turn back, swing corner, promenade. ALTERNATE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru four, do-sa-do, eight chain four, swing corner, promenade. ★ $\frac{1}{2}$

BALLAD OF A NEW CALLER— Eagle 1801

Callers: Wes Dyer & Kenny Jarvis

Neat little novelty tune. You might have a lot of fun with this one. FIGURE: Heads square thru, do-sa-do to wave, swing thru, boys run, ferris wheel, right and left thru, square thru three, swing, promenade. ★★★

RAG TIME CALL— Eagle 1206

Caller: Jim Logan

Here's a recut of an oldie but goodie. FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, swing thru, boys run, ferris wheel, veer left, veer right, swing, promenade. ★★

THAT'S THE THING ABOUT LOVE— Eagle 2009

Caller: Joe Goins

We received five new releases from Eagle this month. This is really a nice melody done very well. Give it a listen. MS FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, pass the ocean, extend the tag, swing thru, swing thru again, circulate, swing, promenade. ★★

ROCKING WITH THE RHYTHM OF THE RAIN—Eagle 1702; Caller: Cindy Whitaker

Here's a real rockin' number by Eagle. Cindy does a super job on the flip side. Figure is MS and music makes you want to dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel,

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right and left thru, square thru, swing, promenade.

★★★★

DOCTOR'S ORDERS— Eagle 1901

Caller: James Andy Bond

All the music on Eagle this month is well done and this one is no exception. Figure is MS. FIGURE: Heads square thru, dos-a-do, curlique, walk and dodge, boys run, scoot back, boys run, pass the ocean, ladies trade, swing, promenade. ★★½

IN LOVE ALL OVER— Hi-Hat 5088

Caller: Bronc Wise

Good rockin' upbeat record with a good instrumental. You can really let your hair down on this one. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade. ★★★

ROLLIN' NOWHERE— Hi-Hat 5089

Caller: Tom Perry

Nice melody featuring *chase right* in the figure and *all eight spin the top* in the breaks. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, single hinge, boys run right, pass thru, chase right, swing, promenade. ★★★

IT'S MY TURN— Lamon 10137

Caller: Phil Kozlowski

Phil does a nice job on this one. The figure is

Mainstream and the music is a country-western tune done very well by the Moody Bros. ★★★

I'M FOR LOVE— Lamon 10128

Caller: Phil Kozlowski

The figure is different, since Phil wants the dancers to do a *right and left thru* down the ocean wave line. Best you walk the figure before you try it on the dancers.★★

BIRTH OF ROCK AND ROLL—Quadrille 847

Caller: Larry Jackson

Good upbeat number with an excellent instrumental and lots of fill-in words for the middle break and ending. MS FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, single circle, rear back, swing, promenade.★★★

THE PRIDE IS BACK— Royal 201

Caller: Tony Oxendine

MS figure and good instrumental. Tony does an excellent job on all his records, but this one does not have enough melody to relate to the type of song. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing, promenade.★★★

SOMEBODY LIKE ME— Royal 101

Caller: Jerry Story

STEAL A PEEK, Continued

Galena— Chicago Country
Gladys Stomp— Red Boot
Circle— LouMac
Rhythm Express— Rhythm

SINGING CALLS:

The Letter—Rhythm
Why Lady Why— Chicago Country

The Wanderer— LouMac
Somebody Like Me— Royal
Beautiful Brown Eyes— Royal
Dance With Me— ESP
Every Day— Ranch House
Mercy— Chaparral
Blueberry Hill— Red Boot



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Here's a good piece of music and the called side is very good—nice, easy listening with a Mainstream figure. Jerry lets the music do the talking and the dancers really enjoyed the dance. FIGURE: Heads square thru, right hand star, heads star left, touch ¼, scoot back twice, swing, promenade. ★★ ★★

BEAUTIFUL BROWN EYES— Royal 301

Callers: Tony Oxendine and Jerry Story

Royal is a new label produced by Jerry and Tony, and the music is excellent. Of the three records reviewed, this one was outstanding. Jerry and Tony team up on this one and do a great job. The figure is MS and flows well. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferries wheel, double pass thru, leaders trade, swing corner, promenade. ★★ ★★

SECRET LOVE— Petticoat Patter 126

Caller: Toots Richardson

An old familiar tune with a Mainstream figure. We suggest you slow the record slightly for better effect. FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade. ★★ ½

YOU ARE MY SUNSHINE— Petticoat Patter 125

Caller: Toots Richardson

An old familiar tune with MS choreo. ★★

PATTER RECORD

SALLY GOODIN— Four Bar B 6078

The only patter record we received this month was this traditional hoedown, well done by Four Bar B.

NOTE: A record quite worthwhile to consider for Christmas use was received too late for this review. It is *Rockin' Little Christmas With You*, with caller Jim Ford (Cross Country 10186). *Editors*



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Left to right:
Bob Loomis, Max Selleck,
Floyd Johnson



Lois Bettesworth
& Paul Whightman

THE SESQUITAINERS

When Flushing, Michigan began their Sesquicentennial celebration, Bob and Mary Lou Martin of the Roadrunner Square Dance Club wanted to put together a dance group in costume to show the popular dances of the 1830's. The look was most important, the clothing had to fit the era. Nancy Woodfield Davis, daughter of Ken and Jane Woodfield had received her Master of Fine Arts degree in costume design said she would help research costumes from that period. Nancy also sketched some outfits that could be adapted to commercial patterns, and gave ideas as to the colors and fabrics.

Next a call went out for participants. They ended up with 8 or 10 interested dancer couples. The girls began their shopping and sewing, adding personal touches to each outfit. The men's trousers were to be a stirrup type pant, no pockets or zippers. They ended up with a draw-string waist. White blousy shirts with ascots tied in various ways and a tapestry type of fabric vest finished the gents. One dancer carried his grandad's watch fob that was 160 years old. The ladies varied their dresses looking ahead to the future they wanted them usable rather than pack them away in a trunk for the next big occasion. The majority chose the two-piece, to utilize them better. One gal had a hand-crocheted lace collar from her grandmother and wore an antique locket with opals.

After weeks of rehearsals with caller

Paul Smith, they were ready to perform. Their first performance was naturally at the Sesquicentennial Period Costume Ball in Flushing. After every performance the dancers would encourage the guests to join in the fun. Their performances turned into huge fun nights. They even won a trophy and a plaque for their efforts.

During one of the Roadrunner square dances the Sesquitainers (their stage name) entertained between tips. Members of the Historical Society, Lois Bettesworth on violin and Paul Whightman on piano, leaders of a live old-time dance group, Shades of Blue, performed in the dance hall entryway as square dancers arrived.

The group's repertoire consisted of *Venus and Mars*, *Virginia Reel*, waltz, quadrille, contra, *chase that rabbit*, *take a peek*, *thread the needle*. Music used was *Missouri Mule*, *Say Wonderful Things To Me*, *Jaclyn's Waltz*, *Possum Sop*, *Grey Eagle*.

This is the kind of "stuff" of which square dance clubs are made.

—Bev Warner



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by Russ and Nancy Nichols



Most of you know that we are writing this column in October, and it has been one hectic month. As we write this, our house guest for the weekend is the international calling star, Anne Uebelacker, in the Toledo area for a four-dance weekend. Last weekend we hosted Mike Jacobs, from Louisville, who was in town for a C-3A Weekend. Two weeks before that Dave Kenney was in the area for a double C-2 session on Saturday. Wait, we are not done; we've had Larry Perkins, Russ Barneveld, Jeff Barth, and the originator of this column, Dewey Berry, all call in this area recently. It is either feast or famine. We also host three workshops a week, at which we've entertained guests from Florida and Canada. We always welcome guests at our workshops and have a good time when they stop by.

Yes, it is official, the C-3 list is out and those who want a copy may drop us a note. Those calls/concepts deleted from the list, were: *ignore concept, preferred concept, replace concept and interrupt concept*. Other calls deleted were *left grand chain eight, progressive triangles, reverse flip the hourglass and sets in motion Plus 1 or Plus 2*. These calls/concepts will be passed on to the C-4 Committee for disposal as they see fit.

Additions to the C-3A list were: *flip the line, recoil, rolling ripple, like a ripple, eight by (anything), diamond concept*, such as in *diamond swing the fractions and diamond swing thru*. Additions to the C-3B list were: *lickety split, with confidence and once removed diamonds*.

The Z box concept and diagonal box concept will be shown on the C-3A list and the line/wave/column variations will be shown on the C-3B list. A concept was moved from C-3B to C-3A: *stretched box concept*.

We received a letter from Bruce and Bonnie Busch, who were co-chairmen, along with Mike Jacobs, on the C-3 selection committee. They felt we unjustly "accused" the committee of negligence in our article published on these pages in October, 1986. They also sent us a copy of their deadlines and calendar of events preceding the publishing of the C-3 lists. We publicly want to apologize for being harsh in our comments of the workings of the selection committee. We sometimes have a tendency to forget that we all are pursuing the ultimate aspects of this hobby and "after all it's just a hobby."

The American A/C Staff has been confirmed for the August 13,14,15, 1987 convention: Jeff Barth, Bruce Busch, Vic Ceder, Damon Coe, Mike Jacobs, Dave Kenney, Dave Lightly, Larry Perkins, Tim Ploch, Tim Scholl, John Steckman, John Sybalsky, Tom Tarleton, Anne Uebelacker and Dave Wilson. Dates for the 1988 Convention were announced as being August 11-13, 1988.

After a record-setting year in 1986, National A/C is reporting a landslide in pre-registrations for the big event in Altoona, Pa., in June.

We want to take this opportunity to wish each and everyone of you a Happy Holiday Season.

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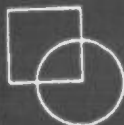
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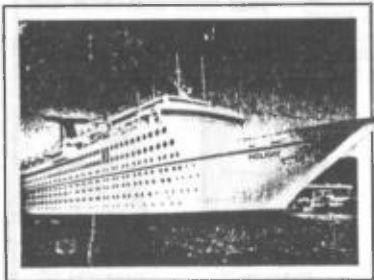
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EXPERIMENTAL BASIC

PULSE POLL



40 Callers Contribute Monthly

CALLERLAB APPROVED QS SELECTION

MAINSTREAM

Scoot cross & turn
Scoot & relocate

PLUS QS

Spin chain and
exchange the gears
Relay cycle & wheel (RCW)

ADVANCED QS

Mini-busy
Change lanes
Checkover

TRADITIONAL DANCES-1986

Lady Round the Lady and
Gent Solo
Grapevine Twist
Solomon Levi

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PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears

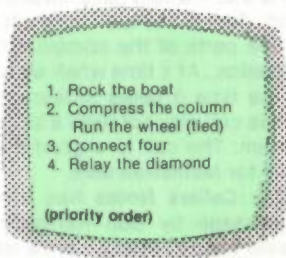
Teacup chain

$\frac{3}{4}$ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

ASD PULSE POLL

EXPERIMENTALS
**CAUTION: Not recom-
mended for dancers
prior to Plus program
activity.**

©ASD—Not a Caller-
lab program



1. Rock the boat
2. Compress the column
Run the wheel (tied)
3. Connect four
4. Relay the diamond

(priority order)

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UNDERLINING

THE CALLER NOTE SERVICES

Notes For Callers by Jack Lasry has a very valid opinion, we feel: "Scoot and relocate has bounced around the workshops for some time now and it finally has been selected as a quarterly selection. My opinion is that it would have made a better selection for the Plus program even though the parts of the combination call are MS basics...At a time when we want to reduce the time it takes to learn how to dance, this call may not have a long life at Mainstream. The call is a good one, but not really for Mainstreamers.

So. Cal. Callers Notes has a million dollar message by Bob Kernahan that every caller needs to read: "In the last two months we have walked out at the end of the third tip on two of our most popular callers. Their calling was clear and their timing excellent. But, both of them continually raised and then lowered the music volume to an off position when they have their commands. You would hear a boom boom for a few beats, and then no music when they gave their commands, then boom boom again. First you could hear beats 3 and 4, then maybe beats 4, 1 and 2, all through the three tips we were there. They do this to insure that dancers hear their commands. However, dancing (for me) requires that *I hear the music, melody (if any), rhythm, and the lace work. This is what I dance to, music. The caller's voice*

should ride on the music, just like any good singer uses music to supplement vocal renditions."

News 'n Notes by Ed Foote gives us some great drills, such as using *cast off* with Plus choreo, like this:

Heads star thru, all DPT, track 2, girls run
Boys cast off 3/4, diamond circulate
Girls cast off 3/4, boys turn back
 All trade the wave, swing thru, spin the top
Cast off 3/4, coordinate, 1/2 tag, *cast off 3/4*
Fan the top, recycle, load the boat
Single circle to ocean wave, girls fold
Peel the top, cast off 3/4, boys turn back
 Right and left grand...

Choreo Connection features an experimental move that one can add to all the *boat wakes* we have going for us on the rolling sea of choreo creativeness (Take that any way you wish.), which is certainly creative:

FOLLOW THAT BOAT (by Phil Kozlowski):
 From facing lines, ends *pass thru*, move around the outside to the first person they meet and *touch 1/4*; centers do their part of *load the boat* and when they are done, they step forward and *partner trade*; original ends do a *follow your neighbor and spread* to end the movement in a 1/4 tag formation.

EXAMPLE: Four ladies chain 3/4
 Heads touch 1/4, walk and dodge, circle
 To a line, follow that boat, extend...

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your meals are included in this once-in-a-lifetime deal. Visit an olde English pub, the hub of both rural and urban social life in the UK, and enjoy a tasty ploughman's lunch. Marvel at the stonemasonry and simple elegance of a 12th century cathedral. Roam past rolling pastures and stone fences where numberless sheep graze. Devon is truly a storybook area. Oh, yes, we'll enjoy a touch of London, too. Write ASD now for further details. And hurry! We can only take a very few on this tour due to limited accommodations. Tally ho!

Dates: April 29-May 10

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Zero box ocean wave.

Gene Trimmer in **Mainstream Flow** gives us another *boat* course in his Plus supplement:

ROCK THE BOAT: Starting formation: facing lines of four; Timing: 12. Ends do their part of a *load the boat* as the center four *single circle to a wave*, then *fan the top* and *extend the tag*. Ends in parallel ocean waves. Note: An easy conversion from zero line to zero box is *rock the boat, recycle*.

One of the many good thoughts and examples in **Lead Right** (Malcom, Cole, Burdick) this time comes from Walt Cole, who says: "Remember, we don't teach *square dance*; we teach *people to square dance*." He goes on to say: "Let your new dancers know they are not alone in this square dance world. Take a few moments (not more than 2-3 minutes) between tips to explain where square dance came from, the little historical bits that will show where we're going. Talk to 'em about other clubs, local associations, state federations, national organizations— then take them out into the world of other clubs on a visitation. Don't be jealous or possessive of

these folks. Informed people will be strong club people for they will know and will have seen the "other side" and will decide for themselves."

In **Callerlink**, Tom McGrath discusses a caller's image: "I cringe when I hear a caller apologize before he calls, saying things like, 'I don't know this very well. I hope I don't make a mistake,' or challenging the dancers with 'Bet you can't do this!' Right there the caller puts into the dancer's mind if they make a mistake, it is the caller's fault. A caller must at all times project a positive image; to be negative is like cutting your own throat. No matter how good you are, the dancers will not in their minds give you a chance to prove yourself. Gimmicks and tricky calls can be used to either improve your stage presence or destroy you."

In **Santa Clara Valley S/D Callers Notes**, Bill Davis discusses the proposed Callerlab shortened teaching programs and voices this opinion: "The difference between the current popular Plus program and the popular MS program is a matter of only a few calls. Some statistics indicate that

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*Please note that 12 months preceding Oct. 1 includes two months of lower circulation figures from 1985, which lowered the average. Circulation for 1986 has been 24,000+ each month. S&CB.

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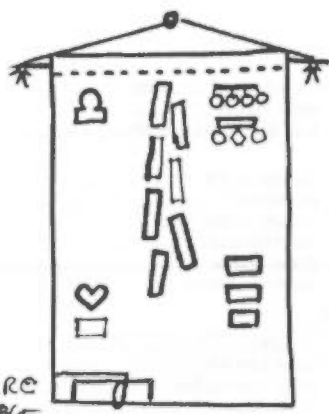
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Gather together all the items that will live on this banner. Pin the ribbons in rows down the center. Put your club badge in the upper left corner. Arrange the fun badges and dangles in an arrangement that pleases you. Paper clips can hold tickets and ribbons for future events along the bottom edge.

Now, hang the whole thing on a sturdy hook in the family room, or by your closet, and you'll be able to find just the badge you want when you want it.

Mary Read Cooper

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- Red, White, Navy
- Red/Red Ruffles
- Soft Pink/Soft Pink Ruffles
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Length: 19" 21" 23"

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1986 ALL-TIME CLASSIC LIST from *Round Dancer Magazine*

The following dances are listed alphabetically, not in order of popularity or publication dates. All-Time Classic Dances are those dances that were elected to the annual RDM Classic list for five years in a row!

Title & Choreographer(s)	Label & No.		
A Continental Goodnight (Murbach)	Ranwood R915	Lazy Quickstep (Moss)	Mercury 71307
Alice Blue Gown (Utley)	Telemark 886	Lingering Lovers (Johnson)	Grenn 14025
Answer Me (Palmquist)	Hocter H676	Lisbon Antiqua (DeMaine)	Grenn 14204
Autumn Leaves (Moss)	Kapp KJB10	Maria (Wolcott)	Roper 129
Beautiful River (Morrison)	RCA Vic. 447-0036	Maria Elena (Ward)	Telemark 1900
Birth of the Blues (Parrott)	Decca 29350	Mexicali Rose (Stapleton)	Grenn 14088
Butterfly (Procter)	RCA Vic. 74-0685	Moon Over Naples (Brownyard)	Decca 31812
Dance (Merola)	Capitol 3768	My Love (Procter)	Decca 32809
Dancing Shadows (Arnfield)	Windsor 4682	Neapolitan Waltz (Harden)	Grenn 14003
Dream Awhile (Ellis)	Mercury C30004	Patricia (Walkinshaw/Goss)	RCA Vic. 447-0456
Elaine (Highburger)	Dot 45-16809	Roses For Elizabeth (Bliss)	Hi Hat 887
Fascination Waltz (Moss)	Mercury 30063	Siesta In Sevilla (Hefneider)	Capitol 4005
Feelin' (Barbee)	RCA Vic. 47-9689	Silk & Satin (Stapleton)	Windsor 4658
Folsom Prison Blues (Peterman)	Decca 25745	Sleepy Time Gal (Poole)	Grenn 14030, 17011
Green Door (Procter)	Belco 207	Spaghetti Rag (Gneiwek)	Hi Hat 831
Hold Me (Reilly)	Decca 32094	Summer Breeze (Richards)	Grenn 14003
Hot Lips (Highburger)	Decca 29558	Tango Mannita (Smith)	Grenn 14078
In The Arms Of Love (Morrison)	Decca 32034	Think (Lowder)	Decca 28952
Kiss Waltz (Horn/Lee)	Windsor 4676	Three A.M. (Moss)	Decca 31778
Kon Tiki (Glazier)	Mayflower M19	Vien Vien (Jessen)	Windsor 4665
		Walk Right Back (May)	RCA Vic. APBO-0096

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FEEDBACK, Continued

they enjoy watching rounds and listening to the pretty music; to each his own...More people stay in square dancing because of the rounds than drop out...If there are contributing factors in the decline of square dancing, the number one item would be our own laziness; we should all get off our duffs and get new people involved. Rather than self-destruct, let's build on the reason we got into square or round dancing— FUN and FELLOWSHIP. How about joining a round dance class in your area and find out why we do enjoy the rounds. Try it, you might like it!

Bill Woodward
Bogalusa, Louisiana

TOURS - TOURS - TOURS

Give your partner (spouse, sweetheart) the **Caribbean for Christmas!** The dates for this creative cruise are Jan. 10-17—coming up **next month**. Further down the line are these: the World S/D Convention in Austria (Sept. 7-16) and Western England (April 29-May 10). Contact this magazine NOW for details.

ENCORE, Continued

yourself for goofing. The other seven people in the set may think you're frowning at them.


Do take your turn at responsibility in the square dance picture as officers in a club, on the serving committee, in any way that you can help others rather than be catered to.

Don't be a "know it all." Let the caller be the instructor unless you are asked personally after the tip is over.


Don't take that extra swing with your partner. It might make her late for the *left allemande* with her corner.

Don't set up squares of four couples prearranged to go out on the dance floor. **Don't** cry about the hall, the sound, the tacky floor. Think positive thoughts so others around you aren't affected. They might be having the best time ever.


"Steal A Peek" features Darryl McMillan of Panama City, Florida. Darryl has been calling six years, and he and Ann produce Ranch House Records, and have built Ranch House, their 25-set square dance hall.




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- ESP137 BOP by Elmer
- ESP209 ALABAMY BOUND by Elmer, Paul, D. McMillan
- ESP208 YOU ARE MY SUNSHINE by Elmer & Bob
- *ESP317 CAJUN MOON by Paul
- ESP316 EARLY MORNING RAIN by Paul
- ESP315 FORTY HOUR WEEK by Paul
- ESP403 HO-DOWN, Plus calls by Larry
- *ESP512 COLUMBUS STOCKADE BLUES by Bob
- ESP511 DON'T NEED NOTHING by Bob
- ESP510 BILOXI LADY by Bob
- ESP609 THIS AIN'T DALLAS by Larry
- ESP608 I'M FOR LOVE by Larry
- ESP607 OLD ROCK AND ROLLER by Larry
- *ESP702 SMOKIN' IN THE ROCKIES by Craig
- ESP701 TOOT TOOT TOOTSIDE by Craig
- *ESP007 CATS MEOW by Jim
- ESP006 MARGIE by Jim
- ESP005 DAY DREAMING by Jim


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3765 Lakeview Dr., Tallahassee FL 32304. 904-576-4088 or 681-3634

*Most recent releases



DANCE AEROBICS VIDEO

It was announced that Wagon Wheel records and books (see ad, this issue) is the national distributor for a new 100-minute video tape entitled *Sodanceabit— Social Dance Aerobics* (ballroom

aerobics) by Phil Martin and Dr. Betty Rose Griffith, who have taught thousands of aerobic and social/ballroom dance students and teachers. Five dance sequences are presented: the cha cha, samba, polka, swing, and Viennese Waltz. Other items demonstrated: concept, safety, stretching, heart monitoring, and a complete social dance aerobic workout. We especially like the way this video combines several dance forms and uses the slogan: *Folk Dance a Bit for Fitness*, which isn't unlike the recent Square Dance Month slogan *Shape Up— Square Up*. Maybe that has a little to do with the fact that the Wagon Wheel firm is owned by caller/square dance leaders Bob and Babs Ruff. Cost of the video is \$39.95 plus \$2.50 shipping. (California residents add \$2.60 sales tax.)

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FLIP SIDE/ROUNDS, Continued

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Choreography by Croft/DeZordo

Pretty jazzy music by Wilbert Harrison; intermediate combination two-step and jive.

ONE MORE NIGHT— MCA 52827

Choreography by Carol Brown

Real swinging music (John Schneider vocal) and a flowing easy two-step.

DETROIT CITY— RCA 447-0711

Choreography by George Korbmacher

Good Bobby Bare vocal and a comfortable easy two-step.

WALKIN' AFTER MIDNIGHT— MCA 60061

Choreography by Art and Fran Moore

Great Patsy Cline vocal and a good easy-intermediate two-step with a varesouviennne sequence.

TEDDY BEAR— Columbia 13-33273

Choreography by Dorothy Sanders

Good Barbara Fairchild vocal and a good easy two-step with a *fishtail*.

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GRAND ZIP, Continued

works as well as our recruitment program, we should have a fine graduating class next April.

Keep encouraging your readers, Cathie. If people really believe in the fellowship and friendship that square dancing provides, they should be eager and active in sharing this with their non-dancing friends. We must sell our activity the same way as Coke, Mutual of Omaha, and Chevrolet sell their products. "Someone else" is not going to do it for us.

*Nick and Helen Heidy
Durango, Colorado*

Just a note to tell you how much I have enjoyed the *American Squaredance* magazine since *SIO* was discontinued. You give a fine representation to every facet of square dancing. Best wishes for continued success.

*Bill Hughes
Bradenton, Florida*

Enclosed is a sample of the Roadrunners printed schedule for this year. Many are doing this with the coupon craze. [Look for this in a future "Dandy Idea"

—Ed.] We have eighty couple members this year and still have growing pains. We have a secret that is so very simple—fun, food and fellowship with a lot of good round dancing. Chuck does give the dancers a fun dance. We aren't bothered with levels. The large clubs in Michigan all follow this simple recipe!

*Bev Warner
Saginaw, Michigan*



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CALLERLAB CONTRA OF THE QUARTER

BANJO CONTRA by Jerry Helt

FORMATION: Alternate Duple, 1,3,5,etc. crossed over

MUSIC: Blue Star 1994

PRELIMINARY: Face corner, take Butterfly Banjo position. At the end of the intro, get ready to march up or down the line, men moving forward.

INTRO: — — — — — Face your corner Banjo go

1-8 — — — — — Turn to Sidecar come back

9-16 — — — — — Face this girl for a heel and toe* (up and down the line)

17-24 — — — — —

25-32 — — — — — Same girl do-sa-do

33-40 — — — — — Same girl swing

41-48 — — — — — With couple across circle left

49-56 — — — — — Same four left-hand star

57-64 — — — — — With new corner Banjo go

*As you return to place, turn to face same person so that girls are back to back with men facing across the set. Heel and toe begins with boy's left heel and girl's right. Heel and toe begins: touch heel, touch toe, two quick slides to boy's left, touch heel (boy's right), touch toe, two quick slides to boy's right. Repeat.

More Callerlab News on Page 102

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Royal City



NEW WESTMINSTER, B.C.

In the spring of 1983, Jeanne and Leo Payment of New Westminster, B.C. (known as the Royal City) were approached by the newly formed Royal City '86 Tourist Association and asked to arrange a week of dancing during the six-month Expo '86 celebrations. A central committee was formed to plan, promote, and put on the Rally at the River S&R/D Festival. The original group of eight was gradually added to, as the need arose for people to help in advertising, promotion, finance, registration, programming, services, hospitality. The committee during 1986 numbered 26 very active members, along with other volunteers who helped with a variety of tasks.

Rally at the River was held June 30

through July 5, and received excellent support from the city in the form of a \$4,000 grant, from the B.C. Provincial Government, Dept. of Tourism, which provided folders and envelopes for mailing registration forms and covered postage costs, and the B.C. Canada Day Committee, which provided 1,000 Canadian flags, lapel pins and balloons.

Advertising and promotion material was sent to clubs across Canada and the U.S. as well as in Europe, Australia, New Zealand, Japan and even to China! Notices were placed in square and round dance publications. This promotion was worthwhile, as many dancers learned about Rally at the River from the publications. Visitors attended from B.C., Alberta, Saskatchewan, Manitoba, Ontario, Quebec and the Yukon Territories. States represented were Alaska, California, Colorado, Florida, Hawaii, Idaho, Minnesota, Nevada, Ohio, Oregon, Pennsylvania, Texas, and Washington. (Others may have been represented, as many dancers did not sign the visitor's book.) Dancers also came from such faraway places as Saudi Arabia, England, Scotland, Japan and

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LR10093 Cornbread, Beans, Sweet Potato Pie

David Moody

LR10094 Sentimental Ole You, Bill Wentz
LR10095 Easter Parade, Bruce Williamson
LR10101 We Go Together, Bruce Williamson
LR10106 Master Jack, Sam Rader
LR10109 Monster Mash, Bruce Williamson
LR10110 Up On The Housetop, Bruce Williamson
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
LR10129 Christmas in Dixie, Bill Wentz
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HOEDOWNS:

LR10076 Blue Ridge Mt. Memories (Clog) B/W Melody Hoedown
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LR10120 Fire on the Mountain B/W Soldier Joy

LINE DANCE:

LR10096 Reggae Cowboy/Brown Eyed Girl, Moody Bros.
LR10099 Take A Letter Maria/I Love You, David Moody
LR10098 Look What We've Done To Each Other, Ray Roberts
LR10100 Red Neck Girl, C. Moody & Moody Bros.
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LP-LR10116 LP Album, Cotton Eyed Joe by C. Moody & Moody Bros. Also contains some Round Dances

PH100 Shaking A Heartache, Bill Barnette
PH101 Ruin My Bad Reputation, Jim Snyder
PH102 Nadine, Gary Stewart
PH103 School Days, Gary Stewart
PH104 Sweet Country Music, Jim Snyder
PH105 Small World, Jimmy Stowe
PH106 Rub It In, Gary Stewart
PH107 Love Me Tonight, Jimmy Stowe
PH108 High Horse Woman, Jim Snyder

West Germany. 1,136 dancers participated, with 220 spectators. Entertainment was provided by Wesburn Wranglers (teen club), Pony Express Cloggers, Eagle Cloggers, Rhythm Express Cloggers, and the Tullus Dancers.

The committee feels the six-day event went well, the dancers enjoyed themselves, plans went smoothly, thanks to the cooperation of callers, cuers, committee members, entertainment groups, volunteers and dancers. A very tidy profit of \$7,800 was made, half of which returns to the city of New Westminster, and the other half divides between Fraser Valley Caller/Teacher's Association and the Fraser Valley R&S/D Association.

Valerie Hampton

PROMENADE AT PORTSIDE

Editor Velda Swift of the *Toledo Promenade* scheduled square dance demonstrations at Portside, a riverfront development of restaurants and boutiques in Toledo, Ohio, for several months this past fall. The picture shows several squares who danced on the stage and below in



September. Among the callers were Jack May and Randy Stephenson. Rounds and clogging were also included on the program.

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COMMUNICATIONS, Continued

probably best serve the common good. Both the *hunt* and *evaluation* phases normally require an experienced leader who can regulate and control the discussions.

The final phase is *implementation*. This phase puts the accepted solution into place. Give it your best shot, even if it doesn't happen to be your personal first choice. Here, again, good communications are needed in the initial selling, and over the long-term trial.

One other method of communication that can prove very effective in some phases of problem solving is the written word. Many good solution-sharing ideas are received this way. I read in *American Squaredance* a few years ago an article by Bob Kendall, a square dance leader from Washington state, titled "Psychology of Leadership." Bob said, "The most important element in problem solving is speaking or communicating. Skill at private speaking is essential for success. Eloquence in public speaking, while helpful,

is of secondary importance to the ability to jell your ideas and get them across in situations that are essentially private. Fortunately, this is one skill that anyone can develop who will take the trouble to learn and practice."

Bob cautioned his readers to always be prepared if possible, to speak clearly, to be natural. I would add that, as an equally important part of the communication process, we need to be able to effectively listen. Listening is an active skill. When you are speaking, you may be imparting knowledge, but you're not receiving any. You may be teaching but you're not learning. Learning comes from listening. And listening is sometimes the most important, yet most difficult part of the communication process.

To sum, willing and knowledgeable participants, factual reporting, thorough planning, good organization and leadership are all highly important to the success of any problem solving exercise, but effective communication is necessary.



Bob Shiver

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The publication of a new book, *Curriculum Guidelines For Caller Training*, (copyright 1986) has been announced by Callerlab.

The book is in loose leaf form to allow callers active in caller training to tailor the book to their individual needs. The entire spectrum of caller training is covered to include the approved Callerlab Curriculum topics and suggested time frames for each subject. Callerlab recognizes that each caller trainer deals with his subject matter on an individual basis. The binder approach will enable the trainer to insert syllabus material for his own program in the appropriate sections while maintaining the continuity of the approved curriculum.

The purpose of the book is to establish standard curriculum guidelines for the training of all callers regardless of experience. The book provides this for different types of programs, from a one-on-one type of home program to a full week-long college with one or more staff

teachers. Caller associations, who conduct periodic training for their members, can use this book as the source document regardless of who conducts the individual phase of training.

To obtain further information contact Callerlab, Box 679, Pocono Pines, PA 18350.



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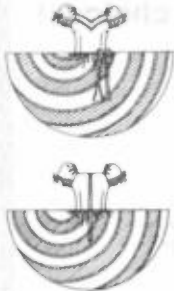
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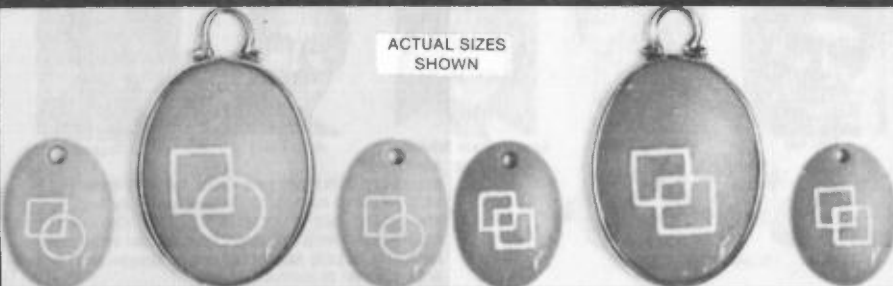
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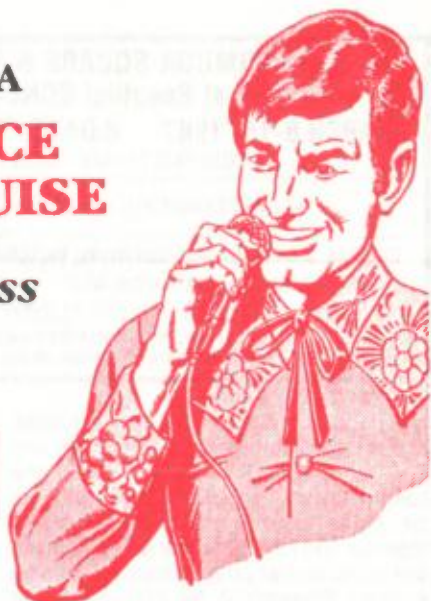
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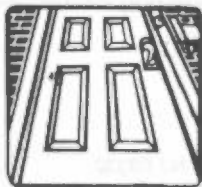
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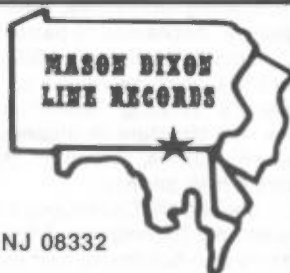


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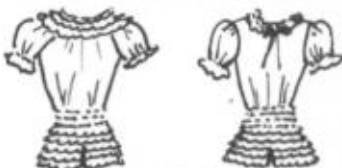
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* Weekend Only ** Red Boot Boys Concert

DATES	CALLERS	HALLS	LEVELS
August 2-9 **	HARRY LACKEY (NC)—MEL ESTES (AL) JOE PORRITT (KY)—MARK PATTERSON (KY) MILLIE EICH (KY)	RED BOOT PRUITT	PLUS PLUS & ROUNDS
AUGUST 9-16	EDDIE GARDNER (LA)—WOODY USSERY (AR) BILL & TOOTSIE LETTERMAN (LA) DALE & MAXINE EDDY (OH) DICK & GAIL BLASKIS (OH)	RED BOOT PRUITT	PLUS & ROUNDS PLUS & ROUNDS
AUGUST 16-23	PHIL KOZLOWSKI (IN) DICK & MARLENE BAYER (MI) *LEE KOPMAN (NY)	RED BOOT PRUITT PRUITT	PLUS ADV. & ROUNDS A2-C1 STAR TIPS
AUGUST 21-23			
AUGUST 23-30 **	BOB "FATBACK" GREEN (AL) COLEN DYER (AL)—HAROLD ROWDEN (MO)	RED BOOT	PLUS
AUGUST 28-30	*DREW SCEARCE (VA)—DON WILLIAMSON (TN)	PRUITT	PLUS
AUG.30-SEPT. 3 **	RON SCHNEIDER (FL) BUZ & DIANE PEREIRA (MI)	PRUITT	PLUS ROUNDS
AUG.30-SEPT. 6	BOB BARNES (FL)	RED BOOT	A-1, ROUNDS
SEPT. 6-13	BOB BARNES (FL)	RED BOOT	PLUS & ROUNDS
SEPT. 11-13	*RAY DENNY (TN)	PRUITT	C-1
SEPT. 13-20	PETE DIVEN (MD)—JOHN SWEENEY (PA) LARRY COLE (IN)—SHIRLEY HEINY (IN)	RED BOOT PRUITT	PLUS & ROUNDS PLUS & ROUNDS
SEPT. 20-27 **	C.P. ASHBY (KY)—JANICE ASHBY (KY) DENVER BRITTON (WV)—BILL STIEHL (OH)	RED BOOT PRUITT	PLUS & ROUNDS PLUS
SEPT.27-OCT.4	DAVE CRISSEY (MI)—RANDY DOUGHERTY (MN)	PRUITT	C-1
OCT.4-11 **	BILL HARRISON (MD)—MIKE HOOSE (TN) WAYNE MCDONALD (TN)	RED BOOT	PLUS & ROUNDS
OCT. 9-11	*DAVE LIGHTLY (IA)—BILL HARRISON (MD)	PRUITT	C-1
OCT. 11-18 **	BETTY & CLANCY MUELLER (IN) STEVE & JACKIE WILHOIT (TN)	RED BOOT	ROUNDS
OCT. 18-25 **	BOB AUGUSTINE (LA)—DOC GRAY (FL)	RED BOOT	PLUS
OCT. 23-25	*AARON LOWDER (NC)—BILL WENTZ (NC)	PRUITT	PLUS
OCT. 25-NOV.1**	NICK HARTLEY (IN)—BUTCH & NANCY TRACY (IN)	RED BOOT	PLUS & ROUNDS
Nov. 1-8 **	RED BOOT BOYS PHIL KOZLOWSKI (IN) SEASON CLOSING	RED BOOT	MS, PLUS & ROUNDS

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