

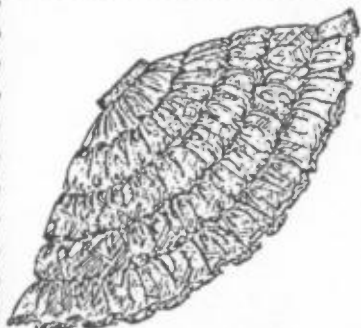
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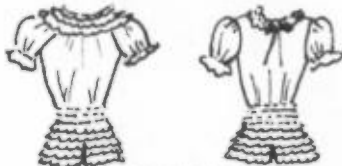
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In this month's Vacation Listing, you'll find special events scheduled for famous resorts, for country campgrounds, for mid-city hotels, and for suburban motel complexes. The cover picture carries out this concept that square dancing is everywhere. Perhaps once best known as a country or rural entertainment, sophisticated square dance weekends in the big city are now also part of the picture.

Not too long ago, square dance resorts were not very numerous. Now we see an increasing number of places devoted entirely to square dancing, with programs that include many facets of the activity. As well as Mainstream and Plus dancing, full weeks of round dancing, traditional dancing, clogging and contra may be found.

Another aspect of square dance vacations that is proliferating is the square dance tour. Square dancers increasingly have been taking their fun with them on shipboard, planes, trains and busses, and enjoying sightseeing and dancing around the world. Each month, ads in ASD announce these exciting opportunities.

Special festivals abound. While they are listed chronologically, a reader may locate dances listed in every area of the country, and many parts of the world. A wide variety of themes are reflected in the list, too, from Asparagus in Michigan to the Summer Sizzler in Hot Springs, Arkansas. State festivals cover the calendar from one end of the year to the other. Wouldn't it be great fun to be footloose and fancy-free and visit a number of the

CO-EDITORIAL



events listed? Most of us, though, will have to be selective and pick the one at the right time or the right location for us.

While you are planning your dance vacation, remember that the folks in Houston, Texas are putting on the biggest square dance event of them all on June 25-27. Texas hospitality is famous, and the committees have been working hard to roll out the red carpet for all dancers.

The May issue will have a spread on things to see and visit before and after the convention in Houston. If you haven't registered yet, the center pages of the January issue contained a registration form and hotel information.

Whatever event you choose, "vacate" your troubles and "re-create" some fun!

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BY-LINE

Inspired by April Fool's Day at the onset of the month, your editors have always tried to make the April issue a humorous one, along with its "vacation" theme. We hope you'll relax and read it with a laugh, especially **Steve Minkin's**

categories from **Burleson's** and **Robert Pelton's** list of "loony laws." The latter is a widely known authority on old and unusual laws and has authored a book, *Loony Laws*, published by Walker & Company, New York. **Betty Rosian**, who has written several tongue-in-cheek articles for *ASD* has discovered the perils of trying to be humorous in print. Some home folks took a previous article seriously. Coincidentally, while this one is written in a humorous vein, it contains more than an element of truth.

Jo Jan Nunley hails spring with a good suggestion for all of us. And *rounding* out the picture are two articles, more by **Millard and June McKinney** on Latin Dances, and **Ardie Coble's** description of a color-coded signpost for round dancers.

Toini Kaartinen returns to the cartoon page, and so her husband—the men in her cartoons always resemble him, perhaps because of his availability as a model? That's it for April! Have a good spring dance fling!

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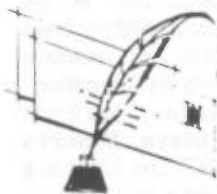
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Grand Zip

Thank you for featuring us in your February "Facing the L.O.D." Many people have let us know they saw it and how nice they thought it was. It was a very nice write-up—the only thing we regretted was that we did not stress that our instructors were Bill and Helen Stairwalt, what a lovely couple they are and that they were the best thing that happened to us since chocolate ice cream.

*Al & Ruth Hallgren
Zion, Illinois*

I agree with Judie Ishmael, the prairie skirts are lovely. I've been square dancing a long time and I've never worn the full skirt and petticoat to compete with anyone. I wear them because they are great fun to wear. The attire makes a statement that we are proud of.

*Millie Cook
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Bob and I would like to let your readers know us as sort of a contact in Budapest, Hungary. We've never been able to get square dancing started here, so we dance occasionally in Vienna or Munich. Any

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*Gladys Remillard
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*Russ & Elaine Hoekstra
67 Forest Glen Rd.
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We want to tell you how pleased we are with the appearance of our puzzle. It is very nicely presented! Also, we must comment on the delightful cover for this issue [February]. Thank you again for your consideration.

*Darryl & Roxana Matter
Atlanta, Georgia*

Continued on Page 104

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STRAW HATS IN WINTERTIME

This kickoff title is appropriate for two reasons. Winter is about gone as you read this in April, but as I wrote it in late January and early February my travels gave me a boastful, roasty, toasty, tasteful edge on winter. Read on...

Last month I told you I'd give you a Florida *runaround* in this issue, so here it is. Cathie and I had been to Hawaii, then been to all those ports in the Caribbean, and after touching base (Huron) a few days, in spite of Janu-*wearing*-thin, I took off again southward for a week in the sunshine state. What a way to avoid the cold winds of Ohio! She said *nix* to this trip. cold blasts hit Ohio that week; even Florida was none too warm. (Oh, how you suffer, Stan.—Co-ed.)

Dade City, Florida—Between Dade City and Brooksville lies a super, mobile home village known as Travelers Rest, and this is where Caller Dale Eddy had booked me for a Travelers Twirlers Plus dance at the spacious club-house. It was a lovely encounter, starting with dinner with Bob and Willie Evans in their home, also with Bill and Mary (ASD staffer) Jenkins at the table, then the dance, then a small after party with friends, and my final rest was in the Airstream parked next to the Evans home. (Older people don't

say *final rest*.—Co-ed.) Among the guests were Wilbur (*groundhog*) and Ruth Gray (ASD June '75 p 6). John and Maxine Ayers cued rounds. All in all—a great date at T.R., for a dude at Dade, among friends.

Key West, Marathon, Florida—Next stop—USA southernmost point. I could have driven it, but decided to fly this time, parked my Hertz Ford at the St. Pete airport, and flew down in a tiny PBA Cessna with half a dozen writer-artist-beachcombing types. Caller Don and Marguerite Wiley had again (#5) set up an ASDance in the Marathon school with help from Key Deer □'s and the Long Key bunch. Full house. Ken Williams cued the first round, Barbara Curry cued the rest. She's blind; flips braille cards to cue expertly. Coordinators were John and Winky Evers. Callers attending were Bobbie Daniels and Jim Roper. Hospitality in addition to the Wileys was set up by Mary Wickers (one of our Alaska adventurers). Quick tour of K.W. before we drove north to Marathon. Legendary Names: Audubon, Hemingway, Tennessee Williams, Truman,—gone, but remembered. City tour. Conch stew. Key lime pie. Sunrise as I flew out the next morning. Fond memories.

Pinellas Park (Tampa), Florida—Today offered a double deal. Soon after landing I did an afternoon clinic for the Sun Coast Callers in an area school, and at night I called a *Super Saturday Plus* dance in the well-known Oxbow Hall. Caller and president of Oxbow is Earl Steele. Caller and president of the callers group is Jeanne Morton. Cued was Karl Curevitz. Lots of former northerners and *snowbirds* at both events, such as caller Hank Schmakel. The clinic dealt with *S/D Styling* and ways to strengthen our activity in general. We *charted* a course and *posterred* the results, as usual. Three things are somewhat different in Florida than in some areas—the callers *run the show*, generally; there are few MS clubs; and arm grips (not palms up) in waves prevail. Just facts. No comment. Love that up-level Oxbow. A thousand egg cartons on the ceiling prevent

cackling, cracking, broken sound, for a real Grade A dance! Now that's a shape-ly *Ox-Bo-Derek* thing to do! (Careful, Stan, or they'll give you the old *Oxbow Loop* out the portals with your paltry poultry pened-up puns.—Co-ed.)



Orlando, Florida—The Superbowl game on TV hurt our attendance on this Sunday date for the Allemande Leftovers at the Ben White Rec Center, but some good *vibes* came from a choice crowd, nevertheless. Caller/cuer Carl Rod lent some R/D numbers and A-1 tips to my Plus program, while Carol added sparkle to her role as hostess. Later I *pie-a-lamoded* at Denny's and *swell-moteled* at La Quinta, *cha-cha*.

Venice, Florida—I wasn't booked to call a dance here, but I had a day off, so I dropped in to visit former ASD staffer/caller Don and Loretta Hanhurst at their new home in this namesake city, attended their dance in Punta Gorda, and stayed overnight. (Don was our cover caller in Aug.'84, and they operate Hanhurst's Tape Service in a building next door.) His A-1 workshop was followed by his Sir-Q-Lators Plus club (cute name). I called a tip. Loretta cued rounds. Don is one of the best, and a real master of the gentle jibe. They love him for it. Dinner at the Trolley was nice. All in all—a memorable day!

Arcadia, Florida—Last stop in my final fling of January. Short hop over to Arcadia where caller/builder/cuer Everett and Jennie Martin hold forth in their inimitable Palace hall (ASD Oct '84 p 25), and a full house of dancers greeted us for a raftering frolic. Everett (rapidly recovering from serious illness) kicked it off and Jennie cued nicely and precisely. Lots of

northern summer-winter shuttlers fluttered our way that night. I'll return next February. After a very short night I retired the Tempo in Tampa and took off like a tempest in a teapot for cooler climes along dreary, eery Lake Erie.

A CITY OF TWO TALES

Berea (Cleveland), Ohio—My old friend in cellblock 49 has noticed that our hometown of Huron, Ohio is situated about midpoint between two major cities of Cleveland and Toledo. But instead of traveling equally in either direction we most always find ourselves leaning towards Cleveland for business, personal and square dance involvements. Twenty years, same deal—no special reason—it just happened that way. At any rate, off I went to the Browns/Indians city a couple of times in early '87 for a couple of fun events. The first was for a student-level dance at the Berea fairgrounds set up by the ARC callers (one of the two Cleveland area callers associations). I called a tip, along with Jack Naylor, Bill Reese, Dave Stevenson, Bill Benhoff, Dave Friedlein and Whoeverelse. Limited basics; full floor; a barrel of joviality.



North Olmsted (Cleveland), Ohio—Square Pairs book me quite often and I like the club in the cozy cabin at 28114 Lorain Road, far west side of Cleveland. Again, a full floor, fun folks, flavorful fluffs of food and fluid, plus *fishtails* and *flairs* with Bud and Delores Miller, all add up to a fond function.

Toledo, Ohio—Yes, I went to Toledo, also, south of town at the Woodville Mall, where the Toledo callers gathered for a



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Sunday afternoon regular meeting, followed by a student dance they call a Freshman Frolic. Unlike most other areas its size, Toledo has no dancer association; callers run the show, as it were. Listed in the roster are callers (18 couples), cuers (half a dozen), leaders (3 couples), cloggers (one), and *Promenade* magazine editors Lee and Velda Swift. No fragile mix for the Glass City—the combination works well; dynamic doin's flow from the fancy of the homogenous assembly. They'll host the Buckeye Convention in '89.

Now, as the winds of winter sculpt the scalps of Erie's headwaters, forming icecaps of outlandish forms and fetish, I'll prepare to head south again to visit sultry Savannah, the brooks of Brooksville in Florida, the capitol of Alabama, a nice isolated town in Kansas, and way down where the rolling Rio flows around the tip of Texas, all of which I'll expose in next month's chatterings.

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EASTER AND YOU

by Jo Jan Nunley
Canyon, Texas



What does Easter* have to do with you and with square dancing? Think about it. Easter means new beginnings, a new spring, new plants, new everything.

And it can mean a new dancer, you. So, a few months have passed since all those New Year's resolutions. A few have been broken—right? (Or, as in my case, perhaps all have been broken.) So why not make Spring Resolutions? Never heard of them? I haven't either, but that doesn't mean we can't make some—this year.

There's a first, and only, time for Spring 1987, and there's a first time to make new resolutions in the spring. This might as well be it.

The trouble with resolutions, of course, is that most of us get really energetic come January 1 with our resolution making. We make a list of things we plan to change about ourselves in the New Year.

So, what's wrong with that? Isn't that what resolutions are for? Yes, or I should say a "qualified" yes. I say "qualified" because it doesn't really make much sense to write twenty resolutions if we don't intend to keep the first one, much less the fifteenth or twentieth.

Should we then just chuck the whole idea of making our Spring Resolutions? I believe we should—in favor of making our Spring *Resolution*. I think we would all have better luck if we decided to change one thing only, but really make a supreme effort to ensure success with that one.

How do you decide on your New Year's Resolutions? Do you sit down and write

down everything you know you *should* do or what your spouse has been nagging you to do, thinking that somehow the bitter pill will be easier to swallow if it's on paper?

I think we all, to some degree, follow this very method. I also believe that's why our resolutions fall by the wayside on January 2. A better way to choose our one resolution would be to look at what we want to change about ourselves. The key words should be: what do I want to change, not what my spouse would like me to change, not what my children want me to do, not what the club president wants all members to do, not what some of the members want (and others don't want). This resolution should be what I want to change.

You are free to choose just about anything to be your own personal one resolution. Give it some deep thought. What would you like to change about yourself concerning square dancing?

If you consistently get to the dance a half hour late, for example, you might want to make dances on time this spring. This would be an obtainable goal, one that you could also be proud of when you mastered it.

If you always dance with the same partner or partners week after week, your resolution might be to add one new dancing partner each dance. Make your resolution fun for yourself and it will have a better success rate. Many of us are shy and avoid dancing with new partners, but once we do, we often look back at the evening and think what fun we had. Could it be that new partner?

Your resolution could be as simple as resolving to thank the caller for his hard work once a week, or once a month. He or she will appreciate the effort and you will feel good giving credit where credit is due.

Now remember, limit yourself to one resolution for yourself that you really want to accomplish. This does not mean that you need to meddle with your partner's resolution, either. Trying to make some-

one else do what we want them to do only leads to unwanted frustration for both.

**Procrastination is a pitfall.
into which we all tumble.**

This Spring Resolution is for you. Look at it this way—you are giving yourself a gift, the gift to change one thing about dancing that you want to change.

If you feel you must make more than one resolution, the club could consider a Resolution Night. Resolutions could be nominated and voted on for the most popular *one* resolution. If a really fun one could be voted on, that would make the success more probable. For instance, your club might resolve to dance barefoot one dance. Your club can be more inventive than my suggestion, but you get the general idea.

Spring is a time for new beginnings. Challenge yourselves to make this spring the one you will remember the most out of all your square dancing years. This spring will be the time you change once and for all that one thing about yourself

you have been meaning to change and put off and put off and put off.

Procrastination is a pitfall into which we all tumble. Think what a gift you will give yourself when you master that one thing and don't put it off any longer. You will feel proud of yourself.

You won't have to advertise your resolution. Make it to you, like making a contract for yourself. No one else needs to know what your resolution is.

I can almost hear some of you saying, "But, wait a minute. I need to tell what my resolution is. That's how I get the will-power to keep it. I don't want to let others see me fail and I know I won't if they know what I'm trying to do."

If this is the attitude you have about this Spring Resolution, then right now, go back and change yours. This should be a fun goal for you, a gift to yourself. Go ahead. You deserve it.

*Ed. Note: While Easter is primarily considered a religious holiday, the reference here is strictly seasonal.



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The Square Dancing Encyclopedia is an exhaustive compilation of the now over 4,000 published square dance movements. Bill and Jean Burleson of Minerva, Ohio, first published the *Encyclopedia* in 1970 and have always worked hard to keep it up to date, regularly publishing supplements and revised editions. Their work has become the standard reference of its kind in square dancing, and many discussions about movements not covered by the Callerlab booklets inevitably lead to "Let's look it up in Burleson's."

The following groups of selections from Burleson's have nothing to do with the movements themselves, but deal only with the fun to be found in the *names* of the movements. The headings suggest the theme and *all* the items under the headings are names-of-record of square dance movements listed in Burleson's.

Burleson's Says...

by Steve Minkin
Sebastopol, California

IS ZAT ZO?

ZIP	ZIM	ZIP CODE
ZIG	ZAM	ZIP ZAP & SLIDE
ZAG	ZOOM	ZOMBIE
ZANG	ZACK	ZONE CIRCULATE
ZING	ZAP OUT	ZOOMROLL
ZINGO	ZINGALING	Z CONCEPT

OUCH!

Burn, blister and peel
Fold, spindle and mutilate
Explode and spread
Explode and alter
Crash out
Pass out
Black out
Destroy the butterfly
Destroy the galaxy

SAY WHAT?

Circudaisylate
Flush the tank
Double cross your shadow
Spin chain and flippety scoot
Muddle in the middle and fastback
One by two by one peel trail and peel
Reverse split swap the wave
St. Joe rollaway
Couples hinge and trade and $\frac{1}{4}$ more
and vane
Single triple wheel
Scooter poot
Dixie diamond like a rotary circulate
Ker plink plank plunk!
Diagonate
Crosstrail thru conga style



The Passionate Breakfast

"Wait a minute. Don't rush it. Take your time. Don't make waves. Face the music. Keep cool. keep on truckin'. Four on the floor. Buckle up. Get busy. Bat the breeze. Go next door. Mix and mingle. More or less anything. Do the shuffle. Atsa nice. Do your thing."

"Pass the biscuit. Cube the butter."

"Be a leader. Climb the wall. Divide and conquer. Bring us together."

"Peel the banana."

"Go streaking. Liberate. Apologize. Deviate. Fascinate.

"No clowning around. Put them in the kitchen. Peel the apples. Spread the butter.

Make an egg roll."

"Try me."

LOONY LAWS ABOUT DANCING

by Robert W. Pelton
Mt. Juliet, Tennessee

All women who go square dancing must wear corsets? No man wearing a mustache can ask a woman to dance? Not allowed to kiss an unchaperoned woman while square dancing? Women can wear bathing suits to a dance only under certain conditions? Banned from making faces at anyone taking square-dance lessons?

Author Samuel Johnson once said; "The law is the last result of human wisdom acting upon human experience for the benefit of the public." A noble philosophy, perhaps, but Johnson's opinion is debatable at best. Local officials who wrote some of these old dancing laws appear to have acted for no greater purpose than a good belly laugh. See if you don't agree after perusing the following pieces of legislation!

Local politicians do sometimes have a great sense of humor. Lexington, Kentucky, lawmakers passed this one, according to Mayor Scotty Baesler: No female shall appear in a bathing suit at any dance held within this city unless she be escorted by at least two officers of the law or unless she be armed with a club." This amendment was soon after added to the original, "The provisions of this ordinance shall not apply to females weighing less than 90 pounds nor exceeding 200 pounds nor shall it apply to female horses."

Peter Rodino, congressman from New Jersey, volunteers one of his favorite funnies. It's this antiquated fashion law from the community of Browns Mills: "Any person who shall wear in a public dancing place any device or thing attached to her head, hair, headgear or hat, which device or thing is capable of lacerating the flesh of any other person with whom it may

come in contact and which is not sufficiently guarded against the possibility of so doing, shall be adjudged a disorderly person."

People in Ticaboo, Utah, are prohibited from eating onions when going dancing between the hours of 7 p.m. and 7 a.m.

And in Forestdale, Rhode Island, citizens aren't allowed to ask anyone to square dance within four hours after having eaten garlic!

Women's lib may get up in arms over a strange law on the books in Rogersville, Alabama. No female wearing a nightgown can be found at a dance. A woman of any age must always get fully dressed before she can legally be taken out to go dancing!

Not allowed to flirt? Not according to Iowa Congressman Tom Harkin. He quotes the municipal code from the little community of Ottumwa: "It is unlawful for any male person, at a dance within the corporate limits of the city of Ottumwa, to wink at any female person with whom he is unacquainted."

According to Mayor George Colella, there's a revised ordinance in Revere, Massachusetts: "No person shall hallo, shout, bawl, scream, use profane language, sing, whoop, quarrel, or make any unusual noise or sound at a dance in such manner as to disturb the peace and quiet of other dancers."

It's against the law in Russellville, Pennsylvania, to tickle a girl under her chin with a feather duster in order to get her attention while she's at



a square dance. To do so can bring a fine of \$2.00 and one day in the local jail!

Doctors practicing in Ballentine, South Carolina, seem to have a special social responsibility. An unusual piece of loony legislation says every woman must "be found to be wearing a corset" when going dancing. A physician is required to inspect each female at a dance. The doctor must ascertain the woman is, in fact, complying with this archaic law.

Mustache wearers stay out of Lugert, Oklahoma! The law bans males with hair growing over their upper lips from ever asking a female to dance—whatever the circumstances!

Are you a woman who happens to weigh in at over 200 pounds? Like to wear shorts? Love to dance? If these three questions apply, then beware of Macon, Georgia, advises

Mayor George Israel. It's strictly a violation of the law for a woman over 200 pounds and attired in shorts to dance in public!

Castleton, Kansas, has an old "bean snapper" law. City Ordinance 349 declares: "Any person who shall use or carry, concealed or unconcealed, any bean snapper or like article while on a dance floor, upon conviction, be fined."

A dance lover might enjoy living in Atwoodville, Connecticut. An old piece of legislation stops local citizens from "sticking out a tongue" in the direction of a dancer.

Ogallala, Nebraska, has an unusual law on the books regarding the Sabbath. Women who happen to be single, widowed or divorced are banned from going dancing on Sunday. Any unattached female who takes part in such outlandish activities can be arrested, fined and given a jail term.

Rapid City, South Dakota, says Mayor Art LaCroix, has an ordinance against

kisses on a dance floor which last "longer than three minutes." The odd law applies to married and unmarried couples alike.

Those kissing while dancing around Burdoville, Vermont, are also required by law to "pause for breath" between each tender lip caress.

Try to stay away from Constantia, New York, if you'd like to treat your square dance partner to a late cup of coffee. There's a strict coffee curfew for "young women." Under no circumstances are they allowed to have a delicious cup of the brown brew after 6 p.m. at a public dance.

A person can be arrested in Palisades, Idaho, if "silly and/or insulting faces" are made at anyone who is trying learn how to square dance."

Boisterous adults can be penalized in Williston, North Dakota, should they "laugh out loud" while at a dance!"

Never eat "unshelled roasted peanuts" while dancing in Bourbon, Missouri. Other dancers have the legal right to make an offender get off the dance floor until finished eating.

Orchard, Colorado, has a unique barefoot ordinance. No one—man, woman or child—can ever be seen at a dance while barefoot.

Are you an extremely fashion conscious woman? Like to wear a pair of glamorous high heels when going dancing? Be careful in Fayetteville, Arkansas, warns City Manager Don Grimes. There's a special law regulating the heel length of women's shoes when they're on the dance floor. Heels can measure no longer than one and one-half inches high!



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Q-835 SAY IT WITH A COUNTRY SONG— Gary Mahnken



Romney Tannehill



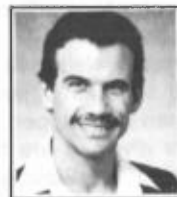
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Stay away from Miccosukee, Florida, when out dancing while wearing slacks with hip pockets. The city fathers long ago passed an ordinance banning hip pockets in all dancers' pants. Why? Because a hip pocket was considered to be the perfect place to hide a pint of liquor!

And pity the poor Moosehead, Maine, dance lover. He is banned from giving violin lessons on a dance floor while others are dancing.

Loud burping while square dancing is strictly prohibited in the town of Cruthersville, Tennessee!

Have a desire to get married? Can't find a suitable mate who also has an interest in dancing? Locating a prospective wife in Cotton Valley, Louisiana, could really become a problem! An old law states a man can't be allowed to use "handbills" as a means of advertising for a spouse at any local square dance.

Like a good chew of tobacco now and then? Be careful when in Rock Springs, Wyoming. One old law prohibits a woman from chewing tobacco while square dancing without first having permission from her husband. To be caught chewing while on a dance floor without a signed permit could bring a fine and some time in the local jailhouse!

Hayward, Wisconsin, has an unusual law which should be of great interest to all people who love to square dance. No man can kiss a woman while dancing with her unless she's properly chaperoned."

People coming down with a cold, or having a bout with hay fever, must stay home in Midland, Texas, says Mayor G. Thane Akins. It's against the law to sneeze while on a dance floor.

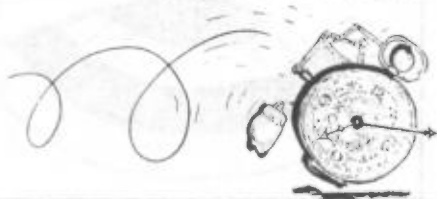
Clearbrook, Minnesota, forbids anyone from going on a dance floor while wearing a hat which "would scare a timid person."



Be on guard when going square dancing around Lowes Crossroads, Delaware. An old piece of legalese says, "No man can place his arm around a woman without a good and lawful reason," when meeting her at a dance."

Lastly, Parkersburg, West Virginia, reveals Mayor Pat Pappas, still retains an old piece of loony legislation obviously designed to protect its female dancing population. No married woman is allowed to go out dancing unless she "is properly looked after." How? Her mate must always be close behind. And he's also required to carry a loaded gun "over his left shoulder."

These are merely a few of the situations covered by ludicrous dancing laws throughout the U.S. Most of these decrees were written and then forgotten with the swift passage of time. But relevant or ridiculous, most are still around. Clergyman Henry Ward Beecher said it all when he summed up the art of lawmaking: "We bury men when they are dead, but we try to embalm the dead body of laws, keeping the corpse in sight long after the vitality has gone. It usually takes a hundred years to make a law; and then, after the law has done its work, it usually takes another hundred years to get rid of it."



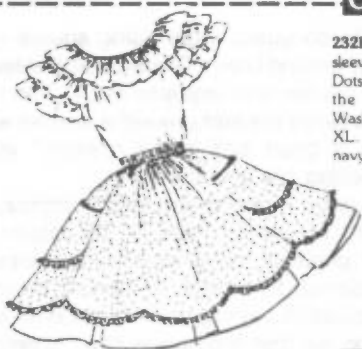
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393S A delicate curved treatment of the 390 blouse is repeated in this coordinated solid skirt with Duco Dot in a scalloped overskirt with novelty pockets that are outlined with the same lace edging. The 1 1/2" waistband is elasticized for an easy fit. Washable. Sizes: P-S-M-L-XL. Choose from red, navy, peach, lilac or aqua.

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COUPON

388B Re-embroidered cluny lace trims the triple decker sleeves of this exciting new blouse. The elasticized shoulder allows comfortable movement. Washable. P-S-M-L-XL.

Choose from red or black.

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389S Three tiers of flouces, each framed with re-embroidered cluny lace to re-emphasize the skirt color set of single front panel of this sharply contrasted skirt. Washable. Sizes P-S-M-L-XL. Choose from red or black.

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700B This cool peasant blouse has a little ruffle over each sleeve. The colors match the 736 skirt. Washable. Sizes: P-S-M-L-XL. Colors: PINK, BLUE, LILAC.

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736S This four-tiered skirt is put together with four coordinating solids to make a colorful economical skirt that can be worn with four different blouse colors or the 735 pastel blouse. The waistband has 2" belting in front and elastic in the back. The waist will fit from 22"-38" comfortably. Washable. Lengths 20", 21", 22", 23", 24". Colors: Pastels—yellow, pink, blue and lilac.

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LINE- LIGHT



In the mid-1940's, a young Union Pacific train dispatcher and his wife took up square dancing in Nampa, Idaho. After a couple of years, he decided to participate when their club held an amateur callers' night, bravely calling his dance from an index card.

When another amateur disparaged his efforts, Ross Crispino made up his mind to prove that he *could* be a square dance caller. He went right out and bought a tape recorder and some records and started practicing. And so began the "other" career of the man who became known as "The Granddaddy of Square Dancing in Idaho."

In 1948 Ross got his first club, the Boots and Bows. Every Thursday evening the Nampa radio station carried a live half-hour program of square dancing from their studios. As soon as the broadcast ended, caller and dancers would get in their cars and dash to the Eagles Hall for another 3 hours of dancing.

Ross' calling ability and his super personality immediately brought him recognition by his peers in the Idaho Callers Council and popularity with the square dancers of southwestern Idaho.

Before long he was calling for the Dudes and Dolls, and he and Penny had started Waltz Time, a round dance club. In 1951 they held the first of their annual outdoor hamburger fry/square dance parties at their home, El Rancho (named, what else, after a popular singing call of the time).

In 1955 or '56, Ross and Penny

After this article was written, word was received that Ross Crispino died on February 4 after a lengthy illness.



discovered square dance tours when Les Gotcher asked them to go with him as round dance instructors on a trip to Hawaii. After that, Ross started organizing and leading his own tours, going by bus, train, ship, and RV's to many of the western states, Alaska, Hawaii, and Mexico.

Ross and Penny were also active in square dance institutes and vacation/workshops. They were on staff for several years each at Kirkwood Lodge, Peaceful Valley, the Vaughn Parrish Ranch, and Fun Valley, as well as at Lighted Lantern and others in Florida and Missouri. And for 17 years they were the prime force behind the annual camp at Wallowa Lake, Oregon.

In his spare time, Ross created several original figures, including *grand star*, *grand Q*, *grand weave*, and *grand spin*.

In 1973 Ross was hospitalized by a heart attack, which brought about his early retirement from Union Pacific. But while he had to give up his first career, he kept on calling and teaching square dancing for seven more years, when he and Penny decided to start spending some time on themselves. Their very last activities as square dance leaders were taking 8 squares to Hawaii in 1980, and another group to the Caribbean in 1981.

Since then they have spent their summers RV'ing around the nation and winters in Mesa, Arizona, enjoying a well-deserved rest after more than 30 years of service to square dancing.

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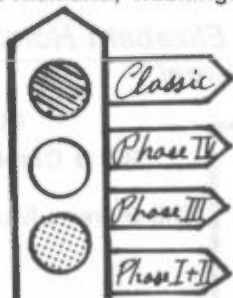
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COLOR-CODED ROUND DANCING

by Ardie Coble
West Richland, Washington



The Prairie Shufflers of Kennewick, Washington, have been dancing for 31 years, and enjoy a varied and exciting round dance program, thanks to their talented cuer/teacher, Tom Serface, and his wife, Ida. But a multi-phase menu can be confusing to visitors and new dancers. The problem of identifying some 200 song titles in Tom's collection was taken on by Ruth and Floyd Gates and Bernadine and Larry Gower, round dance chairmen.

Ruth developed a "smoother-mover" idea. She coded the title cards with a prominent diagonal color strip. Then she posted a traffic light beside the program board, which indicates the level of difficulty:

GREEN—Basic and Round of the Month
"Go for it."

YELLOW—Lower intermediate, may have rhythm variation or require instruction.

"Some caution advised."

RED—Higher intermediate level—intricate dance patterns.

"Stop! Instruction necessary."

GOLD MEDALLION—Classic.

Some dances may fit more than one category and are coded with several colors, for instance: one dance may be a round of the month, intermediate and classic.

Tom inserts a solid green card with the word *hash*.* This enables his round dance students to dance at their level of accomplishment.

With the traffic light color codes, dancers don't have to ask, "Do we know this one?" They say, "We can dance this one."

**Hash* identifies a popular song with modified choreography.

L. to R.: Floyd and Ruth Gates, Larry and Bernadine Gower, with their color-coded signs.



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| <input type="checkbox"/> Europa Hotel | <input type="checkbox"/> \$50 Single | <input type="checkbox"/> \$58 Double |
| <input type="checkbox"/> Carrefour Dorchester
Apt Hotel (per couple) | <input type="checkbox"/> \$62 Alcove | <input type="checkbox"/> \$68 Small suite
(\$10 ea. add. pers.) |
| <input type="checkbox"/> Camping | <input type="checkbox"/> \$72 Large suite | |

Arrival Date _____ Time (approx.) _____ Dep. date _____

PREFERRED DANCE LEVEL

Square MS Plus A1 A2 C1 C2
Round SD E Int. Adv.



SWATTING THE FLEA by Betty Rosian Johnstown, Pennsylvania



I came home from square dancing, sat on the edge of the bed, and rubbed my sore toe. "For crying' out loud," I said to Ray, "that was one of the few spots left on me that didn't hurt, and then I go and get stepped on." I'll tell you, square dancing can be one hazardous contact sport!

Initiation into a class seems to bring with it, among other things, the possibility of a wrenched shoulder. It takes a while, like learning to ice skate, before some folks can safely let go. A guy who towers over you and takes your hand with him after a *California twirl* can only spell trouble. It was only a matter of time before I got mine.

There was no twirling for me for a while, but worse yet was the cervical sprain one girl received. She appeared in a surgical collar and arm sling for a number of weeks, clear reminder that no one was to toy with her. Then one week she came without it, and was fondly clapped on the shoulder by a greeting friend. She slithered to the floor in a dead faint, right on the spot. Well now, I thought at the time, that should make one more conscious of the frailty of the human torso. But alas, not so.

The guy who thought my ribs were

bendable lost his Yellow Rock privileges with me.

The year western was in, and everyone dressed to the hilt, I ran hand to hand into a full set of huge finger rings during a *forward and back*, and took home the imprints to prove it. Fortunately, I had a spare.

And how about the *dive thru* that almost takes the top of your head off, or at the very least totals a \$10. hairdo?

At a workshop recently, as we tried out an experimental step, my opposite lady took firm hold of my hand, and I experienced the thrill of going in two directions at once. Whoa! There goes the shoulder again!

"You know?" I said to Ray as I rubbed my sore toe. "It's hard to say why, but I really enjoy square dancing."

He gave me a curious look, and instantly I remembered what they had told us a few years ago when we visited a dance as spectators. Once you start dancing, they told us, you forget about your problems and your aches and pains. You feel better in nothing flat.

We had a little trouble believing that, and it became a challenge to test out the

Continued on Page 69

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Square Dancers and Callers From All Over The World

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- Vienna & Budapest
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Dear Square Dancer:

In 1985, a large number of talented singers and musicians cooperated to produce a very beautiful record, "WE ARE THE WORLD." It had a message of peace and hope. The WORLD of music and sports entertainment of today has produced a society that is mostly composed of spectators watching the professionals. Square dancers get their entertainment by participating.

"WE ARE THE SQUARE DANCE WORLD"

Square dancers from all over the WORLD have an opportunity to participate in the WORLD SQUARE DANCING CONVENTION and demonstrate that friendship, cooperation, peace and love can be attained between nations by joining hands across the WORLD and dancing together.

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

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

 I/WE WOULD APPRECIATE RECEIVING A COLOR BROCHURE ON THE WORLD SQUARE DANCE CONVENTION IN TYROL, AUSTRIA IN SEPTEMBER, 1987. THIS APPLICATION ALSO REGISTERS ME IN THE DRAWING ON FEB. 14 FOR 1 FREE TRIP TO THE WORLD SQUARE DANCE CONVENTION.

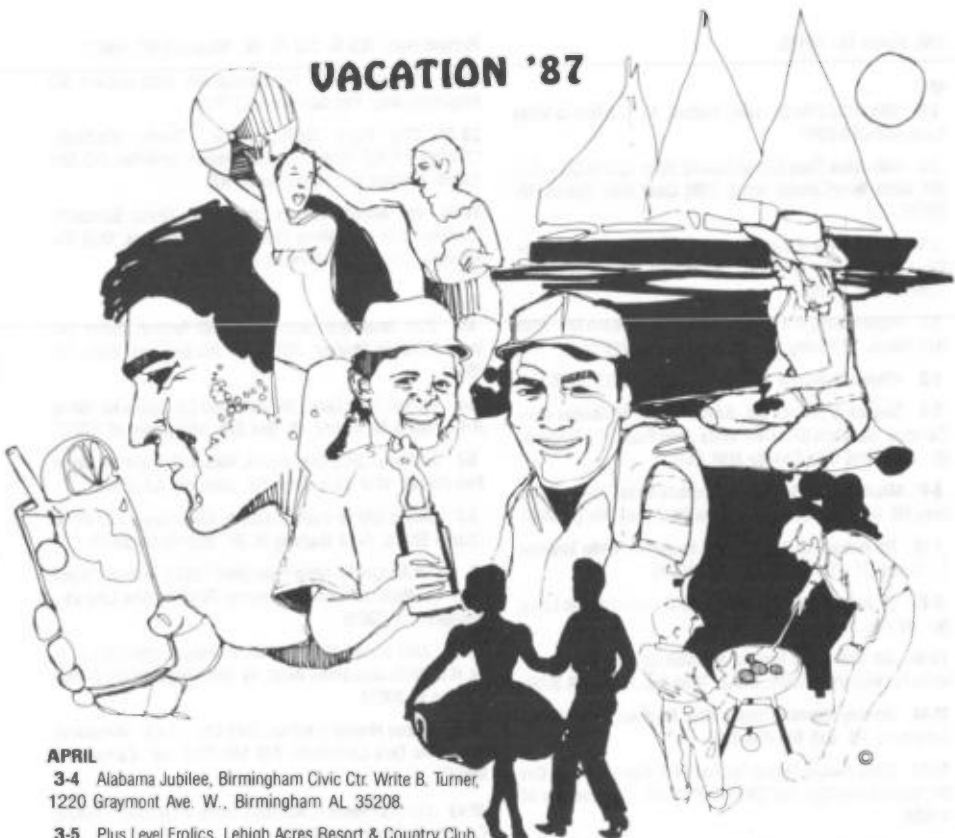
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 ADDRESS _____
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PLEASE CHECK HERE IF YOU ARE INTERESTED IN RECEIVING INFORMATION ON SPECIAL INCENTIVE DISCOUNT FOR YOUR CLUBS.

FOR COMPLETE DETAILS, CALL OR WRITE
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312/771-3036 **ILLINOIS—1-800/545-TRIP** **NATIONAL—1-800/545-TOUR**

*PRICE GUARANTEED IF DEPOSITS OF \$50.00 PER PERSON ARE PAID ON OR BEFORE OCTOBER 31, 1986.

VACATION '87



APRIL

3-4 Alabama Jubilee, Birmingham Civic Ctr. Write B. Turner, 1220 Graymont Ave. W., Birmingham AL 35208.

3-5 Plus Level Frolics, Lehigh Acres Resort & Country Club. Write Dennis Humphreys, 12000 NW 14 St., Pembroke Pines FL 33026.

3-5 27th Annual Derby City Festival, KY Fair & Expo Ctr., Louisville. Write Bill/Pat Wright, 2306 Janlyn Rd., Jefferson-town KY 40299.

3-5 Happy Travellers A-1 Wknd, Harley Hotel, Enfield Ct. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

4-5 4th St. Augustine Int'l R/D Clinic Wknd, Elks Lodge, St. Augustine Fl. Write Len/Winnie Taylor, 507 Mentone St., St. Augustine FL 32086.

9-11 Myrtle Beach Ball, Sea Mist Conference Ctr., SC. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

10-11 Pear Blossom Festival, Medford OR. Write Bill Ligon, PO Box 535, Ashland OR 97520.

10-11 Spring Festival of Rds., Sarnia Ont. Can. Call Bartons 426-284-9096.

10-11 9th Annual Spring Fling, Complex Energy Hall, Gillette WY. Write Lewis & Lace, PO Box 1553, Gillette WY 82716.

10-12 New Mexico Singles S/D Fiesta, Albuquerque S/D Ctr., NM. Write Carol Labor, 3103 Aliso NE, Albuquerque NM 87110.

10-12 A-1 Wknd., Ramada Inn, Keene NH. Write Hendron, 33 Foxhill Rd., Framingham MA 02701.

11 1st Annual Devils Delight, Circle A Ranch, Millbury OH. Write Betty Duden, 3651 Co. Rd. 3, Swanton OH 43558.

11-12 Segoe Lily Festival, Ogden UT. Call Storm 801-968-7068.

17-25 R/D Caribbean Cruise. Call 303-424-7885.

24-25 29th New England S&R/D Conv. Write June/John Bowman, 10 Clevees St., Portland ME 04101.

24-25 Spring Festival, Conv. Hall Century II, Wichita KS. Write Jerry/Judy Kasper, 417 W. 54th St. S., Wichita KS 67217.

24-26 Sierra Squares Springtime Festival, Mother Lode Fairgrounds, Sonora CA. Write Mike/Evelyn Mainjuth, PO Box 263, Sonora CA 95370.

24-26 CA State SD Conv., Sacramento Conv. Ctr. Write Bob/Betty Coates, 954 Northfield Ave., Hayward CA 94544.

24-26 Palm Springs RD Classic, CA. Call Schmidt 619-323-8265.

26 Spring Contra Festival, Michael Solomon Pavilion, Dayton OH. Call 513-294-1647.

29-May 3 40th Silver State SD Conv., Reno Sparks Conv. Ctr. Call John/Linda Saunders 305-869-4790.

29-May 10 Tour to Devon, England. Write ASD Tours, PO

MAY

1-2 10th Annual Renfro Valley Festival, KY. Call Renfro Valley Folks 606-256-2664.

1-3 40th Silver State S&R/D Festival, Reno-Sparks Conv. Ctr., NV. Write Terry/Carolyn Holm, 1385 Gault Way, Sparks, NV 89431.

1-3 28th Annual Buckeye Dance Conv., Albert Sabin Conv. Ctr., Cincinnati OH. Write Phil VanLokeren, 9 Brandywine Dr., Glendale OH 45246.

1-3 Hidden Valley A-2 Wknd., Ramada Inn, Keene NH. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

1-3 Wildwood Spring S&R/D, NJ. Call 609-927-5796.

7-9 Toronto & District Intl. S&R/D Conv., McMaster Univ. Campus, Hamilton Ont. Can. Write Joan Fraser, 71 Roywood Dr., Don Mills Ont. Canada M3A 2C9.

8-9 Mountain-Town Hoedown, Riverside Motor Lodge, Gatlinburg TN. Write Pat Marion, 1206 Oak Park, Maryville TN 37801.

8-10 7th Annual RD, Ramada Inn, Keene NH. Write Taravella, 11 Graves St., Windsor Locks CT 06096.

9-23 Scandinavia in the Spring. Write Jack/Carolyn Lasry, No. 46 Ave., Hollywood FL 33021.

15-16 4th May Magic Festival, Anniston City Auditorium, AL. Write Frank/Jean Norment, 308 E. Third Ave., Rome GA 30161.

15-16 Smokey Mountain Spring Fling, Riverside Motor Lodge, Gatlinburg TN. Call 615-436-4194.

15-17 32nd Annual Spring Festival, H.S. Gym, Traverse City MI. Write Jerrie/Don Day, 2403 S. Bluff Rd., Traverse City MI 49684.

15-17 Happy Travellers A-2 Wknd., Harley Hotel, Enfield CT. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

16 3rd Annual Maytime Special, St. Thomas's College, Christchurch NZ. Write Heather/Laurie Drummond, 18 Masham Rd., Christchurch 4 New Zealand.

22-24 TN Palmquist Clinic, Montgomery Bell State Park. Write Ron Grendell, 544 Bell Rd., Antioch TN 37013.

22-24 KC Chaparral Conv., MO. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

22-24 1st Annual Int'l. Cloggin Jamboree, Novi Hilton, MI. Call Linda Summers 313-261-7958.

22-24 34th FL State S&R/D Conv., Lakeland Civic Ctr. Write Emory/Joyce Johnson, 4622 Baycrest Dr., Tampa FL 33615.

22-24 2nd Annual CA Classic, Kern Cty. Fairgrounds, Bakersfield. Write California Classic, 909 Sorock Dr., Torrance CA 90502.

22-25 Memorial Day Camp & Dance, Papoose Pond, N. Waterford ME. Write Mayo, Wash Pond Rd., Hampstead NH 03841.

26-June 8 United Squares for Dancers Trip, AK. Write Al/Bea Brundage, PO Box 125, Jensen Bch. FL 33457.

29-30 Solo Stars MT Mixer, S&R/D Ctr., Lolo MT. Write

Richard Hart, 705 N. 3rd St. W., Missoula MT 59802.

29-30 Summer Sizzler, Hot Springs AR. Write Hubbell, 63 Empinado Way, Hot Springs AR 71909.

29-31 21st Nat'l. S&R/D Conv., Cowles Stadium, Christchurch NZ. Write 21st Convention Committee, PO Box 13668, Armagh St., Christchurch NZ.

30-31 4th Annual Miracle Jamboree, Grand Ballroom, Portland State Univ. Write 1987 Miracle Jamboree, 1220 SW Morrison, Suite 635, Portland OR 97205.

JUNE

4-6 25th Silver Anniversary State SD Festival, Dallas TX. Write Bill/Jean Moeller, 2225 Lake Ridge Circle, Waco TX 76710.

5-6 KS S/D State Conv., Bi-Centennial Ctr., Salina KS. Write Ralph/Velma Sondburg, PO Box 675, Monument KS 67747.

5-7 1st Annual Blue-Gray Jubilee, Natural Bridge of VA. Write Peg Powell, 1217 Glen Ridge Dr., Glasboro NJ 08028.

5-7 Bishop S/D Festival, Tri-County Fairgrounds, CA. Write Charlie Shore, 1424 Rocking W Dr., Bishop CA 93514.

6 25TH Annual TX State Federation S&R/D Festival, Dallas Conv. Ctr. Write Jack/Beverly Beazley, 7000 Big Bear Lake Dr., Arlington TX 76016.

11-13 23rd Annual ID State S&R/D Festival, Post Falls Jr. & Sr. H.S. Write Jack/Doris Webb, W. 6560 Highland Dr., Coeur d'Alene ID 83814.

12-13 Happy Hopper Haydays, Clark Cty. S/D Ctr., Vancouver WA. Write Dick Lindstrom, 808 NW 23rd Ave., Camas WA 98607.

12-13 CO State Festival, Alamosa. Write Virgil Inness, 48426 Co. Rd. B, Center CO 81125.

12-14 MN State S/D Conv., Duluth Arena. Write Jim/Ruth Larson, 1035-36 Ave. N., St. Cloud MN 56301.

12-14 5th Hawaiian Squarestitute, Sheraton Kauai Resort. Write Kauai Squarestitute, PO Box 4844, Hilo HI 96720.

13 15th Annual Asparagus Festival Dance, Shelby H.S. Gym. Write Donald Knapp, 4435 W. Grant Rd., Shelby MI 49455.

18-20 21st Nat'l. Advanced & Challenge S/D Conv., Altoona Regional H.S., PA. Write Ed Foote, 140 McCandless Dr., Wexford PA 15090.

18-20 14th Annual Trail-End Festival, Community House, Red River NM. Write Toots Richardson, PO Box 213, Red River NM 87558.

18-20 21st Annual Nat'l. Mt. S/D & Clogging Festival, Natural Bridge State Resort Park, Slade KY. Write Richard Jett, PO Box 396, Campton KY 41301.

19-21 LUST Leadership Seminar, Medford OR. Write Bud McNicol, 1980 Orchard Home Dr., Medford OR 97501.

19-21 Mostly Rounds Wknd., Pottersville NY. Write C. Wrzenski, RD 1, Box 122, Cropseyville NY 12052.

19-21 Cup of Gold Promenade Festival. Write Frank/Della Bishop, 330 So. Bryan Ave., Oakdale CA 95361.

20-21 10th Great Hudson River Clearwater Revival, Croton

Point Park, Croton-on-Hudson NY. Call Judy Green 914-454-7951.

20-27 KY Summer Dance School, Berea College. Write T. Auxier, 1445 B Louisville Rd., Frankfort KY 40601.

21-24 5th Annual Hee-Haw Int'l. Clogging at Opryland, Nashville TN. Write Hee Haw Clogging Championship, 2802 Opryland Dr., Nashville TN 37214.

21-27 KY Summer Dance School, Berea College. Write D. Coffey, 1581 Bond's Mill Rd., Lawrenceburg KY 40342.

23 TX Trail End Dance & Bar-B-Q, Houston. Write Pat Harbour, 24 Greenway Plaza, Suite 24, Houston TX 77046.

25-27 36th Nat'l. S/D Convention, Houston TX. Write PO Box 1987, Houston TX 77289-1987.

26-27 36th Annual WA State S/D Festival, Marysville. Write PO Box 324, Snohomish WA 98290.

27 Roundup Squares Graduation/Birthday Dance, Highbury School Hall, NZ. Write Geoffrey Barnes, 72 Rongopai St., Palmerston North, NZ.

27 Freshman's Frolic, Hagley H.S. Hall, NZ. Write Blanche Shepherd, 498 Searells Rd., Elmwood Christchurch 5, NZ.

29-July 5 Rocky Mt. Dance Roundup, Snow Mt. Ranch, Granby CO. Write Diane Burton, 20 NE 47th, Kansas City, MO 64116.

JULY

1-4 1st Int'l. Singles S/D Festival, Univ. of Windsor, Ont. Can. Write IASSD, Box 512, Roseville MI 48066.

5-9 5th Annual Square Dance, Circle 8 Ranch, Cle Elum WA. Write Rt. 4, Box 54 C, Cle Elum WA 98922.

5-August 13 S&R/D Wks., Frank Lane's Dance Ranch. Write PO Box 1382, Estes Park CO 80517.

10-12 Happy Travellers A-2 Wknd., Harley Hotel, Enfield CT. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

17-18 4th Annual Thunderbird Clogging Festival, Mathis City Auditorium, Valdosta GA. Write Vivian/Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

17-18 7th Summer Sounds Festival, Anniston City Auditorium, AL. Write Harvey/Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

17-19 38th Annual S&R/D Festival, Show Low AZ. Write Frank/Alice Shugart, PO Box 32, Snowflake AZ 85937.

17-19 Camp & Dance A-1 Wknd., Deer Run Campgrounds, Schaghticoke NY. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

18-19 7th Annual Marshall Star Roundup, Marshall Civic Ctr., TX. Write Sharon Diamond, 156 Kansas Cir., Jacksonville AR 72076.

22-25 URDC's 11th Int'l. R/D Conv., Seattle Conv. Ctr., WA. Write Lloyd/Nan Walker, 611 SW Fernwood Ave., Issaquah WA 98027.

24-25 34th Annual Black Hills S&R/D Festival, Rushmore Plaza Civic Ctr., Rapid City SD. Write Al/Carol Horst, 613 Indiana St., Rapid City SD 57701.

24-26 Unicef Benefit Dance, Nourmur Belgium. Write Walter DeRo, Vuurkruisenlaan 11, 2510 Mortsel Belgium.

30-August 2 1987 Country Music Festival, Hunter NY. Write Don Conover, Bridge St., Hunter NY 12442.

30-August 2 Overseas Dancers Reunion, Denver CO. Write Miriam Nestor, OSDA 11734 E. 7th Ave., Aurora CO 80010.

31-August 1 34th Annual Penn State S/D Festival, State College. Write The Penn State Univ., 306 Agricultural Administration Bldg., University Park PA 16802.

31-August 2 1st Annual Holiday Escape, Holiday Inn, Perysburg OH. Call Fred Chatos 419-8/4-3312.

AUGUST

1-8 Sea Squares & Rounds Dance Across the Caribbean. Write Mary/J.D. Norris, 8323 SW Freeway, Suite 800, Houston TX 77074.

2-8 Sourwood Dance Leadership Institute, Copecrest Dance Resort, Dillard GA. Write Leslie Auxier, 1445B Louisville Rd., Frankfort KY 40601.

3-8 34th Annual B.C. S/D Jamboree, Can. Write Box 66, Pen-ticton, B.C., Canada V2A 6J9.

7-8 10th Annual ASARDA State Conv., Birmingham Civic Ctr., Write Faye Smith, 1117 Forestdale Blvd., Birmingham AL 35214.

7-8 MS Gulf Coast 25th Annual S/D Festival, MS Coast Coliseum Conv. Ctr. Exhibit Hall, Gulfport-Biloxi. Write Harold Smith, 4502 Kendall Ave., Gulfport MS 39501.

7-8 11th Annual S/D Jamboree, Holland College, Charlottetown PEI, Canada. Call 902-894-3338.

7-9 Circle M Ranch. Write Middlesworth, 8865 Baseline, Mesa AZ 85208.

9-13 Round-A-Rama Institute for Teachers, Clifty Falls State Park, Madison IN. Call Bill/Carol Goss 312-256-7801.

9-15 Blue Ridge Mt. Dance Roundup, Copecrest, Dillard GA. Write Marie Armstrong, PO Box 1011, Canon City CO 81212.

13-15 23rd Jekyll Island Jamboree, GA. Write Bob/Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

14-16 Plus Level Camp & Dance Wknd., Deer Run Campgrounds, Schaghticoke NY. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

20-22 Lost Creek Lake Festival, near Medford OR. Write Iise Forney, 330 Crowson Rd., Ashland OR 97520.

21-23 26th MI S&R/D Conv., MI State Univ., East Lansing. Write Lloyd/Linda Catey, 3462 Doane Hwy., Grand Ledge MI 48837.

SEPTEMBER

3-6 22nd Annual Nat'l Mt. S/D & Clogging Festival, Natural Bridge State Resort Park, Slade, KY. Write Richard Jett, PO Box 396, Campton KY 41301.

4-6 Oklahoma City Chaparral Convention, OK. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

4-6 17th Annual Singles Dance-A-Rama, Marriott Hotel, Salt

Lake City UT. Write PO Box 245, Layton UT 84041.

7-16 World S/D Convention, Tyrol, Austria. Write PO Box 234, River Forest IL 60305.

11-13 Michigan Chaparral Convention, Battle Creek MI. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075

11-13 Berkshire Fall Frolic, W. Stockbridge MA. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

16-19 Myrtle Beach Ball, Sea Mist Resort Convention Ctr., SC. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

16-Oct. 8 United Squares Trip for Dancers, Australia/New Zealand. Write Al/Bea Brundage, PO Box 125, Jensen Bch. FL 33457.

18 Annual Dinner/Dance, Chung Wa II. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch 5 NZ.

18-19 11th Anniversary Autumn Leaves Festival, Peabody Base Lodge, Franconia Notch NH. Write Millie/Bernie Brault, 23 Hilton Dr., Merrimack NH 03045.

18-19 1st Annual Autumn in the Ouachitas Special, YWCA Hot Springs AR. Write Sharon Diamond, 156 Kansas Circle, Jacksonville AR 72076.

18-20 Inn at East Hill Farm, Troy NH. Write Parkers, Douglas Rd., Lynnfield MA 01940.

25-27 Old Orchard Plus Wknd., ME. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

25-27 Mid-America S/D Jamboree, KY Fair & Expo Ctr., Louisville. Write PO Box 421, Fairdale KY 40118.

25-27 Schroon River S&R Wknd., Pottersville NY. Write C. Wrzenski, RD 1 Box 122, Cropsyville NY 12052.

OCTOBER

2-3 17th Annual London Bridge S&R/D Festival, Havasupai Elem. School, Lake Havasu City AZ. Write PO Box 22, Lake Havasu City AZ 86403.

2-3 Fall Festival, Hendersonville NC. Write Persons, 106 Azalea Way, Hendersonville NC 28739.

2-3 32nd Chattanooga Choo Choo, Trade Ctr., TN

2-4 South Australian State Conv., Adelaide. Write Jan Woodget, APO Box 1588, Adelaide 408 Australia.

9-10 28th Annual Peanut Festival Dance, Dothan Civic Ctr., AL. Write Glynn Goings, 1903 Clark St., Dothan AL 36301.

9-11 1st Empire State Festival, Rochester Riverside Conv. Ctr., NY. Write Orlo & Rita Hoadley, 18 Kingsberry Dr., Rochester NY 14626.

9-11 Appalachian Dance Wknd., Buffalo Gap Folk Dance Camp, WV. Write Diane Burton, 20 NE 47th, Kansas City MO 64116.

9-11 Camp & Dance A-2 Wknd., Starlite Camp Grds., Stevens PA. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

9-11 8th R/D Festival, Albuquerque S/D Ctr., NM. Write Bob/Sally Nolen, 790 Camino Encantado, Los Alamos NM 87544.

9-28 Super Tour, Nadi, Australia, Hawaii, New Zealand. Write Daryl Clendenin, 7915 N. Clarendon, Portland OR 97203.

10 Freshman's Frolic, Hagley H.S. Hall, NZ. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch NZ.

16-17 4th Annual Intermountain R/D Festival, Boise Valley S/D Ctr., ID. Write Guy/Charlotte James, 10400 Granger Ave., Boise ID 83704.

16-17 Fall Festival, Conv. Hall @ Century II, Wichita KS. Write Ted/Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

21 Mike Seastrom Tour Dance, Xavier College Hall, NZ. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch 5, NZ.

23-24 Atlanta Extravaganza, GA Int'l. Trade Ctr., College Park. Write Troy Grooms, 473 Edgewood Ln., Stone Mt. GA 30087.

23-25 Fall Wing Ding, Pittsfield MA. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

23-25 TN Palmquist Clinic, Montgomery Bell State Park. Write Ron Grendell, 544 Bell Rd., Antioch TN 37013.

23-25 International Conv., Aranui H.S. Gym, NZ. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch NZ.

30-November 1 Happy Travellers A-1 Wknd., Harley Hotel, Enfield CT. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

30-November 1 Autumn Adventure. Write Mike Kelly, 1701 W. Spruce, Olathe KS 66061.

NOVEMBER

6-8 Mystic Escape, Ramada Inn, CT. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

12 IDA's Atlanta Flippo Special, GA. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

13-15 Happy Travellers A-2 Wknd., Harley Hotel, Enfield CT. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

15 IDA at Allemande Hall, Chattanooga TN. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

20-21 23rd Annual Roanoke Valley S/D Festival, Natural Bridge VA. Write Norman/Yvonne Bull, 1911 Bridle Lane SW, Roanoke VA 24018.

20-21 25th Mid-South S&R/D Festival, Memphis Conv. Ctr., TN. Write Tom/Barbara Brown, 5178 Hudgins, Memphis TN 38116.

20-22 Mystic Adventure, Ramada Inn, CT. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

26-29 Ghost Ranch Dance Wknd., Abiquiu NM. Write Bill Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

27-29 Maple Leaf Wknd., Niagara Falls, Canada. Write JoAnn Clow, 202 Chester Lane, Prospect Heights IL 60070.

27-Dec. 4 New Orleans & Mississippi Queen Cruise. Write Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

28 Graduation Dance, Hagley H.S. Hall, NZ. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch NZ.

DECEMBER

4-6 Dynamo A-2 Wknd., Ramada Inn, Keene NH. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

5 Christmas/Party/Dance/Show. Hagley H.S. Hall, NZ. Write Blanche Shepherd, 49B Searells Rd., Elmwood Christchurch NZ.

10-12 Gatlinburg Christmas Ball, Civic Ctr., TN. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

26-31 Cascade Mountains Dance Roundup, Toledo WA. Write Glenn Nickerson, 606 Woodland Way, Kent WA 98031.

27-31 LSF Dance Ctr. Secondary Workshop, Albuquerque, NM. Write Bill Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

31 IDA's Gala New Year's Eve Ball, Atlanta GA. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

31-January 2 Holiday R/D Ball, Sea Mist Conf. Ctr., Myrtle Bch. SC. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

HALLS AND RESORTS: Following is a list of locations where a series of events are scheduled during the vacation season. Write for brochures and information.

Colorado—Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park CO 80517

Colorado—Fun Valley, Summer: Box 208, South Fork, CO 81154; Winter: PO Box 6547, Abilene TX 79608.

Georgia—Copecrest, P.O. Box 129, Dillard GA 30537.

Missouri—Kirkwood Lodge, Box 37, Osage Beach MO 65065

New Mexico—The Community House, Summer: PO Box 213, Red River NM 87558. Winter: Rt. 1 Box 42, Clinton Ok 73601.

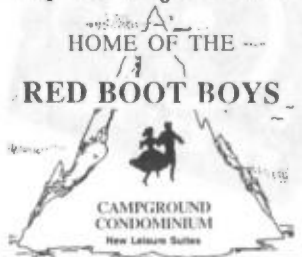
North Carolina—Fontana Village, Fontana Dam NC 28733

Tennessee—Timberidge, PO Box 653, Gatlinburg TN 37738

Tennessee—English Mountain, Rt. 6 Box 212, Sevierville TN 37862

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine



25 YEARS AGO— April 1962

"Guests are always welcome but they must be grandparents," says Lucille and Bill Clark, founders of a unique square dance club in Westchester, Illinois, for grandparents only. The 29 couples in the club now boast a total of 125 grandchildren.

Round dancing is *fun*, enthuse Bea and Blake Adams. When one thinks of round dancing, many pleasant memories come to mind, such as the fun, new friends of all ages, the sense of accomplishment, and the pure joy of moving to the music.

The dance can be a slow, dreamy waltz; a gay, lively two-step; a quick, light-hearted polka, or a smooth, intoxicating tango. It can range from a simple, fun-loving "mixer" to a highly complicated bit of choreography. It can be anything you want it to be, and it's bound to be fun!

A "picturesque" record ad: **Thunder Road**—Sensational new singing square dance! Packing the power and punch of a bolt of lightning, this spectacular new square dance comes streaking through the skies to thrill and delight you. Bruce Johnson (ol' Thunder-Tongue himself)

belts out the calls to this number in a manner well-calculated to keep you in suspense.

The dance was brewed up by Phil Bostram and the Pete Lofthouse band clouded up all over when they crashed out with the music."

Will-O-Wee by Alis and Dan Pearson and *Waltz Lament* by Buck and Larry Hitt are the two round dances workshopped.

New basic: *Twist the line* by Ray Hagerty.

10 YEARS AGO— April 1977

"Even though officers in clubs and associations change each year, the groups can profit from the past and build little by little to reach new heights." Quote from Jack Leicht, 1976 Washington State Leadership Seminar. Some suggestions are:

Develop continuity of leadership by defining agreed-upon objectives.

Define your objectives. Try to get them down on paper so people will know what kind of program might be necessary to accomplish the objectives.

Accomplish the objectives.

Continued on Page 100

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April 26
BOB FISK
Mesa, AZ
A-2, C-1 Star Tips



May 3
JOHN SAUNDERS
Altamonte, Spgs., FL



May 3
Rounds:
Ed & Carolyn Raybuck
Advance, NC



May 10
DARRELL McMILLAN
Panama City, FL



May 17
MAC LETSON
Muscle Shoals, AL



May 17
TOM MILLER
Loretto, PA



May 17
Rounds:
Grant & Barbara Pinkston
Memphis, TN



May 24
ELMER SHEFFIELD
Tallahassee, FL



May 24
TONY OXENDINE
Sumter, SC



May 24
Rounds:
Jim & Dottie McCord
Mobile, AL



May 31
SCOTT SMITH
Mesa, AZ



May 31
DAMON COE
Chapel Hill, NC



May 31
Rounds:
Jim & Priscilla Adcock
Richmond, VA



June 7
WADE DRIVER
Houston, TX



June 7
Rounds:
Bob & Kathy Dammert
Tallahassee, FL



August 23
JERRY HAAG
Pharr, TX



August 23
Rounds:
Ray & Bea Dowdy
Beckley, WV



August 30
BOB NEWMAN
Harlingen, TX



August 30
Rounds:
Carl & Patsy Dammir
Austin, TX



September 7
JACK LASRY
Hollywood, FL



September 13
BERYL MAIN
Mesa, AZ



September 13
Singin'
SAM MITCHELL
Holiday, FL



September 13
Rounds:
John & Maxine Ayres
Jackson, MI



September 20
JERRY STORY
Mission, TX



September 20
Rounds:
Jack & Lee Ervin
Evansville, IN



September 27
LARRY LETSON
Carmel, IN



September 27
Rounds:
Russ & Wilma Collier
Indianapolis, IN

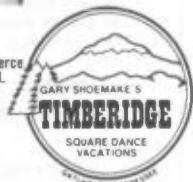


October 4
KEN BOWER
Hemet, CA



October 4
Rounds:
Jerry & Barbara Pierce
Birmingham, AL

TIMBERIDGE, P.O. Box 653, Gatlinburg, TN 37738
(615) 573-0021



Hem-Line

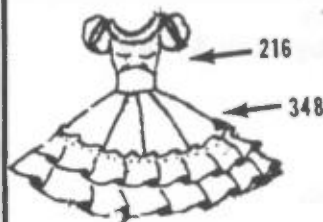
by Bev Warner
Saginaw, Michigan

Most women like to keep their hands busy while watching television or riding on long trips.

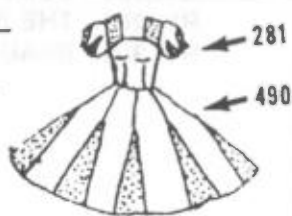
It took Phil Meeker 520 miles to smock a 10-inch ruffle and two sleeves on this darling gingham checked dress. She picked up the idea from a dancer while wintering in Texas. So she picked up the fabric and began the smocking on the way back to Michigan in the spring.

Husband Ed rebelled against having smocking on his shirt and tie, but really enjoys helping Phil fit the new outfits she makes for them.

The Meekers have three girls and a boy, and are loving retirement. Because of their traveling, they don't belong to just one club. They dance everywhere and call them all home, but while in Michigan, Hale is home base.



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records



Jerry Story



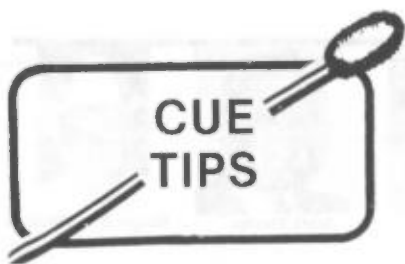
Tony Oxendine

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- RYL101 SOMEBODY LIKE ME by Jerry**
- RYL201 THE PRIDE IS BACK by Tony**
- RYL301 BEAUTIFUL BROWN EYES by Jerry & Tony**

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 SEQUENCE: INTRO, A, B, C, A, B, C, ENDING

INTRO

- 1-4 **WAIT; WAIT; APART,—, POINT,—; TOGETHER CP LOD,—, TOUCH,—;**
 1-4 In op fcy pos diag LOD & WALL wait; wait; step apt from ptr L,—, point R,—; tog R to CP LOD,—, touch L,—;

PART A

- 1-4 **TWO FWD TWO-STEPS;; STRUT 4 CP WALL;;**
 1-4 In CP LOD fwd L, close R, fwd L,—; fwd R, close L, fwd R,—; fwd L,—, fwd R,—; fwd L,—, fwd R turning RF to CP WALL,—;
- 5-8 **Box;; 2 SIDE CLOSES,—; WALK,—, PICKUP,—;**
 5-8 In CP WALL side LOD L, close R, fwd L,—; side RLOD R, close L, back R,—; side L, close R, side L, close R; blending to SCP LOD fwd L,—, fwd R picking W up to CP LOD,—;
- 9-16 **REPEAT MEASURE 1 THROUGH 8 to CP WALL**

PART B

- 1-4 **TRAVELING BOX;;;;**
 1-4 In CP WALL side LOD L, cl R, fwd L,—; blend to RSCP walk RLOD R,—, L,—; blending to CP WALL side RLOD R, cl L, back R,—; blend to SCP LOD fwd L,—, fwd R,—;
- 5-8 **HITCH FWD & BACK;; SCOOT 4; WALK,—, FACE,—;**
 5-8 In SCP LOD fwd L, close R, back L,—; back R, close L, fwd L,—; fwd L, cl R, fwd L, cl R; fwd L,—, fwd R to CP WALL,—;

PART C

- 1-4 **SCIS SCAR; SCIS BJO; FWD HITCH; HITCH SCIS SCP LOD;**
 1-4 In CP WALL sd LOD L, cl R, XLIF (W XRIB)—; turn to face WALL sd RLOD R, cl L, XRIF (W XLIB)—; fwd L, cl R, back L,—; back L, cl R, fwd L (W side RLOD L, cl R, XLIF to SCP LOD)—;
- 5-8 **TWO TURNING TWO STEPS;; TWIRL,—, 2,—; WALK,—, PICKUP,—;**
 5-8 Blending to CP WALL side L, cl R, starting RF turn side & back L,—; continue RF turn side R, close L, side & fwd R to SCP LOD,—; fwd L,—, fwd R (W twirls RF under M's raised L arm L,—, R) to SCP LOD,—; fwd L,—, fwd R picking W up to CP LOD,—;

ENDING

- 1-5 **STRUT 4 CP WALL;; 2 SIDE CLOSES;; SIDE,—, THRU,—; APT,—, POINT,—;**
 1-5 In CP LOD fwd L,—, fwd R,—; fwd L,—, fwd R turn RF to CP WALL,—; side LOD L, close R, side L, close R; side L, thru R to SCP LOD,—; step apt from ptr L,—, point R,—;

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BRAND NEW

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- PR1089 TIGER BY THE TAIL, Buck Ownes #1, by Chuck
- PR1009 GRANDPA, Judds Hit by Al
- PR1088 I'LL TAKE CARE OF YOUR CARES, Frankie Lane #1 by Singin' Sam
- PR1087 RING OF FIRE, Cash #1 by Chuck
- PR1086 BOP by Al



Mark Clausing



Tom Trainor

We welcome Mike to Mountain



Kim Hohnholt



Ron Everhart



Mike Bramlett



Mountain

Recordings
Music by Mountain Men

- MR5004 GREASE, Clogging Routine by Jim

- 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
- MR50 CAN'T STOP LOVING YOU, Ray Charles #1 by Tom



Troy Ray



Hal Dodson



Amazin' Grace Wheatley



Dave Towry



Bill Reynolds

DESERT

Recordings
Music by Desert Sands

BRAND NEW

- DR28 EASY TO PLEASE, Janie Frickie Top 10 by Grace
- DR27 HOUSTON HEARTACHE, Mason-Dixon Hit by Troy
- R26 BRUSH THOSE TEARS FROM YOUR EYES, King Cole #1 by Bill
- DR25 MAKE IT WITH THE BLUES, Mel McDaniel Hit by Dave
- DR24 FELL IN LOVE AGAIN LAST NIGHT, Forrester Sis #1 by Grace
- DR23 SMOKIN' IN TUPELO By Hal



Bobby Hilliard



Bob Householder



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Jim Golik, Clogging

OCEANWAVE

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- OR22 MONA LISA, Nat King Cole #1 by Dennis
- OR21 OLD MAN FROM THE MOUNTAIN by Bobby (Hag Hit)
- OR20 WALK ON BY by Gary (Van Dyke #1)
- OR19 THE OLD RED BARN by Dennis (Oldie)
- OR18 CLOSE ENUF TO PERFECT by Greg
- OR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)
- OR16 DON'T IT MAKE YOU WANNA GO HOME by Dave

We welcome Len Dougherty to P.M-D-O

PRAIRIE-MOUNTAIN-DESERT-OCEAN RECORDINGS

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QueST

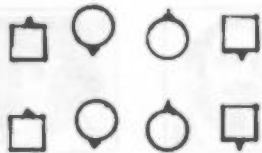
Quarterly Selection Tips

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

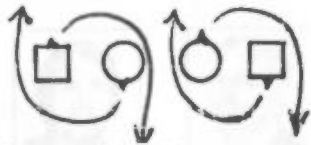
SCOOT BACK 1½

Scoot back 1½ was the Callerlab Quarterly Selection for the period beginning January 1.*

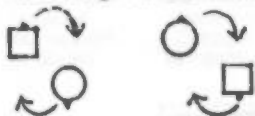
The figure should take approximately eight beats, and begins from right-hand ocean waves.



All scoot back
(Infacers turn by the right once around)



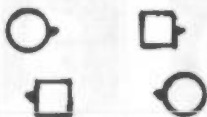
(Outfacers roll right into vacant position.)



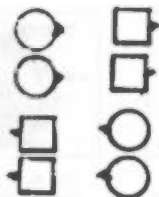
New infacers step ahead to a mini wave



Single hinge (touch ¼)



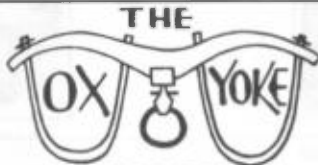
New outfacers individually turn ¼ right and adjust to become ends of the two-faced lines.



Current MSQS are: *scoot cross and turn, scoot and relocate, scoot back 1½.*

*The news release of this quarterly arrived at the ASD office just before deadline for the March issue (Late January). We published the news release but could not prepare this column for insertion until this April issue. We want readers to know that we print all of the QS information as soon as it is received.

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RBS1289 SAY I DO



Bill Anderson
RBS1296
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INFORMATION ON TAPES: Wayne McDonald, Rt. 5 Box 185, Blountville TN 37617

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English Mountain

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Special Attraction: The popular **Red Boot Boys** will appear in concert on Wednesday evening.

Cost for Callers' School: \$100.00 plus regular English Mountain package fees.

For information, write: English Mountain Square Dance Retreat, Route 6, Box 212, Sevierville, TN 37862
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MDL-4 -- "Ocean Of Love" -- John Kephart

CL-1 -- "Is It True" -- Wes Morris



Wes Morris



John Carlton



Pete Diven



John Kephart



ROCKING SQUARE DANCE CLUB

A square dance club that completes 25 years of dancing is convincing evidence that square dancing is here to stay. The Rocking Squares celebrated their 25th anniversary recently with a special dance.

Fred and Chris Willing, caller and taw, have been with the club continuously. The club was formed from the first adult class Fred taught, with a membership of four to five squares, and has danced continuously in Colwood Community Hall near Victoria, British Columbia. Fred and Chris held new dancer classes each year bringing in new club members. Present-

ly there are twelve member squares, dancing Mainstream and QS.

Fred has been a member of Callerlab since 1974, and the Willings have attended six conventions. Fred is chairman of the Glossary Committee. He has also served as president of the local callers association.

Bill and Hilda Egginton, one of the member couples taught by Fred and Chris, have been dancing 24 years and were honored by the club with a life membership in 1982. Many club members have been dancing more than ten years, some over 25.



Some members are winter snowbirds, dancing in Arizona and California. For many years, the area has had an international dance, "Hands Across the Border," held alternately in Victoria and Port Angeles. Club members support this weekend by billeting out-of-town guests, as well as by attendance.

On July 2-4, 1987, the Victoria area plans a S/D weekend festival, *Euphoria 87 Victoria*. Information is available from Fred and Chris Willing, 3649 Happy Valley Rd., RR 1, Victoria BC V8X 3W9.

Chris Willing

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STRAIGHT TALK

THE CALLERLAB EXPERIMENTAL 25-WEEK PROGRAM

It is fundamentally undesirable to make any change whatever in the handbook list of calls since it permanently debar all former dancers and public functions, ultimately confining square dancing to only those who currently attend club tuition classes.

Nevertheless, the proposed 25-week Mainstream program has great possibilities if callers can be persuaded to abide by it and not introduce their own individual variations. In other words, they might call the full (old) program if they wish, or call the short (25-week) program, but please, please, must not intermix the two, even with workshoping. It takes only one call outside the list to be workshoped at a social function for everybody to again lose confidence and again drop out. [Ed, Note: Social function = open club dance, festival, special, etc.]

Few callers recognize that dancers may know a call quite well, and sweep through it with little hesitation, but if it is workshoped with confused explanations about what each couple should be doing, the floor can become a shambles, leading to the feeling that we are all making fools of ourselves. "Walking through" is occasionally acceptable or even desirable but workshoping belongs to tuition classes and has no place at a social function.

Clearly too, it becomes even more necessary to pre-announce exactly what level or program will be called when bringing sets to the floor, or pre-advertise if a complete function is to be at the one level. It is acceptable for a couple to sit out but unforgivable for them to be brought to the floor and then suffer an unknown call.

A vital matter that still demands attention is the division of the 25-week program into sections (Grades). A Mainstream program, even in its newly abbreviated form, is far too big a mouthful for a newcomer to take at one bite, and indeed many couples prefer to dance semi-permanently at a lower level. The program needs pauses for integration (and visitors?) with each waypoint regarded as a danced level in its own right. Some areas are already doing this independently, commonly with Basic divided into three sections, as perhaps:

Grade 1 to call 25, *seesaw*.

Grade 2 to call 39, *trade*.

Grade 3 to call 49, *ferris wheel*.

and possibly:

Mainstream (standard) to call 61, *spin chain thru*, as an international level attracting visitors and former dancers who attend irregularly.

Plus (or "experimental-advanced") for individual club interest or for public functions (or occasional sets at some functions) pre-announced or pre-advertised as being at that level.

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PIE IN THE FACE CONTEST



A *Pie in the Face Caller Popularity Contest*, sponsored by the Peoria Area Callers and Instructors (PACI) over the last several months was concluded at the Peoria Area Square and Round Dance Association's (PASDA) square dance in Pekin, Illinois, last January. Jim Cholmondeley of St. Louis was the caller. The *Pie in the Face Contest* raised \$800, and the dance, with over 200 dancers in attendance, raised an additional \$400, all of which was donated to the Heartland Foundation, a not-for-profit corporation formed by PACI and PASDA to acquire and operate a museum/library/square dance center in central Illinois.

Jan Budde and Betty Manock, in a tie,

won the caller popularity contest and received the *pies in the face*. The highest bidders of the auction held at the dance won the right to throw the pies. Novis Franklin and Gary Betts, being good sports, received surprise pies in the face. A good time was had by all in a very worthy cause for square dancers in central Illinois.

Ed Conness

Ed. Note: Often we publish reports of innovative programs not just for entertaining reading, but so that they might spark ideas for other clubs and organizations to adapt and use. Will this kind of fun-fund raiser work, perhaps with variations, for your club or association?

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Dancing Tips

by Harold & Lill Bausch

Have you ever noticed that some of your most successful dances are the ones that were "different?" The dance that included a dinner or a side trip, such as a Mystery Trip. The dance that took more than usual planning and effort. These are the dances remembered as most enjoyable.

Clubs run by a group of officers and clubs run by the caller all have this in common—extra effort means a little extra fun. Just as a caller benefits who takes time to plan his program, so does the club that plans its program.

Dancers enjoy some variety in themes as well as variety in calls. The Luau Dance sponsored by one of our clubs brings in dancers from hundreds of miles around. The club plans a Hawaiian theme, a Hawaiian meal, and does much work beforehand and at the dance. It is one of the most successful ventures I have ever seen anywhere. This is not a one-year event; it grows and grows and grows year after year. Last year our members served over 500 people in about a half hour—now that's planning! The meal consists of roast pork, prepared much as the traditional Hawaiian luau, pineapple, all kinds of salads, pineapple cake, and potatoes, both the common variety and sweet potatoes. This meal is served after the afternoon dance. The dance starts at 3 PM and the meal is served at 5:30 PM on a Sunday.

Another successful theme is the Night Owl Dance. This was originated by our Harold's Squares club way back in 1957. Originally the dance was from 9 PM to 5 AM, but with changing work schedules it is now a 9 PM to 3 AM dance. The first

such dances featured a breakfast at 5 served by the club members. It has now evolved into lunch served sometime after midnight. The original Night Owl badges are one of the drawing cards because this is a badge you really "earn." The idea has become so popular that Night Owl badges are sent to foreign countries regularly. Lill has her hands full keeping them supplied.

Earlier I mentioned Mystery Bus Trips. The trips I speak of were set up by a club or caller hiring a bus and organizing a tour and dance without the participants knowing where they would travel. This is most successful, but becoming more and more difficult to schedule because bus rates keep going higher and higher. For us it is a challenge to find new places to go that are both interesting and still within our range of travel. We seldom dance at another club because our dancers get more fun out of having their own dance at an unusual location.

The challenge now is for clubs to come up with new ideas. If you do, other area clubs are usually quick to copy them.

Dancers like to earn badges, which is fine, but I am happy to say that in our area, the ridiculous badges are losing favor. Badges like the Idiot Badge and the Donkey Badge never appealed to me. I do not like anything that demeans square dancing or our dancers.

On the other hand, it seems to me we are gradually returning to more fun in our dancing. I really do believe that the push to new calls is subsiding and many of the old calls are being rejuvenated. I believe we are at a point where we can again enjoy some of the old calls for a night or two, and not worry about dropping them again for a time. The tempo of learning and keeping calls is not the same as it once was.

I was so happy to see Callerlab list *rip* and *snort* to be used as a traditional call of the quarter. My dancers have really enjoyed it. However, the charm of this type of call is the idea of not overworking it. The charm of many calls is the surprise

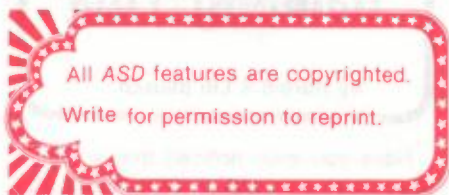
factor—something different that is not overused. Calls we need are those that are quickly learned and not worn out.

After you have been calling for more than 30 years, you recognize the really good calls, the ones enjoyed for more than 20 or 30 years. Look at the list of calls on any program—Mainstream, Plus etc. The calls most used will probably be here the longest. The calls seldom used are just not as good and don't provide as much enjoyment. Still, some of these seldom used calls could become favorites again at a later date—we may find better ways to use them.

Even today after teaching square dancing for over 30 years, I am still finding better ways to teach and better ways to use the calls. Just last night I discovered a way to cut teaching time for *spin chain thru* in half. Why didn't I think of that many years ago! Maybe I am a slow learner; however, I have never heard any other caller use this method either.

If dancers and callers can just learn to enjoy and relax, then the needed practice

and experience will come. Those too eager to be the best may fall by the wayside. We must remember, square dancing is only for enjoyment, not for medals and awards.



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Calling Tips

by Geoffrey Tenneson

The basic problem for beginner patter callers is how to get the men back into sequence once they are circling in a 1-4-3-2 progression. If new callers cannot answer that question, they will never be able to call, or at least will spend frustrating evenings fumbling before they really catch on.

I've attended several courses about calling, and I've heard all about mirror images, the windmill, modules, 1P2P, resolving a square, and timing, but never once has anyone discussed this particular problem, which I'm suggesting is crucial.

Most of these courses were excellent and served good purposes, but in general terms, they all used the second half of the basic calls that make up the Mainstream program.

The beginner caller must use only those calls which he has taught to his dancers. In the early days he cannot call *crosstrail thru*, *swing thru* or *flutter wheel*, to bring the men back to sequence because his dancers don't know them.

The first call which gives an opportunity to put the men both in and out of se-


quence is No. 10, *pass thru*, but the dancers' knowledge at this point is so limited, and to call *pass thru*, *U-turn back*, *half sashay* is torturous. No. 14, *separate*, might also be used, but somewhat awkwardly.

For all practical purposes, No. 19, *right and left thru*, is the first call capable of putting the men both in and out of sequence, but this can only be used when the dancers are stationary in static squares, lines or boxes.

So, when dancers are circling with the men out of sequence, what does the tyro do? If he calls *Get back home*, he confuses the dancers because the men are crossed over, and he doesn't help his reputation. He only has one option, and that is No. 30, *wheel around, make lines*. This is the only call which can stop the circling motion and give him the opportunity to resolve the square.

Once the dancers have stopped moving and are in lines, he can call No. 19, *right and left thru*, once again and bring the men back to sequence. He could also call *pass thru and bend the line*. He could use *star thru and pass thru*. More experienced dancers could, of course, respond to more advanced calls.

The inexperienced caller will get a mighty lift to his morale if he remembers that while dancers are circling out of sequence he can do nothing to resolve the square until he stops the circling motion and the dancers make lines while they wait for his next call.



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by Bob Howell

easy level

With the National S/D Convention being held in Houston in June, Vern Wersler of Doylestown, Pa., sent along a solo dance which he wrote to the tune of the same name.

HOUSTON

MUSIC: Wagon Wheel 924

FORMATION: No partners, face the stage, wait 24 beats.

Vine right: right, left, right, touch;

Vine left: left, right, left, touch;

Two step backward: right, left, right, —;

Two step forward: left, right, left, —;

Vine forward (slant facing the left wall as you vine): right, left, right (make a 1/2 right-face turn), touch;

(You are now facing the opposite wall from when you began the vine.)

Vine (you are now going to your left): left, right, left, touch;

Full four-step R-face turn: right, —, Left, —, right, —, left, —; (End facing same wall you were facing when doing the previous vine)

Repeat dance. Note: Each succeeding sequence, make a 1/4 RF turn from starting LOD.

Orlo Hoadley of Rochester, New York, has sent me several dances with variations of the familiar Venus and Mars routines. Here is one that he calls...

VENUS AND MARS #1

MUSIC: I have been using Fiddlin' Man, Big Mac 079

— — — —	Cue: — — Four ladies chain	
Four ladies chain across	— — Chain them back	8
— — — —	Courtesy turn	
Four ladies chain back	Join hands and circle left half-way	16
— — — —	Courtesy turn	
Circle left half	Reverse back in single file	24
— — Number 1 girl	lead right to make two stars —	32
Reverse in single file, half-way	— — — —	40
One like Venus, one like Mars	No. 1 lady goes full around	
No. 1 lady leads ladies into a right-hand star	No. 1 man goes full around	
Men follow No. 1 man into a left-hand star	to join the men: star promenade	48
— — Same lady lead	— — — —	56
— — — —	(Cue the figure or closing sequence)	64
No. 1 lady leads to rejoin men in a star promenade	All stop at home	
— — — —		

NOTE: Circle, file promenade, and Venus-and-Mars stars must all rotate at four steps per quarter turn. V & MN stars should be made with arms and hands stretched out at full length, and just the fingertips touching in the middle. These V & M stars should not be used on a crowded floor.

From Hannover, West Germany, Heiner Fischle has been calling Ted Sannela's quadrille, **Follow the Leader**, to the record...

RIDE THE TRAIN

OPENER, BREAK, ENDING:

Circle left, I hear the train a-rollin', a-rollin' through the night

Left allemande the corner, then turn your partner right

Four boys promenade inside the ring

Once around and meet your own, weave the ring, I sing,

Ride the train, oh, ride the train, swing your girl and promenade in time

Sleepin' in a boxcar when it rains, ride the train, oh, ride the train.

FIGURE:

Heads right and left thru, sides right and left thru

Heads right and left back, and you all circle left

First man you lead the circle inside out, drop your hands and promenade

Go single file around, ride the train, oh, ride the train

Girls turn back and swing the man behind, promenade

Sleeping in a boxcar when it rains, ride the train, oh, ride the train.

SEQUENCE: Opener, figure for heads and first man, figure for heads and third man, break, figure for sides and second man, figure for sides and last man, ending.

Several months ago, Jean Siffin of Solon, Ohio, came to me with a concept of a figure that she wanted to use in a contra. We workshopped her idea and it just wouldn't work. With a brief suggestion to get the gimmick flowing smoothly, she completed the routine and it certainly dances nicely. She affectionately named it...

THANKS, BOB

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

MUSIC: New England Chestnuts, Side A, Band 2, or any 64-count music

ROUTINE:

1-16 One below balance and swing (Those to L of caller end swing facing up,
those to R facing down)

17-24 Balance — — wheel turn (Balance and wheel around 180°)

25-32 Balance — — Wheel ¾ (Balance and wheel ¾ around)

33-40 Ladies chain

41-48 Ladies chain back

49-56 Star left

57-64 Star right



Bob Shiver

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NO CHANGE



THE 25-WEEK MAINSTREAM BOLD FACE/ITALICS PROGRAM

At the 1986 Callerslab Convention in Baltimore, the results of a questionnaire directed to an ad hoc committee indicated that the 41-week Teaching Program for Mainstream was "unrealistic." This ad hoc committee was composed of callers from every area of the country, and, with few exceptions, they reported that the callers in their 5 areas were taking between 20-30 weeks to train their new dancers in Mainstream. It was also felt that a quicker and less intense class program that would reflect what is actually being called at the open "Party Night" dances would make it better for the activity. The Mainstream Committee, very ably chaired by Martin Mallard, set about the task of polling callers on the committee to determine with which movements in the Mainstream dancers would need to be most familiar. These high-frequency moves were to be **bold faced** on the teaching list and taught first during the recommended 25-week period. The low-frequency calls were to be italicized and taught towards the end of the 25 weeks, or during club workshops after graduation. The whole idea was to come up with a program that was compatible with what was already happening. In other words, "No change!"

THE 25-WEEK COMBINATION PLUS

Now that a plan was being developed to accommodate the areas of the country with working Mainstream programs, it was decided to try to develop a program for those areas where Mainstream doesn't exist. Once again, it was felt that 25 weeks was a desirable class time length for new dancers. A study within the committee

was made to determine which of the Plus moves should be incorporated with the **Bold Face** Mainstream moves, to make up this teaching program. Red Bates and his committee worked long and hard to come up with the same type of frequency count used for the Mainstream and finally decided on a "Trail Program" that included what they thought were the most commonly used Plus figures in areas of *no* Mainstream. Their hope was to come up with a program that would allow the new dancers to enter the regular dance programs in the "Soft Plus" areas. Again, the intention was "No change!"

THE MISUNDERSTANDING

It seems that everyone I ask about the 25-week program thinks that Callerslab wants them to teach the combined Mainstream/Plus list. This is not true. The original intention remains the same—pick which one of the two (Mainstream Bold Face or Mainstream/Plus Combination) which fits your area's dance program as it now exists and try it for a season of classes. Keep track of problems and results for discussion at future Callerslab conventions. *Do not* change the dance program in your area. If you are in one of the many, many areas of the country that enjoys a strong, healthy Mainstream Program and feel you would like to try a 25-week teaching program, use the **Bold Face** Mainstream Program. *Do not use the Mainstream/Plus Combined Program.* It would not be necessary in your area.

Remember: "If it ain't broke, don't fix it.

Daryl Clendenin
Member, Callerslab Board of Governors
Portland, Oregon

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Are You A Giver Or A Taker?



by Charlie Norman
Pointe Claire, Quebec



It will soon be that time when square dance clubs are looking for people to serve on club executive committees. I would like to share some thoughts on the subject with you, having experience in serving and also in looking for people to serve.

My wife and I have been square dancing for over seven years during which time we served four years on the club executive committee (including as presidents) and now work on various smaller committees. The time spent has been fulfilling, rewarding, and yes, at times, frustrating, but I would strongly recommend that any one given the opportunity should readily do so.

Do you know how hard it is to find good people to serve in positions of importance which affect the future of your club? True, there are those dancers with legitimate reasons for being unable to serve, but on the other hand there are those who just don't want to get involved.

Maybe you've been asked to serve and are hesitating, having some doubts if you could handle the job. We are all unsure about new things; it's part of our nature. Remember, when making up your mind, that there are always other people to help you. Those who have held the same position in the past are a storehouse of information, and your fellow executive committee members are there to help you. There are more *plusses* than minuses in serving on a committee. The positions are not all demanding. In turn, you get to know more people, make new friends, and help out an activity from which you derive so much enjoyment. Don't cheat yourself. Do it and have some fun.

I've learned to classify people into "givers" and "takers." Takers turn down all requests to serve their clubs, no matter how small the job. Then come to a

dance, enjoy themselves, and leave with no thought of the effort it takes to put on a dance. These people are the first to complain if something is not to their liking. Can you imagine the state the club would be in if all the members were "takers?"

Perhaps you really can't serve on an executive committee, and don't have the time for other smaller committee work. You can still be a "giver" and help the club in many ways:

1. Offer to take the place of those always at the "sign-in" desk so they can dance.
2. Help put out tables and chairs at refreshment time. There is always a need for willing hands. Or offer your services in setting out food and cleaning up.
3. Stay behind after a dance and help put away chairs and tables, and take down decorations.
4. Offer to photostat flyers or other club notices, if you are in a position to do so.
5. Host a visiting caller or cuer if you have a spare bedroom.

I am sure you can think of many other small ways to help out in the day to day activities of the club. Just keep your eyes and ears open—you'll see them

It's important that all dancers take turns serving the club. We can really take advantage of the "givers" who are always willing to work. Many of us take it for granted we can get these people to serve, but is it really fair? Why not let "givers" retire for a while? Let them come to a dance just to dance, to forget the club and square dance problems. You can bet that

Continued on Page 108



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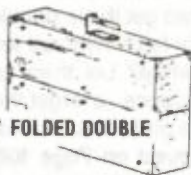
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The cha cha is a Latin dance, performed to 4/4 music, whose rhythm is further refined to be S,S; Q,Q,S;. There are some variations such as 4&1 cha cha. This usually implies international cha cha, and is more difficult to perform due to the rhythm variation.

Although the rhythm is similar to tango, cha cha is an entirely different flavor of dancing. Basically, the beginners' difference is noted as when the dance direction changes. In the cha, the direction change will occur in the first measure, on the second *slow* step, with the direction remaining the same through the remainder of the next measure: rock fwd, recover; back, 2,3; rock back, recover; forward, 2,3;. The direction change is on the *recover* step, while the remaining steps are executed in the same direction. The basic rhythm is S,S; Q,Q,S; requiring two measures of music.

The popular cha chas for round dancers are probably *Folsom Prison Blues*, *Doodley Cha* and *The Millionaire*. These dances have all been very popular with easy level round dancers.

Many Latin dances are still popular, but difficult level or scarcity of records keep them in a lower profile. *Tonight Carmen*, *The High Life*, *Wow*, *Cecelia*, and other like

Four and One or *Eye Level Cha* are popular at higher level dances.

From the standpoint of beginner dances, the rumba or bolero (slower) are really not much more than two-steps with most of the flavor created by the music and perhaps a few more knee-bends and hip-swishes as part of personal styling. The more advanced figures would be difficult to explain in a short article.

The best examples of easy rumbas are probably *Maria*, *Non Dementicar*, and *Taste of the Wind*. All three have received good response at the easy level. Again, they are basically two-steps with the music providing the Latin rumba styling.

The steps that may be new are *bolero box*, *cucurachas*, *lariats*, *elevations*, *gaucho rocks* and *gaucho turns*.

The paso dobles dance is a very staccato type of dance, with many flicks and cape movements. The paso dobles came from the entrance march for the Spanish royal court members. The present use is in the bullfight arenas, as well as in Spanish folk dancing. The paso dobles is not as popular as the tango, cha cha and rumba in the square dance picture. Only two or three have survived: *El Adorna*, *Spanish Gypsy Dance*, *El Toreador*, and *Corredo*.

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FEEDBACK

The February issue is great. We especially enjoyed "Steal A Little Peek" on Rusty Fennell of San Antonio, Texas, who has called many enjoyable dances for over ten years here in our association. He is equally great on patters and singing calls. Dancers, anytime he comes your way, we guarantee Rusty will call a great dance.

Eddie and Denise Powell's report on "No obligation" dancing is the kind of thing that always stirs discussions. After square dancing 25 years, we can safely say not one of the concerns they listed is new. We hear them all nearly every year in some form or other. Callerlab and dancer associations alike examine new ideas constantly in hopes of solving such problems. Such concerns only make us more aware we have all kinds of folks in square and round dancing. We have seen several such "fun clubs" get started but soon fail for lack of dancers who cared enough to keep them going. We believe dancers who care are not looking for a "free ride" but work hard in and support dancer-managed clubs and associations.

Most worries about clothing just cause unnecessary wrinkles and gray hair. Acceptable country dance or juke box dance

clothing was informal in the 1930's, but most ladies look so great in square dance dresses of today it would be a shame to adopt depression customs. However, many do not have 100-plus dollars for each dancing dress, particularly when two or three or more are needed for frequent dancing. No matter, the highly bouffant, expensive, "kewpie doll" effect is not needed by every girl and might even be unbecoming for some. Any nice washable dresses with skirts full enough for dancing look great. Although many men would dance in nothing else but cowboy boots, some prefer low quarter slip-on shoes and nobody seems greatly concerned.

Just as they always have, some dancers prefer "caller clubs," but most older dancers like ourselves realize so much effort goes into a good dance that few callers/cuers can make it by just their own and spouse/dancing partner's hard work. They usually need dancer help to keep going. Some dancers thought dues and donations were too high, even at \$1/dance, though we have never seen any higher than tickets for mediocre movies or stage plays. On the contrary, for the benefits they bring, square and round dancing are the least expensive activities going on today, and organizations must set minimums and manage if they are going to survive. Dancers must realize that we now pay much more for dance facilities and should pay our callers/cuers adequately for their considerable time, effort, talents, and costs. We must get back to

Continued on Page 65

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- 689 BE-BOP-A-LULA, Caller: Chuck Myers*
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- 1364 LOVE TAKES TWO, Caller: John Aden*

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- 1230 WHEN MY BABY SMILES AT ME, Caller: Murray Beasley*
- 1229 TIGER BY THE TAIL, Caller; Johnny Creel*
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GET OFF THE SCAPEGOAT

by Stan Burdick

As co-editor of a national/international square dance magazine, as a board member of Callerlab, and as one who talks to many dancers and callers in many areas, I hear comments of all kinds, both negative and positive about how the square dance world is turning these days. One could say I'm in a position of *double jeopardy* lately. I often find myself defending the lists, defending Callerlab, straightening out misconceptions, parrying some illogical thrusts that seem contrived to injure rather than merely stimulate debate.

Samples: Why so many lists? Why so many changes of lists? Why so often? Why do we need QS moves? Why don't we have QS moves more often? Why did Callerlab do this? Why don't they do that?

Friends, somehow Callerlab has become a *scapegoat* for all the ills people find, both real and imagined, in the square dance activity. It shouldn't be this way! The notion is entirely erroneous—the result of uninformed persons grasping (or riding) a scapegoat that can be conveniently blamed for both local and international problems.

I've been closely involved in the Callerlab organization almost from its formation over a dozen years ago. I've witnessed thousands of hours of dedicated work on the part of many, many caller-leaders, who have carved out a better course for our choreography, our programming, our professionalism, our business affairs, and for the whole square dance activity. These leaders have reflected the wishes of their dancer-constituents; they have not followed a nar-

row line of self-interest.

Personally, I feel that leaders of Callerlab have acted responsibly, just as a benevolent physician takes the pulse of a patient and administers the right medicine, based on the symptoms observed, using the best technology at his fingertips.

It is very true that we've had a downtrend in our activity. We've now gathered volumes of information with surveys and studies. We know that problems today seem especially difficult. Often it is hard to ascertain exactly the right course to take.

Sometimes, leaders begin to feel *we're doomed if we do and we're doomed if we don't...*

Out of a quantum we go, and into the Maelstrom! Who's to blame?

Certainly *not* Callerlab.

The main focus right now is: *What about the new list?* (See ASD, January, p. 38)

This list, and also the bold-face priority list, both of which are only experimental, not replacing anything just yet. (See the Callerlab feature also in this issue,

p. 52) The lists will be discussed by at least 500 leaders

at the Callerlab Convention this month in New Orleans! We want *your* input.

I believe we're standing on the threshold of a new era. Perhaps a new trial list—even a new MS list down the line—is going to give us an upturn. That's the positive surge we need. Much effort has gone into the development of the list, so if it is approved in New Orleans (for a trial run) I'm going to try it. I'll try it even if I don't agree with each choice on the list, because I believe the best interest of the activity results from a universal (not divided) effort. **Continued on Page 117**



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FEEDBACK, Continued

mutual understanding and communications between callers and dancers and all work hard for solutions.

Refreshments should not become a problem. They can be varied to suit the occasions. Our local custom is to keep it simple—coffee, tea, cool water, or lemonade—at regular club dances but go all out for specials.

True, some may be too busy for banner stealing, banner retrieving, or special dance advertising, but if so, justice requires they help in other ways. We have all known dancers who were too timid or self-conscious to visit, fearing people in organizations out there only care to dance with their own kind, but we can count on fingers of one hand the times we visited and were not received as friends. Do not judge all by a few bad apples; it is almost impossible to fully enjoy square and round dancing without visiting.

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NEWS



Houston, Texas
June 25, 26, 27, 1987

From the 36th National Square Dance Convention

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For 35 years dancers have gathered to stage "the world's greatest square dance event." The 36th National Square Dance Convention will be held in Houston, Texas, June 25-27, in the Astro Hall and Astro Arena. Over 20,000 dancers are expected to attend and square up with fellow dancers from all over the world—Canada, Europe, Asia, and, of course, the United States. A national convention is more than just dancing; the program includes exhibitions, fashion shows, seminars, panels and clinics covering topics from sewing to club management.

Q. How much does it cost to register for the National Convention?

A. \$18.00 advance per delegate; \$20.00 per delegate after May 1. For this \$18 you can dance from 9 a.m. until 1 a.m. for three days and/or attend other functions of interest.

Q. Where do I buy tickets for the National?

A. You must fill out a registration form and mail it with your check to the Advance Registration Director, PO Box 891169, Houston, TX 77289-1169. This should be done NOW.

Q. Where are the registration forms?

A. If registration forms are not available at your club, see the center spread of the January issue of this magazine, or write to the address above.

Q. Will I be able to ride the bus?

A. Yes. On back of the registration form is a list of hotels and motels. Busses will be routed to and from these locations. Bus fee is \$10.00 advance for three days of the convention and \$12 if bought at door day of convention.

Q. Are there camping facilities on premises?

A. For self-contained rigs, the fee is \$60 for Wednesday through Sunday noon. Fill in information on registration form.

Q. Is food available at the Astro Domain?

A. Yes, a 36,000 sq. ft. cafeteria will be open

12 hours a day, seating 2,000 people at a time. Snackaholics will have ample facilities to find hot dogs, hamburgers and other goodies, and dieters will find delicacies they can enjoy also.

Q. I have just graduated from class, is there something for me?

A. Yes. There are 15 different rooms for dancing—Mainstream, Plus, Advanced, Youth, Solo, Challenge, Contra, Clogging, Slow and Easy Squares, also three rooms for rounds.

Q. I am a single. Can I register by myself?

A. Yes, and singles from all over will be attending the convention. The Solo Room has 18,000 square feet for dancing fun.

Q. If I need shoes or a petticoat, where can I purchase such an item?

A. Over 250 suppliers of square dance items and apparel will be marketing their goods.

Q. I have been told callers from all over will be at the convention. How do I know where they are calling?

A. With your registration packet, you will be given a pocket schedule listing rooms, times and names of callers. Approximately 400 callers will be roating through ten rooms calling tips.

Q. What do you do at an after-party?

A. Some state organizations and record com-

Continued on Page 113



by Russ and Nancy Nichols

Is the A/C movement in regression? Interesting question coming from someone who has for years been shouting the virtues of A/C dancing to anyone who would stop to listen and to some who didn't even stop to listen. We keep hearing about dances being cancelled because of the lack of pre-registrations. We hear about the drop in attendance at dances and

Is A/C dancing in regression?

weekends. A few years ago, every workshop group in the country wanted its very own weekend with a caller on the National A/C staff. We know cases where the weekends were held less than 50 miles apart, with nearly the same program being scheduled. Now it's a different story—a weekend must have its own identity, as well as its own personality. We wrote several years ago about how weekends lived and died by the whims of the coordinators. The life of a weekend today depends more than ever on the sponsors.

We're not saying that all callers are created equal as drawing cards, but they are becoming more modest as weekends once again become more competitive. Who knows, we may get away from the \$50 weekend again, and just maybe the conventions will have to back down on their ever-escalating increases.

Ten years ago, one looked forward to the major weekends, signed up early to reserve a spot, and upon arrival, knew that all one's friends would be there. Then in the late 70's and early 80's, there were so many events to choose from that they all sort of lost their pizzazz.

We tried to confine our weekends to once a month. We had to choose whether to be in Chicago, Dayton, Columbus, Pitts-

burgh, Cleveland or Detroit. Did we burn out? Or did Challenge dancing burn out? Today we don't have those choices. We don't believe that Challenge dancing is burnt out; it's just regressing to the days of the special weekends, where one has to sign up in advance to be assured of a spot on the floor, where the sponsors are glad you're there and makes you feel like it, where the caller calls longer than he's scheduled, instead of cutting his time on the mike down because he has to catch his plane or go back to his room to write down his latest brainstorm.

Maybe the caller will spend more time on his record selection in order to keep the floor moving to the beat of the music. Last October, we went to an Advanced Dance, where Anne Uebelacker was calling. Her record selection and ability to keep the floor eating out of hand was as good as we have seen in a long time. It was very upbeat and made you feel you wanted to dance to the music. Other callers might take lessons and practice a bit of such professionalism.

It is apparent that more and more clubs will go back to the membership form of financing. The days of the open door policy ("come if you can and it's all right if you can't make it") are sliding by the wayside. The temptation of not being committed has taken its toll on the clubs. The club hires the caller, negotiates the rent, and expects a certain number of dancers to show up to pay the expenses. In more cases than we like to hear about, not enough dancers are showing up to pay the expenses. That leaves the club little choice but to go back to soliciting members, closing the door after a limited number of guests each dance night. In 1971, we were coordinators for a club with eight squares of members and limited guests (two couples each night). We had a waiting list for membership and a waiting list for guests at this mysterious, elite club. We served in that capacity through 1975 and the waiting list grew during those four years.

Clubs should offer a discount if dues

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A/C LINES, Continued

are paid by the second dance. This will help with your cash flow and allow you to earn more interest on your money. This policy may irk some people, but it is necessary if you are the one who has to dig into your pocket to make up the difference on a snowy evening in the middle of winter, or a dance scheduled near holidays.

SWATTING THE FLEA, Continued

premise. You know something? They were right. There were nights we came feeling kind of down, and poof! Away it went. A little headache, a tired body, a grinding irritation...nothing square dance therapy couldn't handle.

"I suppose it's worth the risk," I said, and turned out the light.

But still...



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Dixie grand
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a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave

Spin chain the gears

Teacup chain
¾ tag the line
Track two

Trade the wave

Triple scout
Triple trade
Turn and left thru

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1. My Little Corner of the World/Vaya Con Dios
2. Sam's Song/Show Me
3. Whoop De Do Polka

PHASE III

1. Fireman Two-step
2. Taste of the Wind
3. Dreamy Rhythm/A Slow Walk/Beautiful Time

PHASE IV

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

PHASE V & VI

1. Ruby Baby
2. Tampa Jive
3. Gazpacho Cha
4. Rainbow Foxtrot
5. Hernando's Hideaway

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1. Ruby Baby (Macuci)
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4. Forgive Me (Christmas)
5. Tammy Tell Me True (Goss)
6. Sweet Ida (Palmquist)
7. What Is This Thing Called Love (Blackford)
8. Love Is A Many Splendored Thing (Kannapel)
9. White Sport Coat (Lefeavers)
10. Our Song (Barton)
11. How Did He Look (Goss)
12. Woodchoppers Ball (Lawson)
13. The Music Played (Sechrist)
14. Cha Cha Dinero (Barton)
15. Costa Azul (Roberts)
16. Embassy Waltz (Palmquist)

1986-87 ROUNDALAB

CLASSIC LIST

PHASES I & II:

- Could I Have This Dance
- Dancing Shadows
- Tips of My Fingers
- Birth of the Blues
- Street Fair
- New York, New York
- Feeling

- Mexicali Rose
- Good Old Girls
- Walk Right Back
- Vary Smooth
- Hot Lips

- Take One Step
- Frenchy Brown
- Neapolitan Waltz

PHASE III:

- Answer Me
- Folsom Prison Blues
- Roses for Elizabeth
- Desert Song
- A Continental Goodnight
- Alice Blue Gown
- Green Door
- Spaghetti Rag
- Dream Awhile
- My Love

- Patricia
- Hold Me
- Tango Mannita
- Moon Over Naples
- Crazy Eyes

PHASE IV:

- Pop Goes the Movies
- Adios
- Dance

- Lazy Sugarfoot
- Til Tomorrow
- Elaire
- Fascination Waltz
- Let's Dance
- Marilyn, Marilyn
- Send Her Roses

PHASES V & VI:

- Maria Elena
- Autumn Leaves
- Riviere de Lune
- Waltz Tramonte
- Singing Piano Waltz
- Wyoming Lullaby
- Lovely Lady
- Hawaiian Wedding Song
- Sugarfoot Stomp
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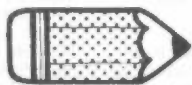
7:30	Pre-Rounds
8:00	All Singing Calls— All Callers
10:30	Square & Round Dance
11:00	BAR-B-Q, Setups
1:00	Country & Western After- party & Setups



Creative Choreography

by Ed Fraidenburg

REVIEW



CIRCULATE

by Brian Hotchkies, Australia

To set up a zero box (ZB) formation, have the heads (or sides) perform any of the following routines from a static square:

- A. Square thru
- B. Touch $\frac{1}{4}$, boys run
- C. Star thru, California twirl
- D. Flutter wheel, sweep $\frac{1}{4}$, pass thru
- E. Reverse the flutter, sweep $\frac{1}{4}$, pass thru

From zero box:

Swing thru, girls circulate, boys trade
Boys run, bend the line (zero line)...

Swing thru, boys trade, boys circulate
Boys run, bend the line (zero line)...

Swing thru, all eight circulate, boys run
Wheel and deal (technical zero)...

Do-sa-do to an ocean wave, boys circulate
Girls circulate, all eight circulate (zero)...

Swing thru, girls circulate, boys circulate
All eight circulate, boys run
Wheel and deal (zero)...

Do-sa-do to an ocean wave
All eight double circulate (zero)...

Do-sa-do to an ocean wave, all eight circulate
Girls go twice, boys go once, single hinge

Ends circulate, centers circulate
All eight circulate, swing partner, promenade...

Do-sa-do to an ocean wave, all eight circulate
Once and $\frac{1}{2}$, swing partner, promenade...

Do-sa-do to an ocean wave, all eight circulate
Swing thru, boys trade, all eight circulate $1\frac{1}{2}$
Grand right and left...

Half square thru, bend the line
Pass the ocean, all eight circulate $1\frac{1}{2}$
Slide thru, you're home...

Touch $\frac{1}{4}$ (check an ocean wave)
Centers trade, ends circulate
Centers circulate, swing thru, ends circulate 2
Centers trade, centers circulate once
Boys run right, boys (only) step forward
To an ocean wave, boys swing thru twice
Step ahead and swing partner...

From static square:

Heads lead right, veer left, ladies circulate
Bend the line, star thru (zero box)
Left allemande...

Heads lead right, swing thru, boys circulate
Girls turn back, bend the line
Center four (only) pass thru and U-turn back
Same four star thru, everybody pass thru
Left allemande...

Sides half square thru, swing thru
Girls turn back, girls trade, boys turn back
All eight circulate, left allemande...

BOX AND SPLIT CIRCULATE

From zero box:

Right and left thru, dive thru, touch $\frac{1}{4}$
Box circulate twice, turn $\frac{1}{4}$ left, left allemande

Touch $\frac{1}{4}$ (check an ocean wave)
Centers trade, same centers run
Wheel and deal, boys U-turn back, touch $\frac{1}{4}$
Box circulate, boys facing out run right
Girls (or boys) square thru, swing partner...

Swing thru, boys trade, single hinge

(Check a new ocean wave) centers trade
Same centers run, wheel and deal
Girls turn back and touch $\frac{1}{4}$, box circulate
Girls facing out run right, girls $\frac{1}{2}$ square thru
Swing partner...

Star thru, touch $\frac{1}{4}$, center four box circulate
All the girls turn back, center four flutter wheel
Zoom, pass thru (zero box), left allemande...

Star thru, touch $\frac{1}{4}$ (careful now)
Everybody box circulate (two boxes)
Center four box circulate (careful)
Everybody box circulate (two boxes)
Girls box circulate (center four)
Everybody box circulate (two boxes)
Trade, boys run right, zoom
Pass thru (zero box)
OR Star thru, you're home!

Center four California twirl and touch $\frac{1}{4}$
Box circulate, others (sides?) pass the ocean
Swing thru, same boys run
Same ladies single hinge
Other four (heads?) box circulate
Center ladies (sides) single hinge
Other ladies (heads?) U-turn back
Other couples (sides?) bend the line
You're home!

In the above routine, names in parenthesis indicate who would be active from a zero box formed by having heads *touch* $\frac{1}{4}$, *boys run*. If the zero box was formed by having the sides active, names in the brackets would be reversed.

Touch $\frac{1}{4}$, split circulate twice, girls U-turn back
Star thru (zero box), left allemande...

Swing thru twice, split circulate twice
Box the gnat, change hands, left allemande...

Touch $\frac{1}{4}$, split circulate, single hinge
Split circulate, all those facing out run right
Star thru, California twirl, centers pass thru
(Zero box), left allemande...

Do-sa-do to an ocean wave, split circulate
All eight circulate, split circulate
All eight circulate, (zero box—ocean wave)

Do-sa-do to an ocean wave, boys cross run
(Check a left-hand ocean wave) split circulate
Center four circulate, girls run left
Then two ladies chain (zero line)
Pass the ocean, split circulate twice
Grand right and left...

Figures used in these routines are restricted to the Callerlab Basic program, with the excep-

tion of *single hinge* and *slide thru*, which are from the MS program.



EXPLODE THE PING

by Ralph Kornegay

DESCRIPTION: From $\frac{1}{4}$ tag formation, dancers in the center wave *explode the wave* and, upon completion, *partner trade*. Outside dancers step forward to form a wave and *explode the wave*. Movement ends in eight chain thru formation.

Suggested singing call routine (by the author):
Four ladies chain three-quarters
Heads (sides) square thru, dive thru
And touch to a wave, ping pong circulate
Ping pong circulate, explode the ping
Pass thru, swing and promenade...

NOTE: After the *explode the ping*, a *left allemande*, *swing*, *promenade* generates a R-H lady progression.

EXAMPLES by your editor:

Heads pass the ocean, *explode the ping*
Swing thru, boys run, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Sides right and left thru, pass the ocean
Explode the ping, left allemande...

Heads pass the ocean, ping pong circulate
Explode the ping, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
Boys run, ferris wheel, swing thru
Explode the ping, touch $\frac{1}{4}$, centers trade
Girls trade (zero line), left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Explode the ping, touch $\frac{1}{4}$, girls trade
Recycle, swing thru, right & left grand...

Heads half square thru, split two
Go around one to a line, pass thru
Wheel and deal, swing thru
Explode the ping, swing thru, girls trade

Crosstrail thru, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Touch to a wave, *explode the ping*
Swing thru, boys run, girls trade
Ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Four ladies chain $\frac{3}{4}$, heads rollaway
Side ladies chain and rollaway
Sides pass the ocean, boys trade
Explode the ping, right and left grand...



QUARTERLY SELECTIONS REVISITED

SCOOT CROSS & TURN/SCOOT & RELOCATE

SAMPLE CHOREO:

Sides rollaway, heads pass the ocean
Scoot & relocate, pass thru, touch to a wave
Swing thru, single hinge, scoot cross & turn
Slide thru, left allemande

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Scoot & relocate, pass thru, touch to a wave
Scoot cross & turn, girls hinge, boys face left
Couples circualte, ferris wheel, star thru
Others lead right, left allemande...

Four ladies chain, heads pass the ocean
Scoot and relocate, all boys pass thru
Center boys run, fan the top
Others single hinge, all pass thru
Ends crossfold, right and left grand...

Heads pass thru go round one to a line
Pass thru, wheel and deal, girls touch
To a wave, scoot and relocate, pass thru
Touch to a wave, scoot cross and turn
Pass thru, wheel and deal, zoom and
Pass thru, left allemande...

Head ladies chain, chain back dixie style
To a wave, scoot and relocate, pass thru
Left touch $\frac{1}{4}$, centers trade, girls trade
All box the gnat, right and left thru
Pass thru, wheel and deal, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line

Touch $\frac{1}{4}$, circulate, center four scoot

Cross and turn, other boys run

Centers pass thru, swing thru

Right and left grand...

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru

Left touch $\frac{1}{4}$, centers trade

Ends circulate twice, centers scoot cross

And turn, centers pass thru, all tag the line in

Star thru, pass thru, trade by, swing thru

Girls circulate, boys run, girls trade

Ferris wheel, zoom and square thru $\frac{3}{4}$

Left allemande...

Heads pass the ocean, scoot & relocate

Center boys run, wheel and deal, sweep $\frac{1}{4}$

You've stirred the bucket...

Heads pass the ocean, recycle

Double pass thru, leaders trade, touch $\frac{1}{4}$

Scoot cross and turn (zero line)

Left allemande...

Heads square thru four, swing thru, boys run

Bend the line, touch $\frac{1}{4}$, circulate

Center four scoot cross and turn

Other boys run, zoom and square thru $\frac{3}{4}$

Left allemande...

Sides rollaway, heads square thru four

Swing thru, centers run, tag the line right

Bend the line, pass thru, bend the line

Pass thru, wheel and deal, zoom and

Right and left grand...

Heads promenade $\frac{1}{2}$, lead right, touch $\frac{1}{4}$

Scoot cross and turn (zero line)

Left allemande...

Heads lead right and circle to a line

Pass the ocean, single hinge, scoot cross

And turn, spin the top, right and left grand...

PLUS CHOREO:

Heads pass thru go round one to a line

Touch $\frac{1}{4}$, circulate, triple scoot, single hinge

Pass thru, girls fold, touch $\frac{1}{4}$, swing thru

Boys run, ferris wheel, square thru $\frac{3}{4}$

Pass thru, left allemande...

Heads square thru four, sides rollaway

Swing thru, spin chain the gears, girls trade

Star thru, pass thru, trade by

Left allemande...

Heads promenade $\frac{1}{2}$, lead right, swing thru

Boys run, girls trade, wheel and deal

Single circle to a wave, right & left grand...

Heads lead right and circle to a line

Right and left thru, pass thru, tag the line in

Load the boat, right and left grand...
 Heads lead right and circle to a line
 Flutter wheel, touch ¼, coordinate
 Wheel and deal, slide thru, dixie style
 To a wave, trade the wave (optional)
 Recycle, left allemande...

Heads lead right and circle to a line
 Pass thru, bend the line, pass the ocean
 Swing thru, boys run, bend the line
 Right and left thru, rollaway, pass thru
 Wheel and deal, double pass thru, track two
 Right and left grand...

Heads flutter wheel, sweep ¼, pass thru
 Flutter wheel, spin the top, boys cross run
 Boys fold, peel the top, left allemande...

Heads square thru four, swing thru
 Boys run, girls hinge, diamond circulate
 Flip the diamond, fan the top, recycle
 Sweep ¼, left allemande...

Four ladies chain, heads square thru four
 Slide thru, left touch ¼, coordinate
 Promenade home...

Heads square thru four, ocean wave
 Recycle and roll (L-H waves), centers trade
 Left swing thru, girls trade, star thru
 Trade by, swing thru, recycle, swing thru
 Recycle, pass to the center
 Square thru ¾, left allemande...

Side ladies chain, heads square thru four
 Slide thru, dixie style to a wave
 Extend the tag, left allemande
 Right and left grand but on the third hand
 Promenade...

Heads square thru four, slide thru
 Dixie style to a wave, centers walk and dodge
 Boys chase right, girls circulate, recycle
 Pass thru, trade by, left allemande...

Heads lead right and circle to a line
 Pass thru, tag the line right
 Ferris wheel, centers touch to a wave
 Recycle and spread, left allemande...



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.

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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO: : Heads promenade half
- - - - : - Sides rt. & left thru
- - - - : - Sides square thru
- - - - : - - - -
Do-sa-do (to a wave) : All eight circulate
- - Swing thru : - - - -
Boys trade - - : Girls trn bk, promenade
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero line: Right and left thru, pass the ocean
Girls circulate, zero box...

Zero line: Pass the ocean, boys circulate
All eight circulate, girls trade
Recycle, zero box...

Static sq.: Four ladies chain, sides star thru
Zoom, centers pass thru, zero box...

Static sq.: Head ladies chain, sides touch $\frac{1}{4}$
Walk and dodge, right and left thru, zero box...

Static sq.: Four ladies chain $\frac{3}{4}$, rollaway
Half sashay, heads square thru
Split the outside two, separate around one
To a line, zero line...

THE BASIC PROGRAM:

Zero box (wave): Swing thru, all 8 circulate
Ends circulate, centers trade, pass thru
Turn back, pass thru, left allemande...

Zero box: Circle one-half, veer left
To a two-faced line, ends circulate
Centers trade, bend the line, crosstrail thru
Left allemande...

Zero box: Touch $\frac{1}{4}$, all eight circulate
Ends circulate, centers trade, centers circulate
Centers run, ends circulate, centers trade
Bend the line, star thru, double pass thru
Lead couples partner trade, star thru
Left allemande...

Zero box (wave): ends circulate, centers trade
Swing thru, boys run, couples circulate
Ends circulate, centers trade, wheel & deal
Left allemande...

Static sq.: Heads promenade $\frac{1}{2}$, touch $\frac{1}{4}$
Same boys run, circle to a line
Pass the ocean, all eight circulate

Boys go twice, ladies trade, then run
Bend the line, pass the ocean
Grand right and left...

THE MAINSTREAM PROGRAM:

Zero box: Pass the ocean, recycle, pass thru
Wheel and deal, centers pass thru, touch $\frac{1}{4}$
Scoot back and boys fold, girls turn thru
Star thru, couples circulate, bend the line
Square thru $\frac{3}{4}$, left allemande...

Zero box: Swing thru, boys run, ferris wheel
Centers pass thru (wave), recycle, veer left
Tag the line in, pass thru, wheel & deal
Centers touch $\frac{1}{4}$, walk & dodge
Where's corner? Left allemande...

Zero box: Swing thru, girls circulate
Boys trade, boys run, bend the line
Right and left thru, Dixie style to an ocean wave
Boys cross run, swing thru, boys trade
Turn thru, left allemande...

Zero box: Swing thru, boys run, tag the line
Right, boys cross run, girls trade, ferris wheel
Centers pass thru, split two around one
To a line, touch $\frac{1}{4}$, boys run, allemande...

Zero box: Swing thru, girls circulate
Boys trade, boys run, bend the line
Right and left thru, dixie style to ocean wave
Boys cross run, girls trade, swing thru
Boys run, bend the line, slide thru
Eight chain four, left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys cross run
Boys circulate, girls trade, swing thru
Boys run, bend the line, slide thru
Touch $\frac{1}{4}$, scoot back, boys run, boys fold
Star thru, girls fold, left allemande...

Static sq.: Sides promenade $\frac{1}{2}$, lead right
Circle to a line, pass thru, bend the line
Right and left thru, dixie style
To an ocean wave, left swing thru
Girls cross run, boys trade, turn thru
Left allemande...

Static sq.: Heads promenade $\frac{1}{2}$, square thru
Swing thru, boys run, ferris wheel
Centers square thru $\frac{3}{4}$, do-sa-do to a wave
Recycle, sweep $\frac{1}{4}$, touch $\frac{1}{4}$
Girls turn back, left allemande...

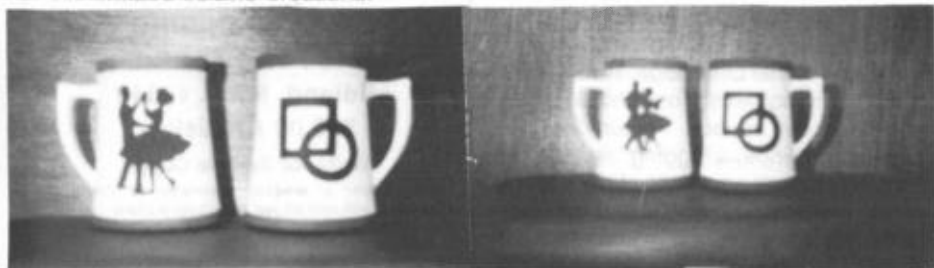
Static sq.: Sides half square thru
Swing thru, boys run, tag the line right
Ferris wheel, double pass thru
First couple zoom, new leads trade
Pass thru, right and left grand...

JIVEY JAVA JABBER-JARS

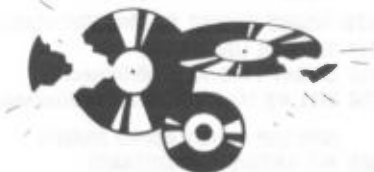
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MINNESOTA CONVENTION

The S/D Federation of Minnesota will be holding their 1987 state convention in Duluth on June 12-14. Dancing begins at 2 p.m. Friday in the air-conditioned Duluth Arena on Lake Superior's waterfront, near the famed Aerial Lift Bridge. Wade Driver will call the squares; Tom and Jan Kanepel will cue rounds. Featured will be squares, rounds, clogging and contra dancing, as well as a style show, sewing clinic, exhibitions, panels and an after-party. For more information, contact Jim & Ruth Larson, 1035 36 Ave. No., St. Cloud MN 56301.

NEW ZEALAND DIRECTORY

Verne Anderson advises ASD readers that the *New Zealand Directory of Square and Round Dance Clubs* is available from him. Overseas dancers planning to visit New Zealand may wish to order it from him at 24 Parkhill Rd., Birkenhead, Auckland 10, New Zealand. Price is \$4. for U.S. and Canada, including postage.

IDAHO FESTIVAL

"Dancer's Heaven in '87" is the theme for the Idaho State S&R/D Assn.'s 23rd annual festival to be held in Post Falls on June 11-13. The festival is sponsored by the Area I clubs of the association. Festival chairmen are Jack and Doris Webb.

Featured caller for the festival will be Dick Waibel, with Chuck and Maryann Lisle cueing the rounds. RV parking will be available. For more information, write to Dance Festival, W6560 Highland Dr., Coeur d'Alene ID 83814.

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Tony Silveri presents \$700 check to Red Cross representative Dr. Andrew Sacjett.

HAWAIIAN DANCERS HELP

Big Island square dance clubs held a benefit dance on January 10 for the victims of the recent Kalapana lava flow disaster. Chick Boudreau, Buddy Weaver and Sunshine Sahr called and cued for over 100 dancers at the Kilauea Military Camp.

Club members present were from the Lava Klinkers, Ka'u Kickers, Hi/Lo, Hilo Hoedowners, Sunset Promenaders, Pele's Promenaders, Rainbeaus & Belles. Tony Silveri, pictured above, is president of the Lava Klinkers.

Many dancers belong to more than one club, but do turn out for island-wide dances. Two big ones are scheduled each year: the St. Patrick's Dance, March 1 in Hilo, sponsored by the Rainbeaus and Belles since 1979, and the Hot Foot Stomp held by the Lava Klinkers in October.

Seven clubs were represented at the benefit dance.
 (Photos by Chick Boudreau)



IN MEMORIAM

Bill Stephenson, veteran caller-leader from the St. Louis area, succumbed to a heart attack in January, 1987. He served the city of St. Ann as an alderman for 12 years, and was retired from his job at the Cochran Veteran's Hospital. The many dancers who were taught by Bill will remember him with affection. Sympathy is extended to Dottye and their children and grandchildren.

Jean Park, wife of caller Earle, of Yorktown, Saskatchewan, passed away on January 19. Sympathy is extended to Earle, their children and grandchildren, and Jean's mother. A Jean Park Memorial Fund has been established at the the Toronto Dominion Bank in Yorkton which will assist students to further their university education.

POSSUM HOLLER IN APRIL

Fontana Village, N.C. is the site for a fantastic weekend of learning and doing clogging on April 16-18. The workshop team includes JoAnn Gibbs, Tandy Barrett, Joyce England and Scotty Bilz. Solos and team dances may be critiqued by the staff. Workshops and seminars include mountain figures, hoedowning, clogging from scratch (for non-dancers), buck dancing, styling and figures. Bill Nichols will lead sessions on sanctioned categories and traditional figures. A weekend highlight will be the Beach Party, with a trophy for the most outrageous beach wear!

A judges training seminar will be conducted April 18-19 with JoAnn Gibbs, Jean Stephenson and Jeff Driggs.

For more information, write Possum Holler, 3452 Summit Ridge Dr., Doraville GA 30340.



MORE COLOR COMING IN ASD

We hope readers enjoyed the 12 pages of full color in our March issue, tucked into a bulging 124-page magazine. Advertisers take note: we'll be doing it again for October, and the deadline for copy is two months earlier, August 1.



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WANTED!

We need your help! Almost five years ago, our club, Happy Squares of Parksville, B.C. started our Pet Rock on its travels...to commemorate our fifth anniversary. Now, we are nearing our tenth year and we are unable to locate our errant mascot...he is about egg size, green in color, roly eyes, and printed across is "Parksville Happy Squares." If anyone has any information, please contact our caller, Fred Schulz, 5467 Lost Lake Rd. RR 1, Nanaimo, B.C., Canada.

Edna Sheldon

The LLOYDMINSTER S/D Club would like to make inquiries through your magazine for our Travelling Door. This is a small chest that moves from club to club, being given to the couple who comes the greatest distance to the dance. It is supposed to be returned once a year. The last time we heard, it was in Colorado in January 1986. Can anyone help us? It is correctly called "Friendship Door #2."

*Helen Morlidge, 3908-52 Ave.
LLOYDMINSTER, Alberta, Can. T9V 1P9*



Help! Help! The United Square Dancers of America has lost USDA, our mascot. She is 15 inches tall with dark hair. Last heard of, she left N.C. with Tony Oxendine on her way to the S.C. state festival in 1985. (Lavern and Barbara Harrelson

were presidents at that time.) She had two suitcases, one brown tweed with brown leather trim, and 30 beautiful club dresses and badges from clubs in California and Texas. We know she is not lonesome out there among good square dance friends, but her parents do worry about her. Anyone seeing her since 1985, please contact or mail her to: Ed and Mary Barbee, 2422 48th St., Lubbock TX 79412 or call collect 806-799-4528. Postage will be reimbursed.

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People

IN THE NEWS



The rather sad face shown here belongs to caller **Don Williams** of Mason, MI, whose name you've seen several times in this magazine, since he is an active caller and trainer of callers. According to the *Lansing State Journal*, where the photo appeared recently, **Don and Eleanor** endured the fate of thousands of farmers in the heartland of the U.S. when they lost their 40-acre hog farm after 17 years, even after "nursing that farm through a fire and a tornado...low hog prices dealt the final blow." Close friend/ASD staffer **Bev Warner** relates that "square dancing and support of square dancers are the only things that keep them going." Wishes for *better tomorrows* are extended to **Don and Eleanor**; also to **Norm and Clarice Cross** (He's chairman of Callerlab) who lost a multi-hundred-acre crop of corn and sunflowers due to unexpected hail damage even as he recovered from a mild heart attack. (That's a *hail* of a loss, and that's not funny, it's tragic!)

Due to ill health that caused **Cal Golden** to spend another 20 days in the hospital, he has completely retired from calling and all square dance activity (positively this time—see ASD, Oct. '82 cover story). Watch for a book by **Cal**, soon to be published by ASD.

On a brighter note, the *Hoo-leyann Whirl* of S.D. describes how the Old Mill Twirlers honored **Lucille and Irwin Annett** recently with a golden anniversary square dance, attended by 200 guests from Minnesota, South and North Dakota, Nebraska, Illinois and Arizona. **Jim Jirak** called a fun dance in the **Annetts'** honor for 20 sets.

Extensive press coverage has been given the cookbook, *Potlucks and Petticoats*, authored by **Jerry and Becky Cope** of Copecrest Resort in Dillard, GA. Profits from the fast-selling book will go to Habitat for Humanity, a home-building project for needy people. Just a few of the articles we've seen come from the *Herald-Dispatch* of Huntington, WV.; the *Poinsett Register* of Greenville, S.C.; and the *Clayton (GA) Tribune*.

We smiled to read in CSO (Carol's Singles Organization bi-monthly publication) under "Ladies' Ads," an Ashland, Ohio, woman of 50, 155 lbs., 5'3" in height (Code 17-85-L),

enjoys cooking, baking, dining out, quiet evenings, travel, and *square dancing*. Conversely, on the "Gentlemen's Ads" page, a Sagamore Hills man (Code 17-160-G) is 6'2", 208 lbs., wants a slender, 40-60 female, to share short trips, T.L.C., quiet evenings, homespun music, fireplaces, and *square dancing*. We wonder if **Sagamore Hills** and **Ashland** ever got together to enjoy square dancing for life!

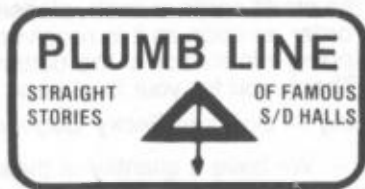
We blushing pay tribute to co-editor **Cathie** of ASD who recently had her article and photo published in the nationally-circulated *Torch* magazine. The article was entitled "We Don't Hardly Speak English No More," and obviously is a tongue-in-cheek editor's lament on the poor grammar so often heard and printed today.

Thanks to *Readers' Digest*, seen by millions, for the Dana Fineman award-winning photo in the February issue of a Reno, Nevada, square dance scene with lots of dancers in colorful garb. This was part of a *Day in the Life of America* pictorial feature, all taken in one day, May 2, 1986. Anyone know the dancers?

An elaborate photo-story in *Yankee* magazine (see excerpt below) deals with folk dancing as it is done at the Maine Folk Dance Camp, which also in-

Continued on Page 109





M.A.S.D.A. CENTER

The beautiful M.A.S.D.A. Center, built by and for square dancers in Montgomery, Alabama, has been mentioned previously in this magazine, but since it underwent major renovation and enlargement recently, more words and photos are appropriate, as provided by former Montgomery, Alabama, Square Dance Association president, Dewey Glass.

The Center mortgage was burned back

in November, 1977. 20 tons of air conditioning was installed. The interior was remodeled and doubled in size, with oak flooring throughout. Additional paneling and a new heating system were installed and the ceiling has been lowered. A large cookout and parking area was established behind the center.

Pat Campbell and Monroe Herring, two members of the Capital City Stars, were married at a square dance wedding in the hall several years ago.

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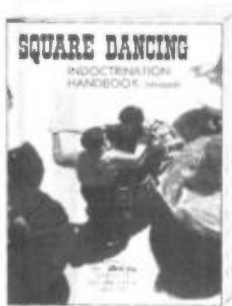
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Happy Dancing — Bob and Becky Osgood

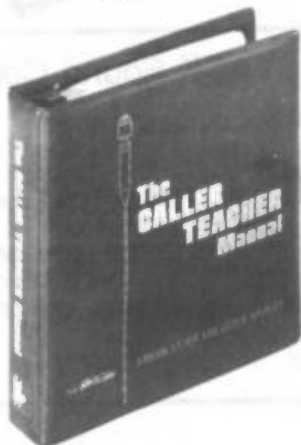
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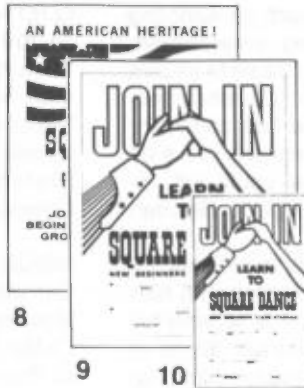
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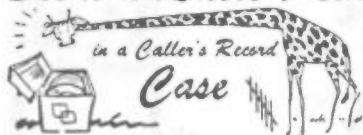


34. Square Dance Decals (wet mount) for the car windows. \$1.25 per dz. (min. order) + 30¢ S & H.

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Steal a Little Peek



ERNIE KINNEY

This month this column features a veteran teacher/caller with an easy-going manner, one who thoroughly understands music and produces great tunes on Hi-Hat and Blue Ribbon Records. The performance of his quartet at a recent Callerlab Convention and the traditional country-style numbers such as *Tumbling Tumbleweeds* will be long remembered.

Ernie enjoys teaching people to square dance, and teaching callers to teach people to square dance. He has called for more festivals and conventions in his 28 years of calling than we could list, including ones in Japan, England, Sweden and West Germany.

Ernie lists as accomplishments his doing the first singing call record with harmony, and the fact that he is serving his second term on the Callerlab Board of Governors. He defines square dancing: "Where the fun you have is the fun you make and a smile is always high style."

Ernie and Lani have three children and six grandchildren. They are residents of Fresno, California.



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- LM157 DO YOU RIGHT—Mac Letson
- LM156 THE WANDERER—Bob Green
- LM155 BRASS BUCKLE—John Swindle
- LM154 GIVE ME ONE MORE CHANCE—Bob Green
- LM153 WASTED THE REST—Mac Letson
- LM152 BLUE DANCING SHOES—Lee Swain



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- MAR512 I THINK I'M IN LOVE—Robert Townsend
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- MAR510 OLD MAN RIVER—Jack Murray
- MAR509 LEONA—David Burns
- MAR508 TRAVELING SHOES—Wayne Smith
- MAR507 BABY LIKES TO SQUARE DANCE—
Robert Townsend



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GEORGE SHELL

FACING THE L.O.D.

BOB AND LU PAULL Verona, Wisconsin

Bob and Lu started square dancing in 1966 and round dancing in 1973. After graduation in 1974, they were asked to take up cueing and teaching, so that same fall they did. They currently cue for one square dance club and three round dance clubs, ranging from easy to intermediate. Each year they teach a new basic and intermediate basic class.

Bob and Lu are members of Roundalab, URDC, Wisconsin R/D Leaders Council, and Southwest Area S/D Assn. of Wisconsin. They have taught at various festivals and conventions.

In 1979, the Paulls served as vice chairmen of round dance for the National Con-



vention held in Milwaukee. They have held many chairmen jobs for the state convention and were general chairmen for the 27th, held in Madison, Wisconsin, last August.

The Paulls have choreographed *Champaigne Waltz, You're the First Time and The Waltz You Saved for Me*.

They have two children and three grandchildren and enjoy family activities.

KALOX - Belco - Longhorn



Harper Smith

NEW ON KALOX:

K-1313 **BOWLEGGED SALLY**, Flip/Inst. by Harper Smith

RECENT RELEASES ON KALOX:

K-1312 **SWEET DREAMS**, Flip/Inst. by John Saunders

K-1311 **MR. PIANO MAN**, Flip/Inst. by Art Springer

RECENT RELEASES ON LONGHORN:

LH-1043 **HIGHWAY TO NOWHERE** by Francis Zeller

LH-1042 **BETCHA MY HEART** by Francis Zeller

LH-1041 **I'M ONLY IN IT FOR THE LOVE** by Mike Bramlett

NEW ROUNDS ON BELCO:

B-356A **CAROLINA IN THE MORNING**, Two-step, Ken Croft & Elena deZordo 1. Music Only; 2. Cues by Charlie Proctor

B-356B **WATERMELON MAN**, Cha cha by Pete & Val Peterman 1. Music Only; 2. Cues by Pete Peterman

RECENT RELEASES ON BELCO:

B-355 **KISS ME AGAIN/ONE HAS MY NAME**

NEW ON CROW:

C-002 **OKLAHOMA HILLS**, Flip/Inst. by Bill Crowson

C-001 **CALENDAR GIRL**, Flip/Inst. by Bill Crowson



Francis Zeller



John Saunders



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Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

ONCE IN A WHILE—EN012 (HH984)

Choreography by Joe & Grace Micketti

Good music and a good intermediate foxtrot, cued by Pete Metzger.

PLEASE RELEASE ME—MGR 028 (HH923)

Choreography by Joe & Grace Micketti

A nice, "cue-thru," easy two-step to good familiar music; cued by Pete Metzger.

SMILE AWAY EACH RAINY DAY—Belco 354 (B-253)

Choreography by Carl & Vera Poppe

Good music and a good, easy-going, "cue-thru" two-step, cued by Charlie Proctor.

NICKELDIAN—Belco 354 (B-275)

Choreography by Richard & JoAnn Lawson

Good peppy music and a good, easy two-step cued by Richard.

CONNECTICUT WALTZ—Grenn 17096

Choreography by Nina & Charlie Ward

Good music and a nice, drill, basic waltz to introduce *whisk* and *chasse*.

SPEAK LOW—Hocor 639

Choreography by Gebne & Elaine Elliott

Pretty music and a nice, easy rumba with a *chase* sequence.

SEEMS LIKE OLD TIMES—Grenn 141306 & 14088

Choreography by Helen & Slug Schmidt

Good music (flip of *Mexicali Rose*) and a nice, easy-intermediate foxtrot.

MORE—Roper 291

Choreography by Wayne & Barbara Blackford

A good high-intermediate foxtrot put together a little differently to pretty music.

APRIL IN PORTUGAL—Capitol 6017

Choreography by Charlie & Bettye Proctor

Good music and a good high-intermediate foxtrot, tango, rumba, quickstep and cha cha routine.

POOR PEOPLE OF PARIS—Capitol 6017

Choreography by Hoss & Kit Waldorf

An interesting easy-intermediate two-step to catchy music.

THEN IT'S LOVE—Capitol 3166

Choreography by Ellis & Hellen Olligis

Good peppy Don Williams music and a flowing easy two-step.

GEORGIE PORGIE—Columbis 3166

Choreography by Phil & Becky Guenther

A catchy intermediate two-step/swing routine to a good Jewel Aken vocal.

THE BIRDS AND THE BEES—Capitol 5638

Choreography by Phil & Becky Guenther

Catchy music and a good "cue-thru" two-step.

SILVER THREADS—Asylum 45073

Choreography by Ed Calhoun/Rose Nardolillo

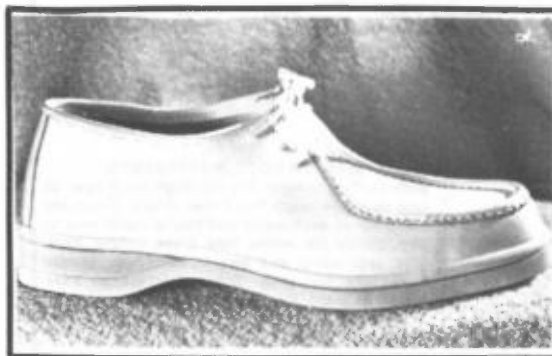
Good Linda Ronstadt vocal and an interesting, easy two-step with a slightly different Part C.

QUIETLY CRAZY—RCA5077-7

Choreography by Charles & Madeline Lovelace

Good peppy music and a good intermediate two-step and swing.

Continued on Page 107



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Flip Side

SQUARE REVIEWS

by Dick Bayer

CHANTILLY LACE—Blue Ribbon 241

Caller: Gary Dane

Nice beat to an old familiar number. A little honky-tonk makes you want to dance. FIGURE: Heads promenade ½, touch ¼, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru ¾, swing, promenade. ★★½

JUST A GIGOLO—Chinook 077

Called by the Chinook Boys

This is a good one from Chinook. The music is very well done and it features a neat *grand square* rendition in the middle break and ending. FIGURE: Heads square thru, right-hand star with sides, heads star left, right and left thru, swing thru, boys run, swing, promenade. ★★★

TUFF ENUFF—Chinook 078

Caller: Dan Nordbye

A little rock and roll by Chinook. If you like rockin' music, give a listen. FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, scoot back, boys run, square thru three, swing, promenade. ★★½

WALK THE WAY THE WIND BLOWS—Chinook 079

Caller: Daryl Clendenin

Nice flowing choreography with a pleasing melody on this Chinook release. Daryl does a nice job on the flip side. FIGURE: Heads promenade ½, down the middle right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, swing thru, swing thru, swing, promenade. ★★★

DADDY'S HANDS—Chinook 080

Caller: Bill Helms

Chinook has some very pleasing music, and this one is exceptional. Bill does a nice job on the flip side. FIGURE: Heads square thru four, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, corner swing, promenade. ★★★

MY WAY—ESP 210

Caller: Matt Asanuma

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POSTAGE: \$1. ea.; .75 ea. add.

Here's a recut of an oldie that was done several years ago by yours truly. This is a good piece of music that you should listen to. ESP has had some excellent releases in the past few months. FIGURE: Head couples square thru, right-hand star, heads star left, same pair right and left thru, rollaway, turn thru, left allemande, promenade. ★★★

WHEN YOU'RE SMILING— FTC32051

Caller: Paul Hartman

Another record in the one-night-stand series—excellent music for one nighters. FIGURE: Heads forward and back, circle left one time, back out to home; sides repeat action, face corners and bow, swing corners, promenade. No rating

WALTZING MATILDA—FTC 32054

Caller: Joe Uebelacher

An old familiar tune done for the one-night-stand series. Lively number for one nighters. FIGURE: Heads promenade all the way while the sides circle four, back and all circle left full turn, swing corner, promenade.

I'LL BE GONE— Hi-Hat 5090

Caller: Bronc Wise

Good upbeat recording of this popular country-western melody done by Bronc. FIGURE: Heads square thru,

do-sa-do, touch ¼, scoot back, boys run, right and left thru, dixie style to a wave, boys cross fold, swing, promenade. ★★★

ONCE UPON A TIME— Hi-Hat 5092

Caller: Bronc Wise

Easy flowing dance by Hi-Hat. If you like to sing, give this one a try. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing corner, promenade. ★★★

THE BLUEBIRD—Hoedowner

Caller: Jerry Junck

Lively instrumental, pleasing fill-words and a nice melody make for a good release. FIGURE: Heads promenade ½, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, square thru, swing, promenade. ★★★

BOWLEGGED SALLY— Kalox 1313

Caller: Harper Smith

Good Kalox music set to a catchy novelty tune. Harper uses MS choreo. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, half tag, trade and roll, right hand pull by, left allemande, promenade. ★★★



Daryl Clendenin



Chinook RECORDS



Jim Hatrick

NEW ON CHINOOK LABEL:

- CK-080 DADDY'S HANDS by Bill H.
- CK-079 WALK THE WAY THE WIND BLOWS by Daryl
- CK-078 TOUGH ENOUGH by Dan
- CK-077 JUST A GIGOLO by the Chinook Boys
- CK-076 YOU'VE GOT A FRIEND IN California by Joe
- CK-075 ON LIFE'S HIGHWAY by Daryl
- CK-074 YOU'RE SOMETHING SPECIAL TO ME by Daryl
- CK-073 SHOWBOAT GAMBLER by Bill Helms

RECENT RELEASES ON CHINOOK:

- CK-072 SITTING ON TOP OF THE WORLD by Dan
- CK-071 JUST THE WAY YOU ARE by Joe
- CK-070 GOIN' BACK TO INDIANA by the Chinook Boys
- CK-069 WHO'S IN THE STRAWBERRY PATCH by Bob
- CK-068 GREEN RIVER by Bill Peters
- CK-067 DIXIE DREAMIN' by Dan



Joe Saltel



Bill Peters



HOEDOWNER RECORD:
HD-114 THE BLUEBIRD by Jerry





Bob Stutevoss



Dan Nordbye



Jerry Junck

HOEDOWNS:

- CK-510 THINGAMAJIG/ THUMBS UP
- C-509 TAG ALONG by Jim
- C-508 "D'S" RHYTHM by Daryl

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SO YOU WANT TO SING by Pauline Jensen. **VOICE LESSONS ON TAPE.** Designed for callers who have no access to professional instruction in proper breath and voice techniques. Complete with step by step instruction booklet and exercise tape \$29.95 plus \$1.75 hand. & pstg. Order direct from Clendenin Enterprises 7915 N. Clarendon, Portland OR 97203.

COWBOY MAN— Ranch House 904

Caller: Mark Turner

Country music number by Ranch House, good pickin' by the band, and the figure features a *peel the top*. FIGURE: Heads square thru four, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru three, swing corner, promenade. ★★★

THIS LITTLE LIGHT OF MINE— Ranch House 903

Caller: Mark Turner

I think you'll like the music on this one. Good pickin' and a lively number by Ranch House. FIGURE: Heads square thru four, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, box the gnat, pull by, left allemande, promenade. ★★★

AM I BLUE— Sunny Hills 5006

Caller: Mac McCullar

An old familiar melody with a little brass in the instrumental. If you like oldies, you might want to give this a listen. FIGURE: Heads star thru, double pass thru, track two, swing thru, boys run, ferris wheel, square thru three, swing corner, promenade. ★★½

ENGLAND SWINGS— Wagon Wheel 925

Caller: Bob Ruff

What more is there to say about the Wagon Wheel recordings? Bob Ruff has put his basics together very nicely with the music. FIGURE: Heads go up and back and then rollaway, box the gnat, right and left thru, pass thru, separate, go around two, do-sa-do your partner, corner allemande, walk by one, swing, promenade. ★★½

WALKING IN THE SUNSHINE— Wagon Wheel 926

Caller: Bob Ruff

Basic choreo to another old familiar Wagon Wheel record. FIGURE: Heads pass thru, separate around one, in the middle pass thru, split two, around one, down the middle, right and left thru, right hand star, left allemande, do-sa-do, corner promenade. ★★½

ASD TOURS A-PLenty

Late this month 26 ASD travelers will be flying to London and thence to western England for sightseeing and dancing in several cities. Other upcoming tours, for which details are available from this magazine, are:

- Australia/New Zealand, January 1988—a big one!
- Aloha Convention, Hawaii, May 4-15, 1988
- Germany/Europe, Fall, 1988—big dance Jamboree.
- Cruise the Hawaiian Islands, January 1989 (Tent.)

CALLERS' AIDS

MAINSTREAM FLOW: The callers' monthly note service which is restricted to the material needed for Mainstream and club calling programs. Eight pages of good material which includes "fun" uses \$16.00 per year (\$21.00 Foreign Air Mail)

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This new book completely replaces *The Fundamentals of Hash Calling* by Jay King and it brings the art of using Mental Image and Modular Calling up to date. It will be your KEY to learning how to call while you concentrate on the Mental Image system of calling. You will be able to learn most of the fundamentals of calling without having dancers before you. An invaluable aid to experienced callers and the NEW CALLER. An excellent tool for those who are teaching other callers. \$15.00 postpaid (Air Mail \$20.00 Europe; \$21.00 Far East)

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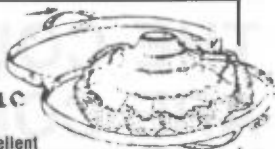


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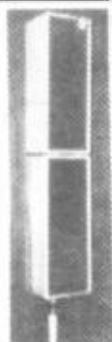
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NEW RELEASES:

- JP1102 WEST VIRGINIA—Nick
 JP222 GIVE IT YOUR BEST—Joe
 JP1202 LAST THING ON MY MIND
 JP221 JUST IN CASE—Joe
 JP603 BABY'S BACK AGAIN—Mark
 JP1201 WHEN YOU'RE SMILING
 JP1101 DEVIL IN A COWBOY HAT—Nick
 JP901 NEW SELFISH—Virg Troxell



Virg Troxell
Mishawaka IN



Nick Hartley
Indianapolis IN

RECENT RELEASES:

- JP220 GIVE MY REGARDS TO BROADWAY—Joe
 JP1001 BIG SOMBRERO—Joe & Mark
 JP602 NEW RIVER TRAIN—Mark
 JP803 IF YOU KNEW SUZY
 JP1301 DANCING COWBOYS
 JP802 HEY GOOD LOOKIN'
 JP801 YELLOW ROSE OF TEXAS
 JP219 OH LONESOME ME—Joe
 JP216 DEVIL WOMAN—Joe
 JP601 GOTTA TRAVEL ON—Mark
 JP403 MORNING DEW—Joe & Mark

BEST SELLERS:

- JP402 FOUR IN THE MORNING—Joe
 JP214 SWEET GEORGIA BROWN—Joe
 JP110 ONCE IN MY LIFE—B. Vinyard
 JP108 MATADOR—B. Vinyard
 JP108 COUNTRY WASN'T COOL—Joe
 JP205 I DON'T DRINK FROM THE RIVER—Joe

HOEDOWNS:

- JP506 MAMA ROSE
 JP501 JOPAT/JOLEE SPECIAL
 JP502 COUNTRY CAT/CITY SLICKER
 JP503 SUNSHINE/MOONSHINE
 JP505 MUDDY RIVER/FEELIN' GOOD

GOLDEN OLDIES:

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



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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></p> <p>Full Curriculum: Emphasis on Programming/Choreo & Smooth Dancng</p> <p>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></p> <p>Full Curriculum, New or Experienced Callers</p> <p>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></p> <p>New & Experienced Callers Callerlab Curriculum <i>Individual Attention, Mike Time</i></p> <p>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></p> <p>For 0-5 yr. callers only Complete Course Fundamentals</p> <p>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></p> <p>July 26-31 Phases 1-2-3-4 <i>Staff: Betty & Clancy Mueller</i></p> <p>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></p> <p>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</p> <p>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></p> <p>In-depth step-lock instruction encompassing all aspects of calling</p> <p>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></p> <p>Full Curriculum New & Experienced Callers</p> <p>Bill Davis, 1359 Belleville Sunnyvale CA 94087 408-736-5624</p>	<p>CALLERS COLLEGE CMSU, Warrensburg, MO September 14-18, 1987 <i>Walt Cole, Don Donath (host) Stan Burdick</i></p> <p>Callerlab Curriculum, All Levels of Experience, Room & Board, College Credits</p> <p>Contact Don Donath 1101 Wilkerson, Sedalia MO 65301 816-826-3679</p>



DISC-COUNT

This new feature lists recently released records, now available, and will list all record labels, whether the releases are submitted for review or not.

My Way, Matt Asanuma	ESP 210
Am I Blue, Mac McCullar	Sunny Hills 5006
Walk the Way the Wind Blows Daryl Clendenin	Chinook 079
Daddy's Hand, Bill Helms	Chinook 080
Little Red Wagon, Paul Helmig	Frontier 2
Today I Started Lovin' You Again Renny Mann	Prairie 1090
Dallas & Salt Licks (Patter)	Prairie 2008
Because I Love You That's Why Bill Cash	Mustang 195
Only Daddy, Harold Rowden	MarLet 514

You're the Last Thing I Needed Drew Searce	Red Boot ★1299
Circle (Patter), Randy Dougherty	LouMac 159
Susie's Beauty Shop, Mac Letson	LouMac 160
Waitin' for Love to Begin, Stan Cole	Buckskin 1216
This Little Light, Dale Caseday	Rawhide 130
Crosscut Hoedown, Jim Davis	Rawhide 512
Once Upon A Time, Bronc Wise	Hi-Hat 5092
Chantilly Lace, Gary Dane	Blue Ribbon 241
Any Old Time, Lee Main	Quadrille 850
Bowlegged Sally, Harper Smith	Kalox 1313
England Swings, Bob Ruff	Wagon Wheel 925
When You're Smiling, Paul Hartman	FTC 32051
Waltzing Matilda, Joe Uebelacher	FTC 32054

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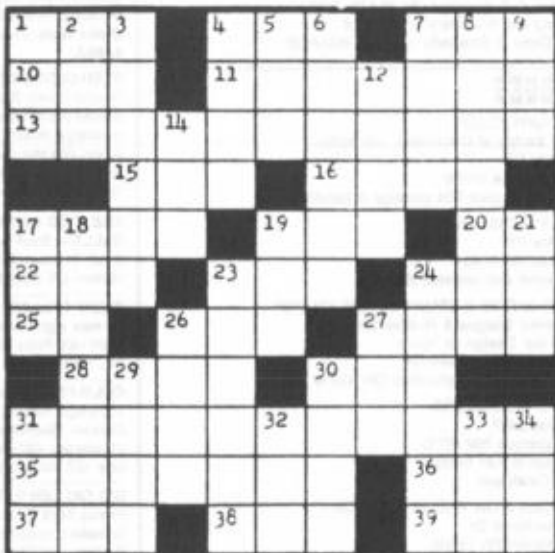
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ACROSS

- Male nickname
- Fa follower
- Diminutive of Mary
- GI address
- Very stiff dancing (adj.)
- Dance category with *promenade* and *do-sa-do*
- Prefix meaning before
- Division word
- Skilled
- Margaret, for short
- Exclamation
- down, a shindig
- Medical persons (Abbrev.)
- Kind of luck dancers enjoy
- Gold (chemical symbol)
- Possesses
- of thumb
- To attract
- Ash or trash follower
- Dance categories having waltzes & foxtrots
- Square dance musician
- Head covering
- Thirsty
- Compass point
- Mos. & mos.

DOWN

- Der, die und* ---
- LMN followers
- Two dancers together
- Certain
- Eins*
- The fairer sex
- julep
- Ingredient of 7 Down
- Wide shoe size
- Street --- (unruly bunch)
- "--- you listening?"
- Reversible exclamation
- Woman's dressing room
- Frau*
- Consumed
- Loiter
- Dazed
- Goes before book or bag
- Took part in a contest
- Vallee of vaudeville
- Concern
- Letters for country address
- Moines
- Musical gift
- Main and others



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The April 1977 Pulse Poll listed the following figures:

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Cloverflo	Coordinate
Dixie grand	Half tag, trade & roll
Grand parade	Ferris wheel
Substitute	Pass the ocean
Outsiders in/out	Chase right
Pair off	Track two
Peel the top	Touch 1/4, 1/2, 3/4
Red hot/ice cold	Roll
T-cup chain	

Single circle to an ocean wave

Spin chain the gears

Triple scoot

Triple trade

Turn and left thru

Callerlab selected *crossfire* by Ron Schneider as the experimental basic for the coming quarter.

"Steal A Peek" features Al Stevens, presently residing in Hampton, Va, Al began calling in 1962 and now calls for five clubs. In his record case, you'll find *Looks Like the Sun Is Gonna Shine, Teddy Bear Song and Rhythm Special.*

THREE IN A ROW

Three big ones are about to happen. The significant events are: Callerlab Convention, April 13-15, New Orleans; LEGACY Conclave, May 14-17, Nashville; and the National S/D Convention in Houston, June 25-27. Your editors will be at all three, and reporting on them in following issues.

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UNDERLINING

THE CALLER NOTE SERVICES

Callerlink from Steve Turner gives us a lot of good $\frac{3}{4}$ tag the line stuff:

Heads flutterwheel, slide thru, double pass thru
Centers in, cast off $\frac{3}{4}$, $\frac{3}{4}$ tag the line
Center four single hinge, walk and dodge
Everybody partner trade, you're home...

Zero line; right and left thru, pass thru
 $\frac{3}{4}$ tag the line, swing thru and turn thru
Everybody cloverleaf, swing thru
Extend the tag, boys run, promenade...

Heads square thru, sides rollaway, swing thru
Boys run, pass thru, $\frac{3}{4}$ tag the line
Swing thru, turn thru, outsides U-turn back
Left swing thru, girls trade and run
Promenade...

Heads square thru, sides rollaway
Circle to a line, boys break, pass thru
 $\frac{3}{4}$ tag the line, boys swing thru, turn thru
*Tap 'em on the shoulder, swing...

*Or: Everybody cloverleaf, girls turn thru
Star thru, promenade...

Lead Right Notes by Malcom, Cole and Burdick has the first part of an excellent article by Jack Murtha about "teaching," plus some good words from Walt about rounds for callers, plus more on Systems of Calling by Stan, plus lots of choreo from Don. In the Plus section,

explode the ping is featured.

In **The Choreo Connection** by Ed Fraidenburg, *ferris, cycle and wheel* is especially featured, and these moves are also touched on: *fan the net, howdy neighbor and spread, cast a lure, duplicate (concept), pass the net, pick and choose X and Y, tally hinge, counteract, fish hook, swing the net, stack and cast.*

Mainstream Flow by Gene Trimmer contains much thought-provoking material, such as this partial excerpt by Dick Han from *SIO*:

"Many dancers have a negative impression about position dancing formed because of bad judgment on the caller's part in introducing the concept. All positions should not be presented at the same time, especially when introducing the concept in a beginning program. Remember always that learning a call from another position is just like learning another figure for the first time and the approach should be the same. There is also a great deal of misunderstanding as to what All Posi-



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CC557 DIXIE/C BAR C JUMP, Hoedown w/clogging sheet
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CC573 NEVER ENDING LOVE, Ray Marsch
CC574 AFTER THE LAST GOODBYE, Bob Christian
CC575 LOVE'S GONNA LIVE HERE AGAIN, John Holmes
CC576 PROUD TO BE HER MAN, George Lavender
CC565 IN AMERICAN (Patriotic Tune) George Lavender & Jim

CC577 THERE YOU GO, Ray Marsch
CC578 LEARNING TO LOVE, New staff caller
HO101 C BAR C RAMBLE/JAM

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CC580 TELL IT TO YOUR TEDDY BEAR
Called by "Diamond" Jim Young

tion Dancing really is. One is the impression that when the same sexes are working together during a movement they are doing all position dancing. This is not necessarily true. A good example of this can be demonstrated by the way *scoot back* is being taught and used in many areas today." He then compares these examples;

Heads square thru, curlique, scoot back...
Heads square thru, step to a wave, scoot back..

Minnesota Callers Notes by Warren Berquam gives us a couple of nice combinations of two most recent MSQS moves:

Static sq.: Heads touch to a wave, swing thru
Spin the top, scoot and relocate, extend wave
Centers run, scoot cross and turn
Ends cross fold, those who can star thru
Others face in, crosstrail thru, left allemande.
Zero box: swing thru, boys run, ferris wheel
Touch to a wave, scoot and relocate,
Extend the wave, centers run, scoot cross
And turn, ends cross fold, those who can
Star thru, others face in, star thru, pass thru

Left allemande...

News 'n Notes by Ed Foote takes a look at the value of a food break. "Over the years callers have been known to complain about clubs taking a food break in the middle of the dance. Callers say it breaks up the continuity of the dance, so they almost have to start over in the first tip after the break. At one time, I reacted this way myself. But it is important to consider the *social aspect* of square dancing. Consider a club where there are two rounds between tips and at least half the floor does the rounds. In this situation the cuer is usually told to get the first round on within a minute after the caller is done, to keep the square dancers from complaining that time is being taken away from the square dancing. The result is almost *continuous dancing* all night, with almost no chance to socialize. The social aspect is a glue which holds a club together."

Continued on Page 105

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GRAND ZIP, Continued

We look forward each month to reading our copy of *ASD*. We now know where our caller gets some of this things. I enjoy the Hem-Line feature and only wish there were more of it. Do you by chance know of a pattern for a square dance afghan? I would appreciate one...

John and Pat Ritchey
2221 S. 1100 E.
Hartsville IN 47244

Ed. Note: Is any reader able to help?

Your magazine is my monthly reading material. You have so much information that I thought maybe you could help me. I'm looking for a full license plate for our car (square dance one). I wrote to some companies in your magazine. They said they have license plates, but they were only the frame around the plate. I have seen them around. The people got them at past conventions.

Frank Speich
HCR 1 Box 64, 43 Lake Dr.
Swiftwater PA 18370

Your cover personality for the January issue, Jack Murtha, was an excellent choice. Besides everything you said, I could add volumes more—all positive. He is a professional caller, teacher, and educator in every sense of the word, a devoted family man, and to me—a longtime and close friend.

Bob Ruff
Whittier, California

We want to thank you so very much for having published the article on Jerry and Lily Dreger...Just a few days ago, another of your subscribers said it was good to see the Dregers get some deserved recognition and praise. Thanks again...

Bette & Dave Kendall

I just received my first issue of *ASD*. However the mailing address was incorrect...Please make the necessary corrections, I don't want to miss an issue. I find your magazine to be informative, entertaining, and just *good reading*. My recommendation would be that every dancer should subscribe.

Dick DeMeritt
Las Cruces, New Mexico

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UNDERLINING, Continued

Notes for Callers by Jack Lasry, among other good ideas, gives us: *Something and relocate*: If your dancers know *scoot and relocate*, and the outsides dancers accept the term *relocate* to mean *turn right and move single file around the outsides*, then this idea will be very easily used, as it truly is directional in nature. From any *trade by formation*, have the centers do any legitimate call and tell the outsiders to *relocate*. The starting formation can really be expanded once the concept is working easily.

Zero box: pass thru, centers square thru four
Outsides relocate, touch $\frac{1}{4}$, centers trade
Scoot back, boys run, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Pass thru, left allemande...

Toronto and District Notes has a bushel of good stuff this month: ROM *It All Depends on You* by the Roys, inter-

national slow foxtrot notes by Peter and Beryl Barton, *Maria Elena* by the Wards, *split circulate* feature presented by Norm Wilcox, *coordinate* from Wayne Hall, *dixie style to a wave* presented by Garth Calvert, *spin the top* material submitted by Don Fields, some good material on *hinge* from Ron King, and the editor's report by Jeff Priest.

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6

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ONE HAS MY NAME—Belco 355 (279)

Choreography by Chris & C.O. Guest
Good music and a nice, "cue-thru" two-step (repress); cued by C.O.

TIME OUT—Belco 353 (243)

Choreography by Mel & Marie Logan
Peppy music and a nice easy two-step; cued by Charlie Proctor.

LITTLE BLACK BOOK—Belco 353 (279)

Choreography by Jimmy & Vivian Holeman
Good music and a good, easy, two-step, cued by Jimmie.

THE LAST TANGO IN PARIS—Roper 411

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It doesn't have to be anything fancy, just some recognition.

My wife and I worked hard during our year as presidents, it being the club's 25th anniversary year, and planned special events as well as coordinating a reunion weekend. At the end of the club year, we were called up on the stage and thanked and Jennifer was given a bouquet of flowers. That meant a great deal to us.

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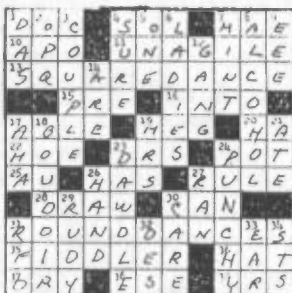
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PEOPLE, Continued

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FRONT LINE COVERAGE

April has traditionally been our VACATION ISSUE, and this issue is no exception. In this magazine you'll find page after page of where-to-go stuff for the wanderlust in you. There are more listings of specials, festivals, conventions and vacation events than you can shake a stick at—a walking stick or the stick-shift in your car. Our cover nicely carries out that theme, whether you'll plan to dance rural-ly or suburbanly this spring, summer and fall; there's an ideal event awaiting you. The barn (with its ASD rooster weather-vane) was purchased in a local gift shop; the dancers are callers' partners, courtesy of Buddy Gillespie of Little Rock, whose ad appears in this magazine on page 83.

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National Convention, Continued

panies set up after-party dances from 11 p.m. to 1 a.m. each night. These dances and callers will also be listed on your pocket schedule.

Q. What about the Astro World After Party?
A. Saturday, June 27, from midnight until dawn, the Astro World will be open to square dancers for \$12 per person which includes all rides. Callers will be scattered throughout the park for groups who wish to square up. What a way to end a three-day convention!



Dancers who wish to avail themselves of the shuttle bus service to and from their hotel or motel and the convention site on the Asdetrodmain complex may pay \$10 per ticket in advance or \$12 at the convention. Send your name, address, registration number, hotel name, and appropriate funds to Mrs. M. Roth, 5929 Imogene, Houston TX 77074.

**Total registration on February 1: 11,028.
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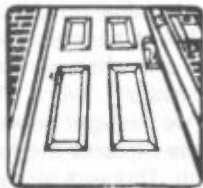
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Book Nook



by Mary Jenkins

SPECIALIZED SQUARES AND CROWD PLEASERS by Gene Trimmer

In his acknowledgements, Gene says: "This book is dedicated to callers everywhere who wish to provide their dancers with a bit of fun, doing something different than the 'norm, with profound gratitude to those who have either dreamed up the methods presented in this book or who have given me the tools... I respectfully submit the names of Stan Burdick, Cal Golden, and Gloria Roth as three of the many friends who have helped me in my search for specialized methods of square dancing fun."

Today we hear callers so often complain about dancers getting bored with Basic or Mainstream levels or programs of dancing. They say; "We just have to teach them and let them dance some of the figures from the next higher level or they'll get bored and go some other place where another caller will do it. We've got to give them variety and teach them higher level figures—something they will use as they progress." My thought is that if a caller does his/her homework, there will be plenty of variety and it will be a challenging dance."

Bill and I have danced all of the dances so well described in this book, so we know they are fun and will certainly add 'spice' to any dance program, regardless of the level. We have enjoyed dancing them not only with the three callers mentioned, but to other good callers many times.

The book is well done and any caller—after spending some reading, study and practice time—should be able to use this information and give the dancers a bet-

ter dance.

The 12 chapters in the book are entitled: 1. Modules and Their Use, 2. Mini-Squares, 3. Six Couple Squares, 4. Tandem Squares, 5. Kaleidoscope Squares, 6. Exploding Squares, 7. Progressive Squares, 8. Progressive Squares with Facing Lines, 9. Progressive Squares with Circulates, 10. Siamese Squares, 11. Non-symmetric Squares, 12. "Those Who Want To" Ideas.

Club callers, you don't have to wait for a guest caller to come and do these specials with dancers. Why not be the one to surprise the dancers and let them rave about the great things you called?

Dancers, how long has it been since you have danced in Mini Squares or heard a caller say *scatter promenade*? (If it isn't on "some" list, it may not be called!) A list of basics and routines are listed to be used with Mini Squares.

Six-couple or Hexagon Squares are fun. Just read and digest the "Rules for Dancers" and "Rules for Callers," and use the material given.

Tandem Squares are interesting and pretty to watch—a real showy demonstration or exhibition routine. This idea was first originated by Stan Burdick and was published in SIO magazine in May 1964. Stan called them X Formations but later Frank Lane and Jack Jackson named them Tandem Squares because they were reminded of tandem wheels on a truck, one set in front of the other. Many of us have had the pleasure of dancing when Stan called his tandem squares.

Kaleidoscope Squares, first conceived by Gloria Roth many years ago, is another way of giving dancers some fun with a "new set-up." The dancers' reaction is at first one of amazement, followed by appreciation, and then tremendous satisfaction at completing the dance. What a beautiful sight seen from a balcony! Imagine a 32-dancer formation of four squares, one inside the other to form a cross!

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Have you ever marvelled at a caller who calls Progressive Square? Have you ever wondered about the "formula" used to move every couple all over the place and bring them home again? The first time I saw them I couldn't believe my eyes. Tom

Trainor did them at a graduation dance with a school gym full of dancers. We thought he was *great*, and when we saw him do them successfully with 100 squares at a festival, we thought he was *the greatest!* Siamese Squares are fun to do and fun to watch. This was always a special at one of our club's graduation ceremonies. New graduates did Siamese Squares to prove that they could dancel!

The chapters on non-symmetric squares and on "those who want to" ideas will help the caller do more interesting routines and please the dancers.

Dancers, if you are wondering what to give your caller as an appreciation gift, why not a copy of this great book? And, caller, don't wait too long for this gift—send for it yourself. If you end up with two copies, give one to a caller who needs exciting variety in the program.

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SCAPEGOAT, Continued

It may be interesting to note that I'm holding copies of 36 letters received from 14 states, three provinces, and both England and New Zealand—all discussing the 25-week Learn-To-Dance program of Callerlab, both *pro* and *con*. Interest is high. Callers are going to New Orleans with a *mission* this spring. We hope and pray that correct decisions will be made there, in a concerted effort to make square dancing grow and flourish. Let's *get off the*

scapegoat of blaming Callerlab, and ride the best thoroughbred we can find to win the race that makes square dancing the **Number One** recreation, world-wide!



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