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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 43, No. 2

February 1987



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American Squaredance, February 1987

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Some years ago an ASD editorial with the theme "Y'Gotta Have Heart" was widely reprinted, and we assumed that it had struck some positive notes with reader/editors. Naturally, every February when we think of hearts and love and caring, we wish we could either repeat or improve on that original editorial. This year, while we may not go that classic one better, we do have a special section on "caring" and have made that the theme of this issue.

Several articles about the caring nature of square dancers arrived all at once. One general and three about special events are grouped in a special "caring" section. We also have a true story about neighbors, and some tips that a veteran dancer asked to share with our readers.

A special note about the St. Louis event: sponsorship was shared by the three local S/D organizations who worked together to accomplish a truly fine project. We hope this emphasis on "caring and sharing" will point out the fringe benefits of belonging to square dance groups—not only are square dancers special people when enjoying their own fun and friendships, groups of them reach out in many ways to help others in the community who have special needs.

The February editorial is, of course, always written during the December holi-

CO-EDITORIAL



day season, a time when love abounds and manages to overcome the rush and rudeness sometimes encountered. Perhaps if we *really* try, we could capture some of that love and share it throughout the year, as the dancers in our feature articles have done.

We've always liked the song, *What the World Needs Now is Love*. We don't need to do big projects to be loving; we can be more understanding, more courteous, more friendly, more enthusiastic. Wrap all these virtues in a big smile, and give them to your club on Valentine's Day!

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BY-LINE

What a variety of authors we have represented in these pages! Perhaps the most familiar is the name of **Jo Jan Nunley** who has submitted a succession of articles dealing with club leadership. Like you, we have not met her; perhaps in Houston?

The names of **Gloria Roth** and **Don Donath** are familiar as names of callers, one from Nova Scotia and Florida, the other from Missouri. Coincidentally, they are both this year involved with caller training schools. In this issue, they appear as author and poet. Our "neighborly" story was written by a "professional" writer who uses the pseudonym of **Elmo Stiles**, although this does not make the story any less realistic.

Two remaining author-couples wrote that they wished to share their features with us if they could be used. **Aaron and Veda Goodman** presented their study on marketing for the Toronto and District Assn.; it has many salient points. Our other couple, **Sam and Peggy Brubaker** are long-time dancers who speak from their long experience in an activity they love. We hope you enjoy these Valentine offerings!

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GRAND ZIP

Ed. Note: This month we'd like to share with you some of the letters that accompanied our year-end renewals:

My subscription needs renewing—
So, here's check for your viewing.
I enjoy every word and the pictures, too,
My deepest thanks to each of you.

*Myrtie Hand
Rochester, Indiana*

Just a line to say thank you for the magazine. I know I speak for all my dancers at the "Allemanders" Warrington when I say we really appreciate the effort that must go in to produce it.

*Dave Burgess
Warrington, Cheshire, England*

I would like a two-year renewal of your magazine. We have enjoyed it since we switched to you from *Square Dancing* magazine last year.

*John & Lorraine McArthur
Nanoose Bay, British Columbia*

We enjoy reading the articles in it but as a square dance caller, would appreciate a request—Is it possible to have the description of the opener and figure of the singing calls listed in the Flip Side section. This...was very much appreciated by us living so far from a record source. I...would like to wish you continued success.

*Ernie Power
Edmonton, Alberta*

NOTE: See page 5, January ASD. The listing of figures was reinstated in late 1986, and will continue as space permits.

Your magazine is always good, but November '86 was special! Scott Masich, handicapped caller—touching; tribute to Charlie Baldwin—great; Liberty Square Dancers—really hey, hey, hey! I could go on and on—"Gingham and Leather"—good story; Mensa—so what!

*Hariette & Sol Koved
Cranford, New Jersey*

We enjoy the magazine very much and wouldn't want to miss a single issue.

Thank you so much.
*Kay Cook
Cleveland, Texas*

Sure enjoy your publication—keep up the good work!

*Danny Smith
Fletcher, Oklahoma*

Have had more fun with the story on Page 11 of your March issue by Al Eblen. When we first got your magazine hubby said it's all geared for back east, so I didn't bother reading it. But when I happened to pick up an issue I got hooked, so read all the back ones and passed them on. Happy Dancing! We're just getting one year as Al is 90 and I am 75...still can shake a leg.

*Al & Jean Levesque
Corte Madera, California*

I enjoy your magazine. I've been calling for years; for the last 20, only one nighters for recreation groups, 4-H, Sunday school classes, senior citizens, Girl Scouts, college groups, company parties. It's one of

Continued on Page 96



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Meandering



with Stan

TAKING A GANDER WHITHER I WANDER

Bainbridge, Ohio— The Greasy Hubs club is well named. Their dancing certainly showed smooth flow as they *huff 'n Plus'd* graciously through the evening in Gardiner school the night I followed the yellow brick road to this tiny town southeast of Cleveland, riding in my red-hooded Chevy. No *Grimm-and-bear-it* ordeal, this dance was bright as Goldilocks. I daresay, every *Corner* was found with *aplomb*. (Ugh.— Co-ed.) For a story-book ending, I went "Whee, whee" all the way home, wolfing down my grandma-goodies from the *smorgasbroadbasket* they packed. Ray Bloom made the rounds blossom with Joy. *Duck* in sometime and take a *gander* at a good club. That's no Mother Goose fantasy.

Freeland (Saginaw) Michigan— NEMA means Northeastern Michigan Association (of square dance clubs) and their big monthly Sunday afternoon dance is pure pleasure to do. (Flip, Tony, Phil, Ramon, Dave, Ed, Dale, Mike, Chuck, Joe, *et al* will agree.) Those Michiganders from 20 clubs breeze through the Plusses as if it were Minuses. Dorothy (and Bill) Koelsch set the stage for me to come, and to repeat in December '88, following Flip.

ASD staffers Bev (Chuck) Warner and Ed (Phyllis) Fraidenburg dropped in. George Edwards rounded out the night. Callers Fred Minster and Bill Towner also came.

I found a super place to dine in style near there. It is Bintz Apple Mountain Steak House, which is part of a ski resort, cider mill, apple orchard, gift shop and whateverelse. It's also near the tri-city airport. Management must be confused. They think a simple salad bar ought to contain 50 varieties of tasty items, soup, garlic bread and cheese, baked fish, a hot baked potato, and desserts. Don't tell them. Just tell your friends.

SERIOUS SYRACUSE DOUBLE DATE

Cicero (Syracuse), New York— Again I got to go to the central New York area (by car this year) to call for the Plank Road Pioneers and help them celebrate their Harvest Ball. The big gym could barely hold the crowd from seventeen clubs. Fall decor, cakes galore, prizes a la door, umber dresses of yore, and much, much more! Host caller Maurice and Dorothy Warner (friends I've known since childhood) took me to a turkey-specialty restaurant and treated me to hospitality in their farm home in Rome. Other callers present were Bob Stern, John Miner, Mike Havill, and Phil Eno. Claire Wilcox spun the rounds. Joyce and Stan Klocek entertained me first with a brief "tour" of Poland. Thanks to Charlotte and Joy Austin, *key-ordinators*. It's not often that I see Cicero, Poland and Rome all in one day.

Syracuse, New York— Unusual for me was to drive 400 miles to do a o/n/s type of dance, but I have a special interest in doing traditional/easy-level programs, especially for golden agers. (Maybe that's 'cause you're one, yourself— a traditional type!— Co-ed.)

But when Chuck Collins called me about calling a Thursday afternoon date at the Wagon Wheel Senior Center in the heart of Syracuse, to start with a delicious meat loaf dinner, and plenty of *lettuce* to bulge my billfold, I couldn't refuse. One couldn't ask to work for a friendlier hall-

full of dancers, surprisingly spry, especially spirited, and respectfully receptive to some off-wallish material. That cohesive group dances as often as three times a week; sometimes hiring Dick Leger and other noteworthies. Good company. That evening, as a first winter storm was brewing, I dined delightfully with brother Bob and Mary in town, then hit a Travelodge pillow next door to the Senior Center. Incidentally, Bob is a pro photog practiced practitioner with credits including many ASD covers (April, Aug. & Nov. in '76; Feb. '77; Sept. '79; Mar. '80; and in April '83—9 photos in one).

**"OVER THE BORDER
AND THRU THE WOODS
AT THANKSGIVING TIME WE GO..."**

London, Ontario— I like Canadians. They're gentle, well-mannered, silky-smooth dancers. So I love to go north over the border. Besides, you get more gas in their gallon, more speed allowed on their turnpikes, better mileage in their miles (klm's), more dollar for your dollar, and there's a heckuva lot more Falls in their Falls. (Pour it on, Stan.— Co-ed.) It was a proper and pretty party for the Centennial Beavers, complete with silk roses, a well-decorated gym, refreshments, MS/Plus, cues by Ken, dancing, and all. They'll celebrate 20 years next year. Local caller Ken and Mary Brennan hosted me in their new home. We after-partied after the party. A three-level club program works well in lower Ontario: class one year, MS one year, club status in the third year. Thanks to Ken, Mary, Stan, Ruth, Bessie, Dorothy and all the other eager-Beaverish bunch who make London a merry *magna cum laude* place to meander to.



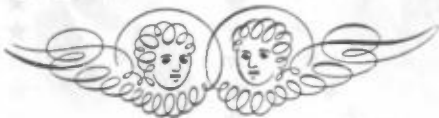
Pointe Claire (Montreal), Quebec— I just missed early snowstorms in both London and Montreal, having been led by my sked to slide like a sled into both cities (by both air and ground portorage port-hops) on lucky day-after dates. Charlie Norman found me somewhere in a fathomless sea of faces at Dorval airport (A doggone double dose of planes landed all at once.) and took me to his and Jennifer's home for a pleasant two-day stay. (Mmm—what L.M. pie! Fred and Jean would agree. Why, even the cat had a *purr-fect* time!) On the docket was a MS dance for Circles & Squares (my fifteenth visit or so) on Saturday and a Leadership Clinic for MASDA (Montreal Area Square Dance Association) on Sunday afternoon. C. & S. had a full house (17 □'s) and a festive evening. Ben Ward cues to *ward* off the blues. Emcee was Bill Osterman. Allen Marjerison set sound. Early date pick was fixed by Peter Dix. Nice to meet young caller Kevin Van Vliet (p. 74, last month). A fun-time after-party closed the night at Days' and a normal night's sleep at Norman's made my day complete.

The MASDA clinic the next day was well attended by upwards of 100 leaders/callers/cuers. The theme was a sorta inward/outward look at where we're coming/going in our dance scene. The subject certainly covers a lot of ground, and thus the vocal exchange was correspondingly and territorially just as expansive. (In simple terms, you talked a lot.— Co-ed.) Again, I must thank Allen M. for the set-up, Charlie and Jennifer N. for transport, Milt and Margaret Thomas for a dozen details, and the swell MASDA leaders for sponsorship. It was hardly dark that late November night when I packed my portfolio and hit the high *highway* via Piedmont out of Dorval towards home. A thankful Thanksgiving was next on the agenda.

**JOYOUS JEWEL
OF A JOURNEY**

Fort Worth, Texas—*Pilgrims* we were called—all eighty-five of us—and with

good reason. We journeyed far. We came from New Jersey, Colorado, New Mexico, Oklahoma, Ohio, Ontario, Texas, Arkansas, California, Kansas, Louisiana, New York, Georgia, Mississippi, London(England), Kentucky, Michigan, Illinois, Virginia, Minnesota, Florida, and U-name-it.



It was early December, a time when people love people the most. *Cor Meum Dabo* was the theme of our pilgrimage. There was a rich blending of hearts and spirits, visually, emotionally. You could see it in the smiles, feel it in the response to dozens of both quiet and action events that tumbled into our lives in rapid succession. Dances, concerts, home visits, an office visit, shows, shopping, tours, meals—*banquets*, rather, at every mealtime! And the elegant Hyatt hotel downtown was *home*.

We were modern pilgrims following a star. We were transported back in time about 2,000 years to visualize a spectacular little drama in the Scott Theater, *The Littlest Wiseman*, written by none other than Lloyd "Pappy" Shaw and narrated partially by the voice of Dorothy Shaw. (Non-square dancers reading this should know that "Pappy" is recognized as the *rekindler* of our hobby in the '30's, and Dorothy is a poet extraordinaire.

Two very generous Texans, Howard and Mary D Walsh, were our hosts for this memorable four day weekend. Theirs was the lovely home in town, where 85 people seemed like a mere handful. Theirs was the sprawling ranch near Fort Worth where prize bulls had the freedom of a thousand acres. His office in a downtown bank building was literally a museum of fine art, and we were no less charmed by hostesses artfully stationed at every turn. Mary D flooded each one of us with beautiful printed cards and gifts at every sumptuous meal, each one carrying forward the well-chosen love theme of the

winter weekend.

Space prevents detailing each hour-by-hour event, so I'll simply list them in chronological order: Hyatt check-in; Dinner at the Colonial Country Club; board the bus for the Scott Theater and the play; reception at the Club; breakfast at Ridglea Country Club; visit Howard's office; lunch at North Star Ranch (group singing and a recitation by Bill Garber); dinner at C C Club; repeat performance of the drama (including Christmas music played in six octaves by the Dorothy Shaw Handbell Choir); an easy-level Play Party dance at the Round Up Inn (ASD staffer Bob Howell called); breakfast at the Walsh home; tour of the award-winning Texas Boys Choir headquarters; lunch at the Star Cafe in north F. W.; visit to the home of Dana and Lloyd Walsh; on to the Scott Theater where the Texas Boys Choir sang for us; a cast dinner there; Omni Theater show; and MS square dance hosted by Bob Howell (and called by a dozen of us in attendance) in the Student Center of Texas Christian University; breakfast at the Hyatt; educational presentations by Sister Maria Michele Armato and Dr. George Kelm; dinner at the Junior Achievement building; lots of hugs/kisses/tears of goodbye; and boarding of the busses for DFW airport and home.

Cathie and I felt extremely privileged to be invited to this first-time-for-us weekend of pure joy. (It's been held each winter for 26 years actually, even when Dorothy Shaw was still with us.) We'll hope to get back again. Thanks to the Walshes for their super special party, for their many charitable and worthy works in Ft. Worth, and for their perpetuation of the memory and legacy of Lloyd and Dorothy Shaw.





KEN BOWER



JOHN & WANDA WINTER



BERYL MAIN



JERRY
HAAG



MARSHALL
FLIPPO



SCOTT
SMITH



GARY
SHOEMAKE

- C-320 I THINK I'M IN LOVE
- C-518 I'LL BE GONE, GONE, GONE
- C-705 WHY ARE YOU PICKIN' ON ME— Marshall Flippo
- C-3514 SOMEWHERE MY LOVE— Ken, Gary & Scott
- C-212 I DON'T CARE—Jerry Haag
- C-517 MERCY—Ken Bower
- C-805 YOU BEEN GONE SO LONG—Scott Smith
- C-319 RED ROSES—Gary Shoemaker
- C-609 WHOOP DE DO (Polka)—Round Dance—John & Wanda Winter
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Square dancers are special people—we've all heard it said. For a glimpse into some of the ways in which square dancers are special, Jo Jan Nunley writes an overview, and this is followed by three reports of very special events, hosted by very special square dancers, to help others who are special in some way.

May I Have This Dance?

by Jo Jan Nunley
Canyon, Texas

"May I have this dance?" This question is repeated millions of times during the year at the various square dances held around this country. Who's doing the asking? The men of the square dance clubs? Sometimes. Maybe most of the time. But, it's not a question cornered strictly by the male population of square dancers. Women sometimes ask men dancers that leading question.

So, who's asking the question, "May I have this dance?" The answer is square dancers are asking this question. So, who are these square dancers?

The answer to that question is that square dancers are many people. They are many things. They are like the rest of the world. They wear many hats—mothers, fathers, nurses, teachers—too many hats in fact to ever hope to list them all. But, they all have one thing in common.

The thing they have in common is the love of good square dancing and beyond that, though, they all wear a "common hat" if you look close enough to see it.

What is this hat worn and shared by so many people in the 50 states? It is the hat of the ambassador.

What does an ambassador do? He spreads good will. And, that's perhaps one of the best things square dancers do. They spread good will.

I have seen it time and time again. A group of square dancers will consistently treat other people better than almost any other large group of people.

They welcome new people, strangers

if you will, into their midst. By the end of any square dance evening, the stranger is no longer strange when he leaves a good square dance. He's made new friends. Square dancing friends. The world, I think we would all agree, could sure use a little more of that everywhere, not just at dances.

What about the people who are "square pegs trying to fit into round holes." On occasion, I have had the pleasure of attending the same dances as some of these people—people who are living with incurable diseases, people who have incredible sorrow in their lives, people who have children that are afflicted in one way or another. I can honestly say that square dancers welcomed these "square pegs" graciously and everyone benefited from this opportunity.

Too often in the real world, people shy away from other people who have problems of one kind or another. Why? Because when we see someone dealing with a difficult situation, we know in our hearts that it could happen to us. And, we don't want it to. That's human nature.

What is human nature for square dancers, however, is to embrace these people and give them a good time if they feel like participating. Square dancers get close enough to get over the dread fear of "having that happen to me" and get to know the individual and what he has to offer. Everybody wins. Nobody loses.

If it sounds like I'm trying to give square dancers a pat on the back. I am. I think square dancers are a great group of peo-

ple. I think that square dancers should rightfully have pride in themselves and in the dancing for pleasure they represent.

But, after all, I'm one person. It really doesn't matter what I think or don't think. It does matter what square dancers as a whole think of themselves.

If square dancers think they are special, then the special caring environment will continue. If, however, square dancers for one reason or another choose not to "pull together," then sadly square dancing will suffer.

But, I choose not to believe that will happen. I believe the specialness will continue. I challenge square dancers to wear their badges with pride, to wear their special dress attire with pride, and best of all to dance with pride.

But, of course, square dancers don't really need that challenge. They have been right there doing that all the time.

And, they've been doing so much more. I can't count the times I have become aware of the benefit dances square dancers so proudly offer. A family's house might burn down. A child might have exorbitant hospital bills. A fellow dancer might have a heart attack.

We hope not, but true to life, we also know that it will be so more times than we care to admit. But, we also know that as long as there are square dancers, there will be those who are willing to roll up their sleeves and donate their time to give to others in need.

Square dancing is so much more than promenading home. It's an attitude about life. Let's hope that the attitude never gets lost in the shuffle of dancing feet. As long as there are square dancers, the world will be that much more of a happy place to be.



SHARING SQUARE DANCING FOR RONALD MCDONALD HOUSE

The Greater St. Louis square dancers recently presented the Ronald McDonald House with a check for \$7,500, resulting from a Benefit Dance sponsored by the Greater St. Louis Folk and Square Dance Federation, The Greater St. Louis League of S/D Clubs, Inc., and the Greater St. Louis F&S/D Callers and Teachers Guild. A planning committee composed of two couples from each sponsor, with Pauline Nocifora and Jim Vacca as chairpersons, was responsible for the successful endeavor.

In addition to dance ticket sales, money was generated through the sale of raffle tickets, donations for Ronald McDonald booster buttons (provided by Ronald McDonald House), silent auction, 50/50 ticket sales, cake sales, a cake walk, and miscellaneous donations by individuals and area clubs. One club had a car wash and donated the proceeds. All door prizes, raffle prizes, silent auction items,



cake, coffee, juice, and printing of tickets and flyers were donated by area businesses and organizations. All monies received were donated with no deductions for expenses.

Winner of the first prize was Gus Sex-

auer, a local dancer, who won round trip airline tickets for two to Chicago and \$100 in cash. 540 dancers attended the dance, a total of 67½ squares. Also attending were Robert Frien, executive director for Ronald McDonald House; Wayne and Frankie Noe, *Doin's* editors; Joe Bob and Rose Lynn Dunn, circulation managers for the *Doin's*.



SHARING SQUARE DANCING AT HERITAGE HOUSE

by Anna Lee & Larry Kalland

Square dancing pays an extra reward to those dancers in Anchorage, Alaska, who participate in special demos at Heritage House, a half-way type home for "mentally and physically disadvantaged" people who are unable to participate in the world of square dancing, and in many other things.

As accountants for Heritage House, we stop by once a week and have gotten to know some of the residents. They spend their time walking the halls or sitting in their rooms. Some sit by the telephone waiting for that phone call from family or friends that often does not come.

Someone tells these people when to eat, go to bed, get up, dress. When we scheduled our first square dance demo, several sat in the multi-purpose room for several hours waiting for us to arrive.

The special demo group spends several hours with these people when possible, talking to them, dancing for them, dancing with them, and mostly, demonstrating the fun, love and companionship that we do have as square dancers. We share our ability to square dance! It is our way of giving thanks for the ability that we do have.

One old man, in the months we knew him, rarely looked up; he sat or walked with eyes looking down. He was pulled on the dance floor by Dori for a participation tip. In minutes he held his head high and



produced a smile that stretched from ear to ear.

Now when we arrive and leave, the residents wave to us; they holler "Hi" from down the hall, but best of all, they come and talk to us because now they have something to talk about—square dancing! The look in their eyes tells us they know that someone does care about them.

Participants so far have been Warren and Betty Jackson, Jack and Bonnie Bowie, Vern and Louise Rodoni, Horace and Pat Sanders, Flody Fritz, Harold and Darlene Smith, Mel and Bonnie Gibbons, Dori Fosmark, Larry and AnnaLee Kalland, Bob and Del Bailey, all from the Dudes and Dames S/D Club. Bob Bailey called for the special dance, and has taken time to work out special tips so that residents may participate. And of course, Bob doesn't want to be paid for his efforts. If he did, the demos could not be held.

The Dudes and Dames has always



been known as a sharing and caring club; now they are taking it on the road! They hope to attract other groups to participate at other sites. Caller Bob Bailey's goal is to set up a special class for those who are blind or disadvantaged physically or mentally, so they might join in the fun and fellowship of square dancing.

The Kallands feel that these dancers rate a "Plus" in their book for dancing this special version of "Challenge" dancing!



SHHHers SWING AT STANFORD

by John M. Centa & William B. Cutler

Allemande left your corner, grand right and left the hall— and over 80 hard of hearing conventioners danced happily as they learned the circle and square dance calls of Jack Murtha of Yuba City, California.

The dance was a learning session of the SHHH (Self-Help for Hard of Hearing People, Inc.) biennial convention at Stanford University in August 1986, where over 600 attendees came to learn how to live and cope with their poor hearing. Many dancers had never tried to square dance before because of impaired hearing; others had given up because they could no longer understand the caller, and nothing is more frustrating than to completely miss a call!

Jack was cooperative, patient and fascinated as we set up special microphones, FM radio transmitters, and fitted each dancer with a cigarette pack-sized radio receiver, with headsets for some and neck loops for those with "T" switch-equipped hearing aids. Then, with everyone fitted up (including some folk with good ears), the demonstration square from San Jose led the way and the fun started.

The principle of this hearing assistance demonstration was very simple (and is commercially available). The special mikes became your "ears," close to Jack's lips so you heard him loud or sub-

dued. Each "listener" had a volume control on the receiver to set the volume of Jack's voice at the most comfortable level. Even the cooperative manufacturers' reps who provided the ALS (Assistive Listening Devices and Systems) joined the dance and learned first hand how helpful their equipment could be in this uncommon application.

This kind of hearing assistance is available to you as an individual if you buy a personal ALS. You simply hang a microphone/transmitter around the caller's neck; wear your own receiver; and dance anywhere in the hall, the basement, or the parking lot—anywhere within about 100 yds. of the transmitter. Others can "listen" to your transmitter too if they have receivers tuned to the same frequency as your transmitter. A good personal ALS will cost between \$600 and \$1000, depending on make and models.

The better option is to install a permanent transmitter in your dance hall (with the concurrence of the managers and callers, of course). This transmitter can be patched directly into your hall PA system so callers don't need to make any special provisions at all. Your association may want to buy several "loaner" receivers for member trial before purchasing their own receiver. However, from experience, I know how bad it can be to ask for a loan receiver, and to find out they are all loaned out! The cost of a powerful transmitter and three or four receivers will range from about \$1100 up, depending on the make and complexity of your installation.

Recommendation: Don't buy any system until you've had several live demonstrations. If you want more detailed information about ALS, or how to cope with hearing problems, contact SHHH, 7180 Wisconsin Ave. Bethesda MD 20814. SHHH is a volunteer, international organization of hard-of-hearing people, their relatives and friends. It is a non-profit, non-sectarian educational organization devoted to the welfare and interests of those who, while not deaf, cannot hear well.

MARKETING

by Aaron & Veda Goodman
Brampton, Ontario

What is marketing?

Marketing is making the public aware of the product you are selling. In our case the fun and enjoyment of square dancing.

Is it necessary to market square dancing?

Look around you, beginner classes are shrinking each year. We are top heavy. While this may mean there is more available for those of us who dance at a higher level, it is weakening our base. If each year we have a 5-10 percent decrease in the size of our classes, it is not hard to see that in a few years we'll be in serious trouble.

How do you market square dancing?

Anyway you can make the public aware of what we are and what we're doing.

Advertising sells a product to those interested. It must make your product more appealing than the competition— and we have lots of that— squash, badminton, bridge, movies, tv, anything that competes for the public's leisure time.

Advertisement is not always costly— at least not monetarily. Sure we could take a 1/2 page ad in the Star or Sun, but if people aren't aware of what square dancing is, then it won't pay.

However, advertisement can be free, or relatively inexpensive. Here's a few ways:

- * Pester your parks and rec department to put a write up on your group in their booklets.
- * Displays at malls from late August to mid- September only cost the time of the people manning the table and the price of advertising material— learn to square dance pamphlets, flyers, etc.
- * Demos at fall fairs, parades, local festivals take time and effort but can

be done on a low budget. I know that doing a demo at a nursing home for example, may not seem like a likely way to get dancers but these folks have sons, daughters, nieces and nephews and who knows what may result from it.

- * Community newspaper coverage is free. Use their "community news coming events" section. This lets those in your area know you're around. Have someone in your club get in touch with their news editor and encourage them to do coverage of your club's special events— Christmas, Valentines parties, graduation, etc. If your club is celebrating a special anniversary, say 15 or 25 years in the community, ask them to give you coverage.
- * Don't forget your local cable tv stations. Put your notice on their "community news bulletin." Ask if they'll run our excellent "learn to square dance tape," perhaps they will give you time at the end to tell the audience about square dancing in your area.
- * Your dancers are your best advertisement. If they enjoy your club, its fun, socialization and you as a caller, they will encourage their friends to join. Give them the opportunity to bring their friends to one of your beginner nights— perhaps a special "bring a friend" night in April or at graduation. Give these new people an opportunity to join in. Your beginners will enjoy showing them how easy and how much fun it is. By doing this before the fall season, you are giving them a chance to plan their fall schedule.

I know many of you will say it's not worth the effort. You've done it before and only got one or two couples from an event.

But if you or your club take part in 10 events, then you could feasibly have 10-20 couples as a result.

Sure it takes time and effort to sell square dancing but no one else is going to do it for you. If you want to be successful you must do the work.

When should we be selling square dancing?

Marketing of square dancing should not be just a two or three week period. We should be exposing the public to our great activity twelve months a year. Sure, we need an extra push from late August to September, but if we let the community know about square dancing all year long, they'll be more receptive when we try to recruit.

But it's not my area! It won't do my club any good!

The stronger each club becomes, the stronger the activity as a whole is, and this benefits everyone.

Yes, there are callers who only call Plus or A1 or Challenge. Why should they be interested in beginners? Well, if we don't get more dancers in the activity, in 10 years or less these callers won't have anyone to call to. This has to be a team effort. Never be afraid to send a couple to a club closer to them or on a night that is convenient for them. Sure they won't be dancing to you, but they will be dancing.

What else is there?

Let's make dancing appealing to the

public, so they will want to join in. It is not an exclusive activity. Emphasize the positives:

- * Great socialization
- * Use of contemporary music
- * Learn as you do, move up at your own pace
- * Great exercise
- * An activity that you can share with your partner
- * Smiling faces

Involve your whole club in recruitment. Let them help where they feel comfortable. Some don't like performing at demos but are quite comfortable manning a table at a mall display. Others won't hesitate at distributing flyers to libraries and rec centres. Others may only want to help behind the scenes. Let them help and feel needed when and where they are able. Every little bit helps.

We asked our beginners the following questions on our registration form and got the following results:

Where did you hear about modern square dancing?

Mall displays	7	Friend	34
Flyer	8	Parks & rec book.	10
TV	0	Newspaper	8
Other	1		

Where did you hear about our club?

Mall displays	8	Friend	33
Flyer	6	Parks & rec bklet	12
TV	0	Newspaper	9
Other	0		

And after we get the dancers let's work at keeping them. But that's another story.

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POINTERS TO PASS ON

by Peggy and Sam Brubaker
Perkasie, Pennsylvania

The Wise Old Owl told me to be very patient with the new dancers because you were once one yourself and pass on to all your dancers the tips and pointers you have picked up over the years. As we all know, that owl is wise and cannot be fooled too often.

Over a period of 18 years of dancing, three as a solo and 15 with my husband, I have picked up some tips and pointers from individual people who told them to me in different forms. The basic ideas are the same. I mention the individuals because I recall the years of growing to respect these three, as well as love and admire them.

One is the caller who taught me, Chick Stone, and his wife, Doris, because of their understanding ways; another is the man who was and still is an angel, Harris Brown, because of his style of dancing; third is a well-known national caller, Jack Lasry, of whom I can't say enough. He is just someone special. Understand that all of my dancing buddies and friends are special, but these three are a little more special to me, as is my husband.

Square dancing is a lot of fun, but why make it more difficult than it really is? Let's get down to some facts that we hope will help new as well as old dancers.

Leave all your troubles of the day at home or outside so that you can pick them up after the dance. Relax and have fun. Maybe your problems aren't as bad as they seem, after all.

Listen to the callers and cuers. Stand still and picture in your mind what they are saying, on new calls and on workshop tips. Try to see an easy way of doing it, and help each other. If you break down, don't argue with your partner or other dancers. Wait until after the tip and work out the figure. Perhaps someone in the square who has been dancing longer will

Peggy Brubaker has been dancing 18 years, Sam 21. In the spirit of our "Caring" theme of this February issue, the Brubakers share their love for dancing and some helpful hints.

help you, or go to the caller or cuer. He or she is always willing to help. We all make mistakes; I make my share, sometimes I can recover and sometimes I can't.

Know your basic figures well, because most newer figures are several basics together. Don't be ashamed to admit you don't know or don't remember. Just square up and wait for a more formal call and start from there, or if you can form lines, pair off.

Styling is knowing where you belong. If you know this, the errors are very few. One thing that does help is holding hands after each figure is done. Hold hands doing figures when you are able to. Let other dancers guide you, especially if they seem to know what they are doing.

Dance at different clubs under different callers and cuers, not just one. One thing about breaking down is that if too many squares do it, the caller will spend workshop time on that figure.

When a square breaks down, it could be for many reasons. For instance, one night we were dancing and my mind wandered, the caller called *track two* and I did a *cloverleaf*. I recovered quickly to jump into the right space, but sometimes this does not occur. My suggestion is to calm down, square up immediately, either form a line or wait for a call and start there. At the break between the hash call and the singing call, go back to your original partner if you are not together.

Over the years we have noted couples having difficult problems. We talk to them,

especially if they approach us. I note their club and names. I will go to someone (an old member) of the club, or the caller or cuer, to find out the situation; from there I have an understanding and the caller or cuer is aware that the dancers are unhappy. It is up to them or their club to do something, not outsiders. All we can do is try to help them on the dance floor.

One night we had a nice compliment paid to us by a caller. We are in charge of the membership drive for two clubs for the district. We are one of many hands doing work for so many dancers we all love. The compliment was nice to hear but he also said we receive many favorable compliments in the background. Some comments we hear and some we don't, but we learn from statements of those dancing longer as well as the newer ones. We do what we hope is good for the dancing world that we love and that has brought us together in marriage.

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I HAVE NEIGHBORS THAT SQUARE DANCE

by Elmo Stiles
Hamilton, Montana

I live in an apartment in the upstairs of a building that was once a roller skating rink. It is an old building that nearly everyone wants torn down. It is an eyesore, they say, and they want to put a shopping mall in its place.

I don't want it torn down, it's my home. Neither do sixty square dancers. It's their dance hall. They hold their dances every Saturday night in the part of the building that was the skating rink.

A skating rink makes a fine dance floor. A shopping mall doesn't.

When I first moved here I was annoyed by the square dancers because of the noise. The walls and floors of this building hold no secrets and I can hear every do-sa-do and every promenade and laughter and even smiles will drift through the walls and into my room. Square dancers really know how to have a good time.

They started growing on me, though. For one thing, my apartment is usually cold but on Saturday nights it is quite toasty. The square dancers really crank the heat in the skating rink and it all floats up to my room. Saturday night is the only night I can walk around in my underwear.

I also like the music. I don't have a radio so the square dance songs are quite a treat. It wasn't long before I knew several to sing with. My favorite is *It's Such A Pretty World*.

*It's such a pretty world today
Look at the sunshine
Allemande left your corner
Do-sa-do your own*

I found myself singing this on the bus the other day and people were giving me some pretty weird looks.

I had never met any of these square dancers until recently. I didn't even know what they looked like; my apartment window faces only a brick wall so I could never see them getting out of their cars

and entering the skating rink to have a good time.

But last Saturday night there was a knock on the door. Who could it be? I thought. Nobody ever comes to see me. The square dance hadn't started but I could hear people milling in. I answered the door.

It was a square dancer! A lady square dancer.

I was floored because she was the most stunning thing I had ever seen. She had on this yellow-checked dress, a dress that made me think of picnics in the country with fried chicken and pie, and beneath the dress was a huge light blue petticoat that was the warm cloudless sky at my picnic. Dancing slippers graced her feet like the blanket for the picnic lays on the grass. She spoke.

"I'm sorry to bother you," she said.

"That's quite alright," I said.

"I was wondering if you had any coffee," she said.

"Coffee?"

"Yes," she said and she twirled her dress and petticoat. "I'm in charge of refreshments and we're running real low on coffee. We square dancers love our coffee."

"How much do you need?" I asked.

"Oh, enough for 40 or 50 cups." I retreated to my kitchen and got a jar of instant I had bought that morning.

"This jar says it will make 35 cups," I told her.

"We can stretch it," she said.

"Just let me take enough for my morning cup," I said.

"Oh," she said, "I don't mean to put you out."

"That's quite alright," I said. "Please." The lady square dancer took the jar.

"Is there any way I can thank you?" she asked.

NEIGHBORS, Continued

"Yes," I said. "Tell the caller to do *It's Such A Pretty World*."

"Certainly," she said with a smile. She curtsied with her pretty dress and went back down to the skating rink. The caller did *It's Such A Pretty World* in the first tip. The next week there was a brand new jar of coffee at my door.

I read in the paper today it is only a matter of days before the skating rink and my apartment will be condemned. I am looking for a new place to live. The square dancers are looking for a new place to dance. I will miss them and their songs and laughter and the visions of countryside picnics that they brought me. I will miss my neighbors.



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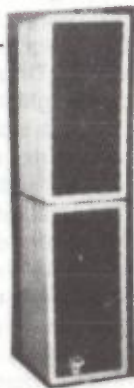
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- JP109 SEE YOU IN MY DREAMS
- JP105 I DON'T KNOW WHY
- JP206 I FEEL BETTER ALL OVER



Mark Patterson
Lexington KY

why attend a caller's school

by Gloria Roth

Jim and Shirley Neilsen say that she and Jim were asked so many times, "Why did you attend caller school?" that she wrote to their caller coach, teacher, and friend, Gloria Roth, and asked her to answer the question. The Neilsens then sent Gloria's answer to ASD and asked if it might be published. Since the season for most callers' schools is now approaching, February seems an appropriate time to state Gloria's answers... (See also pp. 36-37)

The question might be answered quite differently by another coach or teacher. Let me also point out that each school has a different approach or method. Mine seems to work for my school while others have success with their approaches. Naturally, this is my view.

In today's square dance world a dancer who wants to become a caller or cuer (or an experienced caller/cuer who feels lacking in some regard) can shorten the time it takes by learning from well-known callers or cuers who have demonstrated their ability and interest to teach new callers/cuers or pinpoint existing problems for experienced ones.

A caller's school entrance requirement is that a person be at least a graduate dancer in the Mainstream program. Those with more experience will usually learn "the trade" more quickly. However, I differ from those coaches who insist that their students have two or three or more years of dance experience.

If a dancer has learned from a good teacher, one who is kind yet firm, one who knows the subject matter and is properly organized, one who teaches the whole picture of the activity, not just the basics, the "aura" of fun has been passed on to the students. The fact that the "fun" projected often takes years to acquire is not known, nor should it be to a student. Therefore many new dancers get the desire to be a caller or cuer during class.

Getting them into a school rather than stumbling on their own will help the total ac-

tivity and teach the eager student how many hours of work it takes initially, and to keep up-to-date continually. It may eliminate those who thought it was so easy and so much fun, but who really do not want to devote that kind of time to it.

My first goal is an overall evaluation of the student, quality of voice, type of person, physical strength, dance ability, philosophy of life, how the student comes across to others, the feelings of the student's dance partner. I try to take a student from where he/she is. Please notice that none of the "technical" things like timing, pitch, choreography are included. I believe these are what the staff is to teach, and are things that can be learned.

If a student has none of the overall qualifications, I might suggest some other activity would be better. It sometimes has been necessary to suggest that the student take a Dale Carnegie course or put his/her energies elsewhere.

When a student attends school, the areas of curriculum are present in a pre-test to determine in which areas the student is strong or weak. It is not uncommon for a veteran to discover a vital area of knowledge is missing. If I could instill in minds that learning never ends, we would have a much better activity!

Students should evaluate the available schools, finding out if staff callers (at least one of them) are accredited as caller coaches by Callerlab, what the staff callers are like as people, how they present material, how much time the students get, what resources (books, lists, records, manuals) will be available, the ratio of students to staff. One final question might be, "Does one leave the school feeling uplifted with many self-hints to work on in the year ahead?"

Nowadays I learn from new callers and cuers who are looking at the activity with fresh eyes and new points of view. I hope my development never ends and that I can impart that philosophy to anyone who ever attends my cuers' or callers' schools.

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—FEBRUARY 1962

Square dancers are individuals with personalities as unique as a lamb's and a grizzly bear's. You'll find young and old, dreamers and doers, introverts and extroverts. This is the hobby these people have chosen to satisfy their individual needs, writes Lewy Farnum.

The "live wire" is the dancer who adds color to square dancing, stimulates a set, and creates an atmosphere of fun for everybody.

"Though some people take a dim view of this boisterous person, square dancing needs more live wires. Let him/her spark the whole group with spontaneous enthusiasm.

In the article "Regional Organizations," it is stressed that unity of thought and ideals is essential to any large organization, and square dancing is no exception. If square dancing is to be continued and furthered for future generations to enjoy, then better organization is necessary. A united group of dancers all working

toward the same general goals, accomplishes more than a single club ever dreamed it could.

Many areas have a regional organization; if your area doesn't you are missing many of square dancing's greatest benefits.

DO SOMETHING about it!

...We must face the fact that there are people who like to square dance but do not look upon it as their only recreation. These are our fun-level dancers and they are great in number. They don't care what "so and so" called last week and "threw" the floor with—they've come out for a sociable evening of square dancing and chit chat...writes Bee Schultz in a letter to the editor.

10 YEARS—FEBRUARY 1977

A reminder from Harold Bausch in "Dancing Tips": "At this time of year we have many new dancers with us. These folks still quite new out of classes need you—they really do. Many of them are nearly petrified with fear when they first

Continued on page 96



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- 2326 STARS AND STEEL GUITARS, Cued by Nancy Carver* (R/D)
- 2325 CLOSE TO MY HEART, Cued: Nancy Carver* (R/D)
- 2324 WORLD OF LOVE, Cued by Frank Cutter* (R/D)
- 2323 SHORT ROAD (Key:A)/BOOM-A-RANG (Key: G) (Hoedowns)
- 2322 SEEMS LIKE OLD TIMES, Caller: Johnnie Wykoff*
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- 688 FOLLOW THE LEADER, Caller: Chuck Myers
- 687 SOMEDAY, Caller: Frank Lane*

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- 1365 LITTLE GIRL, Callers: Tommy White & David Davis*
- 1364 LOVE TAKES TWO, Caller: John Aden*

LORE RELEASES:

- 1230 WHEN MY BABY SMILES AT ME, Caller: Murry Beasley*
- 1229 TIGER BY THE TAIL, Caller: Johnny Creel*
- 1228 COWTOWN, Caller: Bob Graham*
- 1227 I WONDER COULD I LIVE THERE ANYMORE, Caller: Dean Rogers*

BEE SHARP RELEASES:

- 126 RED HEAD, Caller: Wayne Spraggins*

PETTICOAT PATER RELEASES:

- 126 SECRET LOVE, Caller: Toots Richardson*
- 125 YOU ARE MY SUNSHINE, Caller: Toots Richardso*
- 124 BILLY BAYOU, Caller: Toots Richardson*

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HEM-LINE



CHERIE AND KARL SLOOTSTRA

Since Cherie and Karl Sloodstra met square dancing, they incorporated square dancing into their wedding party. The story of their wedding outfits is an adventure. On a vacation in Guernsey, Great Britain, they heard about Joan Murray, who lives in Southampton and manufactures square dance apparel. During that holiday, their car was broken into and their luggage stolen, so they went to Southampton to get new clothes. Joan reacted enthusiastically when asked to make a wedding dress, saying she had bought white lace that she could use. Cherie showed Joan her bright red petticoat and asked her to make a red belt to match.

The dress, made of white cotton, with layers of white lace, arrived by mail. It fit perfectly, so Cherie called Joan and ordered a shirt made of the same two materials for the groom.

Karl's western suit, plus boots, belt buckle, collar tips and Stetson hat, all in gray, were bought in Salt Lake City by Cherie when she was there on a business trip. Cherie converted Dutch to American measures on her pocket calculator to buy the correct sizes, knowing she could not return the items. Everything fit perfectly. With the suit, Karl wore a red western tie bought in Los Angeles on the same trip, as were Cherie's shoes. Her petticoat was bought from a German store at a jamboree in Luxemborg, her lace gloves in Ottawa, Canada, and her hat in her home town in Holland.

Cherie and Karl are very happy with their wedding outfits assembled "from all over the world," and with each other. They are members of The Coast Riders in Voorschoten, Plus Club Coord-in-Eights, Holland, and the Overseas Dancers.



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HAPPY SWINGERS DAY

When a club receives a proclamation from the mayor of the city of Chicago Hts., plus a congratulatory letter from the governor of the state of Illinois, plus a similar letter from the leader of the House of Representatives, its members must be doing something worthwhile. This is the case with the Happy Swingers Club who recently were honored by having the mayor declare a day to be *their day*.



According to caller Bill Killey, the whole celebration was set up by Al and Carol Van Kirk of the club. A special performance was staged at the Olympia Plaza to mark 12 years of dancing by the club. A photo story appeared in the *Star* of that area.

The Happy Swingers Club was organized in 1974 under the direction of Bill Ekart and his wife, Dorothy. The Ekarts developed the group into one of the finest clubs in the metropolitan Chicago area. Bill Ekart retired to his native Oklahoma and was replaced by Bill Killey.

The Happy Swingers dance regularly on the second and fourth Fridays, September through May, at First Presbyterian Church, Chicago Heights.



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NO OBLIGATION DANCING

Many innovative ideas are being tried to create or re-create interest in square dancing. Some are very successful, some less so, but "nothing ventured, nothing gained," the saying goes. Not every idea will work in every area; some may need to be adapted. But in the "spirit" of promoting and preserving our square dance activity, ASD will recount such ventures as they are reported to us. You weigh their merits!

Eddie Powell, of Reynoldsburg, Ohio (near Columbus) scheduled for last November a "No Obligation Dance," with one a month during the current dance season. Eddie and Denise report that nine squares attended the first dance, the only one held when this was written.

Eddie's flyer pictured a top hat, with the words "Pass the hat—You decide the fee!" Other features were listed:

- S/D Clothes- wear 'em if you want to!
- Refreshments— Bring 'em if you want to.
- No guest fees or dues.
- No Banner Steals—everybody welcome.
- No officers or committees.
- No specific level—what the floor handles.

Eddie also reported that about 80% of those attending the first dance did *not* wear square dance clothes.

In a letter written before the dance was held, Eddie explained why he scheduled the dance. As an Advertising/Marketing student at Franklin University, he researched comments he'd been hearing as a caller. He discovered:

- Many dancers think club dues and guest fees are too high.
- Many dancers are opposed to wearing square dance clothes except at demos and festival/conventions because they are

too hot in summer and too cold in winter, too cumbersome, too expensive, too much of a "hassle."

- Many dancers dislike the time commitments of banner steals and retrieves, offices and committees.
- The issue of refreshments is getting out of hand, with one club trying to outdo another.
- Many dancers are concerned about levels; too many new calls, peer pressure to dance at the next program, and "we never get to dance what we already know."
- Dancers are concerned with driving time to the dance (too long).

Reaction to the dance in *Cues and Tips*, the central Ohio publication, included one letter from a working woman who was enthusiastic, and one from a shop owner who disagreed with "no obligation" concept. He stated that since "western square dancing is a hobby, a sport, social club, apparel, equipment and paraphernalia, dues and admission are needed. He cautions dancers to be careful of "letting go" of traditional values.

The first letter commended Eddie and Denise for their hard work and effort in bringing dancers together for fun!



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From the 36th National Square Dance Convention

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The collection of equipment and hardware from America's space voyages is truly awe-inspiring. Among the exhibits are astronaut Gordon Cooper's Mercury space capsule, the Lunar exploration module, the Apollo 17 spacecraft, and a Saturn V rocket.

Your first stop at mission control should be the visitor orientation center, where you can view official NASA films. The visitor center is also the starting point of tours. The tours include visits to the mission control center viewing room, space environment simulation laboratory, rocket park, mission simulation and training facilities, the moon

rock collection and Building 2 where thousands of artifacts and space gear are on display.

Getting to the space center is easy. From the Astrodome, take 610 East to the I-45/Galveston exit. Follow I-45 toward Galveston and exit at NASA Road, then follow the signs to the NASA center. Allow at least 4 hours for travel time and tour. The center is open daily from 9 a.m. to 4 p.m. Admission is free, and don't forget your camera.

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The Astrodome parking lot will have an area designated for campers during the 36th National Square Dance Convention immediately adjacent to all convention activities. The Camping Committee is making every effort to provide adequate and comfortable facilities but keep in mind this is not a conventional campground. All spaces are on concrete or asphalt and no hookups are available. There will be limited shower facilities but ample restrooms

and litter containers. Around the clock security will be provided and the cafeteria in the Astrohall will be open from 7:00 a.m. to 9:00 p.m., Thursday through Saturday. Water and dump stations will be on the campground.

There will be no reserved spaces so if you plan to camp together please arrive together. Monitor CB Channel 4 for information and assistance.

All campers must be registered in advance and the camp office will have your packets

Continued on Page 99

FEEDBACK

Our club, the Ace of Clubs of Sodus, Michigan, started a new dress policy last fall. We request square dance clothes at two dances a season, the Christmas dance and our May Snowbird dance. Other times during the year S/D clothes are optional with the individual. Every woman in the club is happy with this arrangement. The only two people who voiced an objection were men. Some of the women have also shown interest in the prairie skirt look, rather than the short skirt with petticoat.

At the Christmas dance the only woman who did not wear S/D clothes was one who had just gotten over the flu (she brought her clothes with her but asked if it was alright if she didn't change so she could stay warmer). I have so far worn S/D clothes to every dance, being the caller's wife. However, I do intend to wear my prairie skirts to some dances in the future. Our new policy has not affected our number of visitors, either. The people realize that our club is for them to have fun and friendship, not just put on a fashion show each dance. If the men had to wear nylons, pettipants, petticoat, skirt and special shoes for every dance I doubt we'd have had any complaints. This was told to the men by their wives. I must add that my husband, Walt Ishmael, the club caller, was not thrilled with the new policy, but agreed to go along for a trial period of one season.

I should also tell you that we have club members and guests that will wear S/D clothes to every dance. At our club, everyone is welcome whatever their opinion is as long as they respect the other person's opinion. Square dancing is for fun and friendship, not for friction.

As a little note, I would like to add—how many cups of coffee have been swept on the floor by a swirling petticoat?

How many petticoats (\$28-100) have been ruined by getting caught in someone's belt buckle? All you have to do is attend a National S/D Convention to see how much competition has developed in what women wear to a dance. Whether you wear an outfit costing \$30 or \$300, it doesn't make you a good dancer. Whether you wear a prairie skirt or a short skirt with an eighty-yard petticoat, it doesn't mean you're a good person, a bad person, a good dancer or a bad dancer. What counts is what is inside. As I said before, square dancing is for fun and friendship and I hope it always stays that way.

Judie Ishmael
Colomoa, Michigan



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SQUARE AND ROUND DANCING

The square dance activity is made up of many facets of dancing. Callerlab recognizes this fact and encourages its members to become conversant with areas other than just square dance calling. Callers have a responsibility to provide a pleasurable program for dancers. Quite frequently, to provide variety, round dancing is included in this program.

While some square dance callers do not include rounds in their program, Callerlab's official position is that squares and rounds go together. They are part of the same family tree. Callerlab has an active round dance committee which selects a Round of the Quarter for suggested use by members. It was at Callerlab's request that Roundalab developed a manual for callers who wish to introduce rounds into their square dance programs. Dual membership in Callerlab and Roundalab is not at all uncommon and many Callerlab members teach or participate in round dancing.

If your area does not include round dancing in its square dance program, encourage your leaders—callers, cuers, dancers—to develop a way of including it, especially at the Basic, Mainstream and Plus programs. All will benefit. Squares

and rounds do, indeed, go together. What the proper balance may be at any particular dance should be at the pleasure of the dancers and worked out cooperatively by the caller and cuer.

EDUCATION—A CALLERLAB PRIORITY

Callerlab continues to devote time, energy and resources to various educational programs. The Education Committee, headed by Jack Murtha, is working on programs to help callers become better teachers and to make the class experience more productive and enjoyable.

Callerlab recently completed its book, *Curriculum Guidelines for Caller Training*, available from the office for \$25. (overseas surface postage \$5.)

At each National S/D Convention, Callerlab, in conjunction with the National Executive Committee, conducts 12 hours of quality education for callers.

Since the 1981 Callerlab convention, many callers' associations have benefited from a program to provide assistance to local groups to fund educational efforts. The criteria for use of these funds have been modified. Details may be obtained from the Callerlab office, PO Box 679, Pocono Pines PA 18350.

Callerlab also offers an annual scholarship of \$300 to permit a deserving caller to attend a caller's school. Callerlab will accept contributions to the scholarship fund, as memorials or as donations. If you know a caller who merits a scholarship because of his dedication to square dancing and his leadership potential, write to Callerlab with details.

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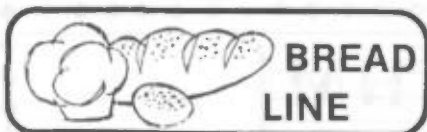


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<p>3rd Annual Walt Cole's TIMING & MUSIC SCHOOL Port Angeles, Washington September 4-7, 1987 <i>Walt Cole & Bob Erny</i> New & Experienced Callers</p> <p><i>The basis of calling is timing, the basis of timing is music.</i></p> <p>Contact: Walt Cole 944 Chatelain Rd., Ogden UT 84403 801-392-9078</p>	<p>SUPERSCHOOL WEST So. Lake Tahoe, California September 13-17, 1987 <i>Bill Peters, Jim Mayo & John Kaltenthaler</i> Full Curriculum: Emphasis on Programming/Choreo & Smooth Dancng Write Bill Peters P.O. Box 10692 Zephyr Cove, Nevada 89448</p>	<p>ENGLISH MOUNTAIN CALLERS COLLEGE Sevierville, Tennessee June 29-July 3, 1987 <i>Don Williamson, Wade Driver Tom Miller</i> Full Curriculum, New or Experienced Callers Write Don Williamson Rt. 8 College Hills Greeneville TN 37743</p>
<p>CALLER COLLEGE Community House Red River, New Mexico September 6-9, 1987 <i>Toots Richardson & Glenn Raiha</i> New & Experienced Callers Callerlab Curriculum <i>Individual Attention, Mike Time</i> Contact Toots Richardson Rt.1 Box 42, Clinton OK 73601</p>	<p>MIDWEST CALLER COLLEGE Promenade Hall Auburn, Indiana for new/newer callers June 15-20, 1987 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i></p> <p>Don Taylor, PO Box 824 Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Ticonderoga, N.Y. July 23-26, 1987 <i>Stan Burdick & guests</i> For 0-5 yr. callers only Complete Course Fundamentals Write P.O. Box 488 Huron OH 44839</p>
<p>TURKEY RUN R/D LEADERS SCHOOL Turkey Run State Park Marshall, Indiana July 19-24, 1987 Phases 4-5-6 <i>Staff: Irv & Betty Easterday Betty & Clancy Mueller</i> July 26-31 Phases 1-2-3-4 <i>Staff: Betty & Clancy Mueller</i> Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>HOLIDAY OF HARLAND Hartland, Michigan July 19-22, 1987 <i>Al Brundage, Earl Johnston Dick Bayer</i></p> <p>NEW ENGLAND SCHOOL Sturbridge, Massachusetts August 9-12, 1987 <i>Al Brundage, Earl Johnston</i> New & Experienced Callers Earl Johnston., PO Box 2223 Vernon CT 06066</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pa. July 12-16, 1987</p> <p>Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limited 9 for max. personal attention. 1 yr. experience Write Ed Foote, 140 McCand- less Dr., Wexford PA 15090</p>
<p>OZARK CALLERS COLLEGE Kansas City, Missouri May 23, 24, 25, 1987 Memorial Day Weekend <i>Don Malcom & Ed Foote</i> In-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR2 Box 20 Sheldon MO 64784</p>	<p>LAS VEGAS CALLERS' SCHOOL Las Vegas, Nevada August 9-14, 1987 <i>Kip Garvey & Bill Davis</i> Full Curriculum New & Experienced Callers</p> <p>Bill Davis, 1359 Belleville Sunnyvale CA 94087 408-736-5624</p>	<p>CALLERS COLLEGE Sedalia, Missouri September 14-18, 1987 <i>Walt Cole, Don Donath (host) Guest Staff</i> Callerlab Curriculum, All Levels of Experience, Room & Board, College Credits Contact Don Donath 1101 Wilkerson, Sedalia MO 65301 816-826-3679</p>



BREAD LINE

PRETZEL SALAD

- 2 $\frac{2}{3}$ cups broken pretzel pieces
(unsalted or $\frac{1}{2}$ salt preferred)
- 1 $\frac{1}{2}$ cups melted margarine
- 4 (3 oz.) pkg. cream cheese, softened
- 1 $\frac{1}{4}$ cups sugar
- 1 8-oz. carton frozen whipped topping,
thawed
- 1 6-oz. strawberry or raspberry gelatin
- 2 cups pineapple juice (or water)

1 lg. pkg. frozen strawberries (or 2 pkgs. raspberries) with no sugar added (or 2-3 cups fresh berries)

Place pretzel pieces and margarine in bottom of 9x13" baking dish; bake 10 minutes at 400° F. Cool. Cream cheese and sugar; spread over top of lukewarm baked pretzels. Spread whipped topping over cheese. Chill. Dissolve gelatin in boiling pineapple juice (or water). Stir in berries and allow to thicken until syrupy. Spread over pretzel mixture and refrigerate.

From *The Prompter*, California



MORE CALLER COLLEGES...

<p>NATIONAL CALLERS INSTITUTE Washington, D.C. July 13-17, 1987 <i>Decko Deck CC, Flo Cadwell</i> Music/Timing & Specialized Delivery Techniques There is a Better Way to Call LIMITED—12 Callers Some Experience Needed Full Participation Program L&D Holidays, 1905 N Rhodes St, #36, Arlington VA 22201</p>	<p>DANCE RANCH Estes Park, Colorado August 2-6, Callers less than 2 years' experience August 9-13, More than 2 years experience <i>Vaughn Parrish, Frank Lane</i> Write Frank Lane's Dance Ranch PO Box 1382 Estes Park CO 80517</p>	<p>NORTHWEST CALLER COLLEGE Lolo, Montana (at the beautiful S/R Center & Campground) June 5-7, 1987 <i>Jim Hayes, Rusty Fennell</i> <i>Ray Granger</i> For callers with 2-7 years experience Write 9955 Hwy 12 Lolo MT 59847</p>
<p>DANCE O RAMA COLLEGE (Since 1965) August 28, 29, 30 <i>Complexe Curriculum</i> <i>Lodging & Meals Included</i> \$150 per caller New & Experienced Callers Individual Attention Write for Information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>	<p>CALLERS SCHOOL Kenilworth Lodge Sebring, Florida Feb. 27,28 & March 1, 1987 <i>Gloria Roth & Harry Taylor</i> For New & Experienced Callers Using Callerlab Curriculum For Info & Registration: 305-798-4386 305-825-6594</p>	<p>TIMBERIDGE CALLERS COLLEGE Week of September 7 <i>Staff</i> <i>Jack Lasry, Hollywood, Fla.</i> <i>Gary Shoemake</i> For New Callers Experienced Callers Write TIMBERIDGE for Info PO Box 653, Gatlinburg TN 37738 615-573-0021</p>

5th ANNUAL ROUND A RAMA INSTITUTE FOR TEACHERS—August 9-13, 1987
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| RR-192 | CRYING IN THE RAIN | by Kip |
| RR-191 | THE LETTER | by Bob |
| RR-190 | MEMORIES | by Pat |
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Quarterly Selection Tips

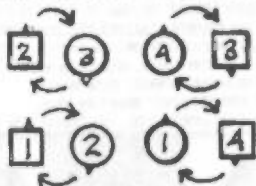
A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

SCOOT AND RELOCATE

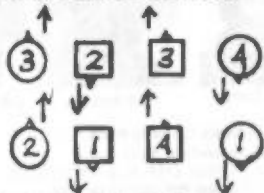
The Mainstream Quarterly Selection added for the period beginning October 1, 1986, was *scoot and relocate*. The figure takes 10 beats of music and begins from a quarter tag formation.



Center wave dancers step forward.

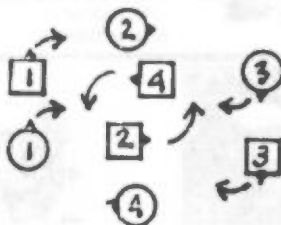
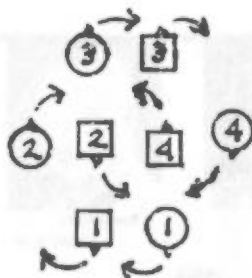


Turn thru with outside dancers.

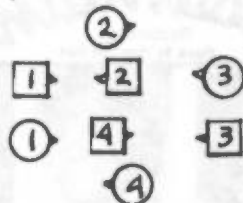


Return to wave in the center.

(Scoot back)



Center wave does a *fan the top*, while outside dancers individually turn $\frac{1}{4}$ right and single file promenade $\frac{1}{4}$...



And turn to face in.

Scoot and relocate ends in $\frac{1}{4}$ tag formation at right angles to the starting $\frac{1}{4}$ tag.

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- MR57 I'M JUST A REDNECK by Kim
- MR56 I'VE BEEN AROUND ENOUGH TO KNOW by Tom
- MR55 FEEL THE COUNTRY CALLING ME, Mac Davis Hit by Kim
- MR54 HOOKED ON COUNTRY (Mark's Medley) by Mark
- MR53 DEVIL'S ON THE LOOSE, WW Hit by Kim
- MR52 HARD HEARTED HANNAH, Oldie by Vern
- MR51 LIVIN' FOR SATURDAY NIGHT by Vern
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- DR25 MAKE IT WITH THE BLUES, Mel McDaniel Hit by Dave
- DR24 FELL IN LOVE AGAIN LAST NIGHT, Forrester Sis #1 by Grace
- DR23 SMOKIN' IN TUPELO by Hal



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- OR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)
- OR16 DON'T IT MAKE YOU WANNA GO HOME by Dave

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Dec. 5.....	No Dance	Apr. 3.....	Anna
Dec. 19.....	Christmas Balls	Apr. 17.....	No Cream Sockeye
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		July 31 - Aug. 14.....	Annual Camp Out

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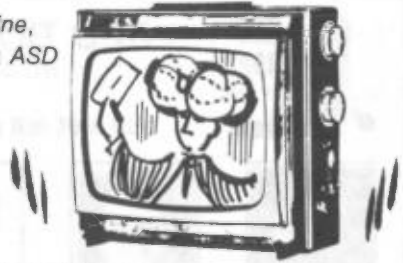
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Answer: Hurricane Carla, Hurricane Becky and (Caller's Name).

Question: Name three sources of strong wind.

Answer: Dixie style.

Question: What do Yankees say when someone wears bib overalls and goes barefoot?

Answer: Singing calls, rounds and hot hash.

Question: Name two kinds of dancing and warmed over supper.

Answer: Mainstream, Advanced and Challenge.

Question: Describe two levels of dancing and a second honeymoon.

Answer: Scoot back.

Question: What did (her name) say to (his name) on their first date?

Answer: Boys run.

Question: What happened when the boys drank all of Grandpa's prune juice?

Answer: Stars, circles, lines and squares.

Question: What could (his name) draw when he graduated from college (high school)?

Answer: Allemande left.

Question: What did Mr. Allemande do when Mrs. Allemande cut him off?

Comments on "duds:": May a weird caller give your corner a hickey.

May a diseased camel leave a deposit in your square dance boots.



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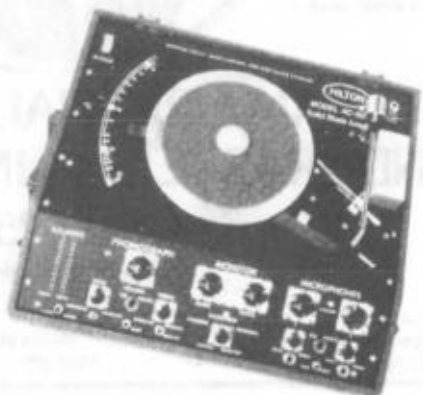
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OR Don Williamson, Route 8, College Hills, Greeneville, TN 37743

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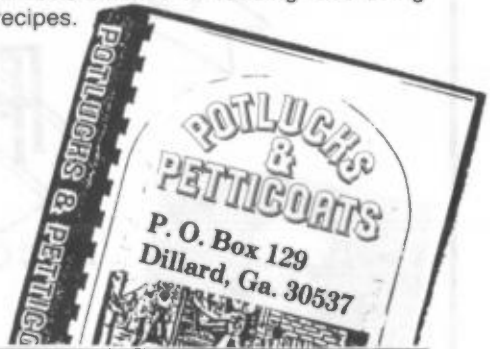


COOKBOOKS TO SELL

Very soon a complete description of the new cookbook, *Potlucks & Petticoats* will appear in our "Book Nook" section, but since we have received our copy, we not only highly endorse its purchase (along with its *yummy* purpose) but we also recommend that individuals or clubs wishing to pick up a few extra bucks for *hungry budgets* order these in quantity for sale to members and friends, both square dancers and non-dancers. The book

wholesales for \$7. and you sell it for \$11.95. (Nice profit of \$4.95 each.) Send for a case of 20 with your check for \$140. plus \$10. shipping to the address shown.

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AL AND RUTH HALLGREN

Al and Ruth Hallgren of Zion, Illinois, were introduced to square dancing in 1977, round dancing in 1978, and began teaching and cueing in 1980. They studied with Manning and Nita Smith, Betty and Clancy Mueller, Bill and Carol Goss, Irv and Betty Easterday. They are members of Roundalab and URDC, as well as two other round dance leaders groups.

Al is the teacher and cuer. He retired from OMC Johnson in 1981, after 39 years of service, and now works part-time for the Beach Park School District.

The Holgrens teach beginners and easy-intermediate classes each week, and cue for four square dance clubs. They



enjoy camping weekends twice a year. Al and Ruth have been married 43 years, with four children and nine grandchildren.

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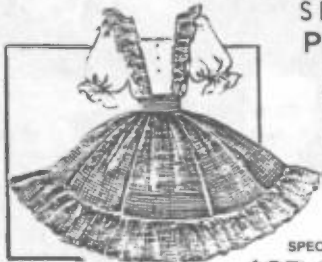


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Dancing Tips

by Harold & Lill Bausch

A successful club is no accident—it takes a lot of thought and consideration, it takes good officers and good callers to maintain that success.

Of course we sometimes see a club start out with much success and big crowds (although crowds alone are not the real mark of success) and then fifteen years down the road the club is no longer in existence.

Perhaps it would be good to examine just what makes a good club and some of the problems that must be solved to keep the club going strong. My first thought is the friendly atmosphere that must always be there. Dancers tell me they attended a club where they were greeted warmly at the door but where they were ignored once the dance started. One such group told me that if one other couple of guests had not joined their group of three couples, they would not have had a square in which to dance. Can you imagine that? Have you gone to dances and observed that the squares are pre-set and that you are not invited into those squares? Have you ever gone to a dance

and not been asked to exchange dances or join other squares? This should never happen. Each club should welcome guests, visit with them and exchange dances with them.

The program danced should fit the club members' ability and that of their guest couples. Dancers should not be called down to; that is, do not assume that dancers cannot handle a bit of challenge. Today we may get locked into the name game of Mainstream, Plus, or Advanced. Some clubs are so afraid that someone may not know all the calls that they label their club as "Mainstream only" when in fact most of the dancers attending would like to be dancing a bit more. If the club has an experienced caller they should give him a little freedom to call to the dancers in a manner that will entertain and challenge them without frustrating them. Of course in the process some squares may break down, but if he or she is a good experienced caller, the squares will not be broken down long, and they will be right back into the dance again.

We must remember that everyone makes mistakes and this is no sin. We would never have progress in any endeavor if we were never allowed to fail. Dancers actually enjoy recovering and successfully completing the call on the second try. We all like to feel we are improving all the time.

My feeling is that at the present time

Continued on page 97



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Calling Tips

TEACHING A STUDENT CLASS by Trevor Peel

(Continued from January 1986)

You, as the caller, are the prime person who will cause students to decide whether they are going to complete the course or "drop out." How you approach teaching the moves is one of the most important factors. You must get to know the group you are working with. You can very easily upset a person or couple by saying the wrong thing. Some people can take direct correction; others get very upset by being made to stand out. It is best, at first, to talk to everybody in the group and correct everybody. The people to whom the correction is aimed will normally get the message and nobody will be embarrassed.

Have some fun when teaching moves! This is one of the most important things in a class. If you can find a way to get the group laughing with the definition, then you will find that one word is often sufficient to remind them of the move and they will all enjoy it. Never forget square dancing is fun, but there must be a reasonable balance between fun and seriousness. Never let the fun take over from the learning. One move I teach with a bit of fun is *grand square*. It fits nicely into a march, so why not have dancers marching and counting as they go? This keeps them in time with the music and they enjoy it too. Another thing I have heard used, although it does not actually deal with a move, but helps with positioning, is the word *grope*. This basically means try to find a hand and, whenever you can, hold a hand.

Knowing your subject is very important. Always have a look at the Callerlab ap-

proved definition of the move you intend to teach before class. It is important to teach the move using the definition. By all means, reword it to help the students understand the move, but do not rewrite the definition. As an example, *recycle* is not a *U-turn back and wheel and deal*; it is better described as *ends cross fold, centers do a double fold*. This description needs a good understanding of *cross fold* and *fold* but it flows better than the alternative. Another reason for using the Callerlab approved definition is uniformity. Can you imagine a situation where one school taught its pupils to count 1,2,4,6,5,3 instead of the method we all know. Mathematics would be a total mess. For one group, $2 + 2$ would equal 4, and for the other, $2 + 2$ would equal 6. Many people bump into each other on a *cross trail thru* because they try to take the same path, probably because they have had the move defined in different ways.

Before Callerlab, different areas did moves in different ways, which made movement from one area to the next very difficult. Today dancers not only move within their own countries, but worldwide. This, I feel, is one of the most important features of square dancing. So, let us all use the same definitions.

Describing a move using the terms *boys* and *girls* must be avoided unless the definition specifies them, as in *star thru* or *curlique*. If you teach a move by stating that boys do this and girls do that, it may work at the time, but when you find a non-standard position, you will have to totally reteach the move, taking more time and confusing the students. It is also advisable to show the class a few different set-ups for the move. It may be sufficient just to swop the boys and girls from the "standard" set-up to give the idea. When you come to put the move into your patter call, try and avoid too many set-ups to start with. It is better for the class to get the feel of the move and then after a few weeks, use the move from a slightly different set-up, with clues to assist the dancers.

To be concluded next month.



by Bob Howell

easy level

For opens this month, here are a couple of heart warmers from two individuals living 500 miles apart. Both are excellent solo dance teachers. I have been using both routines and they are smooth. Each is a quick-teach dance. From Hartford, Connecticut, Happy Hal and Helen Petschke send a routine they have written to...

RUN AROUND SUE

MUSIC: Atlantic 3440 (Collectibles 2100)

FORMATION: Solo dance

INTRO: All facing head of hall, wait eight measures.

ROUTINE:

LEFT TWO-STEP: Step left, close right, step left, touch right;

RIGHT TWO-STEP: Step right, close left, step right, touch left;

LOCK, LOCK: Left foot fwd, touch right behind left heel; repeat;

STRUT WALK: Left, right, left

LUNGE, RECOVER: Forward right, back on left;

LUNGE, RECOVER: Forward right, back on left;

TURN ¼ RIGHT: Put weight on right

SIDE, TOUCH, SIDE, TOUCH: Step on L, touch R; step on R, touch L;



Another routine that Nell Preamble of Willowick, Ohio, taught me several years ago goes as follows:

RUN AROUND SUE

MUSIC: Atlantic 3440

FORMATION: Solo dance

INTRO: Wait eight measures.

ROUTINE:

- | | |
|--|---|
| 1 Step on left foot and kick across with right foot. | 9 Walk around in four slow steps to the left. |
| 2 Step on right foot and kick across with left foot. | 10 Step to left and draw right foot to left. |
| 3 Do a quick two-step to left | 11 Step again to left and draw right to left. |
| 4 Do a quick two-step to right. | Begin again. |
| 5-8 Repeat all above. | |

NOTE: If space is limited on #11, step to right and close left to right. On #10 bend the knee as you move left, bring arms that were extended to sides to a crossed position, open again on the next step to the side.

Ted Stevenson of Modesto, California, contributes a slick little dance to a tune dedicated to the caller's sweetheart, **The Caller's Wife**. He wrote the dance for use in his beginner classes and at one-night-stands.

SPLIT THE RING QUADRILLE

FORMATION: Square

MUSIC: *The Caller's Wife*, Grenn 16005

NOTE: On call *split the ring*, the indicated couple crosses the square and goes between the opposite couple, separates and walks around the outside of the square to return home.

INTRO: #1 couple split the ring

- | | |
|----------------------------------|---|
| ----- , ----- | ----- , ----- |
| ----- , #2 couple split the ring | ----- , --- circe right |
| ----- , ----- | ----- , ----- |
| ----- , #3 couple split the ring | ----- , all four boys a right-hand star |
| ----- , ----- | ----- , all four boys a left-hand star |
| ----- , #4 couple split the ring | --- take corner, all promenade --- |
| ----- , ----- | ----- , ----- |
| ----- , --- circle left | ----- , #2 couple split the ring |

The dance goes through four times. Start each sequence with the next couple down.

Bob Ruff of Whittier, California, continues to release good basic records. This one certainly fits the month of February.

SWEET PERSONALITY

MUSIC: Wagon Wheel 927

OPENER, MIDDLE BREAK, ENDING:

Sides face, grand square

Walk, two, three, turn; walk, two, three, turn;

Walk, two, three, turn; walk, two, three, reverse;

Walk, two, three, turn; walk, two, three, turn;

Walk, two, three, turn; all the men star right;

Go once around the land, to your corner allemande

Come back, swing your partner, promenade the land

Promenade the ring, everybody sing.

"She's got the sweetest personality."

SEQUENCE: Opener, figure twice, middle break, figure twice, ending.

FIGURE:

Four ladies chain, you turn the girls and then

Rollaway with a half sashay, circle left and then

Allemande left, allemande thar, forward two and star

Men swing in, you've got a star

Shoot that star with a full turn, to your corner go

Do-sa-do this lady, keep her and promenade

Promenade the ring, everybody sing

"She's got the sweetest personality."

Our contra this month stays with the sweetheart theme. Written by the late Art Seele of Haddon Hts., N.J. He named it the...

SOMETHING ABOUT YOU, BABY, I LIKE CONTRA

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

MUSIC: Chaparral C-201

FIGURE:

8 Active couples do a do-sa-do

8 Corners all do a do-sa-do

8 Same corner girl swing

8 Face across, right and left thru

8 Same two ladies chain

8 Ladies lead and flutter wheel

8 Same four circle left

8 Same four star left



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What percentage of those graduates are still dancing with your club?²⁵

0-10%(2) 11-25%(3) 26-50%(4) 51-75%(5) 76-100%(6)

Since last year, has your club membership³⁶ increased?⁽²⁾ decreased?⁽³⁾ stayed the same?⁽⁴⁾?

Has a Leadership Seminar/Program (Mini-LEGACY) ever been conducted in your area?³⁷ Yes⁽²⁾ No⁽³⁾ Don't know⁽⁴⁾

If YES, did you attend?³⁸ Yes⁽²⁾ No⁽³⁾

Please check the items on which you have heard discussions from you caller, club or association officers:

Styling³⁹ Dress⁴⁰ Heritage⁴¹ Leadership⁴² Club Organization⁴³ Social Activities⁴⁴ Conventions⁴⁵

Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Rate the listed items in their relative importance and appeal to you. A "0" means "don't know, not applicable or does not concern me."

- | | | | | | |
|----|---------------------------|----|---------------------|----|-----------------|
| 46 | Exercise | 56 | The challenge | 66 | Round dancing |
| 48 | Cost | 58 | New acquaintances | 68 | The clothes |
| 50 | Learning new things | 60 | Pleasure of dancing | 70 | Contras |
| 52 | Doing things with friends | 62 | Mixers | 72 | Club activities |
| 54 | Club leadership | 64 | Getting out | | |



Help keep square dancing the way you like it by completing this dancer survey. We'll combine your answers with others and pass the results on to associations, clubs, callers and publications all over the world. Your answers are important.

Your comments on anything relative to square dancing or related activities would be welcomed. Please use the reverse side of this page. Thank you. LEGACY appreciates your time in completing this form. If you have lost contact with the person who distributed this form, please mail to: Ted & Lannie McQuaide, 2858 Astor Ave., Columbus, OH 43209. Forms must be mailed by March 1, 1987 to be included in the survey.

LEGACY SURVEY

PLEASE ANSWER QUESTIONS CAREFULLY SO THAT YOUR ANSWERS CAN BE TABULATED CORRECTLY

NOTE: Please ignore the small numbers. They are to be used in computerizing this information

In which U. S. state, Canadian province or other country do you dance most frequently?⁵ _____

How many years have you been dancing?⁷

Under 1⁽²⁾ 1-2⁽³⁾ 3-4⁽⁴⁾ 5-8⁽⁵⁾ 9-12⁽⁶⁾ 13-16⁽⁷⁾ 17-25⁽⁸⁾ Over 25⁽⁹⁾

On the average, how many dances per month do you attend?⁸

1-2⁽²⁾ 3-4⁽³⁾ 5-7⁽⁴⁾ 8-12⁽⁵⁾ 13-16⁽⁶⁾ 17-25⁽⁷⁾ Over 25⁽⁸⁾

Are you a

Club Officer?⁹ Association Officer?¹⁰ Caller?¹¹ Cuer?¹² Supplier?¹³ Dancer?¹⁴ Other?¹⁵

To how many square dance clubs do you belong?¹⁶

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ More⁽⁷⁾

What programs do you regularly square dance? (Circle no more than two!)¹⁷

Basic⁽¹⁾ MS⁽²⁾ Plus⁽³⁾ A1⁽⁴⁾ A2⁽⁵⁾ C1⁽⁶⁾ C2⁽⁷⁾

At how many different S/D clubs do you regularly dance during a month?²¹

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ More⁽⁷⁾

How many S/D workshops do you attend during a month?²²

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ 6⁽⁷⁾ More⁽⁸⁾

What S/D programs do you regularly workshop? (Circle no more than two!)²³

None⁽¹⁾ Basic⁽²⁾ MS⁽³⁾ Plus⁽⁴⁾ A1⁽⁵⁾ A2⁽⁶⁾ C1⁽⁷⁾ C2⁽⁸⁾ C3⁽⁹⁾

To how many Round Dance clubs do you belong?²⁷

None⁽²⁾ 1⁽³⁾ 2⁽⁴⁾ 3⁽⁵⁾ 4⁽⁶⁾ More⁽⁷⁾

What ROUNDALAB phases do you regularly dance? (Circle no more than two!)²⁸

Phase II⁽¹⁾ Phase III⁽²⁾ Phase IV⁽³⁾ Phase V⁽⁴⁾ Phase VI⁽⁵⁾

Do you read a local Square Dance publication?³²

Yes⁽²⁾ No⁽³⁾

Do you subscribe to a national S/D publication?³³

Yes⁽²⁾ No⁽³⁾

Did your club sponsor a new dancers' class last season?³⁴

Yes⁽²⁾ No⁽³⁾



by Russ and Nancy Nichols

DEFINITIONS AREN'T EVERYTHING by Craig Shucker

(Reprinted with credit to *Trailblazer*,
Volume V, No. 6)

At one time or another, most dancers who aspire to the Advanced and Challenge programs have heard variations of the following true statement: "To be a good national-level Advanced or Challenge dancer, one must know the definitions of the calls and concepts on the lists." Because of the emphasis put on learning definitions, many dancers interpret this to mean, "If one knows the definitions of the calls and concepts on the lists, one will be a good national-level Advanced or Challenge dancer." If square dancers were designed to screen out all emotions, distractions and preconceived notions and to process information flawlessly, this statement might be true. But square dancers are human beings and, as such, many other factors enter into how they perform. Unfortunately, most callers are either unaware of them or, if they are aware, choose not to take the time to inform their dancers of them.

One important factor is the proper development and use of automatic or reflex responses. Reflex responses are helpful in that they are much quicker than res-

ponses requiring conscious thought. These responses are developed through repetition. The more a dancer hears a call and reacts to it, the more likely he or she is to develop an automatic response to the call. Also, the less complicated the call is, the easier it is for a dancer to develop such a response. For example, it takes most dancers very little time to start dancing *boys run* without thinking about the definition. However, assuming that the instructor calls from multiple starting formations, some people have problems developing an automatic response to more complicated calls since they now have to use the definition. When they hear the call, they stand still trying to recall the entire definition before moving. For these more complicated calls, dancers should learn to recall only the first part of the call and to respond to it automatically while recalling the next part and executing it. Despite their usefulness, reflex responses are what get most dancers in trouble. When dancers learn a call and begin dancing it, they often have an unconscious tendency to simplify the definition to make it easier to respond quickly to the call. Such simplifications include, "Boys do this and girls do that," "If I'm here, I go there," and "Work to the right." Often, these internalized definitions, rather than the actual definitions, get integrated into the reflex response; the dancers learn to respond to the "feel" of the call. For example, most callers heavily favor right-hand set-ups and so most dancers internalize such calls as *split circulate*, *boys run*,

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follow your neighbor, and switch to a diamond as calls that go to the right. This becomes obvious when a caller puts them in a left-hand set-up and calls one of these calls; many dancers will still try to work to the right.

Another problem related to reflex responses is anticipation. Most callers have sequences of calls they use frequently. Dancers who dance on a regular basis consciously or unconsciously begin

to memorize some of these sequences and start executing the remainder of the sequence ahead of the calls. Probably the most familiar such sequence is from right-hand ocean waves with boys on the end. When the calls says *Swing thru, boys...*, the boys are already looping around the girls as the girls are sliding into the center, because they all expect the next word to be *run*.

Continued on Page 103

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CALLERS' QUESTIONS



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From a zero line:

Box the gnat, pull by (face out), girls run right
Swing thru, centers trade, girls run right
Ends fold, pull by, left allemande...

Curlique, girl run, right and left grand...

Right and left thru, rollaway, pass thru
Girls run right, boys run right...zero

From zero box ocean wave:

All turn back, girls run left, bend the line
Girls run left, left allemande...

Boys cross run, left swing thru, boys trade
Girls run left, wheel and deal...zero box

From zero box:

Swing thru twice, boys trade
Girls cross run left, left allemande...

Right and left thru, swing thru, girls cross run
Left swing thru, boys cross fold...zero box

Swing thru, boys run, tag the line right
Boys cross run, girls cross run, wheel & deal
Box the gnat, right and left thru...zero box

Touch $\frac{1}{4}$, girls run right, pass thru
Girls run right, boys run right, right and left thru
Ladies lead dixie style to a wave, boys cross run
Girls cross run, boys crossfold...zero box

Question: I like to improvise figures when doing singing calls and sometimes mix right-hand lady and corner progression figures. My dancers comment that they only get to dance with two of the others in the square when I do this. How can I keep from getting original partners back too soon?

Answer: If, when you mix progressions, you use the right-hand lady progression first and then the corner progression, original partner is the corner for the second figure. For this reason, dancers only dance with original right-hand ladies and original partners. If you use the corner progression first, they only dance with original corners and original partners. If you use one progression, then the other progression twice, and then the original progression again they dance with everyone except their original opposites.

None of these sequences is considered good choreography and therefore should be avoided.

American Square Dance Magazine's choreography section features original material submitted to the editor. New ideas are presented regularly. Mail creative material to Ed Fraidenburg, American Square Dance, PO Box 488, Huron OH 44839.

CALLERLAB EMPHASIS CALL

HALF TAG

Heads lead right and circle to a line
Pass thru, half tag, scoot back, split circulate
Centers trade, swing thru, right & left grand...

Heads lead right and circle to a line
Pass thru, half tag, swing thru, girls trade
Pass thru, half tag, swing thru, girls trade
Left allemande...

Heads square thru four, swing thru, boys run
Half tag, swing thru, ends circulate
Girls trade, square thru four, trade by
Swing thru, boys trade, right & left grand...

Heads half square thru, swing thru
Centers run, couples circulate, half tag
All eight circulate, boys run, star thru
Pass thru, trade by, left allemande...

Heads lead right and circle to a line
Pass thru, half tag, split circulate
All eight circulate, swing thru, centers run
Half tag, split circulate, all eight circulate
Split circulate, boys run, left allemande...

Heads lead right and circle to a line
Pass thru, half tag, all eight circulate
Swing thru, boys trade, pass thru, half tag
All eight circulate, swing thru, girls trade
Left allemande...

Heads square thru four, ocean wave
Girls run, half tag, split circulate
Split circulate, boys run, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Heads pass thru go round one to a line
Pass the ocean, centers trade, centers run
Half tag, scoot back, split circulate
Recycle, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads pass thru go round one to a line
Swing thru, centers run, half tag, all eight
Circulate double, girls run, swing thru
Recycle, zoom and swing thru, recycle
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Centers cross run, new centers run, half tag
Single hinge, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Centers run, half tag, single hinge
Centers trade, recycle, veer left
Bend the line (zero), left allemande...

Heads square thru four, swing thru
Boys run, half tag, centers fold, all eight
Circulate, boys run, square thru $\frac{3}{4}$, slide thru
Crosstrail thru, left allemande...

PULPOLLEX

TRACE CONCEPT by Lee Kopman

Diagrams & Material are from *Zip Coder*.

The prefix *trace* before a two-part call defines the "boxes" in which each part of the call is to be done. *Trace any call by any call* begins from a quarter tag, quarter line, twin diamond formation or variants thereof. The center four dancers execute the *first* any call in their respective "boxes," the outer four execute the *second* any call in their respective "boxes."

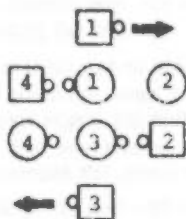
All calls are done in parallelogram boxes of four dancers and the first response of dancers should be to identify their own "box." The key is the facing direction of each end dancer in the center formation (wave, two-faced line, or T-bone). Each of these end center dancers and his/her immediately adjacent dancer works in a box with the positions (footprints) of the outer two dancers whom that end center dancer is facing. The two outer dancers on each side work in a parallelogram box with the end dancer in the center who is looking away from them and with that end's immediately adjacent dancer. (See diagram.)

For *trace split (box) circulate* calls, only the number of split circulates is cued, e.g. *trace two by one* is the cue for *trace split circulate two by split circulate*.

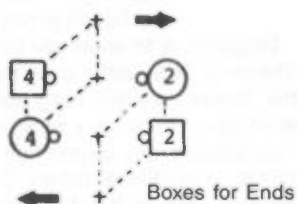
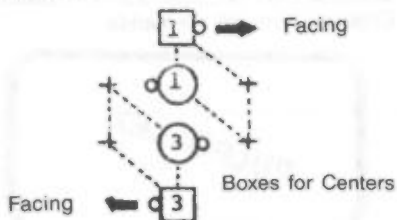
The following examples are illustrative. Many more are feasible

EXAMPLES:

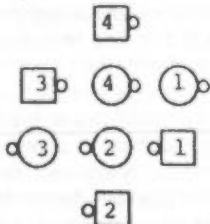
1. Heads pass the ocean



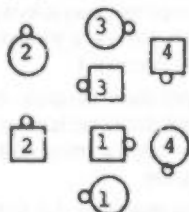
Trace Boxes



2. Trace two by one



3. Trace touch a quarter (w/phantom) by two



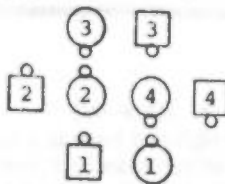
4. Flip the diamond

5. Boys run right

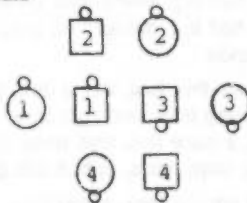
6. Pass the sea

7. Left allemande

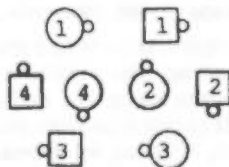
1. Sides as couples touch 1/4



2. Trace one by crossover circulate



3. Trace touch 1/4 by chase right



4. 6-2 acey deucey

5. Flip the diamond

6. Out roll circulate

7. Extend

8. Right and left grand



RIGHT/LEFT WHEEL AND FERRIS

by Ed Fraidenburg

From back to back lines:

RIGHT WHEEL: All couples wheel 1/4 to the right to form a momentary two-faced line (at

right angles to the original lines), and all ferris wheel.

LEFT WHEEL: Same as above except wheel $\frac{1}{4}$ left.

SAMPLE CHOREO:

Heads lead right and circle to a line
Pass thru, right wheel and ferris, zoom and
Pass thru, swing thru, right & left grand...

Heads square thru four, ocean wave
Boys run, couple circulate, bend the line
Pass thru, right wheel and ferris, pass thru
Star thru, pass thru, right wheel and ferris
Pass thru, left allemande...

Heads promenade $\frac{1}{2}$, lead right and veer left
Bend the line, pass thru, left wheel & ferris
Centers sweep $\frac{1}{4}$, you've stirred the bucket..

Heads lead right and circle to a line
Pass thru, left wheel and ferris
Centers pass thru, swing thru
Right and left grand...

Heads square thru four, swing thru, boys run
Couples circulate, bend the line, pass thru
Left wheel and ferris, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, slide thru, touch $\frac{1}{4}$
Coordinate, bend the line, pass thru
Left wheel and ferris, touch to a wave, recycle
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Pass thru, right wheel and ferris and spread
Pass thru, ends crossfold, star thru
Ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Grand swing thru double, recycle, pass thru
Right wheel and ferris, left square thru $\frac{3}{4}$
Touch $\frac{1}{4}$, split circulate double
Single hinge, right and left grand...

RIGHT/LEFT WHEEL AND DEAL

Same as above, except substitute *wheel and deal* for the *ferris wheel*.

Heads $\frac{1}{2}$ square thru, swing thru, boys run
Couples circulate, bend the line, pass thru
Left wheel and deal, dive thru
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru, boys run
Bend the line, pass thru, bend the line
Pass thru, right wheel and deal, pass thru
Trade by, left allemande...

Four ladies chain, heads pass thru
Go round one to a line, pass thru

Left wheel and ferris, zoom and
Girls swing thru, turn thru
Boys courtesy turn them (zero lines)
Left allemande...

Heads square thru four, pass the ocean
Spin the top, girls run, couples circulate
Bend the line, pass thru, right wheel & deal
Swing thru, recycle, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads square thru four, slide thru, touch $\frac{1}{4}$
Coordinate, bend the line, pass thru
Left wheel and deal, touch $\frac{1}{4}$, split circulate
All eight circulate, single hinge
Same sexes trade, right and left grand...

Heads square thru four, sides rollaway
Swing thru, centers run, couples circulate
Bend the line, pass thru, left wheel and ferris
Double pass thru, leaders turn back
Left allemande...



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by Walt Cole

TIMING'S THE THING

Intro: : Heads promenade half
- - - - : Heads lead to the right
- - Circle to a line : - - - -
- - Pass the ocean : - All eight circulate
- - Swing thru : - Girls circulate
Boys trade : Swing corner, new corner
Allemande left - - : - - Promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Stir the bucket: Static square,
Four ladies chain, heads lead right
Circle to a line, pass thru, wheel and deal
Centers star thru, back away, others lead right
Allemande left, bow to partner...

Get-outs:

Zero line, pass the ocean, swing thru
Boys run, half tag, single hinge
Grand right and left...

Zero box, right and left thru, swing thru
Boys run, half tag, single hinge
Half circulate, right and left grand...

Zero box, swing thru, boys run, half tag
Half trade, half circulate, half right & left grand
Promenade half (home)...

THE BASIC PROGRAM:

Runs:

Static square, four ladies chain
Heads square thru, swing thru, boys run
Couples circulate, boys run, boys trade
Girls circulate, turn thru, left allemande...

Zero box, sides half sashay, swing thru
Centers run, ferris wheel, outsiders squeeze in
Lines forward and back, pass thru
Ends cross run, new ends run, star thru
Centers square thru $\frac{3}{4}$, left allemande...

Zero line, pass the ocean, girls trade
Girls run, couples circulate, girls cross run
Couples circulate, bend the line
Right and left thru, pass the ocean, swing thru
Turn thru, left allemande...

Quickie: Static square,
Heads lead right and swing thru, boys trade
Boys crossfold, grand right and left...

THE MAINSTREAM PROGRAM:

Peel off: Static square,
Heads lead right, veer left, ferris wheel
Double pass thru, peel off, star thru
Cloverleaf, centers pass thru, swing thru
Girls fold and boys only peel off, girls trade
Recycle, pass thru, left allemande...

Those who can: Static square,
Heads pass thru, separate go around one
To a line, touch $\frac{1}{4}$, centers only walk & dodge
Those who can star thru, same four Cal. twirl
Other girls U-turn back and star thru
Couples circulate, boys go double, then
Pick up a girl, wheel & deal, left allemande...

Left shake: Zero box, touch $\frac{1}{4}$, split circulate
Boys run, pass the ocean, swing thru
Split circulate, centers trade, scoot back
Boys run, touch $\frac{1}{4}$, boys shake left hands
Pull by, grand right and left...

Left it: Static square, heads right and left thru
Flutter wheel, square thru, swing thru
Boys run, tag the line in, pass thru, girls fold
Star thru, couples circulate, bend the line
Right & left thru, Dixie style to an ocean wave
Left swing thru, girls run, promenade...

Circulate: Static square, heads pass the ocean
Recycle, pass thru, do-sa-do to a wave
Eight circulate, boys go double, swing thru
Eight circulate, girls go double, boys run
Bend the line, right and left thru, Dixie style
To an ocean wave, eight circulate, girls double
Left swing thru, eight circulate, boys double
Grand right and left...

Whatever: Static square, side ladies chain
Heads pass thru, separate around one
To a line, spin the top, boys run, pass thru
Half tag the line, swing thru, split circulate
Boys run, left allemande...

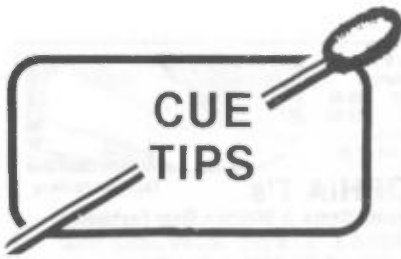
Quick out pass: Zero box, star thru, pass thru
Tag the line right, left allemande...

Another out pass: Static square
Four ladies chain $\frac{3}{4}$, heads lead right and
Circle to a line, centers square thru $\frac{3}{4}$
Ends square thru one, left allemande...



PHONING INFO

Feel free to phone us at ASD headquarters for ad info, subscription dance details, etc. (during business hours, please): 419-433-2188 or 433-5043.



FAR AWAY PLACES

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MUSIC: MGR 018 (HH866)

LEVEL: Phase II (Callerlab Round of the Quarter)

FOOTWORK: Opposite, directions for M except as noted.

SEQUENCE: Intro, A,B,C,A,Tag

INTRO

1-4 WAIT; WAIT; BALANCE APART; TOG BFLY WALL, TOUCH, —;

1-4 In open fcg pos wait; wait; step apart from ptr L, point R, —; tog R to bfly wall, touch L, —;

PART A

1-4 WALTZ AWAY; TOGETHER; TWIRL VINE; THRU, FACE, CLOSE;

1-4 In bfly wall waltz away L,R,L; together R,L,R; side LOD L,XRIB, side L (W twirls RF under M's raised L arm R,L,R); thru R to temporary SCP, side & fwd L to face ptr & wall, close R to CP wall.

5-8 DIP CENTER; MANEUVER; TWO RIGHT TURNING WALTZES BFLY WALL;;

5-8 In CP wall dip back COH L; fwd twd wall R turning RF to face RLOD, side L, close R; starting RF turn side & back L, side R, close L; continue RF turn side & fwd R, side L, close R blending to BFLY wall;

9-16 REPEAT MEASURES 1 THRU 8 TO CP WALL

PART B

1-4 LEFT TURNING BOX;;;;

1-4 In CP wall fwd L turning LF ¼, side R, close L; back R turning LF ¼, side L, close R; fwd L turning LF ¼, side R, close L; back R turning LF ¼, side L, close R;

5-8 FWD, —, TOUCH; BACK, —, TOUCH; CANTER TWICE;;

5-8 In CP wall fwd L, —, touch R; back R, —, touch L; side IOD L, draw R to L, close R; side IOD L, draw R to L, close R;

9-16 REPEAT MEASURES 1 THRU 8

PART C

1-4 BALANCE L & R;; TWO SOLO WALTZ TURNS TO CP WALL;;

1-4 In CP wall side IOD, XRIB, step in place L; side RLOD R, XLIB, step in place R; release handhold and progressing LOD start LF turn L, side R, close L to face COH; continue LF turn R, side L, close R to CP wall (W turn RF R, side L, close R to face wall; continue RF turn L, side R, close L to CP;

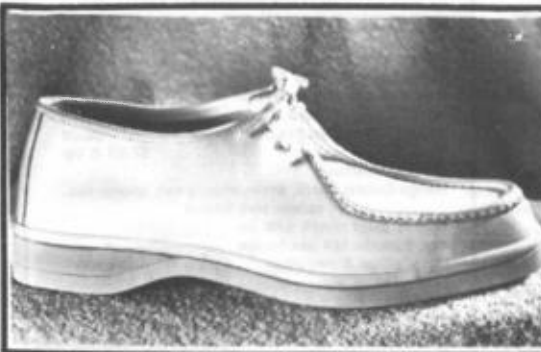
5-8 DIP CENTER; RECOVER, —, TOUCH; TWISTY VINE 3; FWD, FACE, CLOSE;

5-8 In CP wall dip COH L; recover twd wall R, —, touch L; side LOD L,XRIB to SCAR diag RLOD & wall, side L to bjo diag LOD & wall (W side R, XLIF, side R); fwd R, fwd L turning to face ptr & wall, close R blending to CP wall;

9-16 REPEAT MEASURES 5 THRU 8 TO BFLY WALL

TAG

1 APART, —, POINT; 1 Step apart from ptr L, —, point R;



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NATIONAL FOLK DANCE COMMITTEE

George and Ann Holser of San Jose, California, report "sad news and great news." The sad news is that HJR316 was objected to and killed, and no action was taken on SJR425. The great news is that three meetings between square dancers, Dr. Alan Jabbour, director of the American Folklife Center and Gerald Parsons, archive of folk culture, resulted in a resolution "for the American Folklife Center to work with the Lloyd Shaw Foundation to survey, acquire and preserve square dance materials for the Library of Congress. Under this agreement, the Lloyd Shaw Foundation Archives, under director Bill Litchman, will coordinate and help the formation of archival collections across the country. This landmark agreement should be instrumental in helping the nation preserve its heritage in dance.

New chairman of the National Folk Dance Committee, as of January 1, 1987, are Frank and Nan Habersberger, 8490 NW 14th St., Pembroke Pines, FL 33024.

CANADA FITWEEK

Lorne and Connie Bowerman, coordinators, announce that the Canadian S&R/D Society is joining the Canadian government and other fitness organizations in promoting Canada's Fitweek from May 22-27, 1987. Fitweek is designed to promote fitness awareness in Canadians. Three contests will be held again this year, all for persons who are not dancers now: Canadian Pacific AirLines \$500 prize for those who participate in Fitweek and send in their coupons; an "Outfit the New Dancer" contest for those who participate,

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start dancing afterwards, and send in their coupons; and a Multiple Prize contest for those who did not participate but start dancing afterwards and send in their coupons. Brochures, posters and ribbons will be supplied by the Society. Square and round dancers may best help by organizing a demo dance at a mall, church hall, street, parking lot or park.

The Okanagan Valley dancers in B.C. start two buses from either end of the valley and do demo dances at every town and village on the way. They meet in the center and have a wind-up dance in the evening.

Montreal organized four monster dances in four schools in different areas, passed out contest coupons and gathered names for dance classes in the fall, with excellent results.

For further information, write the Bowermans, 6 Lipstan Ave., Nepean, Ont. Can. K2E 5Z3.



RALPH PAGE LIBRARY TO U.N.H.

The Ralph Page Memorial Committee of the New England Folk Festival Association (NEFFA) reports that the Ralph Page Library has been purchased for \$4000 by the University of New Hampshire in Durham. With donated funds, the committee matched that sum to give \$8000 to Ada Page as payment for Ralph's extensive collection of dance books, records, pamphlets, magazines, syllabi, and personal papers. The Ralph Page Memorial Collection will be kept intact and made available for dance research.

The RPMC consists of Ted Sannella,

chairman, Sam Alexander, George Fogg, Marianne Taylor and Susan Elberger, NEFFA president. Special thanks go to Martha Hamilton, librarian, for her help and expertise, and to Ada Page for putting up with all who traipsed through her house, and fed them as well. The RPMC further reports that so far, the fund appeal has raised nearly \$12,000. Worthy of note is a \$5,000 contribution by Russ Action of Danville, Ill., and a total of \$380 contributed in memory of Max Lever.

Members of the RPMC Advisory board are: Don Armstrong, Charlie Baldwin (now deceased), Glen Bannerman, Stan and Cathie Burdick, Ed Butenhof, Enid Cocke, Gretel Dunsing, Jane Farwell, Chip Hendrickson, Jerry Helt, Michael and Mary Ann Herman, Kate Keller, Roger Knox, Dudley Laufman, Dick Leger, Nibs Matthews, Jack McKay, Bob McQuillen, Bob Osgood, Genevieve Shimer, the Southerners Dance Band, and Ralph Sweet.

With the library project settled, the RPMC is turning its attention to other uses of the Memorial Fund, with its purpose to "memorialize the name of Ralph Page and continue his work of disseminating and encouraging traditional New England dance and music." Suggestions and tax-deductible contributions should be sent to Ted Sannella, 493 Worcester St., Wellesley, MA 02181.



BO-BO PIKE HONORED

The Western Missouri Callers Workshop Assn. dedicated their 28th annual square dance festival to Bo-Bo Pike of Independence, who was presented with a plaque during the event. Bo-bo and his wife Maurine have danced for 33 years



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and he has called for 14. He recently retired from KMBC-TV9 where he was video tape supervisor.

HOLIDAY PARADE DANCERS



The wind chill index was zero, the temperature about 30 degrees on December 6 when nearly 60,000 people lined the streets for the Star City Holiday Parade. Lincoln, Nebraska dancers performed to the calling of Willard Noxon and Ken Marx on the Southeast Federation's float. Viewers all across Nebraska and in neighboring Iowa and Kansas were able to view the parade on channels 10 and 11, as well. Credit must be given to those who built the float and to the callers and dancers who braved the cold weather to dance on it.

Cliff & Joyce Prell
Lincoln, Nebraska

UNICEF BENEFIT DANCE

Walter DeRoo announces a 24-hour non-stop square dance with 24 callers and cuers from the U.S., Sweden, Germany, England, The Netherlands and Belgium. The Benefit Dance for UNICEF will be held July 24-25-26 in Noumur, Belgium. A dance and after-party will be held on Friday evening; the 24-hour dance is scheduled for 12:30 Saturday until 12:30 Sunday. For more information, write Walter DeRoo, Vuurkruisenlaan 11, 2510 Mortsel, Belgium.

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People

IN THE NEWS



Dick and Sharri Roser of Boyton Beach, Florida, were presented a trophy recently from the Gold Coast Promenaders for having danced 100 nights in a row, according to caller **Al and Betty Guthrie**. They were interviewed on a local TV show and featured in the *Palm Beach Post* for the accomplishment. **Sharri** is a hair stylist and **Dick** is a mailman. They've danced for only two years. According to the **Rosers**, they started out to get a Roadrunners badge by dancing 32 nights, then they went 50, and in the process also achieved a Die-Hard Badge. Holes in shoes, a new pair of boots, badges, a trophy, and a whole lot of fun are what they have to show for it!

A special Round Dance Award was recently given to **Opal (Joe) Cohen** by the Round Dance Teachers Association of Southern California, when **Opal** was recommended by **Merle Cramlet** and a vote was favorable. The award, presented by **Bea Adams**, president, reads:

ROUND DANCE AWARD
PRESENTED TO OPAL COHEN
IN APPRECIATION FOR SERVICE
TO RDTA AND HER CONTRIBUTION
TO ROUND DANCING.

The **Cohens** have written these well-known rounds: *Samm-*

ba Manana, Always, Cross Your Heart, Tango Europa, Still, Girl Watching, Melancholy Baby, So Blue #2, G.W. '77, Let's Waltz Together, Round-About, This Hour of Love, New Miss Q, When I Left You.



Big Chief Thunderbird, so the story goes, seems to be lost in the woods, according to **Jimmy Bunger**, DeQueen, Arkansas. The travel trophy shown here goes from club to club indefinitely, and whoever comes the farthest at each event gets to carry him off, and attach a token to the big fellow. Last seen, he was in Murfreesboro, Arkansas, five years ago, says **Bunger**. Anybody seen this lost Indian lately? How. Not *how*, but *where*?

Country Living publication had a descriptive photo story of contra dancing, sent to us by **Lannie and Ted McQuaide** of Columbus, Ohio. Early leaders such as **Henry Ford** and **Benjamin Lovett** are mentioned, plus later leaders **Ralph Page**, **Beth Tollman**, and **Don Armstrong**. The Country Dance and Song Society of New York is credited with efforts to record and promote the activity. Inquiries can be made to 212-594-8833.

John Kephart, an original member of the Mason-Dixon Line quartet (*ASD*, July '86, p. 23) has been transferred to Nuremberg, Germany. He is missed by the musical/square dance/entertainment group from New Jersey, who continue

to perform with new voices, coordinated by **Ralph Trout**.

Secretary of State (Connecticut) **Julia H. Tashjian** recently presented the Thornton Unsung Hero award to **Ted "Coach" Hines**, associate professor of Physical Fitness at the Danbury campus of Wesconn for "contributions to family life," including much volunteer square dance leadership, reported by the *Echo*.

Ginny Luttrell wrote a very complete account of activities of the Center, Texas Do-Sa-Do club, which appeared in the *Light and Champion* of that area.

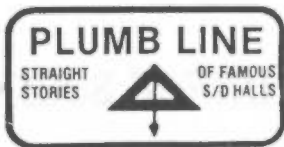


Scotty and Marlene Sharrer were surprised and honored by a steak fry and appreciation dance held in July at Spring Lake Center, sponsored by the Strickland S/D Shop of Oberlin, Ohio. Thanks are expressed from **Scotty and Marlene**.

Your editors, **Stan and Cathie Burdick**, blushingly admit they were featured in a local Huron, Ohio, area newspaper, the *Erie County Reporter*.



Just for fun, we present the picture from the business card of two popular callers. Can you guess who they are?



**A DREAM COME TRUE
IN VANCOUVER, WASHINGTON**

Tired of dancing in schools and Grange halls, the dancers in Clark County set out to build a square dance "home of their own." Following the first meetings in 1976, the dancers put earnest money down on an old school with a wood gym floor, but after learning all the particulars of work, codes and restrictions, the idea was aborted and thoughts of building a new structure took shape. After a long search, a five-acre parcel, semi-rural, was found. A shareholders' corporation was formed and the



land purchased for \$22,500. The entire cost was underwritten by the sale of \$100 shares, a giant garage sale and loans from individual dancers.

Ground was broken in June 1977, and volunteers worked from daylight to dark. The roof was on by the end of August and interior work began. Every phase brought new excitement and a feeling of accomplishment. The happy ending came with a beginners jamboree just before Christ-

mas, 1977.

Costs were kept down by using donated materials. Electrical and plumbing work was professionally done but volunteers did the rest. The final cost for land, building, and blacktop parking lot for 200 cars was \$125,000. The wood frame structure is 96'x130'. The 60'x90' particle-board dance floor will hold 50 squares.

The light brown exterior is trimmed in white. Barn-like details include crossbuck doors and three roof cupolas. The building includes a raised caller's platform, two storage rooms, center office, meeting room, fully-equipped kitchen, two rest-rooms, cloak room and a drive-through entryway.

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A major obstacle for meeting fire code requirements was providing adequate water in

case of fire, so the dancers dug a 60,000 gallon water storage pond, lined it with plastic, plumbed it to outlets and surrounded it with a ten-foot chain-link fence.

The Clark County square dancers are proud that their old-fashioned barn raising technique turned out a very modern 7800 sq. ft. center used for dances, workshops, lessons, council dances, and rented to responsible groups, as well.

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Happy Dancing — Bob and Becky Osgood

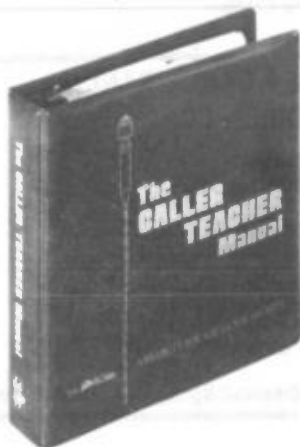
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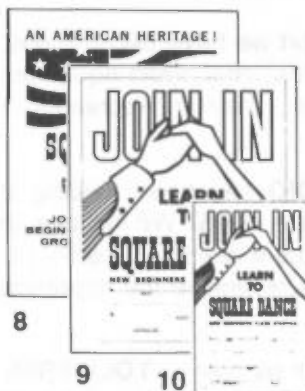
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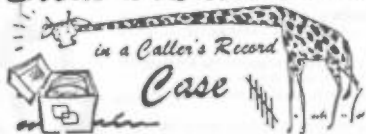
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RUSTY FENNEL

Rusty began square dancing in 1963 while in high school and got "hooked" on calling 15 years ago. He is a native of San Antonio, with two children, Amy Jo, 16, and Jack, 14. He and his wife Kay enjoy the traveling that accompanies the full-time calling to which he recently committed himself. An accredited member of Callerlab, he also belongs to the Texas Callers Association.

Rusty currently calls for four clubs in the San Antonio, Texas, area, calling through the A-2 program. He has called at several national and state conventions and in 22 states.

He has a Bachelor's Degree in Music Education and taught for ten years. His music background has contributed to his ability to develop choreography and to his microphone presence. He recorded *Don't It Make Your Brown Eyes Blue* on Circle D, and in 1986 introduced his own label, Rambler Records, with *Proud Mary* and *Desperado Love*. Rusty is musician,



engineer, producer, and, so far, caller for the new label. His most recent undertaking is the design and production of QuadRadial Sound, a new line of speaker columns.

HOEDOWNS

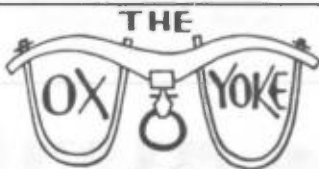
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SQUARE REVIEWS

by Dick Bayer

BEST THINGS IN LIFE ARE FREE—Big Mac 077

Caller: John Eubanks

Another old favorite. Nice arrangement on the instrumental, basic choreo. FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, right and left thru, square thru $\frac{3}{4}$, allemande, promenade. ★★★

I'LL COME RUNNING—Big Mac 078

Caller: John Eubanks

A recut of an old familiar tune done several years ago. Nice piece of music. FIGURE: Heads square thru, right-hand star, left-hand star, right and left thru, half sashay, single circle $\frac{1}{2}$, swing, promenade. ★★★

FIDDLIN' MAN—Big Mac 079

Caller: Ron Mineau

You really should give this one a listen. Music is excellent and the dancers really enjoyed the dance. MS choreo and the caller lets the dancers dance to the tune of the fiddle. FIGURE: Heads square thru four, do-sa-do to wave, ladies trade, recycle, star thru, right and left thru, square thru $\frac{3}{4}$, swing, promenade. ★★★

LITTLE GIRL—Bogan 1365

Callers: David Davis and Tommy White

Here's another old familiar tune well done by Bogan. FIGURE: Heads promenade $\frac{1}{2}$, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru $\frac{3}{4}$, swing and promenade. ★★★

SPEAK ME SOME HAPPY—Dance Ranch 691

Caller: Frank Lane

Good strong string instruments furnish a good beat to this up-tempo number by Frank. Choreo features a variation in the figures. FIGURES: 1. Four ladies chain $\frac{3}{4}$, heads promenade $\frac{1}{2}$, sides right and left thru, star thru, zoom, do-sa-do, dixie grand, left allemande, promenade. 2. Four ladies chain $\frac{3}{4}$, heads promenade $\frac{1}{2}$, sides rollaway, pass thru, divide, star thru, heads do-sa-do, dixie grand, left allem., promenade. ★★★

I'M WALKIN'—Four Square

Caller: Ron Robinson

A little honky-tonk number. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade. ★★

TIGER BY THE TAIL—Lore 1229

Caller: Johnny Creel

Many callers won't remember this old number from 20-odd years ago. A good release of this old favorite. FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru, square thru $\frac{3}{4}$, left allemande, promenade. ★★★

WHEN MY BABY SMILES AT ME—Lore 1230

Caller: Murry Beasley

Here's an old familiar tune, with MS choreo featuring a *fan the top*. Music is very well done by the Blue Star Band. FIGURE: Heads square thru, do-sa-do to wave, fan the top, recycle, slide thru, right and left thru, pass to the center, square thru $\frac{3}{4}$, swing, promenade. ★★★

GOT MY HEART SET ON YOU—Quadrille 851

Caller: Doug McCart

MS figure on this one, and the music is well done. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade. ★★★

RAGTIME COWBOY JOE—Rawhide 129

Caller: Dick Waibel

Another good piece of music from Rawhide and an

Continued on Page 94

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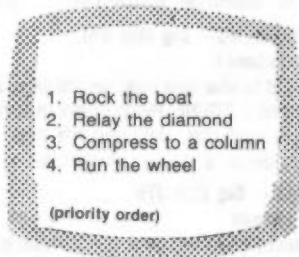
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HH5087—DO ME WITH LOVE by Ernie Kinney

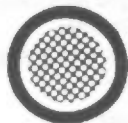
BR 240—TEXAS TEA by Bobby Leopard

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PHASE III

1. Fireman Two-Step
2. A Slow Walk
3. Taste of the Wind
4. Dreamy Rhythm
5. Dreams Come True

PHASE IV

1. White Sport Coat
2. Ain't Misbehavin'
3. Mood Indigo/A Beautiful Time
4. Woodchoppers' Ball

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2. Ruby Baby
3. Rainbow Foxtort
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4. Hernando's Hideaway (Palmquist)
5. What Is This Thing Called Love (Blackford)
6. Forgive Me (Christmas)
7. Love Is A Many Splendored Thing (Kannapel)
8. I Can't Believe-Charmaine (Smarrelli)
9. Sweet Ida (Palmquist)
10. White sport Coat (Lefeavers)
11. Waiting for the R.E. Lee (Rother)
12. Anniversary Waltz (Procter)
13. Cha Cha Dinero (Barton)
14. Woodchoppers Ball (Lawson)
15. Our Song (Barton)
16. Dream Lover (Palmquist)

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- Walk Right Back
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PHASE III:

- Answer Me
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- Roses for Elizabeth
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- Alice Blue Gown
- Green Door
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- Dream Awhile
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- Hold Me
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- Moon Over Naples
- Crazy Eyes

PHASE IV:

- Pop Goes the Movies
- Adios
- Dance
- Lazy Sugarfoot
- Til Tomorrow
- Elaine
- Fascination Waltz
- Let's Dance
- Marilyn, Marilyn
- Send Her Roses

PHASES V & VI:

- Maria Elena
- Autumn Leaves
- Riviere de Lune
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- Singing Piano Waltz
- Wyoming Lullaby
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We think it is encouraging to note that the travel slowdown to Europe (at least) seems to be doing a turn-around. The ASD tour to England for this spring (ASD, Jan., p. 98) is almost sold out—only one or two more couples may join us. The World Convention in Austria for next fall (see page 98) also seems to be getting good response to date.

CORRECTION

Due to wear and tear on ad copy, a word and a letter in the ad for Bonnie's Custom Boutique were omitted in the December issue. The line in italic below the copy should read:

Send self-addressed stamped envelope for free catalog.
The night-prowling office gremlins have been spanked and told not to do it again. Seriously, your editors do regret the inconvenience caused to Bonnie and to her customers.

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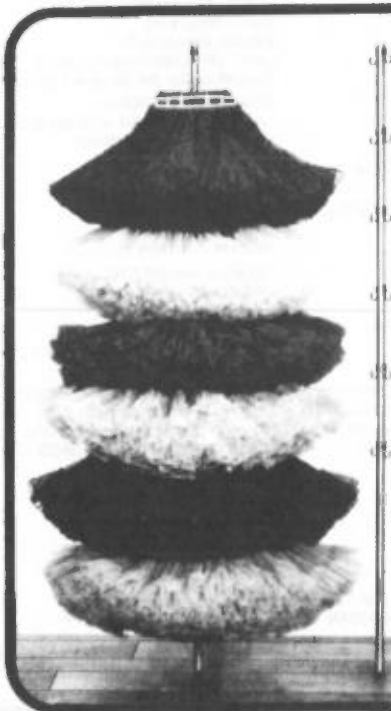
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E	R	U	D	N	G	O	T	R	R	C	T
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ANSWERS ON PAGE 101



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Georgia— 6th Annual CSRA Clogging Festival, Civic Ctr., Augusta; Feb. 20-21. Write Peggy Gasque, 4409 Ga. Hereford Farm Rd., Evans GA 30809.

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The howdy, the handshakes,
and the happiness you see,
But especially the friends I've met
is what square dancing means to me.

Square dancing is patter calls,
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With relaxation, beautiful dresses,
and music, congeniality and
Yellowrock, too.

There are the happy times together
and the friendliness you see,
But especially all the friends I've made
Are what square dancing means to me.

*Donald Donath
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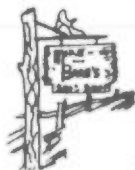
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FRONT LINE COVERAGE

February, the month of hearts and flowers, calls for a jaunty couple sketched by Al Middlemiss again, off to do their swing thing in a *heart-y* way. Al was featured on our cover last October, and now he's back, handling his brush and color as deftly as cupid springs his bow and arrow, which all adds up to a flavorful impression for our lovely activity.

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To be perfectly honest about it, there are some clubs that I charge that perhaps

I enjoy calling for so much that I would call for free, but there are *absolutely none that I would pay to call for!* Face it, as a professional it's insane to pay to perform your services. When was the last time an auto mechanic or a plumber *paid* you to work for you?

Paying to perform does not make good business sense! Being asked to donate service for free with free admission in return I could understand, and for any professional wishing to be exposed to a large audience, this could make some sense. But to pay for this "opportunity" is unreasonable and should not be "expected!"

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UNDERLINING

THE CALLER NOTE SERVICES

Mainstream Flow by Gene Trimmer analyzes the new trial 25-week Callerlab program:

- Removed 7 calls (*star promenade, crosstrail thru, cloverleaf, dixie style to a wave, peel off, curlique, fan the top*) from the Mainstream program.

- Removed 10 variations that may be called directionally: *wrong way grand, wrong way thar, left hand wave, alamo style wave, alamo swing thru, left swing thru, reverse flutter wheel, veer right, box circulate, split circulate.*

- Removed 16 variations of calls which are very seldom, if ever, heard by dancers, including *wrong way promenade and half sashay.*

- Added 8 calls from the Plus program: *single circle to a wave, track two, teacup chain, load the boat, extend, relay the deucey, diamond circulate, flip the diamond.*

The Choreo Connection by Ed Fraidenburg takes a look at several experimental ideas: *check the diamond, criss cross the diamond, cross beau, belle tie, disperse the set-up, explode the pint, facing parallelogram, cross linear cycle, cross pair the line, crossed triple boxes,*

double offset 1/4 tag, fascinating "anything," flip to a diamond, and barge in, (completely featured) and there is a good portion of sample choreo.

Toronto and District Notes informs us that the ROM is *That Certain Party* by the Bagwells. Also there are R/D abbreviations and symbols, R/D basic moves, *walk and dodge* figures, material on *spin the top*, A-1 material, *1/4 thru and 3/4 thru* workshop, *turn and deal* items, plus material on *explode* and *horseshoe turn*.

Minnesota Callers' Notes by Warren Berquam gives us a couple of ideas for one-night-stands in addition to lots of figures. He says:

- The people you entertain at one-night-stands are the ones you should contact for classes.

- Don't make class a drudgery. Let's have fun and learn in spite of everything else.

- Every time you call a ONS, announce that you have a booklet where everyone can sign to win a prize. Everyone wants to win something free.

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● We all feel that square dancing is great, but you must also consider that square dancing is not for everyone.

In **Notes for Callers** by Jack Lasry, he adds his thoughts about the new Callerlab trial program: "The program has merit, but only for those who have the Plus program as a goal but recognize that the Plus program should be two or three years from a beginners program. The 25-week program, if used properly, will be a good program for rural areas who want to provide the popular Mainstream and Plus calls in a club program. Just how to handle the 34 calls deleted from the MS program and the 21 Plus calls not included is not explained. However, if your goal is a Mainstream club, then simply don't teach the 8 Plus calls included in the new program and work with the 25-week program as a jumping off point toward your Mainstream club. We may see some changes in the MS program in the way

of deletions of the Callerlab membership sees fit to allow changes prior to 1988.

Lead Right by Malcom, Cole and Burdick contains a good assortment this month (and every month) such as: working with *stars* in quadrilles, good words about timing, more on calling systems, how to put *purpose* in your calling (themes), an experimental *quarter your wave*, some *face left* stuff, different singing call *break* ideas, and lots of good choreo.

News 'n Notes by Ed Foote has much of interest, but we found these *stir the bucket* numbers particularly interesting.

Heads lead right and veer left, ferris wheel
Centers sweep $\frac{1}{4}$...

Heads lead right, right and left thru
New centers a full turn, centers swing thru
Center boys run and bend the line...

Heads touch $\frac{1}{4}$, centers walk and dodge
Pass to the center; in the center, girls walk
Boys dodge, same people face in, back away

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Callerlink from Steve Turner in Australia has some unusual offerings: "Basics from the Bush," *Crossfire* workshop, good letters, MS stuff, QS stuff, Plus examples, singing call adaptations, the *Banjo Contra*, *scoot and relocate* material, *tops and turns*, ROM—*Honeycomb*, and much more.

Figuring, also from Australia, and written by Barry Wonson, always gives us a

lot of creative choreo, and this month there's a dose of left movements, like these:

STATIC SQUARE TO ZERO BOX:

Heads left square thru, left swing thru
 Ladies run, ferris wheel, pass thru...

ZERO LINE TO RIGHT AND LEFT GRAND:

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Spin chain thru, ends circulate, ladies run

Left touch 1/4, ladies U-turn back

Right and left grand...

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Ladies run...

Santa Clara Valley Notes by Bill Davis discusses the new 25 week program this way: "I think this is a step in the right direction, but I have some reservations. My main reservation is that this program coupled with the MS Bold-Face program gives us four destination programs for

entry-level dancers. This will make it nearly impossible to program major festivals, state and national events. The main reason for a single entry-level list, such as the current MS or Plus, is to give dancers the ability to dance places other than their home environment. Four programs really compromise that capability. Only dancers with the full Plus repertoire will have any mobility."



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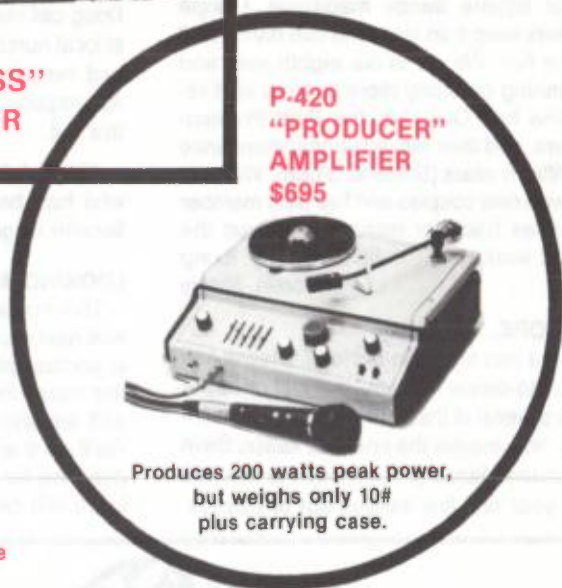
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Patsy and I are educational directors of the North Central District in Oklahoma. This year we collected about 80 old copies of ASD and included one in each student packet of materials given to each new square dance student. We hope the advertisement gets you a lot of new subscriptions—your magazine is great!

*Ken Maxwell
Stillwater, Oklahoma*

Just a note to tell you we enjoy reading your square dance magazine. I hope callers keep it so everyone can dance and have fun. We are in our eighth year and planning on many more as long as it remains fun. Our club, the Piatt Promenaders, had their largest yearly attendance in fifteen years (5/1/85 to 5/1/86). We have eleven new couples and five past member couples back for lessons. Keep up the good work.

*Bill & Mickey Young
Monticello, Illinois*

ENCORE, Continued

go out into the various clubs. Please ask them to dance with you, not just once but ask several of them throughout the evening. You maybe the one that keeps them in square dancing. Think back to how you felt your first few dances out of classes.

Do it. Ask them."

"We need to remember that callers are in the business because they love square dancing," says Gil Crosby. "Dancers become involved in clubs and associations leadership, for the same reason. We're both interested in the same thing."

"We need to consider the opinions and concerns of the other; we need to work together. If we do square dancing will grow."

Doug and Don Sprosty, "The Calling Twins" from Davenport, Iowa, got their desire to square dance from their mom and dad at a very early age. They called for the first time in June of 1972 at a club graduation and are active in the NSDCA(National Campers). Don and Doug call many square dance exhibitions at local nursing homes, retirement villages and hospitals. They will be seniors at Assumption High School in Davenport this fall.

"Steal A Peek" Features Lou Bimmler, who has been calling since 1966. His favorite singing call is *On The Rebound*.

LOOKING AHEAD TO MARCH

This magazine will have a whole new look next month—twelve pages of *full color photos* splashed through the center of this issue, including both feature stories and advertising. More color is coming. We'll do it again in October. Advertising deadline for those wishing color in that issue will be August 1. Ask for details.



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Some callers say that you can give the dancers all the challenge they can handle with just Mainstream if you are a caller and are willing to do your home work. I agree. In fact you can really challenge the advanced dancers with "Dance by Definition Mainstream." but why should you when all they really want is to dance some of the interesting variety in the calls they have done before, with the Quarterly Selections, and the old standbys of years gone by. This is what most of them enjoy and want.

Calls like *tea cup chain* (about 30 years old), *red hot* (also about 30 years old), *load the boat* (I would guess 25 years old) don't fade away easily. We could name more that we could use and have fun with and not need workshops or lessons.

Calls like *track II*, *grand parade*, *ping pong circulate* and *coordinate* were all danced in Mainstream while on the Quarterly Selection lists. Dancers ask, "Why did you teach them to us and then say we can't use them any more?"

These questions our club officers and callers must answer if they are going to keep a club successful for many years. They cannot let Callerlab or LEGACY keep trying to find the answer. We don't want the answer someday, we want it now. Some of us are doing it.

I have two clubs for which I have called well over 30 years. I am the club caller and call all their dances. The only time they have a different caller is when I am away, or when we have a festival or other such special dance. What do they dance? They have not classified themselves; they leave it up to me to keep them dancing and keep them entertained. I call what I feel the dancers present can handle and enjoy. We try to keep current on the popular calls, new and old. If there are

guests who do not know some of the calls I may do a quick workshop or call them through just as directionally as I can. I do not want to have dancers standing and waiting for calls they know. No one comes to a dance to stand. We seldom have guests come once and never return; we have them coming back time and again. These clubs for thirty years have maintained a membership of from 50 to 90 couples of paid up members.

I'm not boasting; I'm saying we have had good officers and good members who have cared enough to make the club successful, and they have given me support.

We sometimes hear of problems where the round dancers and square dancers each feel the other is taking too much time at club dances. I must say that at our clubs if we have a circle or two of round dancers on the floor we often go to two rounds between tips. If we have few round



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dancers that night we go to one round between tips. I am a round dancer too and I know it is their desire to do the new numbers they have learned and the old favorites, too. We like to accommodate them. However when the number is small—say only 10 or 15% of the crowd—then I don't think we should devote equal time to them any more than we should call square dances that accommodate only 10 or 15% of the floor.

Judgment is needed to keep a club happy and growing. Diplomacy is needed to smooth out disagreements. You don't answer criticism with more criticism, instead you say, "Let's talk about it and come to an agreement." Problems can be worked out if people will talk and be reasonable, and most people are reasonable if treated correctly.

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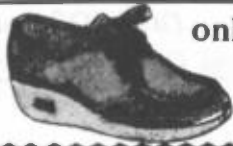
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A/C LINES, Continued

In other words, automatic responses can be useful to a dancer, but he or she must pay close attention to whether a response is useful from the current starting formation. From an unfamiliar formation, the dancer must rely on recalling the definition and then executing it.

The indiscriminate use of automatic responses is caused by the lack of concentration. The lack of concentration is also responsible for other problems. Some dancers tend to tune out the caller after hearing one or two words. That is why you will see Plus dancers doing *spin chain the gears* when the caller said to do a *spin chain thru*, and C-2 dancers doing a *perk up* after the caller said to do a *percolate*. That is also why dancers get lost when calls are stacked or modified. They hear the first call and are so busy trying to execute it that they never hear the next calls or modifiers. Another problem is that the inactive dancers have a tendency to start daydreaming. What they should be

doing is paying attention to the changes in formation caused by the movements of the other dancers. It is possible for a dancer's identity to change from a beau to a belle, from an end to a center, or from a leader to a trailer without ever moving. Another factor that is important for better dancing is the ability of dancers to do their own parts. This requires that they be confident in their execution of calls and not dependent on others to complete the call. This also means that when they make mistakes they know how to recover. Indications that a dancer is not doing his or her part include turning around after finishing a call, stopping in the middle of a call to look around, not knowing where to stop, looking for a hand to grab, waiting for the "dummy spot" to appear and then filling it, dependency on counterparts or diagonal opposites, and the inability to recover after making a mistake.

Continued in March Issue
with a discussion of Positioning

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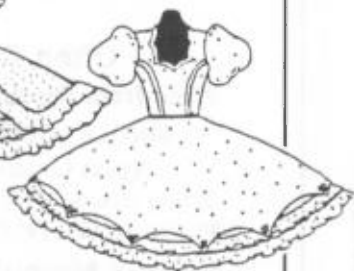
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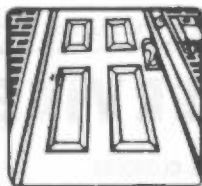
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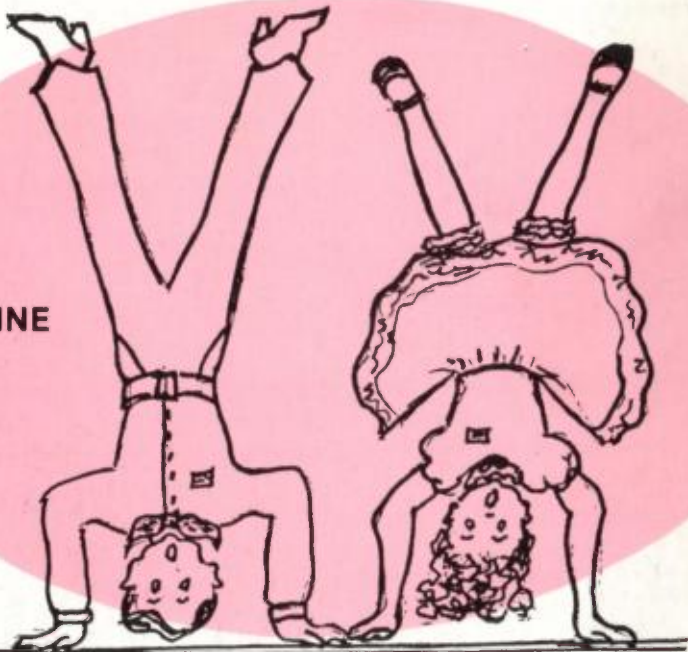
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LEGACY SURVEY

PLEASE ANSWER QUESTIONS CAREFULLY SO THAT YOUR ANSWERS CAN BE TABULATED CORRECTLY

NOTE: Please ignore the small numbers. They are to be used in computerizing this information

In which U. S. state, Canadian province or other country do you dance most frequently?⁵ _____

How many years have you been dancing?⁷

Under 1⁽²⁾ 1-2⁽³⁾ 3-4⁽⁴⁾ 5-8⁽⁵⁾ 9-12⁽⁶⁾ 13-16⁽⁷⁾ 17-25⁽⁸⁾ Over 25⁽⁹⁾

On the average, how many dances per month do you attend?⁸

1-2⁽²⁾ 3-4⁽³⁾ 5-7⁽⁴⁾ 8-12⁽⁵⁾ 13-16⁽⁶⁾ 17-25⁽⁷⁾ Over 25⁽⁸⁾

Are you a

Club Officer?⁹ Association Officer?¹⁰ Caller?¹¹ Cuer?¹² Supplier?¹³ Dancer?¹⁴ Other?¹⁵

To how many square dance clubs do you belong?¹⁶

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ More⁽⁷⁾

What programs do you regularly square dance? (Circle no more than two!)¹⁷

Basic⁽¹⁾ MS⁽²⁾ Plus⁽³⁾ A1⁽⁴⁾ A2⁽⁵⁾ C1⁽⁶⁾ C2⁽⁷⁾

At how many different S/D clubs do you regularly dance during a month?²¹

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ More⁽⁷⁾

How many S/D workshops do you attend during a month?²²

1⁽²⁾ 2⁽³⁾ 3⁽⁴⁾ 4⁽⁵⁾ 5⁽⁶⁾ 6⁽⁷⁾ More⁽⁸⁾

What S/D programs do you regularly workshop? (Circle no more than two!)²³

None⁽¹⁾ Basic⁽²⁾ MS⁽³⁾ Plus⁽⁴⁾ A1⁽⁵⁾ A2⁽⁶⁾ C1⁽⁷⁾ C2⁽⁸⁾ C3⁽⁹⁾

To how many Round Dance clubs do you belong?²⁷

None⁽²⁾ 1⁽³⁾ 2⁽⁴⁾ 3⁽⁵⁾ 4⁽⁶⁾ More⁽⁷⁾

What ROUNDALAB phases do you regularly dance? (Circle no more than two!)²⁸

Phase II⁽¹⁾ Phase III⁽²⁾ Phase IV⁽³⁾ Phase V⁽⁴⁾ Phase VI⁽⁵⁾

Do you read a local Square Dance publication?³²

Yes⁽²⁾ No⁽³⁾

Do you subscribe to a national S/D publication?³³

Yes⁽²⁾ No⁽³⁾

Did your club sponsor a new dancers' class last season?³⁴

Yes⁽²⁾ No⁽³⁾

What percentage of those graduates are still dancing with your club?³⁵

0-10%⁽²⁾ 11-25%⁽³⁾ 26-50%⁽⁴⁾ 51-75%⁽⁵⁾ 76-100%⁽⁶⁾

Since last year, has your club membership³⁶ increased?⁽²⁾ decreased?⁽³⁾ stayed the same^{(4)?}

Has a Leadership Seminar/Program (Mini-LEGACY) ever been conducted in your area?³⁷ Yes⁽²⁾ No⁽³⁾ Don't know⁽⁴⁾

If YES, did you attend?³⁸ Yes⁽²⁾ No⁽³⁾

Please check the items on which you have heard discussions from you caller, club or association officers:

Styling³⁹ Dress⁴⁰ Heritage⁴¹ Leadership⁴² Club Organization⁴³ Social Activities⁴⁴ Conventions⁴⁵

Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Rate the listed items in their relative importance and appeal to you. A "0" means "don't know, not applicable or does not concern me."

- | | | |
|----------------------------------|----------------------------|------------------------|
| 46 ___ Exercise | 56 ___ The challenge | 66 ___ Round dancing |
| 48 ___ Cost | 58 ___ New acquaintances | 68 ___ The clothes |
| 50 ___ Learning new things | 60 ___ Pleasure of dancing | 70 ___ Contras |
| 52 ___ Doing things with friends | 62 ___ Mixers | 72 ___ Club activities |
| 54 ___ Club leadership | 64 ___ Getting out | |



INTERNATIONAL ASSEMBLY OF "TRUSTEES" OF THE SQUARE DANCE ACTIVITY

Help keep square dancing the way you like it by completing this dancer survey. We'll combine your answers with others and pass the results on to associations, clubs, callers and publications all over the world. **Your answers are important.**

Your comments on anything relative to square dancing or related activities would be welcomed. Please use the reverse side of this page. *Thank you.* LEGACY appreciates your time in completing this form. If you have lost contact with the person who distributed this form, please mail to: Ted & Lannie McQuaide, 2858 Astor Ave., Columbus, OH 43209. **Forms must be mailed by March 1, 1987 to be included in the survey.**