

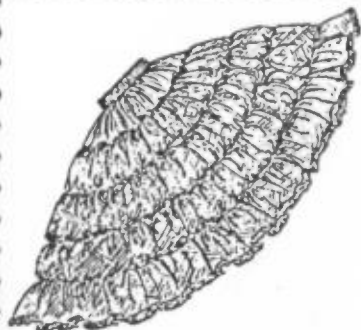
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JULY, 1987



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Picture this scenario, which we'll avow is true to life in at least one area of our square dance world. Recruits attend their first lessons in the fall, eager to learn square dancing for a variety of reasons. They are told by their teacher/caller that until the classes end:

1. They are not to attend any other dance events.
2. They *may not* wear square dance clothes until graduation.
3. They will receive badges and *become dancers* when they join a club.

The caller is their authority, they accept his word. Graduation comes. Suddenly they don unusual clothing, new badges, and go to a gathering of "expert dancers" whom they have not met before. Comfortable and enjoyable evening, or scary and frightening? We'll bet it's the latter.

We've heard a great deal of discussion lately on when folks are *allowed* to wear square dance clothes, with many saying that people become dancers and wear the special attire only when they join a club. Do we encourage the wearing of slacks, jeans, casual blouses and shirts during a long series of classes, and then award the privilege of dancing in a skirt or western shirt along with a diploma?

Contrast this with a scenario drawn by one participant in this recent discussion, a caller in a rural area. His new dancers are given club badges as soon as they are "settled" into the classes, they wear square dance attire whenever they are

CO-EDITORIAL



ready, they dance during the early part of club dances, they help with club duties, and when graduation comes, they already feel a part of the club.

Which picture describes your club?

Which club is more apt to retain its learners and see them become active club members?

Are we driving our beginner dancers right out of the activity before they become "dancers?"

Every human being wants to feel a sense of belonging. If the square dance experience does not provide this, being human, our beginners will seek fulfillment in some other hobby.

What can we do about it?

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BY-LINE

Several years ago, a letter arrived saying, "Don't give us all the junk. Give us answers to our problems." It seem to us that every issue has answers hidden in what successful clubs and callers are doing, but we have to read between the lines

and adapt the ideas to our circumstances. **John Marshall** of Virginia has a super promotional idea this month; dare we try it? **Don Blanchard** of the west coast city of Seattle has some financial suggestions. Can we make them work? **Linda Coene** has tips for more confident dancing. Even our fiction feature by **Aderf Marie Atkinson** has a hidden answer: when you give of yourself, you find the key to happiness and contentment.

Our other contributors this month are four with familiar names, and we thank them for their continuing help: **Bev Warner**, **Betty Rosian** (a poem this time), **Millard and June McKinney**, **Erma Reynolds**. Final mention goes to **Bob Wiener** who describes what must have been a hilarious weekend trip, one of the bonus memories many dancers store up during their dancing years. Incidentally, we have tried, as always, in the July issue, to feature women and attire in the square dance scene. Enjoy!

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GRAND ZIP

My wife, Diane, and I are recent graduates and new members of The Village Squares of Worcester, Mass. (Al Hendrickson, caller) and I would like to correspond with other people with an interest in square dancing. I would enjoy hearing from square dancers from anywhere in the world but especially from the U.S., Canada, New Zealand and Australia.

Jeff Cramer
P.O. Box 303, Auburn MA 01501



The couple on the cover of your May '87 issue is my husband and me. We met at the 15th Annual Singles Dance-A-Rama in Anaheim in 1985. I was from Washington, D.C. and he from Joliet, Illinois. We got engaged Memorial

Weekend 1986 and are very much in love as the happy faces in your photo show. We were married on Valentine's Day 1987 after a year's cross-country courtship and we both reside in Joliet today. We both love square dancing, and even had a couple tips called at our wedding.

Thank you very much for reminding us of the wonderful 35th National Conven-

tion and we hope to attend the 36th. Also, thank you for the free subscription.

Denise & Terry Carter
Joliet, Illinois

Ed. Note: The first to identify the couple was Donna Matson, international president of Bachelors and Bachelorettes, who called two days after the May issue was mailed. Donna also received a one-year subscription.

Enjoy your magazine very much, but we need more Texas news...

Marie Varnell
Belton, Texas

Ed. Note: If you are missing news from your area, why not submit some?

Under the title, "Experimentals," it would be helpful to repeat the instructions on the same page. I have to look all through the issues to find the instructions. Sometimes I cut them out and save them. I enjoy the magazine.

Marie Volpe
Toms River, New Jersey

Ed. Note: The Pulse Poll page is very full now. QS explanations, with diagrams for dancers, are printed under the heading, "QueST," as they are chosen. Readers may want to collect copies of QueST pages and assemble their own QS reference books.

Enclosed is our check for \$10...We enjoy it so much and are tired of borrowing copies.

James Ruckhaber
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APRIL FOOLISHNESS OR RIDING A GOOD HOBBY TO ITS LIMITS

April Fool's Day. The day never had so much significance for me than it did on April Fool's Day, Wednesday April first of 1987. The sad saga began late morning when I boarded United flight 231 in Cleveland bound for Denver with a brief stop anticipated in Chicago. But that's where we stopped. The chic ship got a chink in its chassis, or a chicken in its turbo-chasm, or due to some other chicanery just wouldn't go past Chicago.

"Mechanical difficulties," they said, and shuttled all Denver-bound passengers off the plane in the windy city and told us we'd have to wait three more hours to take the next flight on to Denver. That still would have gotten me to Denver in time to drive on to the dance in Sidney, Nebraska by dance time at eight o'clock. But the *fun* wasn't over yet. The three o'clock flight was postponed to 3:20, then 3:45, then 4:10, then 4:30. Then they stopped predicting. "Mechanical difficulties with that plane coming from Florida," they said. With a sigh, I resigned myself to being late to Sidney.

But the charade wasn't over yet. We finally boarded the plane at about 5 p.m.

and pushed away from the gate at 5:30. Woe upon woe! The pilot announced that for some reason, unknown to him, "Denver can't accomodate us for awhile," and—believe it or not—we sat on an active runway in mid-field for another full hour! At 6:30 we took off and landed at about 7:30 (Denver time) which was *five hours* later than my original flight 231 was scheduled to land. Snow was falling, but not stormy, blowing snow. The real storm was inside the cabin, where a hundred bitter and cold departing passengers (most of whom had missed connecting flights) stormed out like a raging blizzard.

If a crew member had yelled out "April fool!" at that point he would have been unceremoniously impaled on the tail of that 727. My own opinion of the *Friendly Skies* became a little less friendly.

I was able to grab my General car finally at 8 p.m., and drove like a demon east toward Sidney hoping to make the dance in time to call the final tip, and to apologize, knowing that Mal Minshall—bless his heart—would be calling until I arrived. But I was fooled and foiled again by cruel fate. It was a three-hour drive to Sidney. I arrived at 11 p.m., dance ending time, and just waited in front of Mal and Shirley's home, because the dance was actually finishing in Gurley, 20 miles further north.

Sure enough, Mal, along with Ed Spurgeon, had called the dance, and Shirley had picked up all the ASD subscription tickets for us. Don Benish had cued the rounds. As midnight approached and I pounded the pillow at the Minshall home, I was especially thankful that that day of frustration, desperation, lackluster lucklessness and April foolishness was finally over.



Burr Oak, Kansas—Despite the Denver to Sidney setback, Lady Luck had been with me in other ways. A roaring blizzard that had closed many roads in Kansas, killed livestock, and stranded motorists just a few days before was completely over when I drove into Kansas from Sidney that Thursday. Some roads had only opened up that morning, they said. The evidence was there. Frozen cattle. Stranded cars in the ditch. Giant cutaway drifts, some ten feet high, flanked the road on both sides, like *grand canyons*. Those frosty, ghostly shapes, a wine-o might opine, were like lime-y albino Alpine rhinos, topped with flops and plops and blotted shots of clotted cream, or *creme do menthe*, depending on how *jaded* might be his viewpoint.



Dear friends...(Do you think any friends are still reading you?—Co-ed.)...don't be misled by my blue mood news; I still love this travel trek thing with its surprise adventure. Scenes and signs flash by on the road. "Rooms:\$9." True. I saw it. A jackrabbit, larger than a breadbasket, was truly a *breadbasket* in the eyes of a pursuing fox. Folks in cars actually wave at you as they pass on those lonely Nebraska and Kansas roads. A funeral procession passes on the other side of the road, and cars on my side all pull over and stop in reverence for the departed. Unbelievable. As you walk into a restaurant (cafe) everyone gives you a double glance. You could be Ebenezer's boy, back from the city. Every farmer wears a log'o'd, visor'ed cap and drives a pickup. It's *must* stuff out there. The sky is big. The land rolls and dips like waves in the ocean. Spring snow doesn't fall gently—it *splats* on your windshield like milk-sloped corn flakes. I looked vainly for wild horses when I passed Wild Horse Canyon, but all I saw were Herefords and

Angus (Anguses? Angi?). Did you know there's a Burdick, Kansas? It sits somewhere in that region but it's too insignificant for either Rand or McNally to give even a very small *dot to the I*. (Like its namesake?—Co-ed.)

Burr Oak in north-central Kansas is near Esbon. Esbon is near Mankato, where I stayed in the Crest Vue Motel after a six-hour drive (375 miles). The Wagon Wheelers dance took place in White Rock High School with a choice crowd, just a few bricks north of the baked-brick, snake-slick, gridded, graded village center. Caller Rich and Cam Gates were there. Thanks to Silslys and Snyders, too.



Goodland, Kansas—On the way west towards Goodland (four hours of driving), I visited the Old Dutch Mill in Smith Center (one of the only two such imposing structures in Kansas) and toured the Thomas County Museum in Colby, which houses the Kuska collection of antique dolls, porcelain and antiques. (I'm not really into antiques, but the tour guide was a *doll*.)

It was nice to return to Goodland since the last dance was cancelled in blizzard conditions. It would have been the same this year had I come just several days sooner. Caller Marie and George Edwards were my hosts for the Promenaders ASD-*ance* in the local Legion Hall. Marie cued rounds. George set up the sound.



Goodland, by the way, is not just a prominent wheat capital—it is the home of the first American helicopter, built there in 1910. It's been a *good land* to whirl and twirl in, ever since!

Vancouver, Washington—It was a long day today, but worth every mile on the dial, every click of the clock, every bong of the gong. It started with a three-hour drive from Goodland to Denver. Drop the car. Fly to Seattle. Rent another car for that supremely scenic three-hour drive down to Vancouver on Route 5. My hosts this time were caller Ron and Connie Ross. After a Chinese restaurant noodle toddle, we did a duo dias deal for 35 □'s of Plus dancers at the Clark County Square Dance Center (ASD, Feb.'87, p.71) and it was certainly a bubbly, doubly-pleasurable mini-festival fete to be a part of. Ron is a log truck driver by day and a great crowd-pleasing caller by night. He records on R & R label. Cuer was Dennis (Suzanne) Smith. Guest cuers were Jan-nie Norton and Rolly (Ethel) Mayclin. Callers attending were Bob Kendall, Jack Mahoney, Walt Williams, and Dick Click. Thanks to Bruce and Ruth Hoover (prex-ies) and the dynamic Dates and Mates.

Seattle, Washington—Back north I buzzed on a Sunday to do an afternoon special at Hagen's Barn, set up by owner Arnie (Hagen) and Kappie and Aileen Kappenman. The strange fact is that so few turned out on the apple-appealing, apt April appointment, we apologized and quit early. "Win some, lose some," they say. (To be *winsome* is not to be lonesome," I say.—Co-ed.) After a bite of beef and a *chew-of-the-fat* in a nearby restaurant with the Kappenmans, I grabbed a United Midnight red-eye special homeward-bound, for an early morning landing. Cathie and I both will look forward to our return flight to Seattle and Ellensburg early this month, where we *keynote* and call for 300 to 400 leaders at the big Leadership Seminar (third time around).



Remus, Michigan—I'm being a bit *chrono-illogical* in recording this *Michi-*

gander right here, since it happened before the others, literally listed before it, but so be it. Time to gallop back to north-west Michigan again to do one for the Chippewa Chiefs and Squaws. It's a five-hour drive by car and five moons by swift pony. Ugh. It was a heap good tribal dance. Good chicken sandwiches. (Good turkey caller at the mike.—Co-ed.) A record crowd attended, swelled by a busload of 50 from Saginaw. Duval and Esther First, CC & S regular callers were there, plus caller Del Luckett. Ken and Mary Coe did the R/D cues. Merriment was there that night (*who's Mary Ment?*—Co-ed.), plus good Plus dancing, and *Love* abounded. (Bill and Bernice Love, that is.) I'll enjoy getting back pronto, Ton-to, to the *revel-ational*, recreational reservation.

Corning, New York—What's the formula for a perfect day? Let's see. I'll ask my wee ouija board to see if this one qualifies. Beautiful spring day? Yes. Sunny, 70° temperature? Yes. New, slick, *fastidious* car? Yes. Feelin' fit and ready? Yes. Good roads? Yes, mostly turnpike (Rte 17, the scenic Southern Tier pike in New York). New destination? Yes, I hadn't called for the Crystal spinners in Corning. (Good—you could use all your old material and tell all your old jokes—Co-ed.) Super dancers? Yes. The *super-est* you'd ever want to aim a mike elbow at.

That just about fits this Total Ticklin' Tip Top Trip to a "T", b'gosh, except to say that it's a Triple Treat to call in that area, like *going home*, because for two years I studied at the design school at Alfred University, we lived near Watertown in my high school years, and near Utica in my grade school years.

It's logical the Corning club should be called Crystal Spinners. Corning makes classy glass, and just like Toledo, you can *blow hot and cold* about the place. I arrived early enough to take the standard tour through the Corning Glass Center and was quite impressed. Priceless glass art objects there, mosaics, stained glass windows, and even the famous 200-inch

telescope lens cast in 1934 for Polamar Observatory in California. Some of the dancers knew my Uncle Sid, who worked many years in the Glass Works there.

Wall-to-wall dancers (20 □'s) filled the gym at Painted Post (neighboring town), and the only misfortune was a power outage that delayed the dancing for an hour, so we added two tips before midnight. The decorations were fantastic (See *Dandy Idea*, last month). Dave and Dot-tie Griffiths rounded out the program. Caller Gary Pryne attended. My host was Elmer Jolley, club president, who held an after-party in his downtown Corning home.

Despite the *light* setback (Some would call it a *re-volt*-ing development.) the night, the day and the way we stayed to play with feet of clay, weighed greatly toward the best glass-slipper-y fantasy ball worthy of all to recall for always! (The *trivi-all*-ity of that scrawl makes me bawl!—Co-ed.)

New Orleans—Readers already know

I flew down to the city of jazz and crawdads and shrimpboats and Saints and Sinners in mid-April for the annual Callerlab Convention (Cathie didn't go this time.), described in a feature last month. I'll only add that saying "Hi" to so many callers I know was a natural *high*; living high in the Hyatt was uplifting (via my *gold passport* card); and a new high in the success of the sessions was achieved.

Solon, Ohio—It was an easy drive to this town that's not really Cleveland; not really Akron; a part of both. Chagrin Valley Squares had a choice crowd just before Easter, but no dampening of enthusiasm. Two items really distinguish this club. There was outstanding round dance participation. It's one of the few clubs I've seen that still schedules dances until 11:30 p.m. (Others are in the farm states, plains states and great northwest.) So long, Solon, see ya again in February.

Silver Bay, New York—Now it was a
Continued on Page 103

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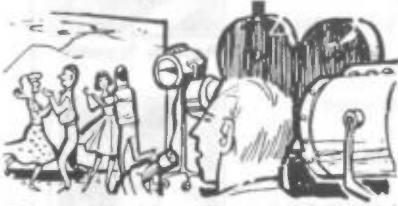
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HI  HAT DANCE RECORDS

PROJECTING A RIGHT IMAGE

by John Marshall
From *Calls 'n Cues*,
Washington, D.C. Area



Our public image is negative. We're hokey, square, old-time (but not in a charming sense). We have all seen and felt this. When we go out after the dance to a restaurant, we get stares and muttered "oh, brothers!" Sure some say how pretty the dresses are, or "Oh, how much fun to square dance. I did that in school." But those same comments are often followed by thoughts of "but I'd never wear clothes like that" or "Yes, I did it years ago when they made me do it."

We love what we do but we cannot make a non-dancer feel what we feel. They have to experience it.

It occurs to me that since we are labeled with a negative image by a "progressive modern society," where what we appear to be is not popular, we need to stop selling square dancing for the sake of square dancing and start selling "a good time." The good time needs to be readily identifiable by nondancers as being fun and acceptable.

Allow me to diverge a moment to say that I'm talking about a way to expose more people to what we really are all about. If we can't get them through the dance hall door with the promise of fun square dancing, then let's get them through a door they want to go through and expose them to a better time than they expected. Let's set the hook through a medium other than square dancing.

Our traditional first-nighters are not ser-

ving. Many areas have well-educated, well-traveled, socially-oriented people who are attuned to what others think of them. To varying degrees, we are all influenced by what is socially acceptable or popular. Wholesome, folksy activity is not as well-received as it used to be.

The changing of our public image will take time. We need a more modern image that is very visible to the general public. We need new people out there telling their friends. We need a higher positive profile. In the process of working on these things, we cannot let the activity do down the drain. We need action now to bring in new blood.

Let's run some large social events that include square dancing. Let's sponsor four to six bull-oyster roasts or crab feasts [whatever is popular in your area] in four or six different areas. Dancers should be encouraged to attend but only if they have at least one new couple with them. The event should be catered. There should be a reasonable fee charged. The event should be promoted three months in advance, with advanced ticket sales. The stress should be on the bull roast with some square dancing thrown in. Let's sell what the nondancer can identify with, not what he doesn't understand. Encourage casual comfortable recreational clothes, not square dance attire. Remember this is an exposure to the activity, not an indoctrination or lessons.

For the good of all, we want to expose as many people as possible to a good time. Use our best talents. The more people in lessons, the more dancers for all clubs and callers to share. Certainly we recognize the amount of work, the potential for hurt feelings, and to a lesser degree, the financial risk, but the time has come for area leaders to put the activity first, and personal and club feelings/interests second. These are just a few ideas.

Let's talk about it, but not for long. And then let's *do something!*

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- 4B-6075 BILL BAILEY— Bob C.
- 4B-6074 I'VE BEEN TO GEORGIA ON A FAST TRAIN
Bob C.

- 4B-6073 DIXIE ROAD— Mike
- 4B-6072 BABY FACE— Don

RECENT RELEASES:

- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
- 4B-6070 MUSIC BOX DANCER— Mike
- 4B-6069 WHEEL HOSS (Hoedown)
- 4B-6068 MARIA— John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
- 4B-6065 STAY YOUNG— Mike
- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill V.
- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
- 4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst.)

NEW QUADRILLE RELEASES:

- Q-853 SQUARE DANCE TIME IN TEXAS— Bob
- Q-852 IT'S SO EASY (to Fall in Love)—Doug McCart
- Q-851 GOT MY HEART SET ON YOU— Doug McCart
- Q-850 ANY OLD TIME—Lee Main
- Q-849 HONEYCOMB— Bob H.
- Q-847 BIRTH OF ROCK AND ROLL— Larry J.
- Q-846 OKLAHOMA BORDERLINE— Lee Main
- Q-844 FAST LANES AND COUNTRY ROADS—Larry J.
- Q-843 CAJUN MOON— Bob H.
- Q-842 GREEN LIGHT— Romney Tannehill
- Q-841 SHOOT LOW, SHERIFF (He's Riding A Shetland
by Bob H. (Hoedown)

RECENT QUADRILLE RELEASES:

- Q-840 FIRE IN THE SKY— Bob H.
- Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.
- Q-838 HEY GOOD LOOKIN'— Romney
- Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee
- Q-836 SHE'S MY ROCK— Gary



Romney Tannehill



Lee Main



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Bonnie Chapel Lori Chapel

Call It Fancy

by Bev Warner

We met Lori Chapel of Cypress, California at the National Convention. She had a booth full of pretty dresses so we stopped to browse and get acquainted.

Lori isn't a dancer but her mother Bonnie, is and she likes well-made dresses. Lori earned a degree in Fashion Design, and mother and daughter put their heads together designing, sewing and making patterns. Their creations caught on with friends and they began making club outfits, raising enough money to open their own shop and named "Call It Fancy." They consider their clothing the "Gucci" of square dance.

Even though they employ three seamstresses, Lori and Bonnie have to help out at times, which puts a burden on them because they try to handle the designing and business end. They are now wholesaling their dresses out to other shops across the country and are finding that "one of a kind" dresses are difficult to produce. They hope to make some adjustments to help production move a little faster. If you've ever seen their unique sundresses—no others like them, you'll see why their ideas are popular. The sundresses have removable sleeves. When worn, they appear to be part of the dress; off the wearer is cool for dancing.

More and more small businesses, like



Lori Chapel with her dresses they make at "Call It Fancy"

the Chapels', are popping up. Dancers know how to sew for dancers.

"Call It Fancy" items are priced a little higher due to the quality, workmanship and individual design. "To be different costs a little more—but the dancers are worth it," say Lori and Bonnie Chapel.



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- C-214 I'M SO EXCITED—Jerry Haag
- C-213 ONLY YOU—Jerry Haag
- C-321 NEWTRON DANCE—Gary Shoemaker
- C-519 FEVER—Ken Bower
- C-706 ONE THIN DIME—Marshall Flippo
- C-609 WHOOP DE DO (Polka)—Round Dance—John & Wanda Winter
- C-806 OLD BLACK MAGIC—Scott Smith
- C-807 VENUS—Scott Smith

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SURVIVING

— A NEW WAY OF LIFE —



by Don Blanchard
Seattle, Washington

Many clubs these days are finding it very difficult to continue to function. Dwindling membership, fewer guests and ever-increasing hall rental fees plus increasing caller/cuer fees, make the possibility of the club having to disband a disheartening reality.

Square dancing is not the only activity that is experiencing these very same problems. Check with the Rock Hound clubs, your collectibles clubs (stamps, coins, bottles), bowling, they are all hurting. I believe we are experiencing a cyclic phenomenon of club activity. Thirty-plus years ago square dancing was coming out of the barn and was gaining respectability. Through the 1970's it reached a frenzied peak (example: the National Square Dance Convention in 1976 had almost 40,000 dancers in attendance). The pendulum is now going the other way—we are losing membership, clubs are folding. The pendulum is swinging and no one knows when it will start back the other way. Some clubs will manage to hold on. Why not be a survivor?

To survive, a club must be run like a small business. It makes no difference if you fill the hall every night with joyous dancers, the income must be greater than the out-go, or very shortly you are bankrupt.

We all know that the basic sources of club income are limited to club membership dues, and collections at the door. Other methods of raising money are often used, but these are beyond the basics of club operation and are used to supplement a weak income base.

The expenses are well known too. Hall rental, caller/cuer fees, and supplies (coffee, paper goods) are common ones.

Let's discuss income for a moment. Guests are nice, but they should not, and I repeat, should not be relied on to make

your club financially sound. Guest revenue should provide the means whereby the club can afford extras like decorations, door prizes, awards to officers for their hard work, perhaps even a bonus for your caller/cuer if you have a good year.

The club dues structure should be such that dues alone provide the money for hall rent, caller/cuer fees and supplies. Club dues ideally should be between 50% and 90% of what a guest would pay, if they attended all of your club dances for your dance year.

As a club member you get to be on kitchen duty, you can help clean up the hall, you can be on the decorating committee, you can be a club officer, you can vote and help make the decisions of where your club is going - these are all reasons being used for *not being a club member*. Have you heard, "I would rather pay my money at the door, dance and then go home. I don't need all the club stuff?" There must be some tangible benefit for being a dues paying club member.

Setting up the dues structure is quite simple. You add up the following:

1. Total hall rent for the dance year.
(ex: \$50 per night, 18 nights).....\$900
2. Total callers fees for the dance year.
(ex: \$100/night, 18 nights).....\$1800
3. Total cuers fees for the dance year.
(ex: \$50/night, 18 nights).....\$900
4. Club supplies for one year.....\$100

\$3700

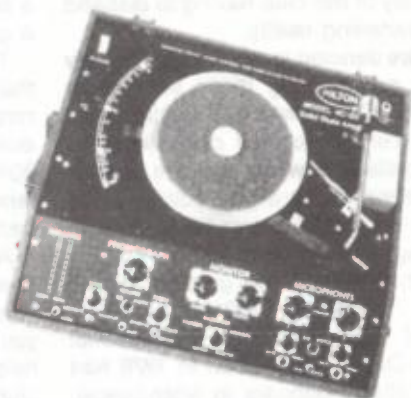
Divide this total (example \$3700) by the number of dues paying members—couples or singles—in your club. Let's assume 25. This would equal \$148 for a year's dues, a rather astounding and unacceptable figure. Nobody would pay that much dues, but you have several options:

Continued on page 101

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A DOZEN RULES FOR MORE FUN

Important Things To Remember About Dance By Definition

by Linda Coene
Baden, Pennsylvania



1. HOLD HANDS. If you are beside someone, take hands. It helps you to see your position and formation. If you can't see it, you can't dance it!

2. DON'T LET YOURSELF BE INTIMIDATED. Stand your ground! If you think you are right, stay there. Usually, the person that is trying to turn you is the one that is wrong.

3. STAY WHERE YOU ARE. Don't look around and see where the other dancers are and try to make yourself fit the pattern. In all position dancing you may not be in a normal situation. Leave it to the caller to get you out.

4. BE GENTLE. Don't cause bruises or broken bones. All holds should really be touches only, **never a death grip**. Usually a strong grip is the sign of a weak or inexperienced dancer.

5. LOOK AT THE CALL ITSELF, NOT JUST A POSITION. See what the call does. Where does it start, where does it end, what are the different positions doing? If you want practice on a particular position just ask!

7. LEARN YOUR RIGHT FROM YOUR LEFT. (This is my hardest part.) This is the hardest for many dancers. Find a trick that works for you. It must be quick and simple.

8. DANCE TO THE MUSIC. We are dancing! The calls all have a designated number of beats and you need them all to be smooth. Dancing fast will make the dance jerky; moving too slowly will cause breakdowns since you will not be ready for the next call.

9. LISTEN. You can't talk and listen at the same time. Most breakdowns among good dancers happen because they didn't hear the call!

10. FOLLOW THE LEADER. If **you get lost**, look at the square, if there appears to be an empty spot, fill it. It is better than standing. If there is a strong dancer in your square, ask where to go.

11. GET IN LINES. If you break down, get into lines and keep dancing. If your sex roles are reversed, just try to go on until you can fix it easily. The approved way to get in lines is to square up and then the heads slide sideways to the right to form a line with the sides. Most callers will pick up a broken square within four or five calls unless he is in a complicated module that takes a little longer. Never square up and wait for a left allemande!

12. HAVE FUN! No matter what level, have fun! If you are not having fun, you are at the wrong level. If you are frustrated and upset all the time, drop a level. If you are bored, move up! Levels are not meant to be like grades, you do not have to "graduate" up. These are designed only to give everyone a place to dance. Everyone does not want to put the same amount of time or energy into dancing. Don't let others decide where you will be happy. You must decide for yourself where you are comfortable and happy.

FASHION SPECIAL

Shirley Sutherland of Circle Squares of Delhi in the Cincinnati, Ohio area, won first place in the "Dresses on Parade" contest. She has been sewing since she was 18, and makes both her dresses and shirts for her husband.

The dress pictured is pink, in 65/35 polyester and cotton. The skirt has three diagonal ruffles flowing from a V front and back. Maroon lace covers the two bottom ruffles on the skirt, the front V of the bodice, and the ruffle at the edge of the V starting from the waist in front, extending over shoulders and around back of bodice at neckline, and total sleeve with large ruffle at edge of sleeves. Shirley wears a four-tier, hot pink, 75-yard marquisette petticoat and silver shoes to complement her dress. The basic dress pattern is a C&C Original, #110, and Shirley added her own original touches.

Mary Heine



Galler Toots Richardson of Red River, New Mexico, and Clinton, Oklahoma, wears a dress of light green broadcloth with an eight-gore skirt. The braid trim starts at the bottom and goes up to the end of the placket zipper, and consists of three rows of rick-rack and one row of harmonizing braid. The full, heavily-trimmed skirts are beautiful on the dance floor as they glitter and swirl.

The bodice has a round neck, darted to lay smooth, with a 2 $\frac{3}{4}$ " ruffle at the edge of a 2" yoke that holds matching trim. The split bell sleeve is solid comfort to wear.

Toots' dress was crafted by Esther Scrivner of Shamrock, Texas, who learned to sew on quilts as a child. She and her four sisters kept the family warm, and she learned to love pretty materials and bright colors. For thirty years she has been making these dresses; in 1962, she completed 235 in five sunset shades.



CALL FOR HAPPINESS

By Aderf Marie Atkinson
Marcellus, New York



"Amanda." My friend Clara calls to me as she scoots up the walk to my house, all dolled out in her latest square dance skirt, blouse, and petticoat. I feel a tinge of jealousy.

Fluffing herself into the extra chair on my porch, she starts, "You can't just spend your life sitting on that swing. You've got to get living again. Come with Clift and me to the dance tonight. Everybody misses you."

I groan. I've heard this plea from her for almost a year, ever since Paul died and left me a widow after forty years of marriage. Now, I like Clara and I understand her concern, and I like square dancing about as much as breathing, but one thing I know, there is no way on this earth I'm going to dress up for a dance and spend the evening, sitting on the sidelines, watching everybody else have fun. I'd rather sit on my porch swing and watch the sunset.

Clara huffs up like a Bantam hen and keeps clucking away. "Heavens Amanda, it does you no good to stay by yourself and it kills me to think about all those beautiful dresses going to waste, Why, you were the best dancer in the club, challenge and all. We need you. Even Jerry, our caller, wants you to be an angel during class time. In fact he mentioned your name the other night. Didn't he phone last week?"

I nod my head yes, but at the time I figured his wife Joan put him up to the invitation. She dances the man's part most of the time and, when Paul was first feeling poorly, we danced together. We were pretty good as a couple, however, as much as I love square dancing I know I don't want to spend my life partnered with her. "No Clara. I can't, even though I would like to be with you and everyone."

Jumping out of her chair, Clara shines

with success. "See there, you just admitted you want to come." She slides next to me on the swing and takes my hand. "My dear friend, if you are fearful of not having a dance partner, then come as you are. Be my assistant. I'm on committee to night and can use all the help I can get."

"Well, OK." I sigh, knowing this is a terrible mistake, but allow her to lead me to her car where Clift sits with the motor running. On one hand, I realize I've been snookered, but on the other, I'm glad. I'm even happier when I hear that good country music. It fills me with such joy I want to cry, instead I smile and hug my old friends, Jerry and Joan, who I have missed more than I want to admit.

The evening goes better than expected. Clara has me collect the money, which provides me the opportunity to chat with people as they arrive. How good it feels to be part of the old group again. One single gentleman named Tom, who seems a bit shy at first, stands near the sign-in table where I work. To be polite I ask him where he is from. He seems relieved to have someone to talk with. He asks me to dance. He is a short stocky man, with excellent rhythm, I soon discover. He has a cheerful face and an outgoing manner, once he feels at home with the club members.

Stepping onto the dance floor with Tom, I worry, what if I have forgotten all the moves and break down the whole square? I smile weakly at the others in the set and pray Jerry begins with something simple. He begins, "Head ladies center for a teacup chain." I panic for just moment, trying to remember which hand to use, and then swing forward as natural as eating apple pie. Spin chain the gears. Load the boat. FCW. Nothing stops me.

Continued on Page 98

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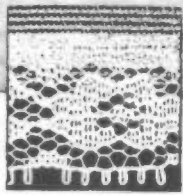
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Left to right: Wally and Jeanette Kelly; daughter and son-in-law, Diana and Ray Malsom; Jayme Malsom (age 12) and partner Zoann Walker; Kelly (age 9) and Andy (age 7) Malsom.

2004 North Lane and 2001 North Lincoln, adjacent properties located in Topeka, Kansas, are known to square dancers as the "Kelly Compound" Wally and Jeanette Kelly, their daughter, Diana, son-in-law, Ray, and three grandchildren, Jayme, Kelly, and Andy, occupy these two residential properties.

When Wally and Jeanette began teaching round dancing a few years ago, their grandchildren, who often accompany them to both square and round dance functions, became fascinated with this new activity. Jayme, Kelly and Andy became astute observers, and before long, could be seen "practicing" various round dance figures inconspicuously in an out-of-the-way corner. Learning by osmosis, especially for the young, has its advantages, and it wasn't long until all three found their place in the round dance circle. And so "The Dancing Kellys" were

created.

Jayme has expanded his interest to include cueing rounds and calling square dancing, and is a frequent visitor to his grandparents' home next door, to use their equipment for practice sessions. He has been a guest caller and cuer at Cap-Teens, and recently helped cue the rounds at the CP Benefit Dance at Croco Hall in Topeka.

Wally and Jeanette cue rounds for the Square De-Lites in Lawrence, teach basic round dancing lessons for the Lawrence Recreation Department, and recently organized their own round dance club, The River City Rounds. Jayme, Kelly, and Andy display their charter member badges with a great deal of pride.

Look for them at dances, and smile! Herein lies the future of our beloved activity.

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Evansville, IN



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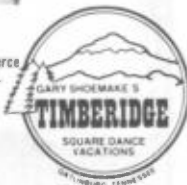


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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— July 1962

Square dancers can generally be found in one of four groups. Usually these groups are called "levels," which is not a good term but it is used by most people, writes Don Zents.

First Level: Beginners—we need many of them, dancers just out of class and dancers who choose to remain at this level during their entire dance career.

Second Level: Dancers who begin to reach for more challenge and variety.

Third Level: Now we're at the point where the dancers begin to evaluate the caller by how many new things he can throw at them. It is in this group that cliques and "our square" ideas begin to take hold. Either they advance to the next level or start finding all kinds of faults with callers, dancers, clubs, and drop out of square dancing because it has lost its kick for them.

Fourth Level: This is the group that loves square dancing and can't get enough of it. They dance on a "high" level basis which includes all the top dog commands, and also at this late date take up "styling."

Evaluate your club and establish the level you wish to have and then try to maintain the whole club as near as possible to that level. Then when the caller lets loose he can call to that level and not be calling down to a few squares all evening.

Now that we've talked this over, one thing remains—Square dancing is fun!

New Basic: *Fold the boy, fold the girl* by Dick Kenyon, Lansing, Michigan.

10 YEARS AGO— July 1977

"Just as family members discuss, plan

work to solve problems, as well as play, so must the family of square dancers. Each time we attend another Mini-LEGACY or callers clinic, we realize the benefits of talking things over, face to face. Sticky problems arise in square dancing, just as in other walks of life; some seem unsolvable and this sometimes makes us shy away from a confrontation at a meeting or clinic. However, it's strange but true that when the situation is brought into the open and discussed positively, the crisis shrinks in size and is often averted. Of course, the key word is "positively". That's why some members of this 'square dance family,' the LEGACY trustees, are working on formats for Mini-LEGACY conferences and providing leadership for them.

"As long as we can communicate, we can be one square dance family—with members of all ages all around the world," an excerpt from the "Co-Editorial."

Color was used *inside ASD* for the first time this month.

"Steal A Peek" features Jim Tyler of Macon, Georgia, who started calling in 1959. He called on the program at the Governor's Mansion when Jimmy Carter was governor of Georgia. In his record case you'll find *Somebody Sweet to Love, Before I Met You, and Night Train to Memphis*.

Follow your neighbor is the Callerlab Experimental Basic Movement for this quarter.

New Idea: *Erase* by Dave Hodson and Jim Davis.

MERRBACH RECORD SERVICE

BLUE STAR RELEASES:

- 2335 SWINGIN' SIDE, Caller: Johnny Wykoff*
- 2334 ITALIAN THEME, Cuer; Frank Cutter*
- 2333 EVERYTHING OLD IS NEW AGAIN, Caller: Johnny Wykoff*
- 2332 SKILLET LICKIN' (Key G)/LEATHER BRITCHES (Key G) (Hoedowns)
- 2331 SOMETHING CLOGGIN' (Key D)/JUST BOILING (Key A) Hoedowns)
- 2330 EVERYBODY LOVES SOMEBODY SOMETIME, Caller: Johnnie Wykoff*
- 2329 LOOK WHAT THEY'VE DONE TO MY SONG, Cuer: Nancy Carver*

DANCE RANCH RELEASES:

- 691 SPEAK ME SOME HAPPY, Caller; Frank Lane*
- 690 IT'S JUST A MATTER OF TIME, Caller: Buddy Weaver*
- 689 BE-BOP-A-LULA, Caller: Chuck Myers*
- 688 FOLLOW THE LEADER, Caller; Chuck Myers*

BOGAN RELEASES:

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

LORE RELEASES:

- 1232 ROOM FULL OF ROSES, Caller: Johnny Creel*
- 1231 HELP ME MAKE IT THROUGH THE NIGHT, Caller: Dick DeMeritt*
- 1230 WHEN MY BABY SMILES AT ME, Caller: Murray Beasley*
- 1229 TIGER BY THE TAIL, Caller; Johnny Creel*
- 1228 COWTOWN, Caller: Bob Graham*

PETTICOAT PATTEN RELEASES:

- 127 HANGIN'UP MY TRAVELIN' SHOES, Caller: Toots Richardson*
- 126 SECRET LOVE, Caller: Toots Richardson*
- 125 YOU ARE MY SUNSHINE, Caller; Toots Richardson*

E-Z RELEASES:

- 734 GKW MIXER, Cuer: Nancy Carver*
- 733 HURRY, HURRY, HURRY, Caller; Johnnie Wykoff*
- 732 BEER BARREL POLKA, Quadrille, Caller; Johnnie Wykoff*
- 731 SWEET GEORGIA BROWN, Cuer; Kay O'Connell*
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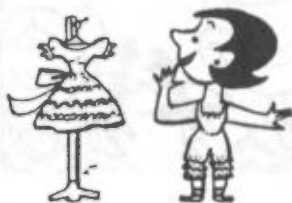
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I look more like a two-ton truck.



Designer folk must have, I swear,
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Clothes are made by fools like I,
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Swing Dance, Jive, Jitter Bug, Lindy, Push, Rock, and whatever other names you may wish to use, are very much the same type of dancing. The dance has the distinct character of using 1 and 1/2 measures of music for each basic move. This may also have some variations but it is the real identifier of the Swing dance.

There are three variations, namely, single swing, double swing and triple swing. Within each variation, there are many basics. Some choreographers start as basic with two slow steps, followed by a triple time. In this case the rhythm would be s,s,q,q,s. Or 1 2 3&4. Another variation may be 1&2 3&4 56. This would represent two triples and a slow rock and would use the 1 1/2 measures. Or it could be 12 3&4 5&6, with the slow rock being at the start. The two slow steps could be any of the following: push-pull, Rock back recover, rock forward recover, walk 2, wrap up 2, unwrap 2, tamara 2, side & touch, or whatever tickles your fancy. Swing is a "free style" type of dance that has produced a very large number of basics or amalgamated steps.

The first introduction to round dance swing may come with the classic *Green Door*, *Johnson Rag*, or other easy-level

old-time dances. The newer dances on the scene would be *Undecided*, *Sentimental Journey*, *Calendar Girl*, *Sentimental Old You*, and an easy favorite like *Crazy Eyes*.

A partial list of the swing basics are: *chassis rocks*, *right to left*, *left to right*, *throwaways*, *tunnels*, *Spanish arms*, *stop and go*, *fallaway rocs*, *turning rock (R & L)* *American spins*, *change hands behind back*, *links*, *Cuban walks*, *umbrella*, and many more, too many to mention.

Practically any two-step basic can be amalgamated to a swing basic, as the timing is very adaptable (qqq qqs). Just add the two slow, front or back: "ss qqs qqs" "qqq qqs ss" or even "qqq ss qqs ss". These would all fit into the swing category.

Swing, or whatever you wish to call it, is probably the most adapted dance to 'social dancing' today. Age isn't a problem as many people do single swing and do it slowly to fit the music in 1/2 timing. Today's dancing doesn't always call for closed position, and again, swing fits this type of dancing very well. Don't ever criticize those people who enjoy this type of dancing. If this is their type of recreation, stress relief, or whatever, it is a good muscle toner and cardiovascular exercise.



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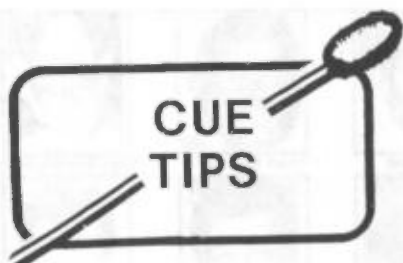
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DANCE: Foxtrot/Swing

FOOTWORK: Opposite, directions for M except as noted

SEQUENCE: INTRO, A, B, A, B, TAG

INTRO

- 1-2 **CP LOD WAIT; DIP BACK,—, RECOVER, TOUCH;**
1-2 In CP LOD wait; dip back RLOD L, rec R, touch L;

PART A

- 1-4 **LEFT TURNING DIAMOND;:::**
1-4 In CP LOD fwd L turning LF to banjo D C,—, side R, back L; back R,—, side L turning LF ¼ DRC, fwd R; fwd L,—, side R turn LF ¼ DRW, back L; back R,—, sd L turning LF ¼ DW, fwd R,—;
- 5-8 **WHISK; UNWIND BJO DRC; IMPETUS SCP LOD; THRU,—, SIDE, CLOSE;**
5-8 Blending to CP LOD fwd L,—, side R, XLIB; M takes weight on R (W unwinds M L,—,R,L) blending to BJO DRC; back L,—, cl R turning RF with heel turn, fwd L (W Pivot R,—,L,R) to SCP LOD; thru R,—, blending to CP wall side L, cl R;
- 9-12 **HOVER; PICKUP TO SCAR DLW; CROSS HOVER SCP LOD; FEATHER FINISH;**
9-12 Fwd L,—, side & rise on R, recover to SCP LOD L; thru R pick W up to SCAR D W,—, side L, cl R; fwd L, side & rise on R to CP, recover L to SCP LOD; thru R,—, fwd L, fwd R (W thru L turning LF to CP LOD,—, back R, back L) to BJO LOD;
- 13-16 **FWD,—, RUN, TWO SCP LOD; IN & OUT RUNS;; THRU, SIDE, CLOSE CP WALL;**
Fwd L,—, fwd R, fwd L (W fwd R,—, fwd L, fwd R turning RF to SCP LOD); fwd R turning RF across & in front to BJO RLOD,—, back L, back R (W fwd R,—,L,R); pivot RF to SCP LOD L,—,R,L; thru R turning to face wall,—, side L, cl R;

PART B

- 1-4 **FALLAWAY TWO-STEP; ROCK BACK, RECOVER, PIVOT, 2 BFLY WALL; FACE TO FACE & BACK TO BACK; ROCK FWD, REC, ROCK BACK, REC SCP LOD;**
- 1-4 In CP wall side L, cl R/starting RF turn side & back L, continue RF turn side R, cl L/side & fwd R to SCP RLOD; rock back L, recover R, fwd L starting RF turn, fwd R to BFLY wall; side LOD L, cl R/turn to back to back pos L, side R, cl L/turn to OP LOD R; rock fwd L, recover R, rock back L, recover R to SCP LOD;
- 5-8 **TWO FWD TWO-STEPS; WALK 4; CHANGE SIDES; ROCK APART, RECOVER, CHANGE SIDES,2;**
5-8 In SCP LOD fwd L, cl R/fwd L, fwd R, cl L/fwd R; fwd L,R,L,R; fwd L,R/L,R, L/R (W turn RF under lead hands R,L/R,L,R/L); rock apart L, rec R, fwd L turning RF, cl R (W apt R, rec L, fwd R turning LF under M's L arm, cl L) to CP wall;
- 9-12 **BALANCE LEFT & RIGHT SCP LOD; ROCK BACK, REC, WALK,2; BALANCE LEFT & RIGHT; ROCK BACK, RECOVER, WALK, PICKUP CP LOD;**
9-12 In CP wall side L, cl R/in place L, side R, cl L/in place R to SCP LOD; rock back L, rec R, fwd L, fwd R to CP wall; repeat measure 9; rock back L, rec R, fwd L, fwd R picking W up to CP LOD;
- 13-16 **TWO LEFT TURNS;; ROCK APART, SPIN MANEUVER; PIVOT, 2, WALK CP LOD, 2;**
13-16 Starting LF turn fwd L,—, side R, cl L; back R,—, side L, cl R to CP wall; rock apart L, fwd R turning to RLOD, side L, cl R (W apart R, free spin L,R,L) to CP RLOD; starting RF turn back L, side & fwd R, fwd L to CP LOD, fwd R;
- NOTE: Second time thru Part B— Pivot,2,walk, face;

TAG

- 1 **FWD, HOOK, UNWIND,—; SIDE LUNGE**
In CP wall fwd L, XRIF (W XLIF), solo unwind M LF (W RF) to face wall,—; with no hands joined side lunge LOD L

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FEEDBACK

Square dancing is fun and fellowship—no doubt about it. It is also "Western" square dancing and that means western dress, or at least it does to me. This is our badge of distinction and our dress code. I am a club caller and have been calling for more than twenty years. It's my opinion that the club caller should be a leader in setting an example in square dance dress, manners and attitude. My wife and I both wear western attire to all dances and classes. We let it be known that we expect to see all dancers in western attire. We do this because we believe it makes square dancing more distinctive and, yes, even more enjoyable. I also believe it is an important part of our ongoing program and I support it. I would not turn anyone away from a dance if for whatever reason they did not come in "Western" attire. But maintaining the

tradition and supporting it is, I think, important. It is true that the mode of dress does not make one a better dancer; but it does make for prettier dancing and a better atmosphere. I have called to groups wearing street clothes, slacks, shorts; to me, it's a dull and boring dance. Perhaps there is room for disagreement on this. After all, I am disagreeing with at least one club mentioned in February issue in "Feedback." But I will continually advise western dress as long as I am a part of the activity.

*Chuck Farrar
Nashville, Tennessee*

We just returned from the state convention, our first one away from home. The convention and everything were nice...one thing did upset me greatly. We went to all the rooms to watch what they were doing. When you have young kids you can see the short short skirts but when it comes to older adults and figures not becoming to short skirts, it is indecent and obscene. They should look in the mirror before they leave the house. I hope you will print this so people will take a second look. *Name withheld by request.*

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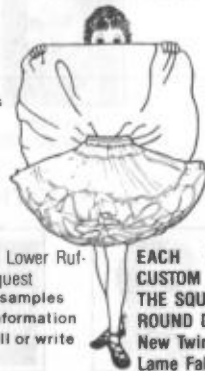
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ted cream of the area, melting on top of hot apple tart, part of a traditional tea.

Dancing was enjoyed again in Exeter, after trips to Boscastle, a quaint village where Daphe DuMaurier's *Frenchman's Creek* was filmed; St. Ives, a resort town built high above the seacoast; Land's End, where we were invited to jump in and swim to the U.S. east coast; Okehampton, where we enjoyed a Cornish pasty for lunch and tasted shandy (read about in old books). The dance was held in the America Hall in Pinhoe, built by Americans stationed there after WWII.

We traversed Dartmoor, in our comfortable bus, of course, and spent an overnight in Plymouth recalling Sir Francis Drake, the Spanish Armada, the sailing of the Mayflower and the Pilgrims. Then on to London, where we danced in Sudbury, and saw the colorful musical, *Me and My Gal* at the Adelphi.

Leon and Alma Oldham arranged the Devon-Cornwall segment, and hosted the weekend of dancing, an annual fun affair at Woolacombe. John and Hilda Smith made the London arrangements. Their efficiency and hospitality was much appreciated by the group, as was all the effort expended by our genial bus driver, Malcolm Cowell, guide, mentor, luggage carrier (when a porter was lacking), and super-audience at the dances. The whole group spoke of the openness of the English dances, and all enjoyed their 1987 adventure in friendship and dancing.

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**Report of Biennial LEGACY Meeting
 May 14-17, 1987; Nashville, Tennessee**

113 leaders from forty-two states met with four from Canada at LEGACY VIII in May. High on the agenda was a redefining/restatement of the goals and purpose of LEGACY.

The purpose of LEGACY, as stated in the bylaws, is to provide communication and to understand the operations of all the phases of square dancing in order to promote, protect and perpetuate the future of the activity through mutual understanding and cooperation throughout the world.

One happy accomplishment was reported by Ernie Stone. With its existing bylaws, including the statement above, LEGACY has been granted 503-C status as an educational organization. Future donations to and the expenses of traveling or working for LEGACY are now tax deductible.

Accomplishments by LEGACY trustees, since its inception in 1973, were noted.

- Many areas now regularly hold Mini-LEGACY Leadership Seminars to enable club officers to function more efficiently and enthusiastically.
- Statements and resolutions made by LEGACY have had an influence on the total square dance activity, i.e. square dance attire.
- Five surveys have been taken, every two years, during the last ten years and the results shared with other S/D organizations.
- The promotion of S/D Month in September was assumed by LEGACY in the early 1980's, and free promotional kits (\$1. pstg.) are supplied to those wishing them.
- Leadership seminars at National Conventions have been co-ordinated and staffed by LEGACY members for five years in cooperation with the National

Convention committees.

Goals for the coming biennium were suggested. These will be prioritized with suggestions for implementation at the LEGACY board meeting following the National Convention in Houston. They are:

- Increase efforts in leadership training (Mini-LEGACIES) and make them more visible.
- Develop international contacts.
- Develop federation liaisons.
- Initiate process for mediation/arbitration upon specific request.
- Set guidelines for S/D activity, (non-competitive status, dress, etc.)
- Increase visibility of LEGACY at local square dance level.
- Expand communication with S/D leaders (through the *LEGACY Log* and/or new quarterly releases geared to affiliate organizations and leaders).
- Increase efforts toward cooperation with other S/D organizations (Callerlab, Roundalab, NEC, Contralab, USDA, etc.)
- Encourage the use of free interpretive folder for new dancers now available, in order to provide better orientation.
- Set up "American Folk Dance" promotional dances in 50 states and 10 provinces.

Only two resolutions were passed; one was a minor change to the bylaws clarifying eligibility for the board of directors. The other came in response to flyers recently in circulation:

"We, as LEGACY trustees, resolve that extreme care should be taken in the preparation of all square dance promotional material, news items, etc.; to insure that they do not contain objectional information which would reflect unfavorably on the spirit and good taste inherent in our activity; such as reference to alcoholic beverages in connection with the square dance activity."

Newly elected chairmen of LEGACY are Walt and Lousie Cole of Ogden, Utah. Continuing as executive secretaries are Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc, WI 53066. Information about LEGACY is available from them.



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STRAIGHT TALK

Systematic Teaching By Modules

Modules are being used by callers to present interesting dance patterns. The same technique may be used by caller/teachers to introduce the various dance steps as listed by Callerlab. Instead of the order presented by Callerlab (1-68 sequence), try matching several similar groups together this way, for good results:

1. Circles and Squares

1. Circle
2. Forward and back
3. Do-sa-do
4. Swing
5. Promenade (NB. Back out to form circle*)
6. Allemande
7. Grand right and left
8. Stars
9. Star promenade (NB. Back out to form circle*)

Note: Draw attention to the boy, boy, girl, girl formation which results from two couples forming a star, then star promeading with someone and afterwards backing out to form a circle. Explain how partners may change after a star promenade.

2. Circles and Squares

16. Ladies chain, All four ladies chain
15. Courtesy turn
- 6 & 17. Do pasò
- Allemande left corner
- Allemande right partner
- Allemande left corner

3. Circles and Squares

19. Right and left thru
15. Courtesy turn

30. Wheel around (NB. Back out to make lines*)
25. Introduce Grand square

4. Lines

25. Finish Grand square
18. Lead to the right
21. Circle to a line
10. Pass thru
22. Bend the line (NB. Back out to a new line*)
29. Crosstrail thru

*The back-out movement used with *Promenade* (5), *star promenade* (9), *wheel around* (30), and *bend the line* (22) is essentially the same in all cases. Knowing this should help dancers to learn these four moves.

5. Circles and Squares

12. Rollaway; Ladies in, men sashay
11. Split the ring
14. Separate
23. Walk around corner
24. Seesaw your partner

6. Boxes—Use groups of 4 for this module.

26. Square thru
20. Star thru**
27. California twirl**
34. Box the gnat**
13. U-turn back

**There is a similarity between these three moves. The difference is in the starting positions.

7. Ocean waves

35. Right-hand wave; Alamo style wave
36. Pass the ocean
37. Swing thru; Alamo swing thru
38. Introduce run around with *boys run, girls run*
39. Introduce trade with *boys trade, girls trade*

8. Wheel and Deal

40. Wheel and deal—lines of four; two-faced lines
38. Run family
39. Trade family
41. Double pass thru
28. Dive thru

Continued on Page 107



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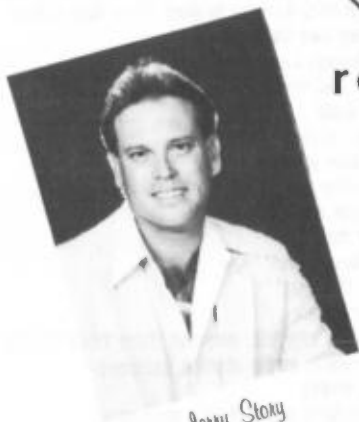
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The Mystic Mystique



Even though the names are unfamiliar, if you've been on a S/D weekend, the antics are not. Much is written about dances and dancing, less about the extra-curricular activities. We hope the fun-loving flavor of this weekend enjoyed by five N.Y. couples will reach through to the reader.

Bob Wiener

They know the name "Yellow Rocks" in New England. Our tour-de-force in Mystic for the November weekend is over, but will surely be long remembered not only by us, but by anyone and everyone who met us!

We knew it would be one of "those" weekends when we arrived at Jean and Bob Kramer's minus the C.B., which was the one and only thing we were responsible for bringing for the whole weekend! Well...our caravan (2 cars...and then one more!) got rolling, anyhow, and we no-sooner hit #95 when the square dancing began. The Chases (Rod and Joan) and Kramers (Bob and Jean) were the head couples, and they led off with *weave the ring* (at 75 m.p.h., no less!). Weave it in and weave it out, they went! Well, you know the Treutles (Dutch and Jinny) have been angels for a long time, and on this trip it really paid off. We Wieners (Bob and Sue) have by now made restitution to Dutch for the lasting impressions of our hands in the armrests.

We arrived safely at the Ramada in Mystic (after a brief unscheduled "tour" of downtown Mystic). I opened my eyes, and Sue pried my fingers out of the armrests with a crowbar! Lucky for Fred McGuinness of Seaside Swingers that we pulled in right along side him. Actually, he's lucky we didn't roll right over him. As

he was under his pickup with only his lanky legs sticking out, adjusting the linkage to the transmission (with a four lb. hammer). Seems that he had done the whole trip to Mystic with the transmission locked in second gear! Well, good ole Dutch went right to work. It sounded and looked just like an episode from St. Elsewhere, with Jinny Treutle and Dottie McGuinness passing open-end adjustable wrenches to the surgeon. Believe it or not, Dutch was able to get the other gears working, and in only 20 minutes! The McGuinnesses could now use all four gears! Problem was, however, Fred's truck would now only go in reverse! Well, they figured the ferry wasn't too far, and Fred assured Dutch that we really wouldn't mind driving backwards.

We got ourselves all settled in ample time for the cheese party at the Kramer's place in the Copperfield Lounge, dinner in the elegant dining room and even the After-party in the dining room-transformed-into-dance hall.

Let me skip to Saturday night, however, because this is where the Yellow Rocks got to be Really Famous!

The opening calls appeared easy...even to us. Harry (our caller) would have been proud. We danced from beginning to end of an entire tip without breaking down. The "famous" part came at the end when 20 out of 21 squares ended up in a two-faced line going from east to west, and the Yellow Rock Squares...well, we were the only ones going north to south. The rest of the crowd all acknowledged us, and boy were we proud!

Most groups' rooms were located to the back of the hotel—about a quarter of a mile, or so! Our rooms were right up front! Now, you might not think that to be important, but we sure appreciated it when we were **first** at all the parties, and after a

Continued on page 100



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Dancing Tips

by Harold & Lill Bausch

Summer schedules vary widely in some parts of the country. Some clubs quit all together for the hot months; some operate on a reduced schedule. Others go right on as usual. This, of course, depends on the area, the climate, and the availability of suitable dancing facilities. In hot climates, it is necessary to have air-conditioned halls, or perhaps a place to dance outdoors.

We have found that with people on vacation, it is better not to keep clubs going on a full schedule. On the other hand, it is bad to lose contact for several months, and it is difficult to get some dancers back in the fall if they have not danced during the summer.

We have come up with several summer specials. We have outside dances on parking lots and tennis courts. We book an air-conditioned hall for special dances. We have weekend camps for those who are really ready to dance.

An idea several years ago turned out to be a winner. First, we find a place that can serve us an evening meal and can also provide a place for us to dance. We book this and then charter a bus to take us to and from the dance. The interesting thing is that we don't tell our dancers where they are going; this is a Mystery Bus Trip.

This Mystery Trip always sells out for us and we get the largest bus we can, sometimes two. The trip is open to all dancers in the area, not just certain club members. This way the people meet new friends and enjoy dancing with them.

We have danced at riverfront restaurants, church camps, country clubs. When dancers get on the bus, everyone

starts guessing which way they will head out, then as they start, they try to guess the destination. Some places have been so popular that several years later we repeat them.

The summer also provides us with dance opportunities at area fairs and other celebrations. This year I am to call for two centennials, one Swedish Days festival, one Norwegian Days festival, one Czech Days, and one Old Settlers Day celebration. All these pay for my calling and the dance is free to all square dancers. These do entertain our dancers during the summer.

If your area doesn't have such events, or doesn't have square dancing at such events, perhaps it would be wise to check them out. Contact the local chairmen. Tell them square dancing is our American folk dance and that folks love to watch the dancers perform. Once you get started, you are sure to be invited back.

One tip: if you are dancing on cement, use ground up rubber on the dance surface. We get the rubber free from tire stores that recap tires; they grind the rubber off tires before putting on the new tread. Most places pay to have it hauled to the dump, so they are happy to give it to you free. The ground rubber looks like soot, but it is clean and won't soil shoes or clothes. A little on cement will save legs and soles of shoes. Experiment on how much to lose—too much will make the floor slick, too little too dull.

Summer is a good time to remember this is just a hobby, and to make the dances simpler, and perhaps relax the clothing rules. Let the folks wear cool clothes, but when putting on any demonstrations, please wear the pretty square dance clothes.

At demonstrations in front of an audience is no time to workshop or confound the dancers. Callers should keep the dancers dancing, laughing and smiling. We want the public to see happy people having a good time. Perhaps next fall, some of the audience will want to join one of your classes.

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Calling Tips

by Harold Bausch

The biggest rush to square dancing was in the late fifties and the early sixties. Those who did not dance and call at that time missed out on a really good experience. I suspect that those who were a part of it have a different outlook when we think or talk about square dancing.

In the May issue of this magazine I listed a few calls that cause problems, and I mentioned some ways I help my club dancers in overcoming the problems. I stated, "I try to have two or three ways to explain every new call, for what is clear to one person is not clear to another. In the process, I hope to find one way of explaining each call that will be clear to all."

Soon I received a letter from a caller who is an advocate of Challenge. He started his letter, "I'll have to admit that I am looking for your unfavorable remarks toward the Advanced and Challenge dancers and their programs." As he stated, and I agree, we all have a right to our opinions. With this background, let me say this: I am not against the Advanced and Challenge dancers; I am against the Advanced and Challenge programs, when they separate and divide our numbers.

He went on to say, "I wonder where you got your definition of *load the boat*." You recall I said this was a way I help those who are having difficulty. I did not say this was a definition. It is not. As he correctly assumed, I do not feel obligated to teach new dancers to dance both the men's and women's parts of calls. Now I will hear an uproar from some who say, "These are not men's and women's parts; they are dancing by definition." I reply, we were better off before anyone ever heard of "dance by definition."

Callerlab, of which I am a member and an advocate, says we need 41 sessions

to teach the Mainstream program to new dancers. If we are to teach all dancers to dance all parts of all calls, we may need even more. However, if we go by the old idea of men dancing with women, and dancing only their own parts, we can get by with less. I still maintain that those callers who wish to call Challenge calls should have the joy of teaching dancers to dance them, and not ask every caller to lay the foundation for them. Keep in mind that the vast majority of dancers never go on to Challenge dancing, so why should they be forced to learn things that are only needed at that level?

We have been club callers for two clubs for more than 30 years—both are still booming. They have danced many calls that are now in the A and C programs. From time to time I still call some of those calls. I simply lay a foundation for them, or call them directionally, or workshop them, but I see no need to change the clubs to those programs. If I did so, we would lose many dancers. I do vary programs and we have fun dancing whatever the dancers present can handle. As a result, we have active dancers who have danced for 25 years or more, and we have new dancers who graduated last season. It is fun for the new dancer to feel the exhilaration of doing "complicated" calls, and it keeps our long-time dancers from becoming bored with dancing the same calls all the time.

When we stray from a program, we must be careful that all present are able to dance the calls. That is the reason the programs were established—to keep from frustrating dancers. I agree that the caller is to call to the whole floor and not to just a small group. If a caller calls to 10% of the crowd, he deserves 10% of the paycheck.

We have already divided dancers into factions. All dancers are entitled to dance what they choose, but let's not divide our numbers any more. Let us help each to get as much enjoyment as possible. If your club is going along smoothly, don't change it. "If it ain't broke, don't fix it."



by Bob Howell

easy level

Ken Kernen of Albuquerque, New Mexico, has written a nice solo dance to a new record release. He has even adapted it to a couple dance. It is a fun routine. He calls it...

IT'S HIP TO BE SQUARE

MUSIC: Venture 101

FORMATION: Solo, no partner needed

COUNTS:

- 1-4 WALK FORWARD RIGHT, LEFT, RIGHT, HOP TURN $\frac{1}{4}$;
Walk forward starting right foot 3 steps R,L,R, then hop on right foot turning right face one quarter
- 5-8 BACK UP LEFT, RIGHT, LEFT, HOP;
Back up 3 steps L,R,L, and hop on the left.
- 9-12 VINE RIGHT, BEHIND, RIGHT, HOP (CLAP);
Step R on R foot, step behind R foot with L, step R, hop on R and clap hands together once.
- 13-16 VINE LEFT, BEHIND, LEFT, HOP (CLAP);
Step L on L foot, step behind L foot with R, step L, hop on L foot and clap.
- 17-20 RIGHT HEEL FORWARD, STEP RIGHT, LEFT HEEL FORWARD, STEP LEFT;
Touch R heel fwd, bring it back and step R beside L in place, touch L heel fwd, step L in place.
- 21-24 HEELS OUT TWICE
Rock up on balls of feet and bring heels out, back together, out again, then together.
- 25-28 RIGHT HEEL, SLAP, LEFT HEEL, SLAP;
With weight on L foot lift R heel up and behind and slap L hand against R heel, step R, lift L heel up and behind and slap R hand against L heel, step on L foot.
- 29-32 TWIST, 2, 3, 4;
Bend both knees slightly, rock up on balls of both feet and twist shoulders and hips R,L,R,L.

NOTE: This can be danced with a partner. Begin in normal couple formation with inside hands joined. On fourth count both turn right $\frac{1}{4}$ and take a tandem position with man directly behind the woman ready to back up. Man may put hands on partner's hips or shoulders. After the sequence is repeated and both turn right $\frac{1}{4}$ again, dancers will be side by side with woman on man's left. One more time through and they will again be in tandem with man in front. Once more through and dancers are back in normal couple formation.

Our editors journeyed to England during the month of May and I'm certain they left it "swingin'." Bob Ruff of Whittier, California, has produced another easy-level dance and record which he calls...

ENGLAND SWINGS

MUSIC: Wagon Wheel 925

OPENER, MIDDLE BREAK, ENDING:

Join hands, circle left around that land
Ladies rollaway and circle left again
Reverse back, go single file, ladies in the lead
Men U-turn back, box the gnat and weave the ring
England swings like a pendulum do
Do-sa-do your lady and you promenade her too
To Westminster Abbey and the Tower of Big Ben
Promenade her home to England.

FIGURE:

One and three go up and back and then you rollaway
Go forward box the gnat and do the right and left thru
You turn the girl and then same two pass thru
Separate around two, home you go
Do-sa-do your partner, your corner allemande
Walk by your partner, swing the next, promenade
To Westminster Abbey and the Tower of Big Ben
Promenade her home, go back to England.

From Tampa, Florida, Coy Cowan sends along square dance breaks to fit a medley of patriotic tunes which should liven up any 4th of July party. The record makes for a great sing-along while the dance is being done. He calls it his "Patriotic Quadrille," but humbly acknowledges the facts that the various breaks are borrowed from other dances. They all fit beautifully and are well-timed for smooth dancing.

PATRIOTIC MEDLEY

MUSIX: Red Boot 2155

INTRO — Yankee Doodle

— — — — All four ladies grand chain
 — — — — With the music chain 'em home
 — — — — All join hands and circle left
 — — — — Corners all left allemande
 — — Weave the ring around go out 'n in —
 — — — — Meet your partner do-sa-do
 — — — — Keep this maid 'n promenade
 Yankee Doodle, keep it up, Yankee Doodle Dandy
 Mind the music & the steps 'n swing the girls
 so handy.

FIGURE 1—*When Johnny Comes Marching Home*

— — — — Heads lead right circle to a line
 — — — — When you're straight, right & left thru
 — — — — Right and left back
 — — — — Same twos square thru
 — — — — Give your corner girl a swing
 — — — — Promenade 'n sing
 The men will cheer, the boys will shout
 The ladies they will all turn out
 'N all feel glad when Johnny swings at home.

FIGURE 2—*Marine Hymn*

— — — — Just the heads promenade half
 — — — — Come down middle, right & left thru
 — — — — Same twos square thru
 — — — — With your corner do-sa-do
 — — — — Step right up 'n give her a swing
 — — — — Promenade 'n sing
 We are proud to claim the title
 Of United States Marines—Sides face grand square

MIDDLE BREAK—*Yankee Doodle*

— — — — —
 — — — — — Reverse

— — — — —
 — — — — All four ladies grand chain
 — — — — — Chain 'em home
 — — — — Keep this maid 'n promenade
 Yankee Doodle went to town, aridin' on a pony
 To dance with his Yankee Doodle Doll (Swing at home)

FIGURE 3—*Stars and Stripes Forever*

— — — — Just the sides square thru
 — — — — To the outside two for a right-hand star
 — — — — Sides to middle a left-hand star
 — — — — Find your corner do-sa-do
 — — — — Step right up and give her a swing
 — — — — Promenade 'n sing
 We'll look up with hearts that are free
 From afar we see the stars and stripes forever (swing)

FIGURE 4—*Grand Old Flag*

— — — — Just the sides promenade half
 — — — — Come down middle right & left thru
 — — — — The same twos pass thru
 Separate around 1 come into the middle — — star thru
 Crosstrail thru find corner, give that gal a swing
 — — — — Promenade 'n sing
 Should auld acquaintance be forgot
 Keep your eye on that grand old flag (swing)

CLOSER—*America the Beautiful*

— — — — Then you promenade awhile
 — — — — Put the ladies in the lead go single file
 Just the men stop at home, ladies star alone
 — — — — Home you go 'n do-sa-do
 — — — — Step right up give her a swing
 — — — — Then you promenade 'n sing
 And crown thy good with brotherhood
 From sea to shining sea (swing at home)

Al Brozek prompts for the Round Hill Country Dancers in Greenwich, Connecticut, and sends this quick-teach contra to us. He calls it the...

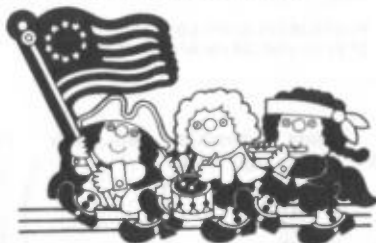
ROUND HILL JIG

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

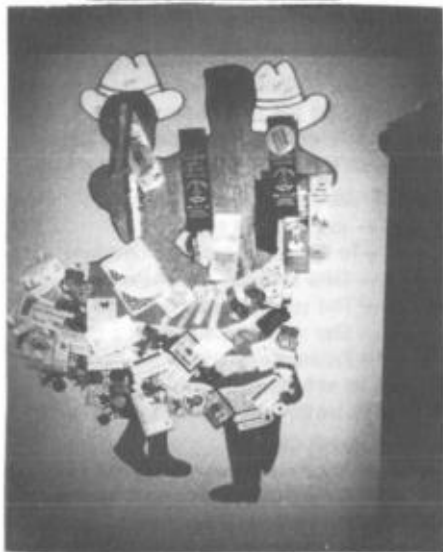
MUSIC: Jig music

ROUTINE:

- A1 (Counts 1-16) Do-sa-do corners and swing corners (same ladies)
- A2 (Counts 17-32) Down the center four in line, wheel around and come on back
- B1 (Counts 33-48) Ladies chain over and back
- B2 (Counts 49-64) Circle left and left-hand star



DANDY IDEA



DISPLAY YOUR BADGES/RIBBONS

After square dancing for a number of years, we have collected many badges and ribbons from clubs and conventions. These badges and ribbons are attractive and bring back many happy memories of friends we have made over the years.

The dancing figure is cut from 1/4" plywood (it measures 3 feet high by 2 feet wide). The edge is outlined in black and the wood is finished with varnish. Ribbon, lace, or cord is attached across the dancers as needed to hold the badges. Hooks can also be used.

By using your favorite design for the plywood frame, such as your club badge, a hat, double square, or round dancers, you can make your personal design. Hang your display on the wall and enjoy your happy memories. (This also keeps badges where you can find them.)

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Party Line



A PLUS DANCE AND A DANCE PLUS

The Key Deer Squares of Big Pine Key, Florida were due for a party dance before the winter residents and club members returned north for the summer. Easter was the next holiday, but there is not much square dance music available with an Easter theme. The caller's law, Marguerite Wiley, and the club coordinator, Winky Evers, announced "Party Time" for the Key Deer Squares for the next dance and asked the dancers to bring food plus decoration and trim material—flowers, ribbons, bows, feathers. They didn't say why

the decorations were requested...

"Party Night" came for the Key Deer Squares, just before Easter. The dancers brought food and, with puzzled looks, brought the decorations and placed them on tables in the rear of the hall. Caller Don Wiley and Cuer Barbara Curry completed two tips before the announcement, "Easter Parade Time—create your own Easter bonnet from material on the table!" Paper plates were furnished, and tape, staples, glue, mixed with ribbons, flowers, and colored objects, took shape under the creative hands of the square dancers. The Easter bonnets created were so artistic that all the women were declared winners in the Ladies Division, and all the men were proclaimed winners in their division. For first prize, the winners (everyone) were allowed to wear and display their creations for the rest of the evening.

The centerpiece of the food table, a pot of begonias, was awarded as door prize to Mildred and Carroll Haggerty. And so the Key Deer Squares enjoyed a unique Square Dance Easter Party...



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Flip the diamond
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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

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Spin chain the gears
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TIPS FOR ADVANCED DANCERS by Ed Foote

Many of the accepted practices of Advanced dancing are not stated by the definitions of the calls. The suggestions listed below are accepted by most Advanced dancers.

1. If you don't know the definition, you don't know the call. You should be able to say the definitions of all Advanced calls to yourself in words. If you ever get lost doing a call, being able to say the definition will often keep you dancing.

2. Understand the definitions of calls. Many people think they know an Advanced call when in reality they have merely memorized one position. You should be aware of the fact that all the Advanced calls can be done from various positions, and make an effort to know these positions. Don't anticipate that a call always be called the same way. Be prepared to do it by definition.

3. You are expected to be able to do Mainstream and Plus calls from a variety of positions. This requirement is part of Advanced dancing, and various-position use of these calls should be ex-

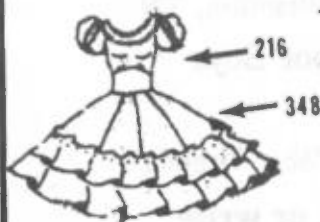
pected at every Advanced dance. Mainstream and Plus are the foundation programs of our activity. If you try to build Advanced on a weak foundation, everything will collapse. If you have difficulty with Mainstream and Plus from various positions, ask your caller to provide practice or get tapes specifically designed for this.

4. Hands must be taken immediately after every call— within $\frac{1}{2}$ second after the call ends. In addition, *elbows must be bent* to keep the set tight. This is especially important for calls which involve stars, such as *chain reaction*, *fractional tops* and *motivate*. Even though Advanced dancers have heard the rule of taking hands, they often forget in the excitement of doing the calls, and this forgetfulness results in needless breakdowns. Don't forget!

Hint: If you have one hand joined, you are an end; if you have two hands joined, you are a center.

5. Always achieve a position; don't be a floater. Some Advanced dancers drift around the set, holding back from the proper ending position or being $\frac{1}{8}$ turn off. After a series of calls, one or two floaters can cause a set to break down. Be decisive, achieve a position. Don't expect to be pulled into place. If you get lost and someone points to the spot where you belong, move fast! If you are constantly lost, go back and learn the definitions.

6. Keep your eyes active; be aware of what is happening in the set. Watch the



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formations as they change; most dancers try to do so in their minds without also concentrating on the floor action. This results in tunnel vision; i.e. dancers staring straight ahead and not seeing what is going on around them. *Develop panoramic vision.* Keep your eyes moving and do not stare at the floor. Keep turning your head to see the big picture. Where possible, make eye contact with dancers with whom you are about to work.

7. Maintain mental discipline. Always

keep your mind working while dancing, keep listening to the caller, visualize what the entire set is doing (not just what you are doing.)

8. Keep yourself under control. If you do not know a call or cannot do it from a certain position, don't take off in a random direction. Listen for the caller talking you through, and look for help from others in the set. Dancers who panic when they cannot think immediately what to do are out of control.

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CHOREOGRAPHY

WHEEL AND DEAL FROM NON-STANDARD POSITIONS by Brian Hotchkies, Australia

The first two are $\frac{1}{3}$ zeros. Call the sequence three times to create a zero.

From a zero line:

Pass thru, wheel and deal, centers in
Cast off $\frac{3}{4}$...

Pass thru, wheel and deal
Face the one you're with...

(Careful with this one:)

Right and left thru, two ladies chain
Ends pass thru, U-turn back
Everybody do-sa-do to an ocean wave
Boys run right, 2x2 wheel and deal
Promenade...

From home:

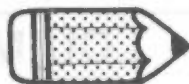
Heads square thru, swing thru, girls circulate
Boys trade, out-facers run right
Everybody swing thru, boys run right
Center four wheel & deal, others bend the line
You're home!

First couple roll away, heads pass thru
Separate around one to a line, *pass thru
Wheel and deal, centers pass thru, swing thru
Centers run, bend the line, * pass thru
Face the one you're with, pass thru
Swing partner...(*Technical zero)

Heads right and left thru, crosstrail thru
Separate go round two, everybody pass thru
Wheel and deal, double pass thru
Girls U-turn back, left allemande...

Sides star thru, pass thru, circle to a line
Pass thru, tag the line and face the music
Wheel and deal, two lead couples U-turn back
Center four pass thru, left allemande...

REVIEW



DIXIE STYLE TO A WAVE by Brian Hotchkies, Australia

From home:

Head ladies chain, send them back Dixie style
To an ocean wave, step thru, left allemande...

Four ladies chain, send them back
Dixie style to an allemande thar
Slip the clutch, left allemande...

Heads right and left thru, head ladies lead
Dixie style to an ocean wave, step thru
Circle to a line, end ladies chain diagonally
Send them back dixie style to an ocean wave
Step thru, left allemande...

Head ladies chain, send them back Dixie style
Boys cross run, single hinge, walk and dodge
Partner trade (zero)...

From a squared set:

Heads rollaway, everybody circle to the left
Boys go up and back, side men lead
Dixie style to an ocean wave

Boys left swing thru, boys left turn thru
Star thru, California twirl, promenade...

From home or a line:

Two ladies chain, pass thru, partner trade
Reverse the flutterwheel, pass thru
Partner trade, reverse dixie style, fan the top
Right and left thru (zero)...

From a zero box:

Star thru, right and left thru, ladies lead
Dixie style to an ocean wave, boys trade
Left swing thru, girls run left
Wheel and deal (zero)...

Star thru, two ladies chain, send them back
Dixie style to a left allemande...

Star thru, right and left thru, two ladies chain
Send them back dixie style to an ocean wave
Boys trade, left swing thru, girls circulate
Left swing thru, boys slide nose to nose
Half sashay with each other, promenade...

From a zero line:

Right and left thru, ladies lead dixie style
To an ocean wave, girls circulate, boys trade
Left allemande...

Ladies lead dixie style to an ocean wave
Boys crossfold, star thru, crosstrail thru
Left allemande...

Centers pass thru, U-turn back
Everybody pass thru, wheel and deal
On the double track, ladies go dixie style
To an ocean wave, girls circulate twice
Boys trade and circulate once, left allemande..

CALLERLAB MS QS

CONNECT FOUR by Phil Kozlowski

DEFINITION: From a column, the number two dancer in each column moves out and forward to stand beside the number one dancer. This couple does a *wheel and deal*. At the same time, number three and four dancers move forward to form a momentary box of four, then they *walk and dodge*. Movement ends in an eight chain four formation.

(NOTE: Diagrams are on page 71, May ASD).

SINGING CALL FIGURE:

Heads promenade half, down the middle
Square thru four, right and left thru, veer left
Wheel and deal, sweep $\frac{1}{4}$, touch $\frac{1}{4}$
Connect four, swing corner, promenade...

SAMPLE CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, connect four, swing thru
Right and left grand...

Heads lead right and circle to a line
Flutter wheel, touch $\frac{1}{4}$, connect four, pass thru
Trade by, left allemande...

Heads square thru four, slide thru
Touch $\frac{1}{4}$, connect four, slide thru, touch $\frac{1}{4}$
Connect four, pass thru, trade by
Left allemande...

Heads lead right and veer left, bend the line
Reverse flutter wheel, rollaway, pass thru
Bend the line, touch $\frac{1}{4}$, connect four
Right and left grand...

Heads square thru four, spin the top
Single hinge, connect four, swing thru
Recycle, pass thru, trade by, left allemande...

Heads lead right and circle to a line
Swing thru, single hinge, connect four
Swing thru, recycle, pass thru, trade by
Square thru $\frac{3}{4}$, left allemande...

Four ladies chain, heads lead right, veer left
Bend the line, touch $\frac{1}{4}$, connect four, touch $\frac{1}{4}$
Centers trade, swing thru, girls trade
Crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, connect four, star thru, ferris wheel
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Rollaway, touch $\frac{1}{4}$, circulate, connect four
Star thru, pass thru, wheel and deal
Zoom and square thru $\frac{3}{4}$, left allemande...



STAR BACK AND TURN by Gene Trimmer

STARTING FORMATION: Alamo style

DEFINITION: From "normal" Alamo style circle of dancers (boys facing in, girls facing out), the boys move into the center with a right-hand star full around and then walk out to the spots originally occupied by the girls on the right. They remain facing out until the girls complete their star across (chain) action. Meanwhile the girls fold right into the spot vacated by the boys and when the boys return from the center, the girls move in and star across (chain). The boys then courtesy turn the girls. The ending formation is dependent upon the follow-up call and may either be promenade, circle of dancers or static square.

TIMING: 16 steps.

NOTE: This call, in effect, chains the ladies while it does not change the relative position of the men at the start of the call. It is a bit of a "take-off" from the present MS QS, *scoot back 1 1/2*.

CHOREO:

Allemande left, alamo style, swing thru
Star back and turn, promenade home...

Four ladies chain, allemande left, alamo style
Star back and turn (static square), circle left...

Opener, break, closer singing call routine (no partner change):

Four ladies chain, circle left, ladies center
Gents sashay, circle left, ladies center
Gents sashay, allemande left, alamo style
Balance, star back and turn, promenade...

Circle left, ladies in, men sashay
Allemande left in the alamo style and balance
Star back and turn, sides face grand square (8 steps), left allemande...

Heads (sides) promenade 1/2, allemande left
Allemande thar forward two and star
Shoot the star to an alamo ring and balance
Star back and turn, heads (sides) crosstrail thru
Left allemande...

FIGURES

PEEL THE TOP (FROM BOXES)

NOTE: The Callertab definition for *peel the top* states the starting formation as box circulate or Z formation. I suspect *peel the top* is seldom used from box circulate formation and for this reason, much variety is missed.

SAMPLE CHOREO:

Heads curlique, peel the top (L-H wave)
Single hinge, walk and dodge (zero box)
Left allemande...

Heads lead right and circle to a line
Curlique, peel the top, trade the wave
Recycle (zero lines), left allemande...

Heads square thru four, right & left thru
Dixie style to a wave, single hinge
Peel the top, recycle, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Heads square thru four, touch 1/4
Ends circulate twice, centers peel the top
Flip the diamond, boys run, pass thru
Bend the line, spin the top, square thru but
On the third hand, right and left grand...

Heads lead right and circle to a line
Curlique, circulate, peel the top
Trade the wave, recycle, star thru, trade by
Right and left thru, veer left, ferris wheel
Square thru 3/4, left allemande...

Heads pass thru go round the line
Curlique, peel the top, grand left swing thru
Girls run left, each foursome wheel and deal
Boys circulate, girls trade, ferris wheel
Square thru 3/4, left allemande...

Heads lead right and circle to a line, curlique
Center four peel the top, ends trade
Center four single hinge, all girls pass thru
Centers turn thru, outsides trade
Left allemande...

Heads lead right and flutter wheel
Left touch 1/4, circulate, peel the top
Right and left grand...

Heads lead right and circle to a line
Left touch 1/4, circulate, peel the top
Turn and left thru, pass thru, wheel and deal
Centers square thru but on the third hand
Dixie grand, left allemande...

Heads square thru four, swing thru, boys run
Girls peel the top, boys circulate
Diamond circulate, flip the diamond
Ferris wheel, zoom and pass thru
Left allemande...

Heads pass thru go round one to a line
Touch 1/4, circulate, peel the top
Pass thru, wheel and deal
Girls left square thru 3/4
Touch 1/4, right and left grand...

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— — — — : Heads — square thru
— — — — : — — — —
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— — Half tag : — — Swing corner
— — — — : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Static square: Heads right and left thru
Pass thru, separate around one into the middle
And pass thru...zero box

Zero box: Swing thru, eight circulate
(Any number of times), boys run
Wheel and deal, left allemande...

Zero line: Touch $\frac{1}{4}$, single file circulate
(Any number of times), boys run
Left allemande...

Zero line: Touch $\frac{1}{4}$, single file circulate
(Any number of times), girls run
Grand right and left...

Zero line: Right and left thru, pass the ocean
Boys circulate, swing thru, boys cross run
Left allemande...

Zero box: Swing thru, boys trade, swing thru
Girls cross run, left allemande...

THE BASIC PROGRAM:

Centers in?

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, centers run
New centers California twirl, box the gnat
Right and left thru, pass thru, bend the line
Pass the ocean, swing thru, turn thru
Left allemande...

Zero line: Right and left thru, Dixie style
To an ocean wave, girls zoom, boys trade
Boys cross run, boys zoom, girls trade
Girls run, bend the line, box the gnat
Crosstrail thru, left allemande...

Gnats

Static square: Heads rollaway, box the gnat
Square thru, right and left thru, dive thru
Pass thru, left allemande...

Static square: Heads right and left thru

Head ladies chain, rollaway, box the gnat
Square thru, circle four, head men break
To a line, crosstrail thru, left allemande...

THE MAINSTREAM PROGRAM:

Chain down the line:

Zero line: Right and left thru, Dixie style
To an ocean wave, boys trade, left swing thru
Chain down the line, left allemande...

Zero line: Right and left thru, Dixie style
To an ocean wave, boys trade, left swing thru
All 8 circulate, chain down the line
Flutterwheel, sweep $\frac{1}{4}$, pass thru
Left allemande...

Get-outs:

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Flutter wheel, sweep $\frac{1}{4}$, right and left thru
Rollaway, grand right and left...

Zero line: Right and left thru, rollaway
Pass the ocean to a grand right and left...

Zero line: Right and left thru, rollaway, star thru
Insides U-turn back, cloverleaf, left allemande..

Zero line: Right and left thru, slide thru
Eight chain one, left allemande...

CHECK THESE FIRST:

Static square; Heads star thru, peel off
Bend the line, pass thru, U-turn back
Star thru, zoom, square thru $\frac{3}{4}$, left allemande..

Zero line: Pass thru, wheel and deal
Peel off, tag the line right, ferris wheel
Girls square thru $\frac{3}{4}$, star thru, boys trade
Couples trade, bend the line, left allemande...

Zero box: Swing thru, boys run, tag the line
Cloverleaf, peel off, girls trade, boys trade
Pass thru, tag the line right, wheel and deal
Left allemande...

Nothing much:

Zero box: Touch $\frac{1}{4}$, scoot back, boys fold
Double pass thru, cloverleaf, girls zoom
Boys do-sa-do and swing thru, boys extend
To a wave, boys run right, all pass thru
Bend the line, right and left thru, slide thru
Swing thru, turn thru, left allemande...



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9-D, 10-A

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- JP901 NEW SELFISH—Virg Troxell



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- 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
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ASPENCADE WEEK A FIRST

The Aspencade at Red River, New Mexico, will extend over a full week, September 21-26, in 1987 for the first time. Dancers will have all week to enjoy their dancing and the beautiful autumn mountain scenery. Caller Toots Richardson stated that every color of the rainbow is in evidence with the aspen leaves turn. Callers are Leon Ivey, Toots Richardson, with Roy Johnson and Freddie McKee appearing on Sept. 25 and 26. Cuers will be Carl and Earleen Ardrey, with Leonard and Arlene Marchbanks on the weekend. For info, write PO Box 868, Red River NM.

DANCERS SHOW THEIR HEARTS

The Track II Squares of South Fork, Pa., with caller/cuer team, Dave and Regina Wolfhope, sponsored a successful Dance For Heart at the Richland Mall, Johnstown, Pa. Area dancers from five clubs participated. Donations in excess of \$1300. were collected for the American Heart Association.

The Bedford County Squares with caller, Pete Bray and Donna Miller doing harmony and a solo helped round out the five-hour dance. Other participating clubs were Grand Squares, Bedford; Richland Mall Squares, Johnstown; All American Swingers, Johnstown.

One couple with heart, Ken and Dollie Kelly of the Track II's, collected \$240. Lillian Fisher of Richland Mall Squares, soon to be 88 years young, spent the entire five hours dancing and promoting our activity as a heart-healthy exercise. She



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is active in three area clubs as well as in ballroom and round dancing. Another Dance For Heart is planned for Square Dance Month as a way of promoting the activity, with new classes in mind.

HAPPY SQUARES CONTRA WORKSHOP

In March, the Happy Squares from Hannover, Germany, held their eighth contra dance workshop with about 150 participants, coming from all over Germany, from Denmark and Belgium. In April, the Lion Town Squares from Braunschweig hosted an evening for Appalachian Mountain Dancing with Rudy Petke, which 103 people attended. These are small numbers for U.S. events, but comparatively large ones for Germany.

Heiner Fischle
Hannover, Germany

HUNTER COUNTRY MUSIC FESTIVAL

Square dancing is a part of the Country Music Festival, Part I, July 30 to August 2, at Hunter, N.Y. Joining famous names in country music including Willie Nelson, Waylon Jennings, Marie Osmond, Tammy Wynette, Eddie Rabbit, Johnnie Lee, will be callers Charlie Godfrey, Hugh Jones, Ralph Trout, Cliff Austin, Bob Borassa, Bill Heyman, Jack O'Leary and Bruce McCue. A free 20-page tabloid with descriptions of all festivals and other information is available from Exposition Planners Ltd., Bridge St., Hunter NY 12442.

NATIONAL CAROUSELS

The newly-designed *National Carousel R/D Encyclopedia and Reference Manual* is now available. It is a continuing publication of the URDC Manual, under a new name and design with 72 added pages. It contains Basics of Round Dancing in all 12 rhythms. A complete index provides abbreviations of terms used in cue sheets. Sections on choreography, proven methods of teaching, professional info on equipment and its use, are included. Contact National Carousels, Inc., 14331 113th Ave. No., Largo FL 33544.

ERNA M. EGENDER MEMORIAL

The Erna M. Egender Memorial Callerlab Convention Award has been established to encourage caller professionalism and promote square dancing. The award will cover the registration/convention fee for a caller and married partner to attend the annual Callerlab convention, not to exceed \$300. The award will be given annually by Herb Egender, in memory of his wife, Erna, upon the recommendation of the callerlab Executive Committee. Erna died on March 4 after a valiant fight against cancer.

To be eligible, a caller must be a full Callerlab member and married to a partner who shares in and supports his/her calling activities. Criteria to be given primary consideration are a sincere interest in the leadership aspects of S/D calling and demonstrated leadership ability, and sincere interest in quality teaching and demonstrated teaching ability.

IN MEMORIAM

Roy Long, Dallas, Texas, passed away on May 9 following several bouts of ill health. Roy and his wife, Lee, were charter presidents of the Texas Federation of S&R/D Clubs, belonged to two clubs in Dallas, and served as general chairmen for the 1962 National Convention in Dallas. Since then they have been members of the National Executive Committee, serving as presidents in 1968.

Caller Mac Parker, a pioneer in the S/D movement in the Washington, D.C. area, died in March of pulmonary complications following hip surgery. Mac and Kitty took lessons in 1953 and became addicted to the hobby. Mac graduated more than 600 dancers between 1956 and 1981, he was a teacher of callers, a prolific author and served as

Continued on Page 90



between 1956 and 1981, he was a teacher of callers, a prolific author and served as

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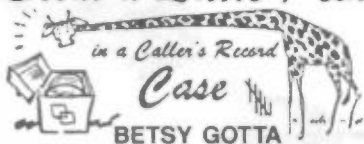
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Steal a Little Peek



Betsy Gotta of North Brunswick, New Jersey, has been square dancing for 34 years and calling for 25. She learned to dance in Metuchen with a program for youth, took up the microphone as a teenager, and continues an active life as a leader in the square dancing activity.

Betsy first called for the Church Mice in Pennsylvania, with her father, Art Seele. She is the club caller for the Rutgers Promenaders and the Rossmoor Squares, and is currently teaching lessons for three S/D clubs, including the Rutgers Promenaders, whom she has taught since 1969.

She has attended the last 26 consecutive National Square Dance Conventions and called at every one since 1963.

Believing in the enjoyment of the entire square dance activity, Betsy calls at all programs from Contra through C-1, and teaches rounds with the cuer/husband Roy. As a leader, she is a founding member of the Callers' Council of New Jersey, and has recently been elected to the Board of Governors of Callerlab. Betsy and Roy are also active in LEGACY and



Roundalab.

Betsy has written numerous contras, her most popular being the *Wheel Chain Contra*. She is currently recording on the County Line label.

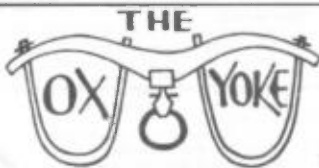
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About five years ago, a group asked them to cue some easy rounds. Jayne tried it and liked it! In summer, 1983, they attended the Turkey Run Institute and Round-A-Rama, and started building a repertoire. The group that was their first R/D class that fall is still intact, and they are now teaching basics. They cue for



three clubs, guest cue, and cue at conventions. They hosted a group of dancers on a Caribbean Cruise.

The Sheldons belong to URDC, Roundalab, and Chicago R/D Leaders Society. They are also members of the Illinois Callers Assn. and Callerlab.

George was a technical writer for the Vapor Corporation and retired early after 28 years. Then Jayne went back to work as a computer operator. They believe square and round dancing are healthful activities—physically, mentally, socially.

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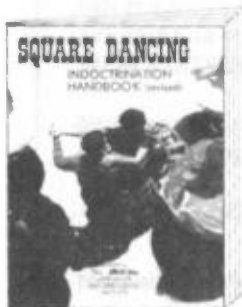
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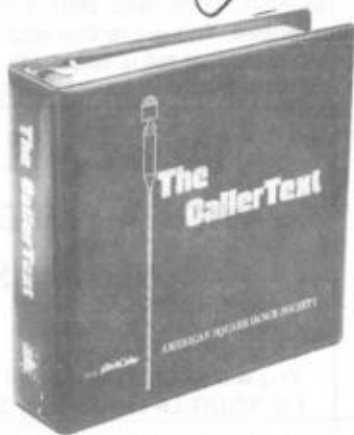
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People

IN THE NEWS



An answer came to our question, "Does anyone know the dancers (in the *Readers' Digest* photo)?" A letter from **Dianne (and Wayne) Estep** of Reno, Nevada, tells us the photo was taken on the opening day of the 39th Silver State S/R Festival in Reno. The **Esteps** (front couple) rounded up all the dancers shown and even hosted the photographer, **Dana Fineman** of the *R.D.* The building is the historic Lake Mansion. A news team from *20/20* also came by to shoot the whole gathering.

Your *ASD* editors, having recently port-hopped in the Cayman Islands, B.W.I., were especially interested in a photo story in the *Caymanian Compass* showing a new local club now active, with **George and Hazel Stannard, John and Millie Moore, Bob and Ginger Book, Ed and Barbara Oliver**, and others. The excerpt came from **S. Percy Dean** of Boynton Beach, Florida.

The movie, *Square Dance*, now shown in theaters everywhere, is an account of a neglected child's struggle to find out who she is and where she belongs. One reviewer has said, "...the story of [Gemma] coming of

age follows the classic, tidy pattern of the square dances her grandfather taught her. Like them, it begins and ends at home." Stars of the film are **Jane Alexander, Winona Ryder, Jason Robards, Rob Lowe** and **Debi Richter**.

Thanks to **Stephen Hirschman**, a square dance photo appeared in the *RVI News*, a trade paper affiliated with the parent Procter and Gamble company.



Last month in *ASD*, we covered the recent Callerlab Convention in New Orleans with a series of photos, but space ran out and we didn't show those who received 25-year calling certificates. They are: **Bob Barnes, Fred Bouvier, Flo Cadwell, Mona Cannell, Walt Cole, Jerry Duplantier, Darrell Figg, Howard Gilmore, Betsy Gotta, Lem Gravelle, Jim Hayes, Ken Kernen, Wendell Law, Don Littlefield, Jim Marcum, Carrie Masters, Joe Prystupa, John Richards, Harry Schopp, Vernon Seddon, Harvey Smith, Johnny Wedge, Marvin White** and **Norman Wilcox**.

The following were not present but their 25-year certificates were mailed; **Ernest Bass, Ken Bower, Jeanne Briscoe, Del Carter, Bob Coffman, Howard Cowles, John Dittner, Al Ford, Fred Goodsell, Dick Han, Joe Hartman, Ivan Koehn, Paul Marcum,**

Chuck Meyer, Al Saunders, Lee Schmidt, Bob Smith, Joe Vallery, Bud Watson, Erwin West.

In addition, **Walt Cole** from Ogden, Utah, was thanked for valuable special public relations accomplishments.

Caller **Phil Kozlowski** of Aurora, Indiana, urges all square dancers to send a postcard to little "**Buddy**", who is dying of cancer, and whose address is

P.O. Box 76, Paisley, Renfrewshire, Scotland. **Buddy** is trying to set a record for inclusion in the Guinness Book of World Records.

John Charman of Rockland, Ontario,

taught a class recently, and at its graduation, a complimentary poem by **Chad Bennett** was read that John says "makes it all worthwhile." (Sorry space doesn't allow us to print all five verses.)

Finally, a photo of **Buddy Weaver** of the Big Island of Hawaii, taken by photographer **Bill Pollak** has surfaced with the ebb and flow of the *ASD* files, so we'll splash it your way. **Buddy** is the son of veteran caller, **Dick Weaver**, now retired in Maui, according to **Bill**.



Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

TENDER-HEARTED—TNT 256

Choreography by David Ferrante

Good music and a good easy two-steo, cued by Helen Maddeaux.

WALTZ BASICS—Grenn 150248

Instructor: Frank Lehnert

Teaching series waltz instructions, featuring *canter* and *spin maneuver* exercises.

MISS EMILY'S PICTURE—Chantilly 1003

Choreography by Butch & Nancy Tracey

Quiet music and a peaceful, easy, two-step cued by Butch.

I'D LOVE TO LIVE IN LOVELAND—MGR 031

(MacGregor 5016) Choreo by Opal & Joe Cohen

Pretty music and a comfortable easy waltz, cued by Pete Metzger.

SUNDAY AFTEROON—MGR032 (HH963)

Choreography by Dick & Crystal Taylor

Good peppy music and a good easy two-step cued by Pete Metzger.

PEPPY—PS006 (HH878)

Choreography by Wayne & Barbara Blackford

Good "peppy" music—slightly different high-intermediate jive and foxtrot routine.

SOMEDAY—PS006 (HH957)

Choreography by Keith and Nellie Glover

Good music and a good intermediate rumba routine.

LA NOVIA—Roper 271

Choreography by Hap and A.J. Wolcott

Good Latin music and a nice easy-intermediate rumba-type two-step.

OLD BRIDGES—Atlantic 7-99485

Choreography by George & Johnnie Eddins

Country music and a flowing, easy-intermediate rumba.

THINK IT OVER—Columbia 38-06542

Choreography by Chuck & Barbara Jobe

Good country music with an easy-going easy two-step routine.

KISS THE WORLD GOODBYE—Toper 406

Choreography by Brent & Mickey Moore

Good music and a nice, challenging foxtrot.

Continued on Page 93



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Bob Newman
Paducah, KY



Larry Letson
Indianapolis, IN



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| ESP 613 | ALABAMA JUBILEE | by Larry |
| ESP 614 | A LITTLE TIME OFF FOR BAD BEHAVIOR | by Larry |
| ESP 705 | WE ALWAYS AGREE ON LOVE | by Craig |
| ESP 210 | MY WAY* | by Matt Asnauma, Tokyo Japan |
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Flip Side

SQUARE REVIEWS

by Dick Bayer

YOU DO SOMETHING TO ME—Big Mac 81

Caller: Jeanne Briscoe

A little nostalgia with this old familiar tune. Good instrumental. The figure has a little bit to be desired in its choreography. FIGURE: Heads promenade 1/2, star thru, pass thru, veer left, half tag and trade, scoot back, scoot back, boys run, square thru 3/4, swing corner, promenade. ★★1/2

WALKIN TO KANSAS CITY—Big Mac 080

Caller: Darren Gallina

Here's a new rendition of a number released several years ago on another label. Music is well done, with a little honkytonk rhythm. Use the figure on the record as we have only 48 beats instead of the standard 64. FIGURE: Heads square thru, swing thru, spin the top, slide thru, swing, promenade. ★★★

DON'T BUILD NO FENCES—Bogan 1367 Key: C Caller: John Aden

Good ol' music by the Rhythmaires; nice melody with some new words. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, slide thru, square thru 3/4, swing corner, promenade. ★★1/2

TELL IT TO YOUR TEDDY BEAR—C Bar C 580

Caller: Diamond Jim Young

Lots of good music this month. Here's another number that might just catch on. Jim does a nice job on the flip side. FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade. ★★★

I'LL CRY INSTEAD—C Bar C 581

Caller: Chuck Curtiss

Nice lively piece of music, almost too lively for the lyrics. FIGURE: Heads promenade 1/2, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru 3/4, swing corner, promenade. ★★1/2

FEVER—Chaparral 519

Caller: Ken Bower

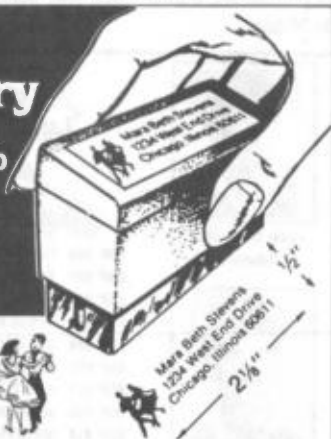
This number has been done before but never this well. Good MS figure, well-timed with an excellent instru-

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mental. If you don't have a fever, get one. You'll like it. FIGURE: Heads right and left thru, star thru, pass thru, star thru, pass thru, tag the line, face in, touch ¼, boys run, eight chain four, swing corner, promenade. ★★ ★★

IS IT TRUE WHAT THEY SAY ABOUT DIXIE—Chinook 081; Caller: Joe Saltel

A little harmony on the instrumental side makes for a neat release. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade. ★★ ★

PLAY ME SOME RAG— Chinook 082

Callers: The Chinook Boys
Excellent instrumental of an old familiar tune, well done by the Chinook Boys. FIGURE: Heads square thru, right-hand star, heads star left, same two right and left thru, swing thru twice, boys run right and promenade. ★★ ★½

I JUST CALLED TO SAY I LOVE YOU— Chinook 083

Caller: Dan Nordbye
Some of the callers on the staff of the WASCA Festival this spring performed this one. If you are a singer, give it a try. It will take some work on the word metering but will be well worth the effort. FIGURE: Heads

square thru, do-sa-do, swing thru, spin the top, right and left thru, flutter wheel, sweep ¼, swing corner, promenade. ★★ ★½

WHOLE LOT OF DIFFERENCE IN LOVE—Dance Ranch 692, Key: A; Caller: Buddy Weaver

Here's a recut of an oldie, well done by Buddy and the band. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing corner, promenade. ★★ ★

SHE HAD ME— Eagle 1802

Callers: Big Enis & Little Enis
Good rockin' number by Eagle, should be a good floor raiser. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, dive in, square thru ¾, swing, promenade. ★★ ★

ANYTIME— Four Bar B 6080

Caller: Bob Carmack
An Old Eddy Arnold tune revived by Four Bar B. Nice instrumental. Give it a listen, you'll like it. FIGURE: Heads square thru, do-sa-do, touch ¼, split circulate, boys run, pass the ocean, ladies trade, swing thru, boys trade, all eight fold, swing, promenade. ★★ ★

I'LL FLY AWAY— Four Bar B 6083

Caller: Bill Volner
Good instrumental to a catchy melody. FIGURE: Heads

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square thru, do-sa-do, swing thru, boys run, couples circulate, chain down the line, star thru, pass thru, trade by, swing corner, promenade. ★★★

I'M WALKIN'— Four Square 804

Caller: Ron Robinson

A little brass, guitar and drums. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade. ★★½

BACK IN THE DO WAH DAYS— Hi-Hat 5093

Caller: Tom Perry

Nice piece of choreography to this pleasing instrumental. I'm not sure what the "do-wah days" are, so I probably missed something along the way. FIGURE: Heads square thru, do-sa-do, touch ¼, follow your neighbor and spread, fan the top, right and left thru, dixie style to a wave, trade the wave, swing, promenade. ★★½

HANGIN' UP MY TRAVELING SHOES— Hi-Hat 5094

Caller: Ernie Kinney

This is the second record of this melody we have reviewed. The choreo is a little different, so be careful. FIGURE: Heads square thru four, swing thru, recycle, star thru, partner trade, right and left thru, square thru ¾, swing, promenade. ★★½

CALIFORNIA HERE I COME— Hi-Hat 5095

Callers: Hi-Hat Pioneers

Here's the first number to welcome the '88 convention to California. Nice piece of music to the old familiar melody. FIGURE: Heads square thru four, do-sa-do, eight chain thru, swing corner, allemande, promenade. ★★★

ROOM FULL OF ROSES— Lore 1232

Key: F

Caller: Johnny Creel

An old familiar tune by Lore, with pretty good pickin' by the band. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade. ★★★

RHYTHM OF THE ROAD— Lore 1233

Key: E

Caller: Murry Beasley

Not the same melody that was done a few years back on another label, this one may be a sleeper. Excellent piece of music, well done by the Ramblers. FIGURE: Heads square thru, do-sa-do to ocean wave, swing thru, boys run, bend the line, right and left thru, dixie style, left allemande, swing, promenade. ★★½

SQUARE DANCE TIME IN TEXAS— Quadrille 853

Caller: Bob Huff

Here's a nifty number, nice melody, with a nice beat.

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FIGURE: Heads promenade 1/2, sides right and left thru, sides square thru, do-sa-do corner, eight chain four, swing, promenade. ★★★

IT'S SO EASY (to fall in love)—Quadrille 852

Caller: Doug McCart

Good strong beat on this release. FIGURE: Heads square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, star thru, pass thru, trade by, swing corner, allemande new corner, promenade. ★★★ 1/2

HEARTBEAT IN THE DARKNESS—Red Boot 2997

Caller: John Marshall

Nice pleasing melody by Red Boot. Good instrumental that we think you will like. FIGURE: Heads promenade 1/2, sides square thru, pass thru, trade by, do-sa-do, touch 1/4, split circulate two, swing, promenade. ★★★

RED HOT SWEATER—Red Boot 3007

Caller: Don Williamson

Rock and roll number you can put yourself into. FIGURE: Heads promenade 1/2, heads right and left thru, square thru, do-sa-do, eight chain four, swing, promenade. ★★★

BLUE SUEDE SHOES—Red Boot 3008

Caller: Wayne McDonald

This one will get a lot of play. Nice rendition of an

old Elvis hit. FIGURE: Heads promenade 1/2, sides square thru, right and left thru, eight chain six, swing corner, promenade. ★★★

ARE YOU LONESOME TONIGHT—Red Boot 3009

Caller: Mike Hoose

Here's an old familiar tune well done by Red Boot and Mike. Figure features a *split circulate*. FIGURE: Heads square thru four, do-sa-do, touch 1/4, split circulate, boys run, right and left thru, flutter wheel, slide thru, swing, promenade. ★★★ 1/2

MY LIFE'S A DANCE—Red Boot Star 1300

Caller: Jack O'Leary

Really nice instrumental to accompany a very pleasing melody. You should give this one a listen. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, 1/2 tag the line, scoot back, boys run, slide thru, swing, promenade. ★★★ 1/2

MOODY BLUE—Sting 403

Caller: Robert Bjork

This number has been done before but never this well. nice instrumental with plenty of music. The flip is well presented by Robert. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing, promenade. ★★★

Continued on Page 104

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PUZZLE PAGE

MATCH-UPS

by Erma Reynolds
 Longmeadow, Massachusetts

At the left are square steps that might be associated with the workers listed at the right. See if you can match them.

- | | |
|--------------------|-------------------|
| 1. Balance | A. Astrologist |
| 2. Grapevine | B. Truck driver |
| 3. Hitch | C. Accountant |
| 4. Butterfly | D. Exterminator |
| 5. Whisk | E. Viticulturist |
| 6. Daisy | F. Entomologist |
| 7. Slip the clutch | G. Sailor |
| 8. Fishtail | H. Floriculturist |
| 9. Box the gnat | I. Chef |
| 10. Shoot the star | J. Ichthyologist |

At the left are square dance steps that might be associated with the sports listed at the right. Can you match these?

- | | |
|---------------------|--------------|
| 1. Diamond | A. Wrestling |
| 2. Ocean wave | B. Bowling |
| 3. Forward and back | C. Boxing |
| 4. Hook | D. Tennis |
| 5. Dive thru | E. Golf |
| 6. Scissors | F. Fencing |
| 7. Walk thru | G. Surfing |
| 8. Roll | H. Football |
| 9. Partners | I. Swimming |
| 10. Lunge | J. Baseball |



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Alabama— 7th Summer Sounds Festival, Anniston City Auditorium, July 17-18; K. Bower, G. Shoemaker, R/J Lawson. Write Bettye/Harvey Chambers, 4346 Angie Dr., Tucker GA 30084.

Georgia— 4th Annual Thunderbird Clogging Festival, Mathis City Auditorium, Valdosta; July 17-18; K. Sellow, R/D Akridge, J. Ross, V. Bennett. Write Vivian/Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

Washington— 24th Annual Outdoor Summer Dance, Skagit County Fairgrounds, Mt Vernon, July 17-18; Marty Firstenberg. Write Earl Ross, 2725-44 E. Fir, Mt Vernon WA 98273.

New York— Camp & Dance A-1 Weekend, Deer Run Campgrounds, Schaghticoke; July 17-19. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

Arizona— 38th Annual S&R/D Festival, Show Low, July 17-19; G. Wheatley, L. Ingber, J. Sallet, E/A Skiba. Write Frank/Alice Shugart, PO Box 32, Snowflake AZ 85937.

Wisconsin— Camporee, Vista Royale, Bancroft; July 17-26. John Dittner, Ward Homer. Write Bev Dittner, 250 Maywood Ave., Marshfield WI 54449.

California— 13th Anniversary, Kaiser Rec Hall, Fontana; July 18; Johnnie Scott. Call (714)820-6504, 9654 or 627-3723.

Texas— 7th Annual Marshall Star Roundup, Marshall Civic Ctr.; July 18-19; P. Diamond, J. Borengasser, E/F Campbell. Write Sharon Diamond, 156 Kansas Cir., Jacksonville AR 72076.

Massachusetts— Early Music Week, Pinewoods Camp, Plymouth; July 18-25. Write Country Dance & Song Society, 505 Eighth Ave., 2500. NY NY 10018-6505.

Tennessee— Square Dancing, Allemande Hall, Chattanooga; July 19; Ken Bower, Gary Shoemaker. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

Colorado— R&S/D Week, Dance Ranch, Estes Park; July 19-24; Frank Lane, C/B Procter. Write Dance Ranch, PO Box 1382, Estes Park CO 80517.

Washington— 11th International R/D Convention, Seattle Convention Ctr.; July 22-25. Write Lloyd/Nan Walker, 611 SW Fernwood Ave., Issaquah WA 98027.

South Dakota— 34th Annual S&R/D Festival, Rushmore Plaza Civic Ctr., Rapid City; July 24-25; J. Justin, D. Dougherty, A/L Sample. Write Al/Carol Horst, 613 Indiana St., Rapid City SD 57701.

Tennessee— 4th Annual Country Music Hoedown, Glenciff H.S., Nashville; July 24-25; P. Marcum, L. Letson, B/N Tracy. Write Jimmy/Sue Campbell, 602 Edenburg Dr., Columbia TN 38401.

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

New York— A-1 Campout, Rocky's Rec Area, Boonville; July 24-26; K. McGraw, B/N Ellis. Write Bob/Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

Kentucky— 21st Annual Owensboro S/D Festival, Sportscenter; July 25-26; G. Shoemaker, K. Bower, G. Shoemaker, J/L Ervin. Write W. Hayden, Box 373, Rt. 1, Calhoun KY 42327.

Massachusetts— Folk Music Week, Pinewoods Camp, Plymouth; July 25-August 1. Write Country Dance & Song Society, 505 Eighth Ave., 2500, NY NY 10018-6505.

New York— Country Music Festival, Hunter; July 30-August 2; C. Godfrey, H. Jones, R. Trout, C. Austin, B. Borassa, B. Heyman, J. O'Leary, B. McCue. Write Exposition Planners Ltd., Bridge St., Hunter NY 12442.

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

Continued on Page 94

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In 1976 Jamie Evans, 17, had a dream. She located others interested in learning to clog and started them in lessons. She received support from Wade and Gloria Driver, used their basic step and her tap dance training to create a style of her own. Jamie has taught all the dancers in the group, which now has 72 active members and 42 exhibition dancers. The youngest is a four-year-old who performed at the 1987 National Convention—Meaghan

variety of costumes and rent a large hall in which to practice. To celebrate their tenth anniversary, the members traveled to Hawaii to perform in July 1986. They have performed for many dignitaries and have traveled over 60,000 miles to perform in 25 states and four provinces.

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THE CALLER NOTE SERVICES

Figuring by Barry Wonson contains all of these items; discussion on Callerlab programs, language of S/D programming, program designations, MS and Plus QS selections, MS feature basic, MS and Plus choreography, dancing the Plus program, and three pages of record reviews (24).

Callerlink by Steve Turner is loaded with goodies. Here's just one by Howard Cockburn on six couple dancing (not hexagon squares, but from facing lines, each line having three couples; not a contra dance, as the man remains in his home position and does not follow his partner as in contras).

Each couple is a head couple. They are numbered 1-6 counter-clockwise from the caller's left. When in parallel waves, there will be three waves, two ends and one center. Care must be taken when giving directions to ends or centers, i.e. center dancer or center wave. *Grand right and left* is still four hands except when otherwise stated, i.e., *Grand right and left six hands*. *Promenade* must be at least $\frac{2}{3}$ of the square. Timing will be slightly different.

Pass the ocean, ladies trade, ladies circulate, Recycle, left allemande...

Square thru, trade by, curlique, cast off $\frac{3}{4}$ (Wave) boys trade, boys circulate, recycle, l.a...

Touch $\frac{1}{4}$, single file circulate, boys run
Touch $\frac{1}{4}$, scoot back, boys run, square thru $\frac{3}{4}$
Left allemande...

In Choreo Breakdown from Don Beck, we can examine all of these new experimental movements: *all eight scoot and weave, alley oop, bring back, counter act, couplet X by Y, duplicate, ferris cycle and wheel, star divide to a column, maneuver, meander, on your mark, recycle to a line in/out, scoot and left thru, scoot turn and wheel.*

Mainstream Flow by Gene Trimmer gives good coverage of the recent Callerlab convention, including this thought: "The Wednesday morning wrap-up terminated in an almost unbelievable brevity. There was a minimum of discussion on any of the resolutions as they were presented. This shows me that all committees involved had done their preparatory work well prior to the final

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presentation. A debate *did* ensue about *scoot and relocate* being dropped from MS/QS and it was dropped. We then had a bit of debate about it being picked by the Plus QS and that was finally resolved with the committee being directed not to pick it up. Therefore, it is out."

In **Lead Right** by Malcom, Cole and Burdick, we find some good words about changing choreo from Walt, facts about the disappearance of *gnats* by Stan, and the first installment of modular calling from Don. In addition, there are dozens upon dozens of good choreo figures, and Callerlab Convention update.

Choreo Connection by Ed Fraidenburg tells us that from a zero line, if we call *touch 1/4 and circulate* any even number of places, plus *coordinate*, all will end with original corners. From the same set-up, if we call *circulate* any odd number, all will

end with original partners half-sashayed. In addition to good choreo offerings, Ed quotes best sellers from Hanhurst's Tape Service, which are: *This Little Light* (Rawhide 130), *Susie's Beauty Shop* (LouMac 160), *Circle* (Patter, LouMac 159), *Daddy's Hand* (Chinook 080) and *My Way* (ESP 210).

News 'n Notes by Ed Foote walks us through a few neat choreo selections, including these imaginative openers:

All four girls lead right, left allemande...
Bow to partner and corner, face corner
Touch 1/4, girls run right, right & left grand...
Heads square thru four hands, turn thru
Do a left and right grand, when you meet again
Do paso, make an allemande thar
Men back up, slip the clutch, left allemande..

Notes for Callers by Jack Lasry explores some good ways to use the newest MSQS, *connect four*:

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- BUC-1215 I DON'T CARE by Stan
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Zero line: right and left thru, two ladies chain
Rollaway half sashay, pass thru, bend the line
Touch ¼, connect four, grand right & left...

Connect four to a pass thru to a left allemande;
Zero line: two ladies chain, pass thru
Bend the line, touch ¼, connect four
Pass thru, left allemande...

Connect four to a square thru ¾, left allemande:
Zero line: right and left thru, two ladies chain
Pass thru, bend the line, touch ¼
Connect four, square thru ¾, left allemande...

Southern California Callers Notes gives some summer proposals by president Larry LeDuc: "Summer is upon us and classes are graduating, so what do we do for the next three months? We want to refresh our calling, learn new songs, and put together new choreography...listen to other callers...dance the quarterly movements...entertain at parties, give exhibitions, and create an interest for classes...Now is the time to

dance with all the people we have been seeing in our classes...attend weekend festivals, join in group travel dances and mingle with dancers to build new friendships and loyalties."

Toronto and District Notes shows us that the ROM is *I'm Nobody's Baby* by the Metzgers. This issue also has lots of variety, including discussions on: the Phase System, *Circulates*, *Right and left grand Choreo*, examples of *squeeze*, *scoot and relocate*, *horsehoe turn* and *anything and roll*.

Santa Clara Valley Notes by Bill Davis is loaded with choreo ideas. We like these on partial grand squares:

Sides face, grand square, but go six steps (line)
Square thru but on the fourth hand
Left allemande...

Sides face, grand square, but go six steps (line)
Right & left thru, load the boat, left allemande..

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INTERNATIONAL NEWS, Continued
 editor of the Northern Va. Callers Council newspaper. Precious memories of Mac Parker will remain with those dancers whose lifestyles were enriched by his influence.

Cleveland caller Gus Guscott passed away on May 22, following bypass surgery. He was a member of the Cleveland Callers Association and specialized in calling traditional dances. Sympathy is extended to his wife, Dorothy.

CORRECTION

The Fun Valley ad for the summer program which appeared in the May issue stated, as have the other ads for spring and fall, that reasonable package rates were available. The management of Fun Valley wishes to clarify the statement. Package rates are available during the spring and fall sessions, but not during the summer season.

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AMERICAN FOLK DANCE H.R. 2067

As of January 1, 1987, United Square Dancers of America has assumed the responsibility of Sponsoring the new 'National' Folk Dance Campaign. The new Chairmen are Frank & Nan Habersberger of Florida and the Vice Chairmen are Howard & Loraine Backus of Arkansas.

We are all deeply indebted to the California based Committee which was Chaired by Mac & Mary McClure with Vice chairmen George and Ann Hoser. They and their Committee did a tremendous job and we all owe them our heartfelt gratitude for their hard work and considerable time invested in keeping the National Campaign alive over many years. They achieved victory (temporary) for 1982 & 1983 and that was a happy occasion for all of us. They have turned over very extensive and complete records, plus the balance of their Treasury to the new Committee, which is being put to good use.

The new Campaign has started and we need everybody's involvement. Please ask your congressman to be a cosponsor of H.R. 2067, the Bill to designate the Square Dance as the "American Folk Dance" of the United States. Advise your Congressman that the Square Dance is truly the American Folk Dance which is Called, Cues or Prompted to the Dancers and includes Squares, Rounds, Clogging, Contra, Line and Heritage Dances. Let us get more than the needed 218 cosponsors before September 17, 1987, the 200th Anniversary of our Constitution. Address information is as follows:

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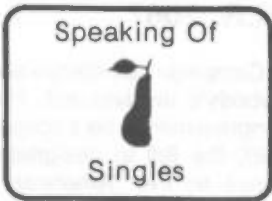
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The following is a listing of festivals and events for single square dancers:

30th Annual Oregon State Summer S&R/D Festival, Douglas Cty. Fairgrounds, Roseburg; July 9-12; Wade Driver, Peter and Beryl Barton. Info; Noel Groshong, 193 Brozio Rd., Roseburg OR 97470.

Christmas in July, presented by the Magic City Solos, Birmingham, Alabama; July 25; Bob Allen. Info: Jan Merryfield, 5558 13th Ave. S., Birmingham AL 35222.
Franklin B 'n' B's 4th Anniversary Dance, Benedictine Center, Beech Grove, Indiana; August 8; Larry Weekley. Info: Shirley, PO Box 20023, Indianapolis IN 46229-0023.

14th Tennessee State Convention, Chattanooga; August 14-15. Write 14th Tenn. State Convention, PO Box 22881, Chattanooga TN 37422.

17th Annual Singles Dance-A-Rama and SSDUSA Convention in Salt Lake City, Utah; September 4-6. Info: SSD of Utah, PO Box 245, Layton UT 84041.

5th Annual Central Iowa Singles Weekend, Ankeny, Indiana; October 16-17; Josh Frank. Info: Karl Anderson, 431 SW State, Ankeny IA 50021.

38th Anniversary Dance, B 'n' B International at South Gate Auditorium, South Gate, California. Info: Betty, 818-919-2903.

2nd Annual Fall Harvest Singles Festival at Nashville, Indiana; October 30-November 1; Larry Weekley, Phil Robinson, and Bill Fox. Info: Shirley, PO Box 20023, Indianapolis IN 46220-0023.

Arizona State Single S/D Fiesta, Centennial Hall, Mesa; January 29-30; Al Davis, Marlin Hull, Tony Voknal, Chuck and Mary Gray. Info: Kenneth R. Baker, 1322 E. Catclaw St., Gilbert AZ 85234.



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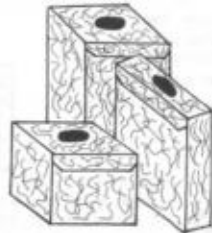
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Alabama— 10th Annual ASARDA State Convention, Birmingham Civic Ctr.; August 7-8. Write Faye Smith, 1117 Forestdale Blvd., Birmingham AL 35214.

New York— Camp & Dance, Woodstream Campsite, Gainesville; August 7-9; B/M Ellis, D/J Reed. Write Nancy J. Ellis, 4564 Yautzy Rd., Stanley NY 14561.

Washington— Circle M Ranch, Cle elm; August 7-9; B/L Berka, E/B Middlesworth. Write Middlesworth, 8865 Baseline, Mesa AZ 85208.

Mississippi— 13th Annual Red Carpet S/D, City Auditorium, Vicksburg; August 8; Bronc Wise, Fred/Gail Jabour.

Massachusetts— Family Week, Pinewoods Camp, Plymouth; August 8-15. Write Country Dance & Song Society, 505 Eighth Ave. 2500, NY NY 10018-6505.

Indiana— Round-A-Rama Institute for Teachers, Clifty Falls St. Park, Madison; August 9-13. Call Bill/Carol Goss (312)256-7801 or Irv/Myrtle Easterday (301)733-0960.

Colorado— Callers College, Dance Ranch, Estes Park; August 9-13. Write Dance Ranch, PO Box 1382, Estes Park CO 80517.

Georgia— Blue Ridge Mountain Dance Roundup, Copecrest; August 9-15. Write Marie Armstrong, PO Box 1011, Canon City CO 81212.

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

New York— Plus Level Camp & Dance Wknd, Deer Run Camp-grounds, Schaghticoke; August 14-16. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

Wisconsin— 28th S&R/D Convention, U. of WI, Eau Claire; August 14-16. Write Rich/Mary Kneer, 3326 Delbert Rd., Eau Claire WI 54793.

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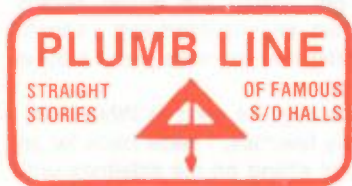
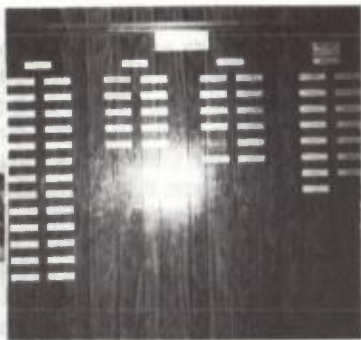
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This center opened Oct 28, 1978 and provides two separate sound-proof halls for dancing by numerous member clubs and can be opened up for larger functions.

Rents, dues, and generous donations from square and round dancers have accomplished the goal of completely paying off hall construction.

There are some 6000 sq. feet in the present center which consists of a main lobby, two cloakrooms, 2 kitchens and 2 carpeted lounges off of the dance floors. A small office and 2 service or supply rooms

provide space for corporate meetings and some equipment and/or supplies being held for usage. Gas forced air heating units and swamp (evaporation) cooling systems are used. Two callers stands, equipped with Hilton audio sound systems, provide for dancing by two clubs at the same time. A third Hilton is owned as a spare turn around system.

A covered porch with close drive-up facility is at the front entrance and there is surfaced parking for 155 cars. The kitchens are equipped for complete cooking and serving and have 16 lockers for tenant clubs supplies. The recent additions of "pass-thrus" from the kitchens to lounges have improved serving.

The main lobby walls contain plaques for life members names, memorial plaques for deceased members, plaques giving dance names and donation amounts and the 1983 Square Dance Hall of Fame. The hall is certainly a grand showpiece for our hobby.—

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Tom needs assistance on occasions, but with the help from the rest of our set we keep the square intact. Jerry gives me the OK sign as the tip ends. I flush with success. Tom thanks me for the dance with a slight bow, then Clara snags me off to setup the refreshments.

"Clara, how could you?" I squeal.

"Well, I don't want you to lose your head the first time out. Clift and I know nothing about him. This is his first night here, y'know."

I shake my head. "Now don't worry, my friend. He is nothing like Paul. "Remembering my tall, quiet husband, I'm surprised at my interest in this short, talkative person.

Clara chuckles and hands me a roll of paper to cover the table. "Well, just in case you think different later, we need people for refreshments next week. You could ask him, y'know. Then we'd all know better what type he is."

Wrinkling my nose to dismiss her suggestion, I offer to bring sandwiches myself. As I smooth the paper cloth across the table top I notice Tom dance with one of the other extra ladies. They laugh together. I decide the dating scene is not for me and follow Clara to the kitchen, I situating myself so I can still see the dance floor as we discuss the club. She tells me Jerry is hoping to find another caller to assist him so he can vacation without interrupting the schedule. I half listen.

Later, during the social break, Tom leans over the cookie tray to ask me for the next dance and announces to all in hearing distance that I am the best dancer in the club. Thrilled, I smile and ask him to help on the committee next week. He says it's a bargain. Clara giggles in my ear.

The following Friday I am ready when Clara and Clift come to drive me to the dance. I wear my prettiest rainbow colored dress with matching petticoat. I even buy a rainbow ribbon for around my neck and find a rainbow comb for my hair. Clara

grins when she sees me. Clift winks and holds my box of sandwiches as I try to look nonchalant while I tuck my ruffles around me in the backseat.

Joan snatches me to help with the collection as soon as I waltz in the door. How quickly I become a regular. While signing in for the evening, a few of the single women ask if I know whether Tom is coming. I feign disinterest as I take their money, but all the while my eyes fly to the door whenever it opens. I feel like a silly school girl. When the music begins without him, my shoulders sag. I should know better than to make plans around a stranger.

Recognizing the song as *Whispering*, one of my favorites, I settle back for an evening of sitting on the sidelines until Joan or some stray husband gets around to ask me to dance. I hear Jerry call for two more couples to fill the sets, when I am gently lifted from my chair. Tom has entered through the kitchen with his goodies instead of through the front door. Together, we dance the whole evening.

We dance together many evenings, whenever he comes to town as part of his sales job. When he doesn't come, I dance anyhow. For in the meantime I have learned the man's part and dance with the extra women, which makes me understand square dance patterns better than most people. Oh yes, I'm an angel at the class. Such a good one, Jerry suggests I try calling. Me, an old lady, I say with a laugh, but I take home the record, *Whispering*. He has the call written on a 5x7 card. The letters are large enough for me to see without my glasses. After practising all week, I surprise the club. Joan is delighted because she can dance with her husband for a change.

Tom is delighted because he can dance with the other ladies once in awhile. He's not the type to settle down I discover, but he helps me buy a little hatch-back car which opens easily. My new sound equipment fits perfectly when I want to call somewhere on my own. Sometimes I wish I could report that Tom and I have a rela-

tionship, like the young people talk about, but we are just friends, good friends.

Jerry urges me to attend callers' college. There, I gain the confidence to try choreographies of my own in basic mainstream. With a set of dolls, I work out new patterns and then spring them on the club. What a thrill it is when one of my own creations is a success. Having complete control over a whole floor of dancers is exhilarating. I love it. There aren't enough hours in the day.

I memorize a few all-time favorites like *Small World* and *El Paso City* so I am prepared to call whenever anyone asks. Clift and Clara invite me to join them, when Tom is not around, and they plan a square dance vacation. They know an extra caller is always welcomed. Besides meeting new people all the time, I laugh a lot more since I gained control of my life.

Starting this fall, I will teach my own square dance class at Adult Education in the local high school, and Jerry and the club agree I should share his caller responsibilities so he can take his wife on a square dance cruise through the Bahamas. Joan thinks I am more than just an angel.

Several of the club ladies make rainbow outfits. We form a special show set of all women. I am the caller and make the arrangements for us to perform at local nursing homes and hospitals. The shut-ins appreciate our visits because we bring bright colors, cheerful music, and happy



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California Here I Come, Lucy Johnson	Blue Ribbon 1005




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The Mystic Mystique continued

night of swingin' your partner; it was right nice not to have to go through a marathon to get back to your room! Well, I asked the manager how come the place was all sold out, and we applied late and managed to get the up-front rooms, and she gave it to me straight. She knew all about the illnesses and injuries that Yellow Rocks had been having, and then she said something about insurance rates and our reputation for partying...and they just figured it would be easier to move everyone else in the place **back** by five rooms! So that's how we got up front.

I can't recall who presented Jinny with the gloves, but it sure helped the *grand right and left* and cut down on the quick jumps and grimaces that befall male Yellow Rock dancers when grasped by Jinny's icy fingers. Thank you, whoever you are!...Didn't Joan and Rod look exquisite in their matching Moose outfits (white shirts and red faces!) when the caller led the entire ballroom in the singing of "Happy Anniversary" to them! (Oh-oh! What state is their marriage in, if they chose to celebrate their 30th with us?)...It was right after that celebration that it happened. I didn't believe it at first, but it was reported to me by Jean and a board member wouldn't lie. So now we print this **EXCLUSIVE: Dutch Treutle drank WATER!** That's right! there's no need to wipe your glasses or get a new prescription; you're reading just fine. Dutch Treutle actually drank water: w-a-t-e-r. True, there were some squeaks, and a couple of orange rust stains appeared around his elbows, but he has recovered successfully. What a momentous occasion **THAT** was!

Prior to one of the dances, Shirley Bates, the caller's wife, handed out a puzzle page. Well, we gave it a look, figured 'em all out in about four minutes..well, except for maybe just one...and handed it in. The next night, while all the other squares were still scratchin' their heads trying to figure it out, **WE** were called up to the stage to accept our prize...in behalf

of The Yellow Rocks! Yup, Yellow Rock Squares did it again...and so after all the other parties we had the Official Yellow Rock (first only!) Prize Party. June and Ed arrived on time (Good thing, considering it was in their room!), so we had **one more** party to celebrate **THAT!**

The next day we took some time off to explore Mystic. Well, the womenfolk took one car and went shopping, otherwise it wouldn't have been a "proper" weekend! The men headed out to see the Nautilus Nuclear Submarine, the W.W. II Croaker Sub, and the Aquarium. In one place, June finished first, and went outside to wait. It was awfully cold and blustery, so she wisely took her place in the back seat of the car, to wait more comfortably. Jean, Joan, Jinny, Sue and Dottie (McGuinness) eventually came out, and went to the car. Only one problem; June was nowhere to be found! A quick search of downtown Mystic (all two blocks of it) revealed June—patiently waiting, oblivious to the humor of it, in the back seat of someone else's car! The laughter is still bouncing off the yachts in the seaport! Now, back to the men: We did visit the Nautilus Museum and the Nautilus, and it was very worthwhile. There is just about enough room for 1/8 of a square down there, and they tell me that the Nautilus is one of the biggest subs. Well, on our way to visit the U.S.S. Croaker and the Aquarium, we stopped off for a "quickie" at the Mystic River Tavern. The next time we ever get to Mystic, we'll just **have** to visit the Croaker and Aquarium.

If there were any room left in these "short memoirs" I would tell you about Sue (Wiener) being too embarrassed to get out of the pool as everyone was passing through the glassed hallway from one party to the next...and if there were a little more room I could tell you about the newest in round dance choreography, starring Dutch Treutle and Dave Powers arky style, no less! Ask Rod Chase or Jinny T. about the bathroom faucets with no knobs...or ask Jin or Dottie about the Irish

Continued on page 105

SURVIVING continued

1. Increase your membership and thus reduce your per member dues (Wouldn't that be nice?).
2. Reduce the amount of rent you pay. Don't get your hopes up, but talk to your landlord. He just might lower your rent rather than not rent the hall at all. (You might also consider moving to a less expensive hall.)
3. Talk to your caller/cuer about a lower fee. This may come as a surprise to you as well as your caller/cuer but, **caller fees are negotiable.**

It may come to the point where the caller must accept a lower fee, or be replaced with a caller who will call/cue for what you can afford, or the club folds. **IF YOU WANT TO SURVIVE, YOU GOTTA DO IT!**

Let's assume the club decides to charge for coffee. This new source of revenue will pay for all the club supplies. Let's also assume that you (somehow) get the hall rent reduced by \$5 per night.

We are now to the fun part: Let's assume your 25 dues paying members are willing to pay dues equivalent to 90% of what a guest would pay (example: \$5 per night for 18 nights) until the club gets back on its feet. This would be 90% of \$90 or \$81 per year. This is now your base income which is used to pay all your expenses.

\$81 times 25 members.....\$2025
less hall rent \$45 x 18 nights.....\$810
balance.....\$1215

This \$1215 is all you can afford to pay your caller/cuer for the year or \$67.50 per night. I am not suggesting what is proper or what you should do, but based on the same ratio of caller to cuer fees in the original example, you caller would be offered \$45.00 and the cuers \$22.50 per night.

It should not be part of any understanding between your club and the caller/cuer, but if the club had a good year with a good supply of paying guests, an "end of the year bonus" could and should be

considered.

This is called *cooperation* between the club and the caller/cuer. It is basic and mandatory for continued club operation. It will also tend to bring caller/cuer fees back into line, with the swing of our pendulum.

A few years ago I wouldn't have believed it (I was naive then, too!) but we have a good quantity of callers now who (although they may be very good callers) *do not care* whether the clubs make it or not. They are in square dancing for the money. If the clubs cannot afford them any more, it's "Good by I'll find one that can" or "I'll hold my own open dances or not call at all." This kind of caller is not a friend of square dancing and does nothing but harm to our activity.

Another factor that is causing clubs an additional financial burden is cueing. I am not implying or suggesting that cuers are not needed or should not be reimbursed adequately for their services. I am merely pointing out that this is another expense that many clubs are being asked to pay from an already over-extended budget. This is another good reason to review your budget. Do not overlook the fact that *cuers' fees are negotiable, too!*

Now is the time for callers, cuers and clubs to come back to the basics of club operation to work together to preserve the clubs for square dancers and return to this activity the fun and enjoyment that brought us all into it in the first place.

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Sketchpad Commentary

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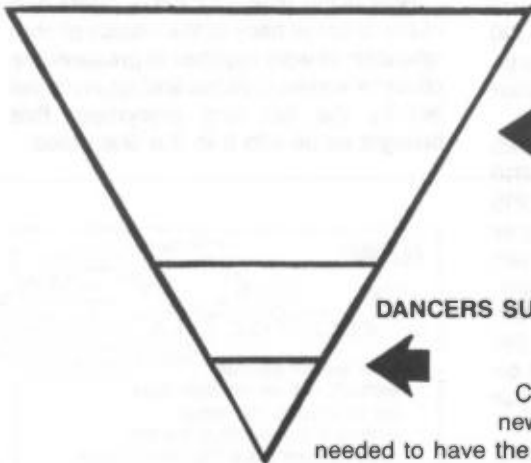
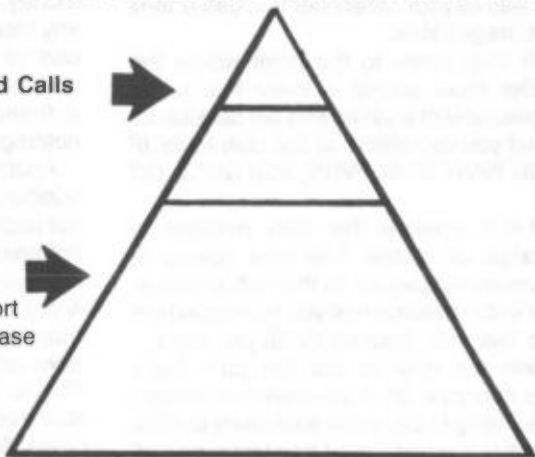
IS IT GOING TO TAKE SOME INVOLVED TRIGONOMETRY TO RIGHT THE TRIANGLE OR CAN IT BE DONE BY SIMPLY GETTING BACK TO THE BASICS?

1970

Clubs Dancing More Involved Calls
Depending on other clubs to introduce new dancers to the activity.



BASIC-EASY-FUN DANCING
Clubs that sponsor and support new dancer classes are the base needed to have the square dance activity survive.



1987

CLUBS DANCING HIGHER PROGRAMS
Depend on other clubs to introduce new dancers to the activity.



DANCERS SUPPORTING ALL PROGRAMS



BASIC-EASY-FUN DANCING
Clubs that sponsor and support new dancer classes are the base needed to have the square dance activity survive.

NO BASICS

NO BASE

NO BODY

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1987 SATURDAY NIGHTS...A POPULAR CALLER AND CUER EACH NIGHT

June 13	Ken Bower, California	August 1	Darrel Lipscomb, Texas
June 20	Chinook Boys, Minn.-Oregon	August 8*	Art Tangen, Iowa
June 27	Jerry Haag, Arizona-Woming	August 15*	Jerry Jestin, Arizona-Canada
July 4	Randy Dougherty/Scott Smith	August 22	Dave Guille, Wyoming
July 5	Randy Dougherty, Plus, 1:30-5PM	August 29	Dave Kenney, Arizona
July 11	Marv Lindner, Arizona-California	Sept. 5	Dan Nordbye, Minnesota
July 18	Jerry Jestin, Arizona-Canada	Sept. 6	Dan Nordbye, Plus, 1:30-5PM
July 25	Rusty Fennell, Texas		* High School, S. 2nd Ave.

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MEANDERINGS, Continued

Monday, early morning, late April. Cathie and I gassed up our heavy Chevy (ever heavier with books, magazines for sale) and *bee-lined* straight east towards Maine for the new England S/D Convention. First stop, our northwoods home for a four-day peaceful interlude. Refreshing. Magical. *Wizard-of-Ozical*. A *lodge-ical*, logical dose of Springtime tonic. Look to the hills, they say, to abolish your dollish polish, and to solicit lollish solace.

Fairfield, Connecticut—Next stop: Southport □'s, to call one for a fine old commuter community club in Brothers McLean country. Second time around. Good Plus fun. At that Oldfield school a voracious appetite is created walking so far for refreshments. (Pity, pity.—Co-ed.) My hosts were Glenn and Shirley Meeker of Easton. After-party in their forest-site home. Short night. I then drive my red rental Lynx to Bradley (the Htfd.—Spfd.

airport), fly to Portland, Maine to meet Cathie, who had already gone on ahead to establish a *beachhead* at the convention. The flap-winged commuter that carried me there was an Eastern Express (formerly known as Bar Harbor Air, or in the native tongue: *Baa Haabah*).

Portland, Maine—The 29th New England Convention was outstanding, we thought, as you may have seen in our tidbitty note on page 61 last month. Besides attending the event, we took the opportunity to spend time with our son Bruce, who teaches at Bates College in nearby Lewiston, and walk about that gorgeous campus, remembering our own respective college days, so many years ago. (Speak for yourself, Stan.—Co-ed.) Suddenly it was time to shove the Chev towards home on an 830-mile, up-tempo, *straight-schottish*, jig-time jog. After all, there were only two days to get ready to fly with our tour group of 24 to England. Cheerio.

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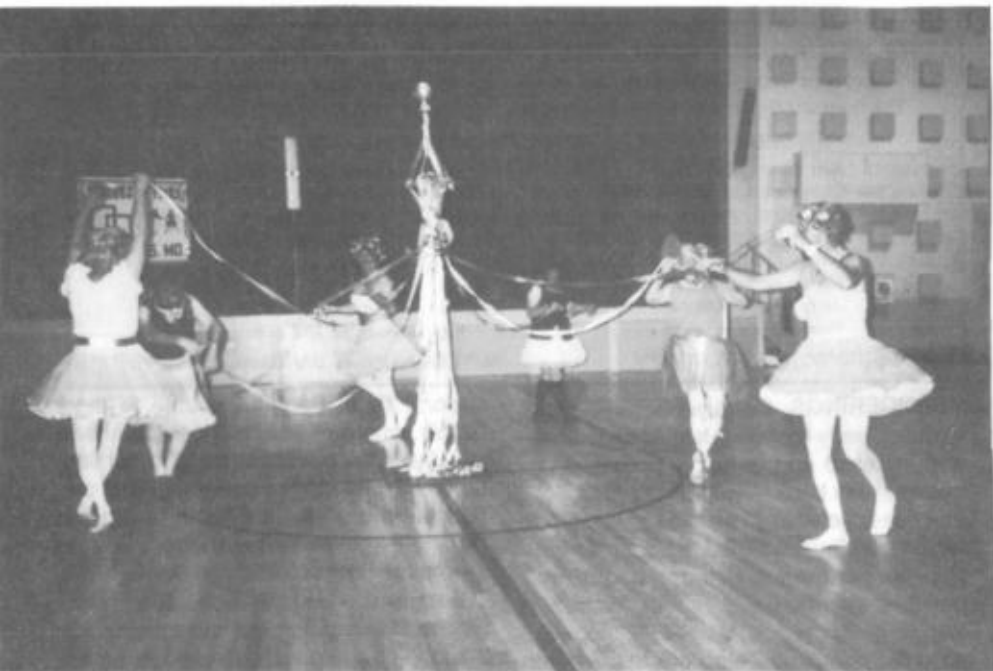
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Apart
Point
magazine



Barb and Clyde Moore of St. Louis County, Missouri, write that after years of enjoying activities of other clubs, they decided it was time to "get into the act." Their club, like many others, had a Maypole dance at the first dance in May, and the "lovelies" who participated are pictured (left to right): Gordon Manion, Bill Bland, Jim Carroll, Ed Lueddecke, Clyde Moore, Noel Cookson, all "good and loyal members of Squares 'n Pairs."

FEED US SOME FEEDBACK

Your editors literally thrive on material from you, our readers, in order to create the kind of magazine that has appeal to all. In addition to your thoughts and opinions in the obvious columns such as "Grand Zip," "Feedback," and "Straight Talk,"

we'd like to hear from you with leads and contacts for features on callers, cuers, special dance leaders, and clubs worthy of recognition. Photos are very welcome. How about S/D halls, events, dates, experiences, good ideas to pass on? Sing out. We'll set your words to *music!*

FLIP SIDE/SQUARE, Continued

DIGGIN' UP BONES—Sundown Ranch 106

Caller: Uncle Otis

A little bluegrass sound for "diggin' bones." Figures features *fan the top* and the middle break has a *grand weave*. FIGURE: Heads square thru, do-sa-do, spin the top, right and left thru, dixie style to an ocean wave, trade the wave, corner swing, left allemande, promenade. ★★★

IT'S HIP TO BE SQUARE—Venture 101

Caller: Charles Quisenberry

A little rock and roll melody by Venture. FIGURE: Heads square thru four, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three, swing cor-

ner, promenade. ★★

MORNING RIDE—Venture 103

Caller: Charles Quisenberry

The fill-in words are rather nice, and the melody is pleasing to hear. FIGURE: Heads square thru four, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru $\frac{3}{4}$, swing, promenade. ★★½

THAT'LL BE THE DAY—Venture 104

Caller: Charles Quisenberry

We received four records from this new label. This one has a nice melody. The choreo is MS. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing, promenade. ★★½

SQUARE LINE

I am a new dancer and I have found your magazine very interesting and informative. As our club's new banner chairman, I would like to update our banner rules. Can you publish an article featuring the latest version and maybe some helpful tips? Thank you.

Marilyn Hill
Carrollton, Virginia

P.S. Here's one:

For each banner steal I select three different members and give them a pledge card with space for four names. They have four members pledge to attend or send a substitute. This way we have everyone working and at least twelve for each dance.

ED. NOTE: Readers are invited to send answers to any "Square Line" questions. Let us hear from you!

Mystic Mystique continued

mother's letter to her son, if you want to laugh until you cry, as **they** did!

No matter what form of torture you threaten me with, I will never tell you who said: "I came with only one piece of baggage—my wife!"

RECIPE FOR A SQUARE DANCE SALAD

Clean and prepare ahead of time about 5 cups of square dancers. Cream together 1 cup of friendliness, 1 cup of thoughtfulness and a pinch of audacity. Add ½ cup of thrythm (well-beaten), ½ cup of excitement, 2 T. of faith, hope and charity. Be sure to add 1 t. each of gaiety and the ability to laugh at oneself. Season well with courtesy. Place all ingredients in a large bowl of square dance music. Stir vigorously with one (or more) callers. Garnish with plenty of smiles. This salad is good the year round. Can be served every two weeks or oftener. If you haven't tried it, do so now. You'll be glad you did.

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STRAIGHT TALK, Continued

9. Sundry Formations

42. Zoom
43. Flutterwheel
44. Veer left and right
45. Trade by

10. Sundry Formations

46. Touch and touch $\frac{1}{4}$
47. Circulate family
48. Ferris wheel

11. Thars

31. Allemande thar
32. Shoot the star
33. Slip the clutch

12. Sundry Formations

- 1-48 Dance for pleasure—Basic program completed

13. All formations

49. Cloverleaf
50. Turn thru (compare with *allemande* [6])
51. Eight chain thru
52. Sweep a quarter
53. Pass to the center

14. All formations

54. Spin the top
55. Centers in and out
56. Cast off $\frac{3}{4}$
57. Walk and dodge
58. Slide thru

15. All formations

59. Fold
60. Dixie style to an ocean wave
61. Spin chain thru
62. Peel off
63. Tag the line

16. All formations

64. Curlique (compare with *touch* $\frac{1}{4}$ [46])
65. Scoot back
66. Fan the top (compare with *spin the top* [54])
67. Hinge
68. Recycle

17. All formations

- 1-68 Dance for pleasure—Program is completed.

A modular unit of teaching does not have to be completed in one lesson period, although the nearer the dancers come to that situation the sooner they will be able to dance for pleasure. It is suggested that a further period of weeks (30 would not be too much) should be used by dancers and caller/teachers to consolidate, revise, experiment, visit other clubs, and be introduced to Dance By Definition before dancers go on to the Plus Program.

Now—square 'em up and on with the dance!

Geoffrey Tennyson
Kirkland, Quebec

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All callers, club officers, promotion chairmen, and others involved with next fall's class development are urged to write this magazine now for the new S/D MONTH FREE PROMO KIT from LEGACY, and start plans as soon as possible for September's activity. The kit is free, but please send \$1.00 to cover postage. Stan and Cathie Burdick are LEGACY chairmen for the 1988 Square Dance Month promotion.

FRONT LINE COVERAGE

The U.S. flag photo on our cover this month, signaling a bit of patriotic fervor, could have been shot anywhere in early July. Actually, it was snapped on a windy day on the beach at Waterford, Connecticut, by photographer Bob Burdick (Stan's brother). For citizens of the U.S.A., it not only spells freedom and democracy, but may also serve as a reminder for readers to write to congressmen to help make square dancing the American Folk Dance (See page 91.)

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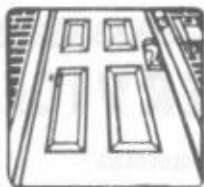
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by Mary Jenkins

USING LINES FOR TEACHING ROUNDS

by W.E. Cooper

The book contains over 50 line dance routines in easily understood round dance terminology. It should be of interest to square, line, and round dancers and teachers. Using lines is, according to Bill Cooper, a new tool for teaching round dance basics.

This 41-page booklet is available in three formats: 1. No cover (pages only)—\$10; 2. Soft Plastic Ring Binder—\$11; 3. Hard Plastic Ring Binder—\$12.50. Shipping and handling charges will be added to all three formats.

Every page, except one, in this loose-leaf publication is marked "Copyright 1986 E.E. Cooper." That one page is a Round Dance Position Chart reprinted from May 1957 issue of *Sets In Order* magazine. (The costumes are surely different than some of the mini-skirts we see on the dance floor today!) So buy a book; don't plan to copy from your friend's book!

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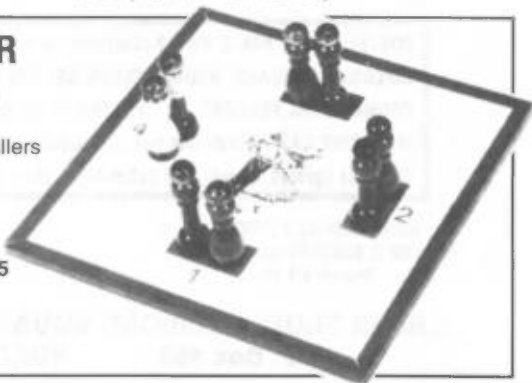
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