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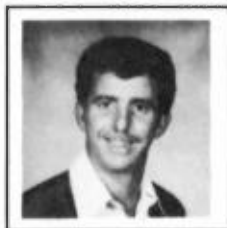
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

OCTOBER, 1987
VOLUME 42, No. 10



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It is not necessary to have enemies
if you go out of your way
to make friends hate you.

—Frank Dane

This quotation was given to us for a "Finish Line" but as we looked at it, the seed of an editorial was planted.

Charlie Baldwin used to say that ours was the only activity he knew of in which we worked hard to recruit people and then drove them away.

Knowing that to date nearly 700 S/D Month Promo Kits (sponsored by LEGACY) have been sent out of our office leads us to believe that many clubs and area organizations were diligently striving to build good beginner groups this fall. Suppose this effort succeeds. Is this enough? Do we need to think about what happens when these newer dancers meet us in squares?

Friends are very precious. Many of the people highlighted in features in this magazine end their summaries by stating their appreciation for friendships they've made through square dancing.

How do we find these friendships? Through the actual dancing, through conversations between tips and around the refreshment table, at club social events—the picnic and the mystery ride, doing work projects together.

We remember an old quote about friends that we can't state exactly, but the gist of it is that friends are people who love us in spite of ourselves. They know us, know our faults but still value our friend-



ship enough to work at understanding us.

So let's think about the way we act in squares or, to a lesser degree perhaps, on the round dance floor. When we frown at a mistake-maker, we may nip a friendship in the bud. The remarks we make may hurt someone who might have been a loyal friend. One scowl may deny us hours of fun and fellowship with that couple across from us. How many of us have so many friends that we can afford to toss away opportunities to make new ones?

Another quotation that has been found in every square dance magazine at some time or another is: Square dancers are friends you haven't met. This is a great recruitment slogan. The acid test is how we treat those "friends" after we entice them into our square dance world!



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Write for new catalog

BY-LINE

Don't miss the center spread for some S/D humor with a weird and wild flavor. Cartoonist **Jack Berg's** work has appeared in "Laugh Line" (Jan. '87) and on the cover (Jan '86). Jack is also a caller and record producer in the Chicago area.

"Ghost writer" for the two lower corner cartoons was co-ed **Stan**.

Vivian McCannon, a member of the National Executive Committee and long active in Texas square dancing, wrote up the recent anniversary celebration of the Texas Federation. Also sharing experiences were **Gene and Helen Norris** who enthuse about travels in Germany. The Norris' also have an ad in these pages promoting a new tour.

Debbie Slocum is part of the management of Sundance Record Distributors, and sent us an article on record producing because she felt many dancers did not know what lies behind the music we hear. Other familiar names appearing in this issue are **Jo Jan Nunley** and **Bill Barr**.

We hope you enjoy our pictorial feature on singing groups, the humorous cartoons that accompany **Jo Jan's** feature, and the Halloween flavor of this issue. Have a good read and a chilling, thrilling laugh with **Jack Berg!**

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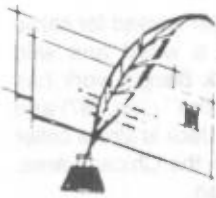
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Grand Zip

The square dance club I run in Pretoria, South Africa is so far away from the U.S.A. we've become rather out of touch with the square dance scene and reading your magazine keeps us up with the latest happenings in the square dance world.

The club, known as the Pretoria Promenaders, was formed at the beginning of this year. I conducted a 12 week beginning course and from this 50 plus people joined the new club which was outstanding. My second beginners course, just started, has 25 people so I hope we will have a dozen or so more club members from this.

Square dancers on business or visiting South Africa are most welcome to come and dance with us as it is great to meet dancers from other countries.

*Rodney Wills
Pretoria 0040
Republic of South Africa*

We would like to make contact with any other groups in the nation who share our interest.

We have been dancing and demonstrating traditional American squares, rounds and circles for 2½ years, and are interested in sharing our experiences

and/or information with other groups.

We are always looking for more historical information as to calls, dances, music, dress, and all other relevant cultural data, so long as it predates 1930, which is the year we chose as our cut-off date.

*Marvin Gardner
San Jose, California*

Our children square dance, too, and it is a great family activity. The kids especially like the fact that when you form up a square, everyone in the square is an equal. Now, if the older ladies would just learn not to pat my short son on the head and say "He's so-o-o cute!" At 14, he doesn't appreciate it at all, but he is too polite to tell them not to, so he endures it until the ride home.

*Joan and Hardy Pottinger
Rolla, Missouri*

I read my first issue in Dr. Mike Seastrom's office and to start my subscription last year, you kindly sent me a copy of the issue that featured him. I am ever so grateful to you.

We belong to the Twilight Twirlers of Canoga park, and have been members of that club for 22 years. We are editors of our club's monthly newsletter and are co-coordinators of our club's beginner class, so we are busy. Many of your articles really help us in serving our club and we are always receptive to new ideas.

*Jean and Bob Christensen
Canoga Park, California*

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SIMMERING SUMMER SEMINAR

Silver Bay, New York— The magic of this majestic mountain map-mark, to which I've often alluded, may have rubbed off on a few others this past summer! In a setting so inspiring, can aspiration toward perfection be far behind?

In some ways it was the most unique caller college it has been my pleasure to conduct in recent years. We named it the Northern New York Caller College, held last year in Ticonderoga, previously in northern Vermont; this year at the sprawling, picturesque Silver Bay resort on the lake, by George.

A full quota of eleven new-to-novice callers signed up, along with almost that number again of family members. Three callers were women; three states and a province were represented; one couple played their own music; several had hardly handled hash; ages ranged from the early 20's to the early 70's; each had a style quite different from the others. It really offered a challenge as well as an opportunity for me.

We met for a solid four days (nine sessions) in a glass-sided arts building named Watson overlooking the lake, and in that modern, choice classroom setting we could diligently dig into basics. (*Elementary, dear Watson?*—Co-ed.) Aside from the unusual heat (90°+) that blistered the whole northeast country dur-

ing that particular late July period (Remember?), the atmosphere was adequately academic, the facility was properly proportioned, and the progress was predictable.

THE EVER-LOVIN' 'LEVEN

Each caller alternately slashed and thrashed and hashed and *thrashed* and blushed through half a hundred sequences all day long, while a *pilot square* hiked and hiccuped through a few dozen miles of tedious terrain, all within twelve feet of floor space. Occasionally a few other guests and conferencers on the Silver Bay campus poked heads into our little kingdom—our imperial emporium—to see what strange things were happening at Watson. Some of them discreetly smothered visible, audible guffaws at our awfully flawed, bad, bawdy glitches, and smiled at a few favorable, applaudable antics.

It'll be mighty hard to forget (as if I could) the almost-a-dozen, 'buzzin', disc-flippin', few-flubbin' *cousins extraordinaire*: **Chuck** (clown prince of calamity), **C.W.** ("This time I'll get it right."), **John** (a *Bolte from the blue* and lightning fast), **Dave** (with Jeanne, that's two to go), **Jeanne** ("Help, I'm lost."), **Sandy** ("Jim's the funny one."), **Thea** ("I dropped out, then I dropped him, now I'm in again."), **Bill. K.** (I have a captive audience for my call-

ing—I'm a prison guard.'), **Bill B.** ("I took it right outta the book."), **Gerry** ("Holly's my pretty half, and we make music together."), and **Floyd** ("We almost couldn't make it—glad we did!").

Super experience, bar none. We'll do it again next July, same place. We were able to *load their boats* with information, give them a couple of new *tracks* to success, hopefully, and within that group you may someday see some new *diamonds* circulating within the square dance world.

Olmstedville, New York—While spending our long six-week getaway at our place in Silver Bay each summer (see also last month), Cathie and I do a number of dances in the north country of the Adirondacks, just to keep the old mike hot and the cobwebs clear. One that's fun is the annual *ASDance* held at Mary (*ASD* "Book Nook" ed) and Bill Jenkins' place, just over a few mountains to the west of us. (Blarney Castle now; no more Mockingbird Hill!) The formula is unbeatable; start with a potluck, the dance, then ice cream to top it all off. Dance in the garage; overflow crowd dances out in the driveway. Again, a nice touch.

DOWN THE LAKE TO DOWNSSES

Scotia, New York—The Jenkinses also set up this dance, sponsored by Northway Squares, in the Downs' Ponderosa Hall (built by square dancers for square dancing) near the Albany airport, on a Sunday afternoon. Nice crowd; many of them I only get to check/chin/chat with once a year. That's a good ponderable thought as I wait to return down yonder to the Ponderosa next year.

Putnam, New York—Over on the east side of Lake George (We're on the west bank.) lies Putnam and Putnam Center, five miles as the crow flies, or thirty up around Ticonderoga for landlocked people like us. There at the Putnam school gym, caller Thea Galusha had set up a summer special sponsored by the Putnam Prancers and "future Putnam Prancers."

(Love those class member badges.) Folks came from everywhere that night—south from Vermont, north from Whitehall, east from Olmstedville, and indirectly from Connecticut, Pennsylvania, New Jersey and Ohio. Bi-level program. A raft of local spectators. Food: caloric, *galoric*, go-for-it! (All food is "go-for-it" where you're concerned, Stan!—Co.ed.) '88 repeater? Sure as shootin'!

Hague, New York—At the Northern Lake George Yacht Club I was booked to "put on a good ol' fashioned square dance" for all the club's members and guests (a hundred or more) to culminate their annual "family day." It was both a funny and fun experience to work with kids and *pseudo-kids* from eight to eighty in that rustic clubhouse overlooking the lake. Does "put on" tell you something? As soon as I arrived, someone asked me, "Are you the entertainment?" I should have answered, "No, I'm the *entertainer*, you're the *entertainment*!" Proper terminology notwithstanding, proper styling excused, youthful exuberance evident in every gymnastic gyration, floor noise often producing more decibels than the speaker could tally, it was a happy hash bash that certainly entertained *me*, as I got carried away by the entertainment they created for themselves. Thank heavens for the *Hokey Pokey*, *Mexican Hat Dance*, *Bunny Hop*, *Birdie*, *Cotton-Eyed Joe*, and the *Virginia Reel*—half a dozen superb ways for highly-energized kids to vent a vast vat-full of vernal vigor.



LOTS WILL BET ON A BAY

Silver Bay, Bay, Bay, Bay, Bay, Bay, New York—Strange stuttering heading, you'll say, but it says in effect that Cathie and I called six successive, successful O/N/S-type dances at the same resort mentioned earlier in this column. Constant readers of *ASD* will know that the "Y" resort is just down the road from our summer home, and we've been half-a-summer staff callers there for about thirty years. Most of the weekly dances were held outdoors, central campus, on the volleyball courts, where participants and spectators have sometimes numbered hundreds. Cathie starts the dances with tots 'n toddlers 'n toters in tow, totaling twenty to forty timid toe-tappers together, hand-in-hand. (Dances used involved a combo of folk, play-party, and simplified squares/mixers. (See *Tots* book, back pages.) Following that interesting intermixed interlude, we pair 'em and square 'em until ol' Sol calls it quits, dusk calls for floodlights, or ol' Stan calls his sixth tip, whichever comes first.



More and more I get the feeling that this kind of exposure to free-'n-easy, fun-faceted, occasional squaring is a good way to go for many thousands. Why in the world aren't there more opportunities for that kind to happen? I'll leave that question to you, and continue.

Another question that haunts me sometimes (October is a good month for haunts.) is whether square dancers today see beauty and symmetry and rhythmic fulfillment in the kind of dance action we are exposed to most often. What do you think? The question literally jumped out at me as I read this passage the other day from *The Book of Etiquette*, published in 1924:



DANCING

"Dancing is an art. More than that, it is a healthful art. In its graceful movements, cadenced rhythms, and expressive charms, are evident the same beautiful emotions that are so eloquently expressed in music, sculpture and painting. And it is through these expressions of emotion, through this silent poetry of the body that dancing becomes a healthful art, for it imparts to the body—and mind—a poise and strength without which no one can be quite happy.

"It is because the vital importance of dancing on the mind and body has been universally recognized, that it has been added to the curriculum of public schools in almost every country. We find the youngsters reveling in folk dances, and entering dancing games with a spirit that gives vigor to their bodies, balance and grace to their movements.

"Consider for a moment the irresistible witchery of music, or rhythmic cadences. We hear the martial note of the drum, and unconsciously our feet beat time. We hear the first deep chords of the orchestra, and involuntarily our fingers mark the time of the measure. With the soft, mellow harmony of triplet melodies we are transported to the solemn vastness of a mountain beside a gaily rippling stream. With the deep sonorous burst of triumphant melody, we are transported to the ocean's edge, where the rumbling of the waves holds us in awed ecstasy. Thoughts of sorrow, of gladness, of joy, of hope surge through us and cry for expression. Dancing is nature's way of expressing these emotions.

Continued on Page 105

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BADGES OF LEADERSHIP: VISION



Remember when bathtubs were white, telephones were black and checks were green? Who'd have guessed that today we'd live in a Baskin-Robbins society of many flavors? For better or worse, someone had the vision to see beyond the staid colors we all accepted, and design a more colorful world.

VISION is the name we give to this "badge," for a leader has to see a better scene and be able to move himself/herself and others toward making it a reality. Even if it's only to "brighten your own corner," each dreamer/leader sees that things could be a little better than they are. A good leader involves group members, perhaps through brainstorming, into pooling all their visions. (You all know what brain-storming is: listing all possible options, with no negative statements allowed.) Following the brainstorming, a leader seeks points on which all agree and moves into getting them in priority order. A good leader knows how to move from dreams to reality.

Leaders who were long on vision and initiative in the past are responsible for what we have today in square dancing: LLOYD and Dorothy Shaw, Mr. and Mrs. Henry Ford, Charlie and Bertha Baldwin, Bob and Becky Osgood, the first seminar planning committee in the state of Washington.

Listen to your hopes, dreams and desires, and follow where they lead you.

Don't wait for someone else to lead you into them. Open yourself up to your visions, take risks and explore new possibilities. Of course, you can see potential problems. There are always problems. "We can't help trouble but we don't have to give it a chair." Be confident that you can overcome problems.

Don't let naysayers destroy your vision. (The story, used in last month's editorial, of the small business man and his hot dog stand is an example of dire predictions that can become self-fulfilling, if we heed them. The editorial asked if this story had any relation to square dancing, and this question was also asked at the seminar.)

We are called to excellence. People who succeed have a vision of excellence. Mediocre people never make mistakes, because they never risk. Leaders will make mistakes, but they will admit them and move on to fulfill their goals.

New ideas and new visions may come to us anywhere and at any time. Leadership is found in many places. Remember the adages about "a little child shall lead them" and "out of the mouths of babes." Think about this: when you are in an elevator, the operator, a low-paid employee, is your leader! Along with this must come the admonition to develop leadership in others whenever and wherever possible. In this way you build for the future.

Challenges are exciting! Remember the story of Moses...the Red Sea never opens until you are on your way! Who knows what wonderful things will happen when you work to make your visions come true!

"Ten Badges of Leadership" was the topic of the keynote presentation made by your editors at the 1987 Washington State Leadership Seminar in July. The "badges" will be presented in a series of articles of which this is the first.

HARMONY

It may have started with Don Williamson and the Red Boot Boys or it may have started earlier, less formally, but square dance recording artists seem to be blending their voices often lately, both in the public eye and on the sound tracks.



RED BOOT BOYS:
Mike Hoose, Johnny Jones,
Don Williamson, Wayne McDonald



ESP RECORDING ARTISTS:
Elmer Sheffield, Craig Rowe, Larry Letson



MASON-DIXON LINE QUARTET
Pete Diven, John Carlton,
Ralph Trout, John Kephart



HI-HAT RECORDING ARTISTS:

GREATS

The results are certainly pleasurable. This duo, trio and quartet phenomenon has led to concert tours as well as basement barbershopping. We hope the trend continues, the melody lingers, and the beat goes on.



ROYAL RECORDING ARTISTS:
Jerry Story & Tony Oxendine



CHINOOK RECORDING ARTISTS:
Darryl Clendenin, Joe Saltel,
Bill Helms, Dan Nordbye



**Bronc Wise, Ernie Kinney
Tom Perry, Burlin Davis**



CHAPARRAL RECORDING ARTISTS:
Ken Bower, Gary Shoemake, Scott Smith



KEN BOWER



JOHN & WANDA WINTER



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- C-213 ONLY YOU—Jerry Haag
- C-321 NEWTRON DANCE—Gary Shoemake
- C-519 FEVER—Ken Bower
- C-706 ONE THIN DIME—Marshall Flippo
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“CATCH THE EXCITEMENT”

25th ANNIVERSARY OF THE TEXAS STATE FEDERATION

Square and round dancers from all over the state of Texas and neighboring states convened in Dallas on June 6, 1987 to celebrate the Silver Anniversary of the Texas State Federation of Square and Round Dancers. This festival was dedicated to the past presidents of the organization with 19 out of 21 present. One came from Kansas and one from Florida. Five of the 19 have lost their mates, but are still active.

A special Archives display, dedicated to the deceased members, featured pictures of each of these members. Memorabilia from the past years were placed on tables, and dresses that wives wore when they were in office were hung in back. Those honored were Jackie Parker, Al and Dudy Treppke, John McCannon, Ollie Mitchell and Roy Long. They shall all be remembered for the part they played in the history of Texas square dancing.

“Time After Time” was the theme of the fashion show, with past presidents modeling their dresses and suits. 17 districts were represented. Four national conventions were represented for the years 1954, 1965, 1974 and 1987. Instead of the usual descriptions of outfits, accomplishments were listed by narrators Jon Jones and Rocky Strickland.

During the Saturday night dance, three prizes were awarded: Ed Hull of Weatherford won a Cadillac, Eiko Hollis of San Antonio won a pick-up truck, and Carolyn McCall of Dallas won a \$2,000 Dillard's certificate. Advanced ticket sales were broken with and all-time high. 1987 was truly a year to remember. *Vivian McCannon*



The picture at left top shows winners of Texas' prestigious Leroy Award, given for service to square dancing: (Left to right) Lee Long, Mildred Mitchell, Dorothy and Joe Hobby, Bob Parker, Vivian McCannon, Letti and Lee Reed, Wanda and Red Nobles, Joe and Velma Goodlett. This year's winners of the Leroy Award were Red and Lois Cooper.

Picture at right top shows Vivian McCannon in her 1974 National Convention dress. Pictured at left is the Archives display.



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- BUC-1216 WAITIN' FOR LOVE TO BEGIN by Stan
- BUC-1215 I DON'T CARE by Stan
- BUC-1214 AIN'T MISBEHAVIN' by Larry



STEVE SULLIVAN
Pocatello, ID

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UNDERLINING, continued

Lead right, by Malcon, Cole and Burdick has a lot of *food for thought*, as usual, but we especially like these *return to home* ideas by Don Malcom:

(Static square)...Heads touch $\frac{1}{4}$, boys run Centers in, centers run, ends only touch $\frac{1}{4}$ Boys run...bow at home

(Static square)...Heads lead right, veer left Bend the line, right and left thru and $\frac{1}{4}$ more Couple $\frac{1}{2}$ circulate, bend the line... Bow at home

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TEEN Tempo

Karen Saxton

Mira Loma,
California

As a teen advisor who believes in getting right in there and dancing "their way," I am often approached by overawed but complimentary adult dancers who want to know, "Where do you 'kids' get your energy," or simply, "How do you do that?" In response I wrote the following essay:

What is teen square dancing? Some believe it is a group of young people doing their own thing with no regard to what the caller calls. Others believe that teen dancing is dancing fast and rough, the faster and rougher the better. Both beliefs are as valid as the commonly held view that square dancing is a bunch of "squares" dancing.

Teen square dancing is the mutual support and cooperation of all dancers in the square regardless of age. It is the addition of carefully choreographed and executed twirls, moves, and styling, that work within the framework of both square dance call and music.

Teen square dancing is never rough. "Teens" maintain a light fingertip to fingertip or palm to palm touch with their partner(s). Each person balances his or her own weight for the ultimate smoothness of the move. A tight hand grasp is both unnecessary and dangerous. (This holds true in an "adult" square as well.)

What appears to be freestyle movement is a series of precise moves to a set beat, requiring practice and round dance-like precision. The left allemande "kick" is a good example. The move is broken down into 6 beats; starting on the left foot, with

the stomp (or backswing) on the fourth, the kick on beats five and six. During the kick, both partners balance their weight slightly backwards.

Don't let all this scare you away from joining a teen square. Teens enjoy dancing with adults who appreciate the extra effort they put into their dancing. The following rules will help you find your way around a teen square.

1. Don't try any of the fancy moves until you've had some practice. The other dancers rely on your support to make dancing safe and enjoyable.
2. Dance normally. You will never be forced to dance "teen style." When all else fails, listen to the caller. Chances are good that everyone will get to the right place at the right time; even if they are not doing exactly the same thing. (Don't panic!)
3. Please touch hands lightly. Never hold on for dear life.
4. Dance smoothly, don't rush. The teens are dancing to the beat of the music, Use it as your guide.
5. Teen dancing is in the mind, not the body. If you have the inclination, just ask a teen. They'll be happy to teach you.
6. Relax and smile! Dancing with the teens is a great experience. They are extremely smooth, capable dancers who like to *have fun!*

1988 National Convention Teen Hall update: Although the National Executive Committee is reluctant to admit that our letters and petitions have changed their opinions on the closed youth hall, they have agreed that the tiny, triangular, carpeted hall designated for youth dancing is inadequate, and are making an effort to relocate it. They have also assured us that dancers who normally enjoy dancing with the teens will be welcome. Officially the hall will remain closed. Hopefully, they will realize that no-one who doesn't truly enjoy the teen way will dance in the hall, and will stop this discrimination.



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Visit Germany Anytime For Good Square Dancing

by Gene and Helen Norris

Have you ever gone to a strange square dance club and wondered, "How will I be received?" Helen and I thought that, as we started on our trip through Germany that was to take over a month. We had written 27 clubs prior to our departure and 12 of those invited us to visit them. We wanted to visit some clubs we would be visiting during the spring of 1988 with a proposed tour of square dancers. The clubs we visited were the most friendly that we had ever visited.

Our first club was the Heidelberg Hoedowners on a Wednesday night. When we walked into the dance, everyone came forward to greet us and make us welcome. The caller was German and was outstanding. The dancers were lots of fun and we all went to the after-party of pizza and special salads. Don and Jane Pittman, presidents of the Heidelberg Hoedowners, went out of their way to insure our being well received.

Our next dance was two nights later at Kizerslautern where we went to the U. S. Army High School to dance with the K-Towners. The presidents, Richard and Nancy Duran, met us at the door and greeted us with open arms. Their first thought was to tell us that we were staying with them for the night. The after-party was attended by all the dancers and Helen and I tried our first Schnitzel sandwich.

The next night we were back in Heidelberg to dance with Rudi Pohl and Kenny Reese at the Swinging Stars; Rudi is their club caller. In 1963 I had met Rudi and his wife when they first became dancers with the Heidelberg Hoedowners.

Friendliness and hospitality are easy to find at dances in Germany.



Two nights later we were in Freiburg, Germany where we called a dance for the Breisau Twirlers. Their dance hall was in a Western Park with a cowboy and Indian theme. The German people think that one of the greatest things that we have going for us is western cowboys and Indians. One never saw a more eager bunch of dancers. Their after-party is something you must attend to appreciate. This club has only one American member and they dance with the smoothness of dancers that have danced for many years. They take great pride in their dancing as a club and as a family.

After a long trip through Italy, Helen and I arrived back in Munich, Germany where we spent a night dancing with the Roadrunners. Tommy Morgenroth, their caller, was great. It seemed strange to hear him explain a movement in German and then call in English. This group was another enthusiastic happy group. Their president, Dieter Mueller stated that on our next tour we could really expect a big turnout and that they would all like to have our dancers stay with them.





Gerald McWhirter

CIMARRON RECORD CO.



Jerry Rash

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Bill Bumgarner

GERALD McWHIRTER, 4021 NW 61st., OKLAHOMA CITY OK 73112

Our next dance was in the city of Hamburg where we were met by Karl and Liane Hoffman, who had invited us to stay at their home. The friendly greeting for a road-weary twosome was beyond belief and much appreciated. After a night of much-needed rest we danced with the Hanseatic Squares. Again we found a friendly happy group of dancers who were smooth in their dancing and enjoyed their

time together.

All over Germany we noted the extra effort put forth by the German people to speak our language. Sometimes we felt a little remiss in knowing so little of theirs.

All in all, Helen and I both agreed that our dancing counterparts in Germany love square dancing as much as we do, and with the 100 plus clubs in Germany, one has no trouble in finding a friendly face.

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Harper Smith

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- K-1314 THINK IT OVER, Flip/Inst. by Bill Harrison

RECENT RELEASES ON LONGHORN:

- LH-1043 HIGHWAY TO NOWHERE by Francis Zeller
- LH-1042 BETCHA MY HEART by Francis Zeller
- LH-1041 I'M ONLY IN IT FOR THE LOVE by Mike Bramlett



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 1. Music only; 2. Cues by Bill Travy
- B360B SCARLETT ROSES, Foxtrot by Joe & Alice Hill
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Bill Harrison



Bill Crowson

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WITH 8 YOU GET SQUARE

by Jo Jan Nunley
Canyon, Texas

One individual cannot make a square in square dancing. It takes eight people to interact and make square dancing what it is—a good time.

One type of dancer in a square would make for awfully dull dancing. Think about all of the unique personalities in your club. I have come up with at least eight types that are fairly representative of dancers.



Take **Miss Perfectionist**. If you dance in her square, sometimes you do indeed wish someone would take her. Why? Because her desire for perfection extends not only to herself but to all of her fellow dancers as well.

She is the one most likely to haul another dancer around to his correct position. Not much fun for the ill-fated dancer who happens to be in the wrong place at the right time.


Miss Perfectionist knows where all dancers should be at all times. It's not that much fun dancing with her if you're not on her wave length because if you get out of position, she will certainly let you know.

Miss Perfectionist has a permanent crease in her forehead. She frowns a lot. It's hard to keep track of where eight people should be at all times. It's a lot of responsibility. If you recognize yourself in Miss Perfectionist, why not loosen the reins bit and let other dancers be responsible for their own actions? That's not easy for a perfectionist, but with practice it can be done.


Then, there's **Mr. Helpful**. He has a lot in common with Miss Perfectionist. He also knows where everyone in the square should end up after each call. He knows

and he might gently steer another person into his right place. But, the key word is gently. He gives a person the feeling that he would have ended up right without that little nudge in the right direction.

He smiles a lot. Gentle correcting does that for a person's face. A little difference in attitude can make a lot of difference in the morale of a square.




Friendly Fred makes everyone in the square just feel glad that they are out dancing. He might cut up a little as the calls are announced, but never enough to really mess someone up. He enjoys dancing with you and he lets you know it.



Friendly Fred just makes you feel good to have toe-tapping feet out on the dance floor.

Then, there's **Plodder**. He'll get up in a square if he's needed. You always have the feeling though that he'd much rather be somewhere else. He doesn't really mess up much. He concentrates but he concentrates at a level that doesn't leave much space for fun.



Plodder's wife may have dragged him to the dance. When activities become a duty, the fun flies out the window. If someone doesn't remind Plodder how much



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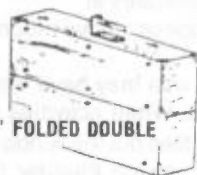
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fun square dancing is, his wife probably can't drag him to many more dances. There will be a vacant space on the floor where Plodder once dutifully plodded along.



Reluctant is Plodder's cousin, except he doesn't hide his true feelings as well. He's the character who has to be coaxed up off his behind to make seven people into an even eight for square dancing.

Reluctant may say, "I don't feel like dancing." He may think nothing of letting seven other people feel disappointed. He needs a shot of "square dance spirit." Reluctant's not a bad sort of fellow; he just needs a nudge in the ways of consideration sometimes.

It's not really that he doesn't like coming to square dancing. But, he would just rather sit on the sidelines and visit. His problem may be the gift of gab. This fellow's craving for talk may be satisfied before the square really gets going or afterwards.

He may even fear he will mess up and have Miss Perfectionist's wrath to contend with.

Singer has a lot in common with Friendly Fred. Singer loves to square dance. In fact, she loves it so much that she can't help humming or singing along with the caller. This can be disconcerting to her fellow partners who hear the lyrics in stereo when she in on their arms.



Singer feels her enthusiasm to the brim and dancers just can't help but feel affection for this type of individual.

One important character to fill out each square is **Steady**. Steady has a lot in common with Helpful. He knows where each dancer should be positioned. He has an



eagle eye out for the slick floors that delight in skidding lady dancers down to the floor. His strong arm has saved many a lady's face.

One of Steady's attributes is that he never makes another dancer feel klutzy. He just makes them feel that he's glad to have been in the right place at the right time. Steady is a very valuable gem to have in a square.

Exclusive likes to dance with the same partner and the same members for each square. She feels, why tamper with perfection? Actually underneath that bravado that makes new dancers feel like they are treading on private property if they walk into her square.



She may be a very insecure dancer. She may have the feeling that no one else but "her regulars" would want to put up with her. Nudging her out to other squares may not be easy, but it's not impossible either.

The point is that if all dancers had the exact same personalities, square dancing would get boring in one evening. All of the different personalities that interact to make a square, or in the larger sense a club, are needed.

Granted, some of the more abrasive personality quirks could use some oiling. With a little gentle coaxing in the right direction from more stable personality types in the club, success could be right around the corner.

One of the benefits of a square dancing club is that it helps members interact and get along with people who are different than themselves. It's society at practice, each and every time a square forms.

BE PREPARED, CALLERS & CUERS

by "Railroad Bill" Barr
West Haven, Connecticut

Being ready for any eventuality is a tough proposition in any line of work, but a caller or cuer is especially vulnerable to being caught unprepared or worse yet, a victim of equipment failure. Since you no doubt have a cassette tape recorder, there is no need to worry. In a few hours from now, you will have overcome all problems of this nature. Pick out your favorite hash and singing call records, and three or four cued rounds (or uncued, if you are able to cue them yourself); try to concentrate on classics and records with a dual use, and a couple of mixers, contras, or quadrilles. Now record them, and make up a schedule which will look something like this: (side one 000 *Brandy*, 057 *Lovin' Her was Easier*, 102 *Birdie Song*, 161 *Mountain Dew*, 215 *Chain Gang of Love*, 264 *Heel & Toe Polka*, 304 *Cabbage*, 372 *Mack the Knife*, 426 *NY NY*, (The numbers will only work with your particular record-

er, of course.) Continue until you have filled up both sides of a ninety-minute cassette. The numbers of course, will be taken from the counter, which you must set at zero as you start each side of the tape. Attach this list to the box the tape comes in, or write directly onto the label of the tape. It's also a good idea to make a duplicate (Xerox) copy with the exact timing, and/or make a duplicate tape of each song in case you use a different tape player, so that you can estimate where to fast forward or rewind to get to a particular number. Why bother to do all this, and when will you use this tape?...on a float in a parade; walking through an airport; when your motor conks out on your sound system; whenever you have access to a P.A. System, but not turntable; at the club picnic; camping; when even your 100 feet of extension cord is too short, or when you send the spouse to "cover" for you while you are calling elsewhere, and he or she wants the *only* copy of a favorite record. So patch in your turntable to the recorder, pick out your favorite records, and, like the Boy Scouts, from now on be *prepared*.

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LINE- LIGHT



On May 25 in Hanover, Pennsylvania, Mary and Al Groth and their daughter, Kathleen, carried Al's equipment into their church to do a square dance demonstration for the newly formed church youth group. The arrangements had been made more than six weeks ago, announced in the church bulletin several times and, according to members of the youth group, was eagerly awaited. The pastor of the church, Bill Beck, even helped carry in the equipment. As Mary and Al walked in, nearly 100 friends and relatives shouted "Surprise!" and started one of the most delightful events two people could ever share.

The whole thing began back in January with a casual remark by Mary Groth. A friend was being married soon and Mary mentioned that she hoped the wedding went well. She never had a big wedding and always regretted it. "Every girl wants to feel like Cinderella once in her life."

May 26 1987, was Mary and Al's 25th wedding anniversary. A few members of the Hanover Pacers Square Dance Club picked up on Mary's remark. Maybe a little surprise could be arranged. The ball started rolling. Before it stopped, Mary and Al would be two of the most totally surprised people on the face of the earth.

After hearing the shouts of surprise and many congratulations, Mary and Al both felt the surprise was complete. Actually, it was just beginning. After a very brief explanation, Mary was led off to a dressing room downstairs and Al to the pastor's office. Mary was dressed in a handmade satin and lace wedding gown made by good friend, Ruby Bentzel. Daughter Kathleen, the bride's maid of honor, was dressed in a blue and white gown, also made by Ruby. Son David, hiding in the wings, carried in a dark suit, formal shirt,



and bow tie for Dad along with a sport coat for himself. (That's as formal as son David gets.)

Then came music, singing, the Wedding March, the bride escorted down the aisle by her father, and a very special renewal of vows. After the ceremony, there was the typical shower of rice (bird seed in this case) and a formal photo session. Then it was off to the reception (horn blowing all the way) at the local fire hall. The food and companionship (both supplied by club members) was abundant, and the wedding cake (also made by Ruby) was more beautiful than one can imagine.

Was the whole thing a complete surprise? Could well over a hundred people keep a secret from a couple they see and dance with at least once a week? Let me tell you with absolute certainty, it was and they did. I know because I was the groom. Don't let anyone tell you the good old fashioned "chivaree" is a thing of the past!

Al Groth

Codorus, Pennsylvania

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine



25 YEARS AGO—October, 1962

With this issue Willard Orlich, First In Choreography, joins the staff of *American Squares* as Workshop Editor.

Teacher, writer and leader (not caller) Orlich has successfully taught advanced dancing to hundreds of dancers and has conducted over 500 workshop sessions. He organized the Akron, Ohio Workshop which now has two parts with some 30 sets and 20 callers and teachers in attendance. It is at this workshop that Willard selects material that works.

★ ★ ★ ★ ★

Kirby Todd, R/D leader, offers six tips for better styling.

1. Stand straight and tall; give room for the heart.
2. Dance on the balls of the feet, off the heels.
3. Notice your partner and smile!
4. Feel the music, the rhythm, the flow and enjoy it.
5. Practice dancing, anyone can master routines with time and concentration.

6. Park cars and problems outside and let fun take over.

"The therapy of beautiful dancing together with the fellowship and friendship inherent in such a gathering is miraculous."

★ ★ ★ ★ ★

In a two page center spread Grenn, Inc. advertises two record labels.

On the Grenn label, *Thru the White and Drifted Snow*, by Ron Schneider and *Keep Your Sunny Side Up*, by Earl Johnston.

On the Top label *Goofy Square*, by Dick Jones and *S/D Jubilee* by Chip Hendrickson.

The rounds for squares: *Tennessee Two Step* by Manning and Nita Smith and *Teasing* by Grace and Palmer Baeger.

New Basic: *Wheel thru* by Paul Moore, Columbus, Ohio.

10 YEARS AGO—October, 1977

One of the hallmarks of square dancing in Australia is "whole family participation," and the Smiths typify the trend, with their loyalty, love, laughter and talent.

Continued on Page 107

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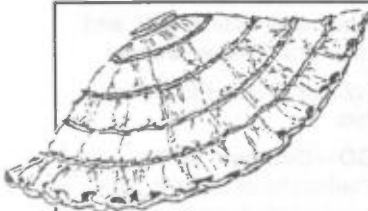
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ROUNDALAB REPORT

Pictured are most of the 172 round dance teachers from 29 states, three Canadian provinces, New Zealand and Saudi Arabia who attended the 11th Annual Roundalab Convention last June in Houston, Texas.



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FASHION FLASH

By Mary Read Cooper
Vienna, Virginia

Short skirts and frilly crinolines in *Vogue*? Who would have thought it? But there they are for all to see—1987 fashion echoing our square dance dresses.

The exaggerated haute couture may not get to *load the boat* in our square, but it does produce helpful fallout for our own square dance wardrobes.

Dancers who prefer longer skirts are now able to find longer crinolines, to give that graceful look, right in the lingerie section of the nearest department store. Prices are competitive with square dance crinolines.

For the first time in quite a few years peasant blouses are back in the pattern books. (See *McCalls* 3145.) However, the featured skirts (e.g., *McCalls* 3123 or 3196) are not full enough to fit over crinolines. If you want to adapt one of these patterns, be sure not only to make the skirt at least five yards around the hemline, but to allow enough flare between hips and knees to accommodate your crinoline with ease.

While the yardgood stores are piled high with bolts of fabric, including many small prints, chambrays and denims that echo the traditional styling of square dance clothes, you may want something a bit different for your outfit. Here are two alternatives to the fabric store.

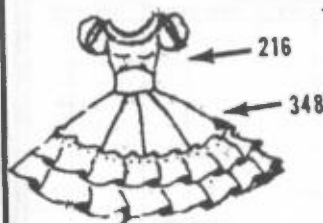


Sheets. Watch for pattern close-outs and seconds at bargain prices. Even regular prices give you a lot for the money. Here are approximate yardages for sheets converted to 45" fabric. Twin, 4 yds.; double, 4 1/4 yds.; queen, 5 7/8 yds.; king 7 yds.

Table Cloths. Look for a circular cloth, lace, embroidered, patterned, or plain. Plan on a skirt being about 1" longer than your crinoline. Measure from the outer edge the crinoline length, that extra inch, and the seam allowance. Mark evenly all around, then cut. From the fabric in the center or other fabric, you can make either an elasticized waistband (with enough stretch to go over your hips) or a waist-sized band, inserting a zipper in the skirt. This is particularly pretty for a cloth with embroidery around the edge. A matching napkin or two can be used to trim a blouse.

A circular lace cloth can also be measured and cut as above, then slashed from waist to hem, gathered onto a matching ribbon waistband and worn as an overskirt. Wear the opening center front or center back. For great holiday ideas, think of white lace over a red skirt, green lace over a white skirt, or pastel lace over a black skirt. Happy stitching!

More HEM-LINE on Page 59



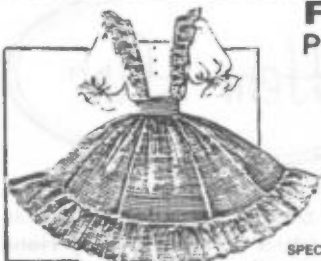
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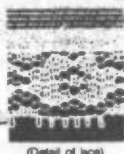


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ARABIAN FLARES AND SQUARES

If you look in the center spread (lower left) of last month's ASD issue, you'll see a photo of Martin and Linda Power about to cut the 25th anniversary cake of the Flares and Squares Club of Saudi Arabia last spring.

Here, in turn, are the eleven-plus squares that attended a celebration jamboree held in Alquiq, Saudi Arabia. Martin and Linda are again shown on each side of the banner. Martin is the founder of the club and he and Linda have been presidents, vice presidents, secretary-treasurer, and social chairpeople.

Callers for the jamboree were Ben McGilvery and Keith Banks. Ben is the regular caller for Flares and Squares; he is formerly from Rochester, N.Y. Keith has

done some calling in Tennessee, Texas, and London, England. Cuer is Kathy Cox of Dhahran.

In 1961 Martin was transferred to the Abquig camp, where there was no club. He contracted a caller from Dhahran to teach the first class, and after graduation in 1962 a club was formed. During his time as a single dancer in the USA, Martin formed a singles club in Hereford, Texas. He was also the president and vice president of the Texas Association of Single Square Dancers.

Recently Martin and Linda returned to the USA to visit her parents in Wisconsin and attend the National Convention in Houston.



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- 4B-6084 THE TOP OF THE WORLD—Mike Sikorsky
- 4B-6083 I'LL FLY AWAY—Bill Volner
- 4B-6082 DON'T BURY ME TIL I'M READY—Bill V.
- 4B-6081 KIDS OF THE BABY BOOM—Gary Mahnken
- 4B-6080 ANYTIME—Bob Carmack
- 4B-6079 CAN'T STOP NOW— Gary Mahnken
- 4B-6078 SALLY GOODIN'— Otto Dunn
- 4B-6077 LOWDOWN HOEDOWN (Hoedown)
Gary Mahnken
- 4B-6076 WHEN MY BLUE MOON TURNS TO GOLD
AGAIN— Gary Mahnken
- 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.

CHRISTMAS RELEASES

- 4B-6030 GRANDMA GOT RUN OVER BY A REINDEER
- Q-848 MERRY CHRISTMAS IN MY HOMETOWN

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



Romney Tannehill



Lee Main



Bob Huff



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FEEDBACK

Just received our July issue of ASD and would like to comment on the "calling tips" article written by Harold Bausch. This article should be made "required reading" for all teachers, callers and members of Callerlab. It's about time someone had the guts to tell it like it is.

Dancing by definition should be kept at the upper levels of square dancing and not stuffed down the throats of Mainstream and Plus dancers.

If the "he he, she she, who turns who," is your bag all well and good, go for it. It's definitely not for us.

We completed our original 42-hour course of square dance instruction in 1960, back when square dancing was still enjoyed by all dancers and not the *rat race* that it has grown into. Square dancing

needs more people like Harold Bausch.
Rudy and Audrey Gagliardi
 Arnold, Pennsylvania

I'm so angry that you even printed the paragraph about the Astro-World Afterparty on page 19, August 87 issue. Not only didn't we (the square dancers) have the park to ourselves as *promised*, they wouldn't even let us in with the tickets we bought from the 36th NSDC. Two weeks prior to the convention, the committee was notified that they had not sold enough tickets, therefore we were not going to be allowed in the park. The committee had the audacity to sell tickets anyway during the convention. The fact that Astro-World advertised in the paper that the park would be open to the public should have tipped someone off that something was wrong. Do the people in Houston live in a vacuum? Doesn't anyone read newspapers in Houston? I left Houston, Texas under the impression that our money

Continued on page 61

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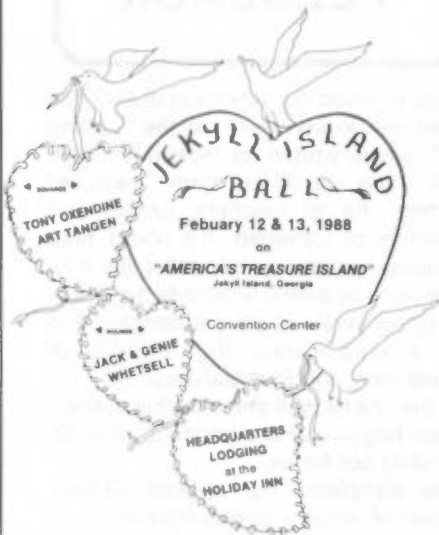
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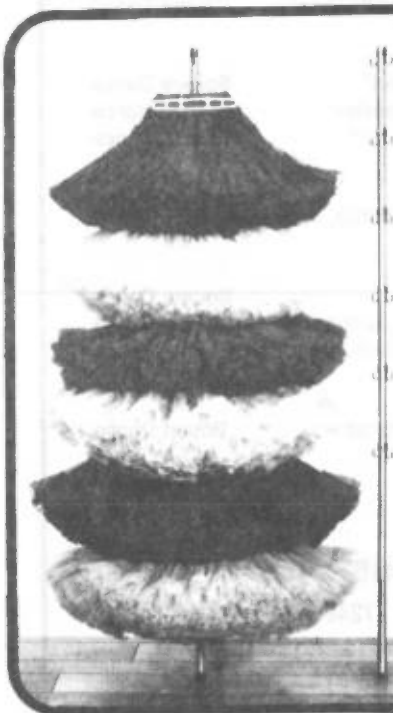
Members and "Trustees" are primarily concerned with the healthy growth and preservation of the total square dance activity. Their concerns include proper publicity to and education of the general public, promotion of Square Dance Month, Square Dancing as the National Folk Dance, information on and promotion of education and leadership seminars (MiniLegacies), a Hot Line for fast communication of important issues and a

biennial survey of your feelings and comments.

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In other articles, communication, education and leadership seminars, the Hot Line and survey will be discussed.

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| 2340 | EVERYTHING OLD IS NEW AGAIN, Cuer: Nancy Carver* | Round Dance |
| 2339 | EVERYBODY LOVES SOMEBODY SOMETIME, N. Carver* | Round Dance |
| 2338 | LINGER AWHILE, Cuer: Bill Brown* | Round Dance |
| 2337 | PASS ME BY, Caller: Lem Smith* | Square Dance |
| 2336 | JUST PRETEND, Caller: Lem Smith* | Square Dance |

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| 692 | WHOLE LOT OF DIFFERENCE IN LOVE, Buddy Weaver* | Square Dance |
| 691 | SPEAK ME SOME HAPPY, Caller: Frank Lane* | Square Dance |

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| 127 | HANGIN'UP MY TRAVELIN' SHOES, Toots Richardson* | Square Dance |

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THE BUSINESS OF MAKING SQUARE DANCE RECORDS:

A GIGANTIC LITTLE INDUSTRY

By Debby Slocum
Moorpark, California

Music may be the most important ingredient in every successful square dance. Without music, the caller and the dancers would have nothing to do.

The music that we square dance to comes in a variety of packages: sentimental favorites, country western, rock, specialty tunes and even New Wave.

A dancer listening to a favorite song on the radio today may be square dancing, round dancing or clogging to the same song tomorrow.

Think about it. During a dance, a caller will utilize seven or eight different singing calls and often as many hoedowns. The caller probably carries 100 or more square dance records in his or her case, with many more at home in a collection.

Where does the music come from? To dancers of the last 30 years, music has simply always been there—magically transported from the local record store to the caller's turntable.

In reality, a complex and competitive industry has evolved over the past 30 to 40 years within the square dance community that takes the music we love and transforms it into something we can dance to.

It is estimated that about 150 record labels—square, round, contra or clogging—are currently marketed in the U.S. and abroad. What was once strictly an American pastime has spread worldwide, and a small number of these records are produced as far away as Sweden, Great Britain, Canada and West Germany. With few exceptions, these records are produced by people directly involved in square dancing, most of them callers.

Cem Macey of Grenn Records said that many of the square dance labels, as we

know them today, began in the mid to late fifties. Before these specialized records were produced, callers used live music—sometimes just a fiddle or organ.

Bob Osgood, chairman of the board of Callerlab and square dance historian, said the origin of our contemporary square dance music goes back even further—all the way to the 1920s and Henry Ford. You see, Henry Ford commissioned the production of those first square dance recordings and the record producer was none other than Thomas Edison. But that's another story in itself.

According to Bob, back in the 1940s even live music was difficult to obtain. Whether it was good or bad wasn't really important to the dancers. They were just glad to get it.

At that time, the clubs, the dances and the classes were caller-run, Bob said. The caller would locate a band and line it up for the dance or the class.

Some callers started their own bands and always worked with the same group.

"It was exciting. Live music was a necessity back then," he said.

But things began to change. "I came out with an album (Sets In Order label) and three or four other labels started at the tail end of the forties," Bob said. Recorded square dance music was about to come into its own.

Since those early days, the number of square dance recordings has continued to grow and the technology improve. Currently, square dance records are created by the same means as other popular records. To sum up the process, the producer picks a song he would like to record and writes an arrangement that conforms

Where does the music come from?



Al Horn



Renny Mann



Johnnie Scott



Chuck Donahue



Singin' Sam Mitchell



PRAIRIE

Recordings
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- PR1095 I'LL BE HOME WITH BELLS ON (Christmas song)
- PR1094 FOREVER AND EVER, AMEN, Randy Travis #1 by Al
- PR1093 AINT GONNA BE YOUR DAY, Oldie by Johnnie
- PR1092 CHICAGO'S MY TOWN, Oldie by Renny
- PR1091 MORNING RIDE by Al
- PR1090 TODAY I STARTED LOVING YOU AGAIN, Hag #1 by Renny
- PR1089 TIGER BY THE TAIL, Buck Owens #1 by Chuck
- PR1088 I'LL TAKE CARE OF YOUR CARES, Frankie Lane #1 by Singin' Sam



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Kim Hohnholt



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Recordings
Music by Mountain Men

MR5005 New Hoedown
CLYDE FEVER

- MR62 GUITARS, CADILLACS & HILLBILLY MUSIC, #1 by Kim
- MR61 BIG MAMU, Bobby C. Newman Hit by Jay
- MR60 COME ON HOME AND SING BLUES TO DADDY, Oldie by Ron
- MR59 DOES FT. WORTH EVER CROSS YOUR MIND by Kim
- MR58 THE MUSIC WILL LIFT YOU UP, Reba #1 by Tom
- MR57 REDNECK by Kim
- MR56 AROUND ENOUGH TO KNOW, J. Schneider #1 by Tom



Troy Ray



Hal Dodson



Amazin' Grace Wheatley



Bill Reynolds



Frank Sanders



Recordings
Music by Desert Sands

- DR32 WALKIN' WITH MY ANGEL, Bobby Vee Hit by Hal
- DR31 SENEORITA, Don Williams #1 by Frank
- DR30 MR. SANDMAN, Oldie by Bill
- DR29 MASON D IXON LINE, Mason Dixon Hit by Troy
- DR28 EASY TO PLEASE, Janie Fricke Hit by Grace
- DR27 HOUSTON HEARTACHE, by Troy
- DR26 BRUSH THOSE TEARS FROM YOUR EYES, King Cole #1 by Bill



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Gary Bible



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Jim Golik, Clogging

OCEAN WAVE

Music by Ocean Waves

Recordings

- OR23 WHITE SPORT COAT
- OR22 MONA LISA, Nat King Cole #1 by Dennis
- OR21 OLD MAN FROM THE MOUNTAIN by Bobby (Hag Hit)
- OR20 WALK ON BY by Gary (Van Dyke #1)
- OR19 THE OLD RED BARN BY Dennis (Oldie)
- OR18 CLOSE ENUF TO PERFECT by Greg
- OR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)

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to the standard square dance pattern: seven sections of 64 beats each, consisting of an opening, two figures, a middle break, two figures and a closing.

The objective is to put out a variety of music—something for everyone.

The producer then rents a recording studio where the music is recorded and a vocal is added to a multi-track tape. After the tape has been mastered, the records are pressed and finally, the record jackets and call sheets are added.

The records reach the callers and dancers via a complex system of distributors and record dealers.

Wade Driver, producer of Rhythm Records in Houston, Texas, said that there are certain criteria for producing a successful square dance record.

First, the tempo of the record should be somewhere between 128 and 132 beats per minute to be danceable. "You must be able to maintain the feeling of the original song," he said. Slowing down the tempo of the popular song when creating the square dance version loses the pizzazz or feeling of the song. "Speeding it up is fine. Never slow it down," Wade said.

When possible, Wade uses an introduction in his records that is identical to the pop version. Both the introduction and the final tag line are eight or 16 beats long.

"The arrangement and mix-down make or break a record," Wade said. With every song, there are five or six different ways

to record the song. If the original has a chorus that is 24 or 48 beats long, it won't make the transition to a square dance song without chopping something out. The producer must use his or her judgment on what to take out and still retain the original flavor of the song.

Wade said that it is important to determine the song's "hook"—the something that makes it unique—and build around it. Some singing calls take five minutes to work out. Other arrangements, like Rhythm's *Rocky Mountain Music*, have taken five years to perfect. Wade said that a general rule of thumb is that if you have to perform major surgery on a song to make it fit the square dance criteria, then it's best to opt for another song.

The objective of Rhythm Records is to put out a variety of music—something for everyone. "If I put out five records, I want one of those in every caller's case. "Then I have done my job," he said.

"I like country western music."

Elmer Sheffield, Jr., owner of ESP Records in Tallahassee, Florida, has his own philosophy on producing S/D music.

"I like country western music. That's all I listen to. When I hear a song I like, we do it," he said. Elmer said that the number of songs he produces in a given month depends on how many songs he hears that he likes and how the mood hits him. "If I had to say I had a goal, it would probably be a couple a month. That's an ideal situation." **Continued on Page 58**

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ORAN AND BETTY ATKINSON

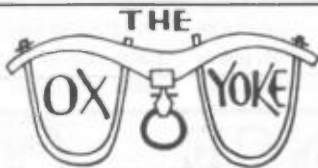
Oran and Betty Atkinson of Skowhegan, Maine, began their dancing career in 1969 when they first took lessons in square dancing. Later, they went to learn round dancing from Doc and Peg Tirrell, who now live in New Jersey. In 1973 Oran began cueing rounds and he has continued to the present, marking 14 years of leading rounds with Betty.

The Atkinsons have been past presidents of the local square dance club, the Arnold Trail Squares, and are charter members. Oran teaches beginners along with easy-intermediates each week and is club cuer for the local dances. He also cues at many of the surrounding clubs. Oran is an honored member of Skowhegan High School's Hall of Fame (for football success) and he enjoys painting as a hobby.

Oran and Betty are both semi-retired and belong to NECORTA and METRA, round dance associations. We wish them many more happy years of square and round dancing.

*Scott Williams
Skowhegan, Maine*

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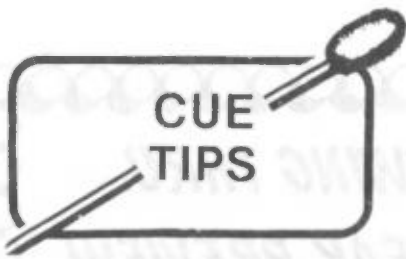
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Record: Merry-Go-Round MGR023 (HH937)

Dance: Two-step

Phase Rating: Phase II

Footwork: Opposite, directions for M except as noted.

Sequence: Intro, A,B,A,B,A, Tag

INTRO

- 1-4 WAIT; WAIT; APART,—,POINT,—; TOGETHER SCP LOD,—,TOUCH,—;**
 1-4 In open facing position wait; wait; step apart from partner L,—, point R,—; together R to SCP LOD,—, touch L,—;

PART A

- 1-4 TWO FWD TWO-STEPS;; HITCH FWD & BACK;;**
 1-4 In SCP LOD fwd L, close R, fwd L,—; fwd R, close L, fwd R,—; fwd L, close R, back L,—; back R, close L, fwd R,—;
- 5-8 CIRCLE AWAY TWO TWO-STEPS;; STRUT TOGETHER 4 BUTTERFLY WALL;;**
 5-8 Circle away from ptr L, close R, fwd L; fwd R, close L, fwd R fcg RLOD,—; strut twd ptr L,—, R,—; L,—,R to Bfly wall,—;
- 9-12 FACE TO FACE; BACK TO BACK LOP RLOD; BACK HITCH; SCISSORS THRU SCP LOD;**
 In Bfly wall side L, close R, release lead hands turn LF (W RF) to OP LOD,—; continue LF turn side RLOD R, close L, back R to LOP RLOD,—; back L, close R, fwd L,—; turning to face partner side RLOD R, close L, thru R to SCP LOD,—;
- 13-16 TWO TURNING TWO STEPS;; VINE 4; WALK 2 OP LOD:**
 Blending to CP wall side LOD L, close R, starting RF turn side & Back L,—; continue RF turn side R, close L, fwd R to CP wall,—; side LOD L, XRIB, side L, XRIF; blending to SCP LOD fwd L,—, fwd R to OP LOD,—;

PART B

- 1-4 VINE APART 3 TOUCH; VINE TOG 3 CHASE POS RLOD; FWD TWO-STEP; FWD TWO-STEP OP RLOD;**
 1-4 In OP LOD side twd COH L, XRIB, side L, tch R; side twd wall R, XLIB, side R turning RF to RLOD (W side twd COH L, XRIB, side L turning LF to RLOD) M in back of W,—; fwd L, close R, fwd L,—; fwd R, close L, fwd R lead ptr take shorter steps & blend to OP RLOD,—;
- 5-8 VINE APART 3 TOUCH; VINE TOG 3 CHASE POS LOD; FWD TWO-STEP; FWD TWO-STEP OP LOD;**
 5-8 In OP RLOD side twd Wall L, XRIB, side L, tch R; side twd COH R, XLIB, side R turning RF to LOD (W side twd Wall L, XRIB, side L turning LF to LOD) M in back of W,—; fwd L, close R, fwd L,—; fwd R, close L, fwd R lead ptr take shorter steps & blend to OP LOD,—;
- 9-12 FWD,—,POINT,—; BACK,—,POINT,—; FWD TWO-STEP; PICK UP TWO-STEP;**
 9-12 In OP LOD fwd L,—,point fwd R,—; back R,—, point back L,—; fwd L, close R, fwd L,—; fwd R, fwd L, fwd R picking W to CP LOD,—;
- 13-16 PROG SCISSORS SIDECAR; PROG SCISSORS BANJO; TWO TURNING TWO-STEPS SCP LOD;;**
 13-16 In CP LOD side COH L, close R, XLIF to SCAR D W; side R, close L, XRIF to Bjo LOD,—; blending to CP Wall side LOD L, close R, starting RF turn side & back L,—; continue RF turn side R, close L, side & fwd R to SCP LOD,—;

TAG

- 1 APART,—,POINT,—;**
 1 In OP LOD step apart from ptr L,—, point R turning to face partner and smile,—;

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Dancing Tips

by Harold & Lill Bausch

Our readers do write. Often we get interesting letters or cards from the readers of this column, and although we can not respond to each note, they do give food for thought and sometimes another way of looking at things. We do appreciate them.

After one article a man wrote, "Speaking as a dancer with considerable experience (over 24 years), I think *load the boat* is the second-worst call I ever had contact with." First I thought, perhaps true, but it is popular never the less; then I thought, I wonder what he considered the worst!

Another man wrote thanking me for my ideas on how to teach some of the misunderstood calls, then requesting that I review the calls, *roll* and *spread*. Both of these calls depend on the previous call. What I am saying is that you need to know how the previous calls end to know how to do these calls.

The call *roll* requires the body motion of the ending of the previous call in order to know which way to roll. For example if you were to *trade and roll*; let's say you progressed in a clockwise motion as you did the *trade*, then you must turn in a clockwise motion as a continuation of that previous call (*trade*) in order to do the *roll*. One thing that must be understood is that the call *roll* does not require progression. You do not move to another location but remain where you stand as you *roll*. The *roll* is a body turn, but not a progression to a new location in the square. So, if two people *trade and roll*, they *trade* places then *roll* $\frac{1}{4}$ (or turn) to face one another.

One of the more difficult calls for dancers to understand (and therefore is not used a whole lot) is *right and left thru*

and *roll*. Think of our normal set-up, two couples facing, and then the call. As dancers complete the *right and left thru* they are facing as couple, but as they continue with the *roll* they must let go partners' hands and as individuals turn $\frac{1}{4}$. This leaves the partners in single file with the man in the lead and the lady behind as they stand right shoulder to right shoulder with the other couple.

I explain the *right and left thru and roll* only to illustrate the action of the roll, not to urge that the call be used more.

The call *spread* also is a continuance of the call being completed, such as *double pass thru and spread*. As the couples complete the *double pass thru*, the lead couple does the *spread*. They side-step away from partner, leaving a space between them; the trailing couple then steps forward to fill that space. The call is also often used as a *wheel and deal and spread*; here again at the completion of the *wheel and deal*, the lead couple does the *spread* and the trailing couple fills in the space left between the leading couple.

We received a letter from a long-time caller—one whose name is a "legend" among callers—who explained much that happened back in the very early 1940s. The point he made was that there were a number of callers who contributed greatly to the boom of square dancing. He also explained how movies of that era added impetus to the growth. This letter brought home the fact that growth comes from a little push here and a little push there, not from one central location or from one person. At the same time what one person starts spreads out like oil on water as each person adds his bit.

It is understandable that not all people have the same interpretation of how this or that is done. What is interesting is the way the best interpretation usually ends up being the most popular. You might say, "That's standardization," but I rather think it ends up being the choice of the people. The choice of the dancers has really controlled square dancing from the start; what's liked lasts and isn't liked fades.

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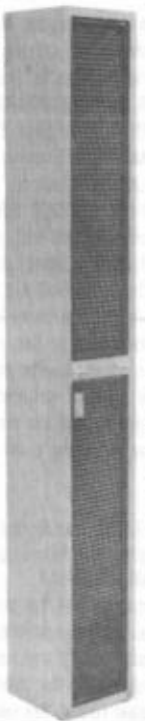
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by Bob Howell

easy level

Hayes Herschler of St. Augustine, Florida, says that he gets many complaints about solo dances that repeat too many times. He has tried to remedy this with a routine that has 48 beats and goes through only seven times. He calls it...

KANSAS CITY

FORMATION: Solo

MUSIC: *Kansas City*, Thunderbird 228

ROUTINE: Dancers begin facing the head of the hall.

COUNTS:

- 1-8 Box two-step forward (Side, close, fwd, hold; side, close, bwd, hold;)
- 9-16 Box two-step backward (Side, close, bwd, hold; side, close, fwd, hold;)
- 17-20 Vine left, 2,3, touch;
- 21-24 Vine right, 2,3, touch; (On the last count, turn to face right—the right-hand wall)
- 25-28 Vine left, 2,3, touch; (moving to head of the hall turning to face head of hall on last vine step)
- 29-32 Slow walk two forward (turning to face right again on the second step)
- 33-40 Repeat counts 25-32
- 41-44 Side, close, side, touch right beside left foot;
- 45-48 Side, close, side, touch left to right (Turn $\frac{1}{4}$ left to begin dance again facing original left-hand wall).

From Albuquerque, New Mexico, Ken Kernen, the chairman of Callerlab's Community Dance Program has adapted a real simple singing call sequence which he says fits well within the Program. And how appropriate for the Oktoberfest season of the year.

BEER BARREL POLKA

RECORD: Blue Star 2298

FORMATION: Square

SEQUENCE: Opener, figure twice for heads, middle break, twice for sides, ending.

OPENER, MIDDLE BREAK, ENDING:

(Circle left) Roll out the barrel

We'll have a barrel of fun

(Circle right) Roll out the barrel

We've got the blues on the run

Heads go up to the middle and back

Sides go up to the middle and back

(Face partner, promenade)

Everybody roll the barrel

Cause the gang's all here.

FIGURE (Twice for heads, twice for sides):

Head (side) couples pass thru,

Turn your back on your partner

Separate around two and home you go, do-sa-do

Side (head) couples pass thru

Turn your back on your partner

Separate around two and home you go, do-sa-do

Join hands and circle to the left

Swing your corner round and round

(Promenade) Everybody roll the barrel

Cause the gang's all here.

The Traditional Dance Committee of Callerlab has selected the following for the fourth quarter of 1987:

GRAND SASHAY

Allemande left the corner, let's do the grand sashay

Do-sa-do your partner, now right hand pull by

Seesaw round the next one, now left hand pull by

It's do-sa-do the next one, again right hand pull by

Seesaw round the next one, left hand pull by

Swing the next one, that's partner, promenade home...



DESCRIPTION: The description is clear from the dance call. However, dancers should be cautioned to pull by smoothly without jerking or pulling arms. When called as shown above, the figure times out to 64 counts and works well as an opener, break or closer in a standard singing call. A number of years ago, the term *sashay* was the Texas equivalent of *do-sa-do* and the *grand sashay* became a combination of progressive right and left shoulder *do-sa-dos* or *sashays*.

The Callerlab Contra Committee has chosen this contra by Ted Sannella for the fourth quarter selection in 1987.

PATRIOT'S JIG

FORMATION: Couple facing couple in long lines*

MUSIC: *Back to Donegal*, Windsor 4183; *Sherbrooke*, Lloyd Shaw 302

- (A1) 1-4 Allemande left your corner
5-16 With your partner swing
- (A2) 17-24 In your lines go forward and back
25-32 With opposite couple circle four $\frac{3}{4}$ (all facing up & down the set), now pass thru
- (B1) 33-40 Swing the next (the one you meet)
41-48 Put her on the right go right and left thru
- (B2) 49-56 Same two ladies chain across
57-64 Same two couples right and left thru

*Probably the easiest way to set up this formation is from a static square. Have the heads lead right and circle to a line, then join hands in long lines up and down the hall. Make sure dancers adjust so each couple is directly facing another couple.



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STRAIGHT TALK

For many years, dancers have indicated their dislike for *do-sa-do* by doing the "Hungarian swing" as a substitute movement. Those who do the real *do-sa-do* need more time than those who just spin around. This promotes confusion in the square and to an observer it must appear that some dancers are doing something wrong.

Most singing calls have at least one *do-sa-do* in the break. Many figures start with a *square thru* followed by a *do-sa-do* and there may even be another before the *promenade*.

The *do-sa-do* is usually used in singing calls to fill a time void in the choreography. In patter calls it may be used to "neutralize" hands, to get the dancers in

to a right-hand wave or it may be used by habit with no apparent reason. All of these uses are unnecessary. Choreography can be changed to overcome the hand use problem and to bring dancers to an ocean wave when required by the next movement. Even in singing calls there are many ways to arrive at the proper place in the musical arrangement without using the *do-sa-do*.

When dancers refuse to do a called basic they are telling us something. I view the *do-sa-do* as an overused movement of limited value that should be eliminated at Mainstream and above except when necessary for timing as in *grand spin*. It does not seem feasible to continue the use of something that is both unnecessary and resented by the dancers.

Bob Stewart
Chicago Illinois



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- Partial Contents**
- **How to Set Up Any Square Dance Formation in Any Boy-Girl Arrangement**
 - **How to Recognize and Use "Hidden" Formations**
 - **How to Identify the Available Calls in a Square Dance Formation—and How to Choose the Best One**
 - **How to Develop Interesting Choreography Extemporaneously**



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Calling Tips

Paul Hartman

THE MONOTONY OF SINGING CALLS

It is simply amazing how repetitive our singing calls have gotten to be in the past two decades or so. If you check the singing call records and the figures for them that have been released during the past twenty years, you might be surprised that about 70% of all singing call figures begin with the following calls: *heads square thru, do-sa-do the corner, swing thru, boys run...* And another 25% or so begin with: *heads promenade 1/2, down the center with a right and left thru*, (or its companion figure: *heads promenade 1/2, sides right and left thru*). By the time the above-cited calls have been rendered, the singing call figure is almost half way through, leaving very little time for anything really substantive to complete the singing call. Thus only a very, very few singing call figures today are unique and different.

Two manifestations have made inroads into square dancing in the past 15 or so years, which hamper the dance, and which most callers dislike intensely. These can be attributed directly to the repetitious use of the above mentioned examples in singing call figures. One of these aberrations is the Highland-fling (or the Hungarian or Polish) type of swing when the caller calls a *do-sa-do*. One can very readily understand why dancers are desirous of varying this routine (*heads square thru, do-sa-do*), which is heard and danced a thousandfold *ad nauseum* by injecting on their own, something more colorful and different. The same goes for the other example (*heads promenade 1/2, sides right and left thru*), which has resulted in the non-promenading dancers rushing into the center to swing the opposite person there, or gyrating while bumping hips with the (sometimes unsuspecting and objecting) opposite

person.

The reason for the stereotyped monotony in so many of our singing call figures is directly attributable to uninventive, unimaginative, and downright lazy callers. It is precisely this type of caller who calls the very same figure (the one provided with the record) each of the one hundred or or more time that he/she uses that particular instrumental. Thus dancers will dance that same figure—heavens knows how many times—, if that same figure becomes popular with a large number of other callers. As a result, we have gotten to the point over the years where we learn by rote, thereby obviating the need for dancers to be attentive to the calls. This situation prevailed (and still prevails) in traditional dancing (i.e. oldtime) square dancing, with the caller calling the same figure, using the same words each time he/she uses a certain song. For example, in traditional dancing, the figure known as *Uptown, downtown* (i.e.: *First couple up center and a way uptown, and bring that other couple down...*) will always be called using the very same words to the tune known as *Golden Slippers*. No variation would be accepted by the traditional dancer. It should, however, not be implied that there has never been or will be a singing call which—even though it might embody the oft-repeated beginning to the figure as described above—does not have merit and should not be used as written. On occasion, we find a singing call for which one of those beginnings is just perfect. In that case we should, of course, use it. And if we shunned those singing call figures that all-too-frequently do use those beginnings, then the occasional use of one of them would hardly be noticeable.

When modern western square dancing first began, many aspects of traditional dancing, were brought into the newer phenomenon and continued to be used. One example was that patter calls, as a rule, followed the basic formula used in singing calls. The caller, used a hoedown record (not a normal song) to which he set

a certain figure resulting in a partner change—corner, or right-hand lady, or opposite lady with whom the dancer would promenade home. As in a singing call, the same figure was repeated four times through and dancers got back their original partners. All such patter calls were given specific names in those days by the caller or dancer who created them. (e.g. *The Apache*, *Cream City Travel On*, *The Criss Cross Twirl*). After hundreds of such concoctions, callers were experiencing difficulty in finding suitable names for their patter creations. One of them was even entitled *Runouttanames*. While another one was known as *Nameityourself*. One very popular mixer of that time was known as *The GKW Promenade*, with GKW standing for God Knows What. This practice ceased after a decade or so and we began to hash up our patter calls, to the great delight of the dancers who yelled loudly in sheer joy when the surprise *allemande left* was called.


How can we then keep the dancers

from getting bored when they dance singing call figures which start the same way each time? By varying singing call figures when using a particular piece of music. The practice of hashing up singing calls will be sure to defeat monotony and keep dancers on their toes (no pun intended). For example, callers could take the figure written for one singing call and adopt it for use with a totally different song. Usually substitutions can be achieved easily with only minor adjustments, providing the song in both instrumentals consists of the usual 64 beats.


One word of caution: Callers who call the same singing call hundreds of times may become bored with it even though the dancers are enjoying themselves immensely every time. Callers should be sure to examine each situation very judiciously before changing something that works well.

Ultimately, the caller's job is to please the dancers, no matter what the caller has come to like or dislike.

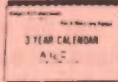
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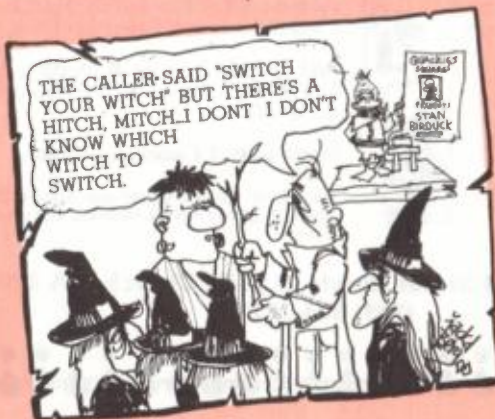
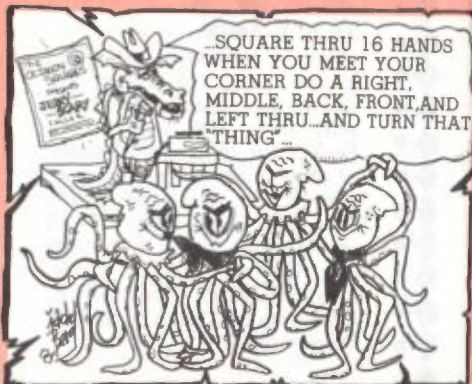
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RECORDS, Continued

Elmer, who has been producing ESP records since 1983, recently built his own recording studio. He rents the studio out to others for profit, but it was primarily built because of the square dance records, which are his hobby. "Now I'm free to go in whenever I want to and work as long as I want to," he said.

According to Elmer, the average square dance record costs about \$800 to produce. "You can spend a lot more," he said, but \$800 is about average.

Because it costs so much to produce a record and the market is so limited, many producers have what is known as a "buy-on" label where callers pay a price to record a song. The producer's costs are paid and the caller's talents are then exhibited to a much larger audience. This brings up the purpose of the called side of the square dance record..

Wade Driver stated that originally the called side was to encourage dancers to buy records. That was 30 or 40 years ago, and with all the dances currently available, dancers don't buy as many records as they used to. Now the called side is advertising for the caller/artist. Wade said that being a recording artist puts clout in the caller's booking ability.

"Personally, I never listen to the called side," he said. "It's the music I'm interested in. I suggest that callers listen to the instrumental side. If the song is in their range and they like the music, then they can give it a try. The called side is primarily for dancers and for callers who want to emulate a certain caller's style."

While square dance records offer the caller/artist greater exposure, the records also allow the producer to make his or her personal mark on the S/D community.

Elmer Sheffield said, "I think producing records is ego thing. There are probably no more than half a dozen labels that are really making money at it."

Gary Shoemake, who together with Ken Bower, Jerry Haag and Beryl Main, produces Chaparral Records, believes that there are too many S/D labels on the

market today, all in direct competition for the same limited market. As a result, sales on all labels suffer.

"It has become relatively easy for someone to spend \$500 to \$1,000 and get a song down on tape," he said, "but that doesn't mean the producer knows what he is doing. The record may sound great on the stereo (at the record store), but when the caller gets to the hall, the song just doesn't work—because of the mix and the quality of the music," he said. "There're only five or six companies in the business that do quality work right now," he said.

Gary said that the record business' salvation is to turn square dancing around. "Ten years ago, we had many many dancers. Now the square dance world is in a total decline. We need more dancers. We need to get square dancers in the frame of mind they used to be in—with the emphasis on fun. Then the record business will take care of itself."



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OVERSEAS DANCER REUNION

The 1987 Overseas Dancer Association held its 25th annual reunion in Denver, Colorado, with over 200 dancers attending from 27 states and seven foreign countries. The first night's open dance was called by Dale McClary and John Kalthenthaler. Three days of reuniting, dancing, partying, a callers' pow-wow, and business meetings followed.

The Julius and Miriam Nestor Award was presented to John and Freddie Kalthenthaler for outstanding service over a long period of time to the S/D activity and to the association. John and Freddie have hosted two reunions and served in several

capacities with the association. The Hencerling Award for attending all 25 reunions went to Steve and Fran Stephens, the only couple eligible.

The first reunion was held in 1963 with 44 dancers present. Reunions have been held in 13 states, D.C. and Canada. The 26th reunion will be in Madison, Wisc.

To be eligible for membership in the Overseas Dancer Assn., a person must have learned to dance overseas or have been or be a member of an overseas club. Information may be obtained from Susan and Richard Perry, 13011 Larklair, San Antonio TX 78233. *Ralph & Veve Hay*



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FEEDBACK, Continued

would be refunded as of yet, I have received no money. What kind of business practice is this? Obviously the square dancers in Houston and the committee don't really care. Possession is 9/10's of the law, but we're speaking of approximately \$84,000.00 that the 36th NSDC committee has ripped off from their fellow square dancers.

I can't say that the whole convention was bad. I had a great time. The sound was poor and I expected to sweat a lot, but I left my first national convention with a bad taste in my mouth. This Astro-World incident was the last memorable thing about the convention, therefore it will be the thing that I will remember the most and the thing I will tell to square dancers who didn't attend.

I saw on the news in Houston that the square dancers set a world record by dancing in the Dome. How untrue and very disappointing. I marched in with the crowd from Nebraska, because I registered while I lived in Omaha, and we couldn't hear the caller so we circled left and then just plain left. We left very disgusted that we couldn't dance because of the sound.

I sound very negative because I'm angry. I did however enjoy myself and probably will attend the Oklahoma City convention, (Anaheim is out because of lack of funds) and the Memphis convention. However, if another incident occurs such as the Astro-World party, I will skip con-

ventions from that point forward.

Thank you for your time. I know this letter or even a part of it will not be published as all I ever read are favorable comments. However, I do wish that I received some reply in reference to the money I spent to go to Astro-World.

*Ron Chiodini
Belleville, ILinois*

Let's tell it like it is. Something must be done on sounding the halls at National Conventions. After attending 12 years, we stopped going after the Baltimore disaster (speaking of sound only), and then decided to go to Houston (another sound disaster).

Using speakers not geared for square dancing just doesn't work. Most dancers will put up with bad floors, heat, and crowded conditions but bad sound will drive them away.

Some problems were caused by callers' poor microphone techniques, which compounded the problem.

It's time again to get professional square dance sound people like Hilton back on the scene.

Was the sound the reason several "traveling callers" didn't show for their scheduled spots?

*Joe Varrelli
Glendale, Arizona*



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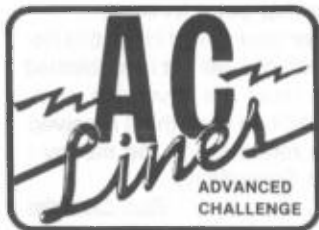
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by
Ed Foote

In Roll Circulate/Out Roll Circulate. Two rules to follow: (1) The designated dancers (ends facing in or out) should raise a hand to indicate they have been designated. The others will see this upraised hand, and this will help them turn quickly toward that spot. (2) If you are in the center of the wave, do not assume the designated dancer will remember to raise his hand. You should turn your head sideways in both directions before you move to see which direction you should go. This action keeps you under control.

Motivate. (1) Be sure all 4 hands touch in the center star. This should be done with elbows bent at the same time. If arms are fully outstretched when the hands touch in the star, the set is too large to function efficiently. Bending the elbow will force the star to be smaller and greatly reduce the chance of a breakdown. (2) The two dancers coming to the star from the ends of the wave must be sure to form the star—they are the controlling dancers. If these two dancers do not touch hands in the star, the set is likely to break down. (3) Be sure that all 4 hands hold the star for the full half-turn.

RECYCLE (facing couples). The person who is adjacent to you at the start will also be adjacent when the call is completed. The right-side dancer will be the end of a wave, and the left-side dancer will be the center of a wave.

Single Wheel. Two things to remember: (1) This call tends to spread out the set. Be extra conscious of taking hands after doing this call. (2) If Single Wheel is done from two dancers facing opposite directions, be sure to drop hands with that dancer at completion and take hands with your new partner. If hand contact is maintained with the dancer in front, you are likely to break down on any of several calls which could be called next.

Slip/Slide/Swing/Slither. Rules for smooth dancing: (1) If Slide follows Slip, or if Slither follows Swing (both of which occur frequently): stop your turning motion on the first call just short of completion so you can blend into the next call. These combinations dance roughly only if everyone does each individual call and comes to a complete stop before doing the next call. On all calls in square dancing we blend from one call to the next for smoothness. Do it smoothly here—think **blend**. (2) Never touch the person with whom you do a Slide or Slither until after the call is completed. This will keep the action smooth. If you touch the other person while doing either of these calls, the action will become rough. (3) The reason dancers tend to stop after each individual

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call, which causes roughness, is because they are saying each call out loud. Some dancers learn these calls by saying them out loud, but eventually this verbalizing of the calls should be dropped for reason of smoothness. Dancers who must say these calls out loud in order to do them are bordering on being out of control.

Split Counter Rotate. For smooth dancing, do not drag the other person along. Merely maintain fingertip contact.

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CHOREOGRAPHY

AN ANALYSIS: Veer Family

Starting formation: facing couple, facing dancers, mini wave, two-faced lines.

- a. LEFT
- b. RIGHT

Two facing couples, working as a unit, or dancers move (to the left or right as directed and forward) to end in a mini wave or two-faced line respectively.

From a mini wave or a two-faced line, the veering direction must be toward the center of the of the mini wave or line. Each dancer or couple, working as a unit, moves forward and inward to end back to back with the other dancer or couple respectively.

SAMPLE CHOREO:

Side ladies chain and rollaway
Heads pass thru go round one to a line
Left touch $\frac{1}{4}$, circulate, boys run
Veer left, boys circulate, wheel and deal
Swing thru, recycle, swing thru
Right and left grand

Heads square thru four, right and left thru
Veer left, couples circulate, bend the line
Touch $\frac{1}{4}$, circulate, boys run, veer right
Promenade

Side ladies chain and rollaway
Heads pass thru go round one to a line
Left touch $\frac{1}{4}$, girls run, veer left
Couples circulate, bend the line, crosstrail thru

Left allemande

Heads veer left, ladies trade, $\frac{1}{2}$ tag
Walk and dodge
Veer right, zoom "and" square thru $\frac{3}{4}$
Left allemande

Heads pass thru go round one to a line
Pass thru, wheel and deal
Centers pass thru, veer left, centers trade
Tag the line in, pass thru, wheel and deal
Pass thru, left allemande

Head ladies lead dixie style to a wave
Boys trade, boys run, veer left
Swing thru, girls trade, star thru, pass thru
Trade-by, veer left, girl trade
All veer right, trade-by, touch $\frac{1}{4}$
Right and left grand

All rollaway, heads touch $\frac{1}{4}$, all boys veer left
Single hinge
Center girls pass thru and touch $\frac{1}{4}$
Centers trade, girls trade, flutter wheel
Pass thru, bend the line, right and left thru
Spin the top, right and left grand

Heads touch $\frac{1}{4}$, girls veer left, single hinge
Center boys pass thru, touch $\frac{1}{4}$, centers trade
Boys run, spin the top, right and left grand

Heads lead right and circle to a line
Ends box the gnat, all touch $\frac{1}{4}$, circulate
Girls veer right and face right
Boys divide and touch $\frac{1}{4}$, girls recycle
Pass thru, centers in, cast off $\frac{3}{4}$, boys circulate
Boys fold, those who can star thru
Others face in, ferris wheel, zoom "and"
Pass thru, left allemande

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru
Veer left, ladies trade, ferris wheel
Centers veer left, ladies trade, veer right
Right and left thru, pass thru, left allemande

Heads lead right and veer left
Girls trade, all cast off $\frac{3}{4}$
Spin the top, right and left grand

REVIEW



CHASE RIGHT

Starting formation: Two couples back-to-back

Each right-hand dancer does an exaggerated Zoom action moving into the position previously occupied by the right-hand dancer behind them, to finish facing in. The left-hand dancer will follow ("Chase") the right-hand dancer by doing a Run into the vacated position, and then a Box Circulate on position. Finishes in a Box Circulate formation.

SAMPLE CHOREO:

Heads square thru four, pass thru
Chase right, boys run, left allemande

Heads lead right and circle to a line
Pass thru, wheel and deal, square thru $\frac{3}{4}$
Pass thru, chase right, circulate
Trade and roll, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande

Heads square thru $\frac{3}{4}$, chase right
Single hinge, extend, swing thru
Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande

Heads square thru four
Square thru three more, chase right
Coordinate, wheel and deal, touch $\frac{1}{4}$
Centers trade, swing thru, boys fold
Girls trade, touch $\frac{1}{4}$, right and left grand

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, boys run
Pass thru, chase right, boys run
Left allemande

Sides rollaway, Heads lead right and circle four
Boys break to lines of four, pass thru
Chase right, right and left grand

Heads lead right and circle to a line
Pass thru, wheel and deal, centers pass thru
Chase right, single hinge and recycle
Heads pass thru, chase right, single hinge
Girls trade, recycle, pass thru, left allemande

Heads lead right and circle to a line
Rollaway, pass thru, centers chase right
Ends trade and pass thru, tag the line in
Left allemande

Heads lead right and circle to a line
Touch $\frac{1}{4}$, centers walk and dodge
Chase right, others trade, all circulate
Boys run, trade-by, swing thru
Same sexes trade, right and left grand

Heads lead right and circle to a line
Box the gnat, pass thru, ends trade
Centers chase right, centers run
Tag the line in, star thru, swing thru
Turn thru, slide thru, pass thru
Wheel and deal, centers pass thru
Left allemande

Heads pass thru go round one to a line
Centers pass thru, chase right
Ends pass thru, all tag the line
Centers chase right, others trade
Centers walk and dodge, swing thru
Split circulate, boys run, spin the top
Right and left grand



LACE UP

Phil Kozlowski

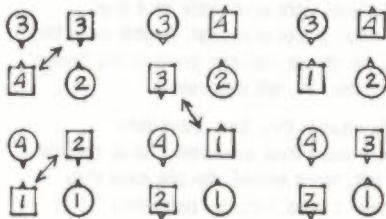
Starting position: Facing couples (box 1-4) or column

Definition: Designated dancers give right hand pull by and then those that can give left hand pull by.

Note: Callers can designate that boys or girls lace up.

Starting position:

Right pull by Left pull by Ending position



Examples:

Heads or sides square thru four
Boys lace up, all trade and roll
Pass thru, wheel and deal
Centers star thru and back away
Others lead to the left, left allemande

Heads star thru, California swirl
(Boys) lace up, all trade and roll, touch $\frac{1}{4}$
Boys run, allemande left

Heads or sides lead right and circle to a line
Slide thru, boys lace up
All boys run, centers hinge $\frac{1}{4}$
Boys trade and run and wheel and deal
Other slide thru, allemande left

Heads or sides square thru four,
(Girls) lace up, centers partner hinge
Others single hinge, grand swing thru, recycle
Pass thru, wheel and deal, pass thru,
Allemande left

From column:

Lace up, leaders trade and roll and star thru
Center boy run, centers pass thru
Allemande left

Something different:

Heads lead right and lace up, put centers in
Cast off $\frac{3}{4}$, centers pass the ocean
Others quarter in, extend, recycle
Square thru $\frac{3}{4}$, trade by, allemande left

PULPOLLEX

CAROUSEL CHASE

From completed double pass thru formation;
centers chase right, then $\frac{3}{4}$ Thru (cast off $\frac{3}{4}$
and centers Trade), outside couples Trade and
Spread, then Circulate $1\frac{1}{2}$, all now Fan the Top.
Ends in parallel waves.

SAMPLE CHOREO:

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Carousel chase, recycle, pass to the center
square thru $\frac{3}{4}$, left allemande

Heads square thru four, pass thru
Centers pass thru, carousel chase, recycle
Veer left, ferris wheel, double pass thru
Carousel chase, recycle, pass thru

Trade-by, left allemande

Heads star thru, double pass thru
Carousel chase, swing thru, boys run
Couples circulate, girls trade, wheel and deal
Swing thru, same sexes trade
Right and left grand

Heads pass thru go round one to a line
Star thru, double pas thru, carousel chase
Recycle, swing thru, right and left grand



PLUS CHOREO from here and there

Heads lead right and circle to a line
Pass the ocean, girls walk and dodge
Girls run, ends load the boat, centers hinge
Extend, girls trade, partner trade, pass thru
Wheel and deal
Square thru but on the third hand
Dixie grand, left allemande

Heads lead right and circle to a line
Dixie style to a wave, boys hinge
Diamond circulate, girls left swing thru
Girls hinge, recycle, left allemande

Heads pass thru go round one to a line
Pass the ocean, centers walk and dodge
Centers run, ends load the boat, centers hinge
Extend, same sexes trade, right and left grand

Heads (or sides) flutter wheel, star thru
Pass thru, touch to a wave, girls hinge
Flip the diamond, promenade

Heads lead right, circle to a line, pass thru
Wheel and deal and spread, pass thru
Wheel and deal and spread, pass thru
Ocean wave, recycle and spread, pass thru
Wheel and deal, dixie grand, left allemande

Heads lead right, right & left thru, left swing thru
And spread, right and left grand

Heads square thru four, swing thru and spread
Centers run, ferris wheel and spread, pass thru
Wheel and deal, centers pass thru, star thru
Ferris wheel, square thru $\frac{3}{4}$, Left allemande

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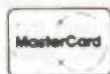
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by Walt Cole

TIMING'S THE THING:

INTRO: :Heads promenade half
----- :Into the middle sq. thru
----- :-----
Right & left thru----- :-----Veer left
Couples Circulate-----:Half tag -----
-- Trade ----- :-- Roll pass thru
Left allemande ----- :----- Promenade
----- :-----
----- :-----

FOR THE MODULAR CALLER:

Zero line: pass the ocean, girls trade
Swing thru, scoot back, fan the top
Right and left thru, flutter wheel, left allemande
Zero Box: touch $\frac{1}{4}$, split circulate, scoot back
Walk and dodge, partner trade
Right and left thru, slide thru, left allemande
Zero box: swing thru, boys run, bend the line
Right and left thru, (10-2P line, i.e., heads with
opposite, sides with partner)
Zero box: touch $\frac{1}{4}$, scoot back, boys run
Reverse the flutter wheel, (10-2P line)
Zero box: touch $\frac{1}{4}$, split circulate, boys run
Right and left thru, (10-2P line)
Zero box: pass the ocean, recycle
Right and left thru, (10-2P line)
THE BASIC PROGRAM:
OUT OF SEQUENCE
(4P-1p): cross-trail thru, men star right
Girls promenade, pass your partner
Left allemande

GNAT

Static square:
Head men and corner lady go forward & back
Then box the gnat, right and left thru
Flutterwheel, sweep $\frac{1}{4}$, allemande left

WHOOPS!

Static square:
Head ladies chain $\frac{3}{4}$ and roll away $\frac{1}{2}$ sashay
Step to a 6-hand wave, girls trade
Left allemande

Static square: sides pass the ocean, girls trade
Double pass thru, leaders partner trade
Swing thru, grand right and left.

Static square: heads $\frac{1}{2}$ square thru
All $\frac{1}{2}$ square thru, boys run, split circulate

Boys run, right and left thru, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande

THE MAINSTREAM PROGRAM:

BOYS AND GIRLS

Static square: heads roll away $\frac{1}{2}$ sashay
Circle left, boys go forward and back
Boys slide thru, boys walk and dodge
All star thru, wheel and deal, left allemande
Static square: heads roll away $\frac{1}{2}$ sashay
Circle left, girls go forward and back
Girls slide thru, girls walk and dodge
Touch $\frac{1}{4}$, boys trade, boys run, bend the line
All slide thru, left allemande

Static square: heads $\frac{1}{2}$ sashay, circle left
Boys turn thru and cloverleaf
Girls turn thru, all star thru and promenade

SPIN CHAIN THRU:

Zero box: spin chain thru
Girls circulate-twice, spin the top
Right and left thru, Dixie style to an ocean wave
Boys cross-run, recycle, square thru $\frac{3}{4}$
Left allemande

Zero line: pass the ocean, spin chain thru
Boys run, bend the line, $\frac{1}{2}$ square thru
Trade by, zero box

Zero box: spin chain thru, girls circulate-twice
Boys run, couples circulate, bend the line
Zero box

TURN THRU

Static square:
Heads square thru but on the third hand-turn
Thru, separate and go around one to a line
Star thru, pass thru, trade by, left allemande
Zero line: spin the top, boys run, $\frac{1}{2}$ tag the line
Walk and dodge, partner trade, slide thru
Swing thru, turn thru, left allemande

Zero box: square thru $\frac{3}{4}$, trade by, swing thru
Turn thru, trade by, slide thru, pass thru
Wheel and deal, right and left thru, flutter wheel
Swing thru, turn thru, left allemande

CROSS-FOLD

Zero line: right and left thru
Dixie style to an ocean wave, boys trade
Boys cross-fold, star thru, pass thru
Tag the line-right, wheel and deal, swing thru
Walk and dodge, partner trade and roll
Grand right and left

STIR THE BUCKET

Static square: head ladies chain
Heads cross-trail thru and behind the sides
Star thru, sides pass the ocean, sides recycle
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People

IN THE NEWS



Mark Clausing, nationally known caller from San Diego, California and recording artist with Mountain Records, celebrated his retirement from the U.S. Navy with a Fair Winds and Following Seas dance sponsored by his square dance club, the DBDs. The dance was held at the National Guard Armory in El Cajon, California. The night had a number of surprises in store for **Mark**, including a presentation from a group of Navy shipmates, a hula dance performed by The Hawaiian Coconuts, a Happy Retirement song by members of the San Diego Chapter Sweet Adelines, and a three-tiered cake decorated with a chief petty officer's fouled anchor, American flags and a square dance couple dressed in DBD colors.

Mark with his wife **ADA** and son **Andy** plan to settle in San Diego, where he will call on a full-time basis.

The *Montgomery (Ala.) Independent* recently reported on activities of the Montgomery Area Square Dance Association (MASDA), from which we quote:

"President **Charlie Waller** has under his direction vice

president **Tommy Newman**, secretary **Evelyn Buford**, treasurer **Tony Morrione** and Board of Directors consisting of **C.L. (Johnny) Johnston**, **Charles A. Cline**, **Ed Harris**, **John Davis**, **Wayne Clark** and **Donald Guthrie**. Each club has a representative.

"AMASDA newsletter is mailed out to all members each month. **Betty Cline** has been editor of this newsletter for five years. All local dances and surrounding area dances are announced in the newsletter, along with club news from each club.

"There are approximately 550 members of MASDA and at the present time there are eight clubs dancing regularly at MASDA Center."

ASD readers should note that the MASDA Center was featured on page 83 of our April '87 issue, but additional credit goes to President **Charlie Waller** and architect/dancer **Charles A. Cline** for their direction when the hall was recently doubled in size.



A year of planning paid off for the Gnat Boxers club of Wooster, Ohio when their float won the best of show award at the Wayne Co. Anniversary Celebration parade July 4th, according to the *Orrville Courier*. **Nancy and Harold Helmuth** are co-presidents, **Dick Mackey** is the caller. The float featured a large birthday cake with red, white and blue candles. Two sets danced on the float as it moved, eight sets

paraded ahead of it, and three to four sets walked behind it.

The prestigious *Wall Street Journal*, in its front page July 20th issue, had an excellent tongue-in-cheek article on the frustrations of learning to be a square dance caller, by *WSJ* reporter **Alix Freedman**. The setting was the French Quarter S/D Center in Aurora, Kansas, where the non-square dancing, non-calling reporter *crashed* (in more ways than one) a callers course given by caller-coaches **Herb Egender** and **Jim Hayes**. The results are hilarious. Credit for a number of the facts and figures in the article belongs to *ASD* and **Stan Burdick**, with whom the reporter talked by phone several times, and three of the six student callers in Aurora are mentioned: **Ron Jirousky**, **Ron Schroeder**, and **Neal Herndon**.

Considerable interest has been shown in the DO—SI—DOGS of St. Louis (*ASD*, Aug. '87, p. 60). **Bob White**, dog-and-people caller for the group says this may be the only all-



breed set of square dancing dogs and handlers in North America and the world. They are shown below, workshopping the new calls: *chase the feline, rollover, and break the chain*.



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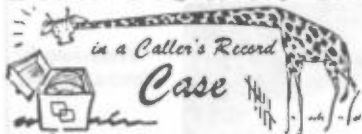
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Steal a Little Peek



JOHNNIE QUINN

In the fall of 1960, Lorraine Quinn of Ludington, Michigan coaxed her husband Johnnie into going to just one square dance lesson and promised if he didn't like it he wouldn't have to go again. She didn't have to coax anymore, for they graduated from lessons on St. Patrick's Day in 1961 and haven't stopped going to dances since.

While taking lessons Johnnie decided that he wanted to be a caller and with Lorraine's encouragement, he learned three singing calls. That summer on a cruise to Milwaukee, Johnnie tried calling for the Scottville Belles and Beaux and their caller Al Paschka. Al threatened to throw him overboard, but instead guided him to get started calling. Johnnie moonlighted building kitchen cabinets, to finance a new sound system. Armed with that, some 45 rpm records, and Les Gotcher's book, he ended up in the middle of the worst snowstorm of the year, his first dance, promoted through newspaper advertisement. It worked; the hall was full!

The Quinns have a daughter and two sons, all of whom have been involved in square dancing, and they now have six grand-children.



Johnnie, a Callerlab member, recently retired from 40 years of service as a conductor and yardmaster for Chessie System Railroads, and enjoys calling much more now that he can sleep later in the morning at their home in Ludington, Michigan.

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Ho-Down—ESP
Alpine Hoedown—TNT
Golden Eagle—Chaparral
K.C. Progression—Red Boot
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Posed Many—Rhythm
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Shadows of My Mind—Prairie
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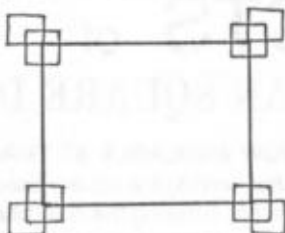


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 7 LBS. 5 1/2 OZS. AND
 A DO-SA-DO-ING LENGTH OF
 22 INCHES.

DANDY IDEA

CLEVER BIRTH ANNOUNCEMENT

Although this announcement is quite a few years old (It somehow slipped to the bottom of our files.) the idea is so good we want to feature it belatedly. On the front of the fold-out card are the words

"Announcing the arrival of a potential square dancer."

Inside the card are these words: "Jeanette Louise made a *grand march* into the square dance family of Jack and Carol Frontal on (date), *promenading* on the scene at 6:18 a.m., with a *swinging* weight of 7 lbs., 5½ oz., and a *do-sa-do-ing* length of 22 inches."

When the card was sent to us, Jack and Carol were members of the Tradewinds Squares of Anderson AFB in Guam. That was so long ago we suspect the Frontals are now in another location, still in the service, or perhaps retired, and Jeanette Louise is no doubt a teen-ager, and (we hope) a square dancer.

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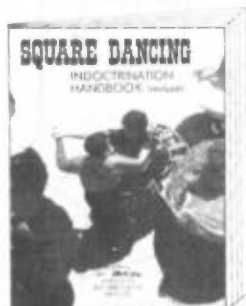
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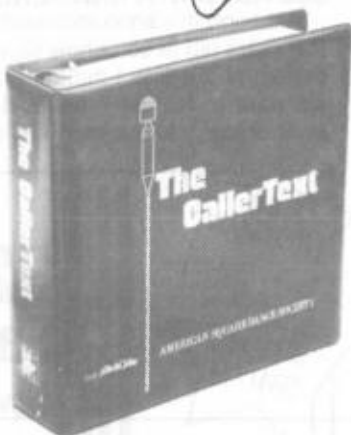
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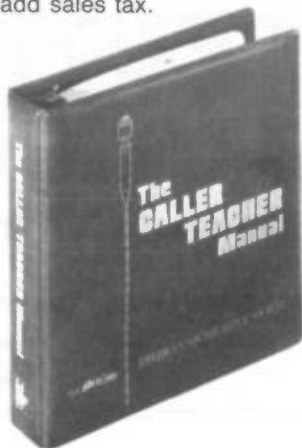
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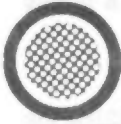
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PHASE IV

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Alice Blue Gown

Desert Song

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Patricia

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Maria Rumba

Butterfly

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Apres L'Entree

Lisbon Antigua
Beautiful River
Third Man Theme
Three A.M.
Sheik of Araby
That Happy Feeling

PHASE IV

Pop Goes the Movies

Adios

Dance

Lazy Sugarfoot

Till Tomorrow

Send Her Roses

Elaine

Rainbow Foxtrot

Marilyn, Marilyn

Pagan Love Song

PHASES V & VI

Maria Elena

Autumn Leaves

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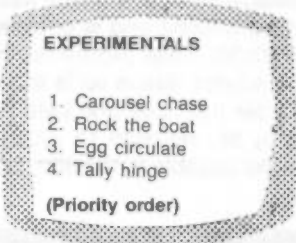
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SAN LUIS VALLEY HALL OF FAME

During the 1987 Colorado State S/D Festival in Alamosa, Ralph and Ola Hanna (right above) became the first inductees into the San Luis Valley S/D Hall of Fame. The announcement was made by Carol Brace, president, (left) and the presentation by Virgil Inness, festival chairman (left center). The award was made in honor of 25 years of service, dedication and interest of Ralph, a self-taught square and round dance instructor, and the support of Ola.

The Hannas were invited to a housewarming party in 1961 at which old



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78 rpm records were used for dancing. Ralph secured books and records to develop his technique in calling. He was the first president of the Pinon Nuts Club in Del Norte and the first president of San Luis Valley S/D Council. *Helen M. Koch*

NATIONAL FOLK DANCE CAMPAIGN

As of the last report, 83 co-sponsors have agreed to support the bill, H.R.2067, for the American Folk Dance. 300 are needed. The 550 petitions signed at the National Convention in Houston contributed significantly to bringing in more co-sponsors. Send petitions to your congressmen to co-sponsor H.R. 2067 and send to Honorable (full name), U.S. House of Representatives, Washington DC 20515. *Frank & Nan Habersberger*

IASSD DANCE WEEKEND

Nearly 450 single dancers gathered at the University of Windsor, Windsor, Ontario, for a weekend of dancing sponsored by the recently formed International Assn. of Single Square Dancers. This International Singles Festival will be held annually, with the 1988 dates to be June 30-July 3. In addition to sponsoring the festival, the IASSD has established a fund which will be used to help new clubs to start and existing clubs to grow. For more information, contact John Einowski, 16481 Bowman, Roseville MI. (313-773-0062).



SQUARE DANCE MONTH IN OHIO

Paul and Ellie DeBald, editors of *Cues and Tips*, reported that once again Governor Richard F. Celeste proclaimed September, 1987, as Square Dance Month throughout the state of Ohio.

NSDC EXECUTIVE COMMITTEE NEWS

St. Lake City, Utah, was announced as the convention site for 1991, as 20,164 dancers from all 50 states and many countries attended the 36th National S/D Convention in Houston. 34 states had 50 or more dancers in Houston, and 32 had 100 or more, making it truly a "national" convention.

Future convention dates are: Anaheim, June 23-25, 1988; Oklahoma City, June 22-24, 1989; Memphis, June 28-30, 1990; Salt Lake City, June 27-29, 1991. Conventions always start on the fourth Thursday of June.

Don and Shirley Blanchard of Seattle, Washington, were elected NEC presidents, with Russ and Roberta Carthy, vice presidents; Floyd and Clare Lively, secretaries; Jim and Juanita Harper, treasurers. Howard and Peggy Thornton continue as directors of information.

Delegations from 13 cities have announced their intentions to bid for future conventions: 1992, Cincinnati, Richmond, St. Louis, Philadelphia/Atlantic City; 1993, Atlanta; 1994, Seattle; 1995, Birmingham; undetermined future dates, Anaheim, Las Vegas, Louisville, Myrtle Beach.

Bid procedures and policies for holding a convention are available from all members of the NEC, as are complete breakdowns of all convention attendance figures.



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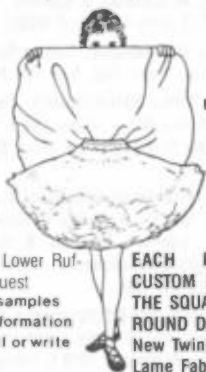
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DATE-LINE

Kentucky— Annual All-Kentucky City Festival; Oct. 9-10; P. Kozlowski, C. Johnson. Call (502)737-8628.

Florida— 5th Annual Orange Blossom Special, Strawberry Square, Plant City; Oct. 9-10; K. Bower, J. Haag, M/B Martin. Write Bob/Ginny Hollon, 206 Vine St., Plant City FL 33566.

Idaho— 4th Annual Intermountain R/D Festival, Boise Valley S/D Ctr.; Oct. 16-17; J/B Bahr. Write Guy/Charlotte James, 10400 Granger Ave, Boise ID 83704.

Kansas— Fall Festival; Oct. 16-17; B. Baier, A/F Moore. Write Ted/Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

South Carolina— 18th Annual Palmetto Promenade, Greenville Memorial Auditorium; Oct. 16-17; P. Marcum, A. Springer, P/B Guenther. Write Leonard/Lorene Hicks, Rt. 2 Box 300 Pink Dill Mill Rd., Greer SC 29651.

Texas— Rambling Roses S/D Festival, Harvey Hall, Tyler; Oct. 16-17; A. Garrett, R. Fennell, The Neelys. Write Martin/Edie Davis, Rt. 14 Box 664, Tyler TX 75707.

Ohio— 15th Octoberfest, Ashtand College; Oct. 18; K. Ripeto, D. McMillan, G. Brown. Write Richard DeLong, 195 Western Ave., Mansfield OH 44906.

New Zealand— Mike Seastrom Tour Dance, Xavier College Hall; Oct. 21. Write Blanche Shepherd, 49B Searells Rd., Christchurch NZ 559-843.

North Carolina— 5th Autumn Leaves Festival, Fontana Village; Oct. 23-24; D. Coe, T. Marriner, W/B Blackford. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

Georgia— Atlanta Extravanza, Ga. Int. Trade Ctr., College Park; Oct. 23-24. Write Troy Grooms, 473 Edgewood Ln., Stone Mt. GA 30087.

Massachusetts— Fall Wing Ding, Pittsfield; Oct. 23-25. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

North Carolina— Annual Callers Clinic, Fayetteville; Oct. 23-25; E. Sheffield. Write Steve Turney, 6245 Stoney Point Loop, Fayetteville NC 28306.

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

Massachusetts— S&R/D Weekend, Berkshire Hilton, Pittsfield; Oct. 23-25. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

New Zealand— International Convention, Aranui H.S. Gym; Oct. 23-25; D. Clendenin. Write Blanche Shepherd, 49B Searells Rd., Christchurch NZ 559-843.

Alaska— Fall Frolic, Fairbanks; October 23-25; Dick Manning. Contact Wanda Frazier, 2059 Lakeview Terr., Fairbanks AK 99701.

North Carolina— S&R/D, West End; Oct. 24; E. Sheffield, B/D Stewart. Write Steve Turney, 6245 Stoney Point Loop, Fayetteville NC 28306.

Ohio— Steel Valley Squares, YMCA, Youngstown; Oct. 24; J. Porritt, H/B Myers.

Maryland— Allegany S/D, First Presbyterian Church, Cumberland; Oct. 25; Ed Foote. Write Gary/Mary Hansford, Rt 3 Box 211, Rawlings MD 21557.

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Indiana— 2nd Annual Fall Harvest Singles Festival; Oct 30-Nov. 1. Write Shirley Skirvin, PO Box 20023, Indianapolis IN 46220.

Connecticut— Happy Travellers A-1 Weekend, Harley Hotel, Enfield; Oct. 30-Nov. 1.

New York— 3rd Annual Advance-A-Rama '87, Green Lantern Inn, Fairport; Nov. 1; M. Callahan, J. Carmen, T. Whitacre, B. Ellis, D/J Reed. Call Jerry Carmen (716)352-5564.

Florida— Beginners thru Advance, Sanlan Ranch Camp-ground, Lakeland; Nov. 1 thru Dec. 5; J. Porritt, M. Eich.

West Virginia— 5th Annual S&R/D Weekend, Golden Dome Auditorium, Bluefield; Nov. 6-7; G. Shoemaker, K. Bower, R/B Dowdy. Write Tom/Aleta Buzzo, Rt. 4 Box 175-A, Bluefield WV 24701.

Canada— 7th Canadian Challenge Convention, Hamilton Convention Ctr., Ontario; Nov. 6-7; K. Gulley, R. Howell, D. Hodson, M. Jacobs, L. Kopman, R. Libby, B. Rubright, A. Uebelacker. Write Reg/Shirley Adames, 81 Sunning Hill Ave., Hamilton Ont. Canada L8T 1B6.

Colorado— 27th Annual Festival R/D Rendezvous, Sinclair Middle School, Englewood; Nov. 6-7; P/B Guenther, G/J Kammerer. Write Bert/Ginny Schireson, 7863 E. Hampden Circle, Denver CO 80237.

Connecticut— Mystic Escape, Ramada Inn; Nov. 6-8. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

Georgia— IDA's Atlanta Flippo Special; Nov. 12; M. Flippo, The Rodens. Write Betty Chambers, 4346 Angie Dr., Tucker GA 30084.

Virginia— 32nd Annual Fall Festival, Richmond Centre; Nov. 13-14; L. Kopman, H. Thomas, S. Smith, T. Miller, D. Bayer, R/J Collipi, C/M Lovelace. Write Sallie Bowles/Irma Spencer, 1756 Alaska Dr., Richmond VA 23224.

Florida— Lehigh R/D Festival; Nov. 13-15; B/C Goss, J/B Herrmann. Write Jay J. Herrmann, 2886 Fernley Dr. E. #79, West Palm Beach FL 33415.

Connecticut— Happy Travellers A-2 Weekend, Harley Hotel, Enfield; Nov. 13-15.

Massachusetts— 12th Annual Western Mass. S&R/D Fall Festival, Springfield Civic Ctr.; Nov. 15. Write Clarence Hersh, 59 Aldrew Terrace, Springfield MA 01119.

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by Dick Bayer

★★★★★ Excellent
 ★★★★ Very Good
 ★★★ Good
 ★★ Below Average
 ★ Questionable

DOES FT. WORTH EVER CROSS YOUR MIND—Bee Sharp 127; Caller: Jack Livingston

We haven't heard from Jack for a long time. Here's a Texas number. FIGURE: Heads promenade 1/2, right and left thru, square thru, right-hand star, left hand star, swing corner, promenade. ★★★½

WAY DOWN TEXAS WAY—Bogan 1369 Caller: John Aden

They're still singing about Texas. Nice melody with an easy-going instrumental. 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. ★★★

TILL I'M TOO OLD TO DIE YOUNG—Chinook 084

Caller: Daryl Clendinin

Nice instrumental with a violin. 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 corner, promenade. ★★★

SO LONG DEARIE—Chinook 085

Caller: Dan Nordbye

Here's a little nostalgia with good pickin' by the band and a little rinkytink piano. FIGURE: Heads promenade 1/2, right and left thru, square thru four, do-sa-do, star thru, pass thru, chase right, swing corner, promenade. ★★★½

I HOPE YOU'RE NEVER HAPPY—Chinook 086

Caller: Daryl Clendinin

Chinook has given us some good listening over the past few months. Give this one a listen, you'll like it. FIGURE: Four ladies chain 3/4, heads promenade 3/4, sides square thru 3/4, circle left 3/4, square thru 3/4, swing corner, promenade. ★★★½

HAVE A LITTLE FAITH—Lore 1234

Caller: Johnny Creel

This is a recut of an oldie by Johnny. FIGURE: Heads



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star thru, California twirl, eight chain four, swing corner, allemande left, weave the ring, do-sa-do, promenade. ★★½

WOMEN OVER 30—Nickel Squares 30

Caller: Gene Warrington

The instrumental features a little change of pace. FIGURE: Heads square thru four, do-sa-do, swing thru, spin the top, right and left thru, slide thru, square thru two hands, swing corner, promenade. ★★½

SHE'LL BE COMING AROUND THE MOUNTAIN—
 Sundown Ranch Records 110; Caller: Louie Sequin

Here's an old familiar tune you can have a lot of fun with. FIGURE: Heads square thru four, do-sa-do, swing thru, girls fold, peel off, ferris wheel, centers pass thru, right-hand star, full turn, girls turn back, swing, promenade. ★★★

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The Croco Hall Board of Directors decided that the fire would not cause a nightmare, but only an interrupted dream. The hall was reconstructed in approximately 40 days, bigger and better than ever. The new hall at 1520 Croco Road was constructed

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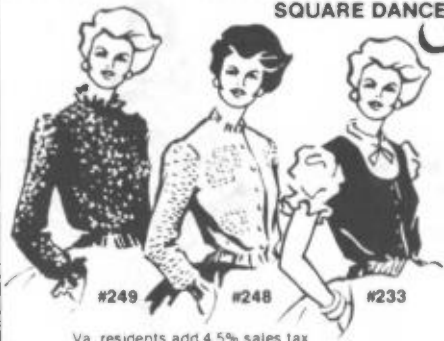
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A happy ending for a bad dream is always a pleasure to report!

COLOR SECTION COMING

Normally, as advertisers know, our two issues per year that incorporate a full color section in the center of the magazine are to be March and October, spring and fall. Missing this month, full color will come next month instead. One color *splashes* on ASD pages appear every month, of course.

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10. Means the same (Abbr.)
15. Nothing
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20. One magazine
22. Male child
24. Relax between dances
26. Old name for Aleppo, Syria
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32. Wild after-party might be this
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Peg Tirrell sent this photo of a I-o-n-g scarf made by her friend Jane Carazo in Florida, who creates these individualized items commercially. Each person's name appears on the end of the scarf (long names, too). Names and designs are produced on a knitting machine and the price is reasonable, Peg says. Jane makes hats to match, squares (square dancers) or circles (round dancers) make the scarfs even more personalized. For details on these items, contact Jane Carazo at 36 Tarragona Ct., St. Augustine Shores, FI 32086



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UNDERLINING

THE CALLER NOTE SERVICES

In **Southern California Notes** we find the R/D featured is *I'd love to Live in Loveland* by Opal and Joe Cohen. Also, here's a nice teaching tip:

"I teach senior citizens and have found that many are confused between *square thru* and the *right and left thru*. I have found the *square thru* is best taught first. The *courtesy turn* in the *ladies chain* is easily taught next. And if the *eight chain thru* is taught before the *right and left thru*, the dancers are not as quick to try a *courtesy turn* after every *right hand pull by*. This will allow dancers to become used to the *square thru* before they get the idea all right hand moves are followed by a *courtesy turn*. Thus as a summary, I feel the teaching sequence should be *square thru*, *ladies chain*, *eight chain thru*, and then the *right and left thru*."

Next comes **Callerlink** from Australia by Steve Turner, featuring *Sam's Song* by the Kammerers, and reminds us of some policies governing the usage of Quarterly Selections:

1. QS calls are not a mandatory part of any program. Dancers are not to be held accountable for selections past or

present.

2. QS calls should be verbally mentioned and/or physically workshopped prior to being called the first time at an open dance. QS calls are to be used at the callers discretion.

3. Conventions and festivals shall be encouraged to delete Quarterly Selections from all designated halls. For example, Mainstream halls should read MS, not MS + QS or MSQS.

Figuring by Barry Wonson, also from Australia, gives us a few samples of the hard stuff created by Dave Stevens of California and executed by teens in competition in Vancouver a while back. Here's one:

Four ladies chain, heads spin the top
Men pass thru, centers wheel and deal
Others divide and all pass thru, men trade
Left spin chain thru
(Sides work, heads clap), split circulate
All eight circulate, ladies zoom
Men walk and dodge, heads trade
Center four box circulate 1 and 1/2
Others touch 1/4, outer six circulate two spots
Side men cast off 3/4, Sides 1/2 tag
All four men run...



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Don Beck in **Choreo Breakdown** gives us a short list of new calls this time, including *circulate to a (formation)*, *retain your line*, and *tote the barge*. He also features *turn to a line*, reviews *spin chain thru*, and looks briefly at *eggs and sausage*, giving us some *breakfast* calls to go with it.

Bill Davis gives us lots to consider in the **Santa Clara Notes**. Here are a couple of (we could say) *companion basics* that might prove interesting:

CATCH THE WAVE by Phil Kozlowski
From a trade by or DPT: Centers pass the ocean, outsides partner hinge, (on each side) all fan the top. Ends in parallel waves.

SAMPLE FIGURES:

Heads right and left thru, touch $\frac{1}{4}$

Those men left pull by, all pass thru

Catch the wave, right and left grand...

RESTORE THE WAVE by Rusty Fennell

From any line/wave: Centers cross run and roll, ends slide together, hinge, and extend to a (mini) wave with the rollers. Handedness of ending wave is the same as the hinge.

SAMPLE FIGURES:

Slide thru, touch $\frac{1}{4}$, restore the wave

Right and left grand...

Looking at **Choreo Connection** by Ed Fraidenburg we find a few more experimental basics listed, such as these: *catch the wave*, *carousel chase*, *divide the root*, *double up*, *mini-scatter*, *own (anyone)*, *(anyone) run the scatter*, *(anyone) solid*, *diamond lock*, *diamond anything*, *kick to a diamond*, *Siamese revenge*, and *Simonize*.

The latest **News' n Notes** Ed Foote tells us that these calls are over used:

- Heads square thru
- Heads lead to the right
- Heads star thru

...so why not substitute some of these (and more!):

1. Heads circle 4 half way...
2. Heads fan the top...
3. Heads square thru $\frac{3}{4}$...
4. Heads $\frac{1}{2}$ sashay...
5. Heads promenade $\frac{3}{4}$...
6. Heads California twirl...
7. Heads box the gnat...
8. Heads pass the ocean...
9. Heads swing thru...
10. Heads right and left thru, veer left...
11. Heads turn thru...
12. Heads pass thru, separate...

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FRONT LINE COVERAGE

October conjures in our minds varied images of ghosts, goblins; pumpkins, pom-poms; full moons, full dance halls; football kickoffs, dance year kickoffs; cats and bats; tricks and treats; broomsticks and *sweep-a-quarters*; swift witches and fast stitches; fluttering leaves and *flutterwheels*; gravestones and *yellowrocks*; owls and howls; and bonfires and *crossfires*. Our cover seems to carry out the theme quite properly; Tom Dash of Fairview, Pennsylvania carved the pumpkin that incorporates a familiar symbol. He claims a hollowed-out Halloween creation like this will add a new hue to your hallowed halls, plus a whole howl or two to your holiday happening!

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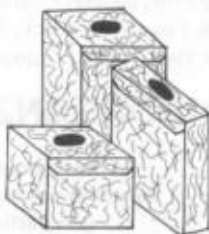
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GRAND ZIP, Continued



The country Squares S/D Club would like to ask your help in locating our missing traveling baby (doll), Nellie Louise. The last time we heard from Nellie Louise was in March of 1986 when she accompanied Kim and Fred Goynes to their home in south Texas. Nellie Louise is about 14" tall, has

golden hair, blue eyes and rosy cheeks. When last seen she was wearing a red and white gingham dress with a white pinafore. We know she is probably having a good time among good square dance friends, but her parents miss her and want her to come home for a visit. If you have seen her or know where she is, would you please write to us or send her home C.O.D. The address is, Bob Kellogg, 201 S. Court, Standish MI 48658

*Nellie Kellogg
 Standish, Michigan*



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There was a strong feeling among the committee members that the Third Quarter selections of *follow your neighbor* and *follow your neighbor and spread* have not been workshopped sufficiently at Mainstream club level since they came during the summer months when there is a minimum of workshop activity.

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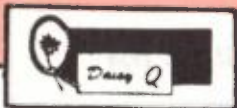
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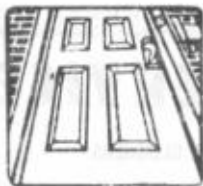
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