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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 42, No. 11
NOVEMBER 1987



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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 saying was given to us as a "Finish Line" but it seemed worthwhile to add a few words...

Charlie Baldwin used to say he didn't know of any other hobby in which people worked so hard to get newcomers in and then drove them away.

Perhaps *hate* is a strong word to use but we certainly all have heard stories of newer dancers who are discouraged, rejected and disgusted by their experiences as beginning club dancers. The jump from class to club is so hard to make that we must all work doubly hard to smooth the way for newer dancers or returning-after-a-lapse dancers, if we value their membership in our groups.

Since November is the month for counting our blessings and being thankful, perhaps it's a good time to look at the friendships and potential friendships among our square dance friends. Let's not drive any more dancers away from the activity—we not only lose them, we lose their friends, too.

A natural follow-up is this anonymous squib that we've seen several times. The paragraph in italics is one we've added.

REMEMBER ME?

I'm the one who goes into a restaurant, sits down patiently, and waits while the

CO-EDITORIAL



waitresses do everything but take my order.

I'm the one who goes into a department store and stands quietly while the sales clerks finish their little chit-chat.

I'm the one who drives into a gas station and never honks my horn while the attendant reads his comic book.

I'm the dancer who sat on the sidelines of your club last week, after breaking down the square. No one spoke to me or asked me to dance again, so I left before the end.

You might say I'm a good person.

But do you know who I am?

I'm the one who never comes back, and it amuses me to see you spending thousands of dollars to get me back when I was there in the first place...and all you had to do was show me a little courtesy.



Ken Croft/Elena DeZordo

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Write for new catalog

BY-LINE

J. S. Whitaker is the watercolorist featured for the first time on our cover. We've often admired his work on display at a summer coke/coffee/cone parlor at Silver Bay, New York.

Two familiar names appear in this November issue: **Jo Jan Nunley**, with some Thanksgiving suggestions for club members, and **Betty Rosian**, in a humorous piece that will appeal to those of us who still don't know our left hand from our right. On the more serious side, **Lee McCormack** tells how a group in Arkansas works at promoting square dancing. **Arlene Molzahn** shares her feelings about an unsuccessful convention bid. (Any "feedback" on this one will be shared with the NEC who are considering a proposal to change bid procedures.) Our other contributing author is **Helen Koch**, who relates a very special post-state-convention adventure in Colorado.

Sometimes readers write that we don't cover "their area." We respond that good ideas know no geography, and readers are welcome to "research" and adapt any of the many suggestions reported in *ASD*. We feel *ASD* is a resource as well as just reading material, and hope most of the readers agree! Happy Thanksgiving!

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✱ GRAND ZIP ✱

Received my first square dance magazine and am delighted. One drawback, it is costing me approx. \$500. I am 73 and plan to attend the Dollywood S/D Festival shown in your center ad. It will strain my budget but will be worth it.

*Fred S. Hylton
Long Beach, California*

I appreciate your sending the free copies to our club. The 14 copies were taken with an order blank in each, so hopefully each one will respond positively. I enjoy it very much and look forward every month to the magazine's coming.

*Josephine Pond
Foley, Alabama*

I believe in the July issue you had a note saying you had extra copies of ASD to distribute to prospective subscribers. There are quite a few new dancers in the area and I am sure some not so new that should be getting your magazine. We enjoy it and find it more valuable each day in promoting square dancing. We have been dancing 24 years and find it very distressing that many dancers and some callers aren't concerned about our favorite pastime as a whole instead of just themselves. Please send about 40 copies and we hope that some folks will get to be real boosters for square dancing.

*Ken & Ona Hanson
Rutland, Iowa*

We couldn't do without your magazine. We read it from cover to cover as soon as we receive it and then we reread and refer back to it during the weeks we're waiting for the next one. Keep up the good work. You're tops.

*L.E. and Lee Jones
Whitehouse, Texas*

I didn't realize my subscription was about to run out. Can't let that happen, really enjoy the magazine, for us it is the "life-line" to square dancing. I know the hours are long and the efforts are even longer, but we, the readers, appreciate the magazine so much.

*Marie Hall
Warren, Michigan*

Last March, you ran copy for our Lincoln Festival and an article about Maurice and Pauline Costello who had attended the last 46 square dance festivals in Lincoln, Nebraska, having missed the first one in 1941. They were able to attend (but not to dance at) this past festival, May 2, but on June 21, Maurice passed to his heavenly reward. We salute him as a past square dance caller and loyal dancer of squares and rounds for lo these many years.

Would you be able to run a small follow-up article after his death for us, please? And ASD readers might be happy to know that the 1988 festival will be held in the same hall on the first Saturday of May.

*Clifford Prell
Lincoln, Nebraska*

Continued on Page 104

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Meanderings with Stan

THEY SAY THAT YOU'RE A HONKER FROM YONKERS. WELL, I'M A DAPPER FLAPPER FROM FLANDERS...



A WISTFUL FALLING OUT

Fall is here as I write. Gone are the lovely ivory cumulus clouds over azure Lake George in New York—our own special lake—the one you read about in the last two accumulative columns of *Meanderings*.

Gone are the black and orange patchwork Monarchs toward their southern habitats. Gone are the whispering winds through the tall pines. We're back in the harbor town of Huron, Ohio, facing fresh desk-top mountains to assail, as the Adirondacks fade and flatten in the distance. (I'd rather go assailing on Lake George again.—Co-ed.)

Do you get a goose-bumpy feeling when you see a high-flying flock of Canadian geese jet-streaming south, honking all the while? Or even when viewing a lowly fast-flapping gaggle of gadwalls? I do. Well, whether honkers or flappers are seen, I want to join them. Many thousands of square dancers are afflicted by this same fall fleeting feeling, we know.

We wonder if feelings like that are conversely experienced by our friends in New Zealand and Australia. Do they want to go North? We must remember to ask them when we're there in January, just two months away. I'm literally exploding to tell you all about that trip. (Sounds as if we'll get a boom-harangue from boomerang country!—Co-ed.)

Well, that leads me right into the trivial travel-trek tribune for this month. The road will produce a bit less *diary-a-of-the-mouth*, with fewer stops, so I'll quit early. (Hurray!—Co-ed.)

A SOUTHERLY SAUNTER

Carrollton, Georgia—A vacation interruption was well worth it, as I flew from Albany to Atlanta and drove west to this pretty city for the annual *ASDance*, set up by big-hearted Jimmy Moore (*ASD*, Feb. 85 p. 72) with the Swinging Ramblers club as sponsors. It was a high level hall—upstairs in an old junior high school building used by several area clubs. The dance was average (soft-Plus) level. The crowd was at a spritely and spirited level. The eats were at the highest level of culinary excellence! Carlene (Steve) Bohannon cued roundly; the sound resounded squarely on hall walls and an eager crowd. I'll be back next May for Moore of the same.

Erie, Pennsylvania—Every year or two I call for the Squaws and Paws of Erie, formerly in that lowly valley firehall, now in a Methodist church in town. Always a good chance to try out some lovely, lively Plus stuff. Always a pleasure plus to work with cuer George (Shirley) Wisniewski. Always a good three-hour drive in good weather. (Four in bad—Erie is dreary in

winter.) Always food galore to please particular palates. New caller Dick Wolfe (Huron CC Grad) was there. I'll be back, but (shucks!) not until 1990, about 30 magazines from now.

A BIT DOWN RIVER, UP-THE-CREEK

Vermilion, Ohio—Like many veteran callers (This is my 39th year toting a tight mike.) I sometimes like to let my hair down, (What hair?—Co-ed.) dress more casually, take on an Indian Summer manner (Would that be *bravely*, without *reservation*?—Co-ed.), dig out the more traditional discs, and call for a strictly non-dancing crowd. (Very occasional or one-time square dancers still outnumber club dancers, I reckon.) It was one of those *plain brown wrapper* events we call a One-Night-Stand. It was a bright Sunday afternoon at wooded Mill Hollow, part of the Lorain County Park system, along the Vermilion River, and I was located next to the little rustic museum on a high plank stage that resembled the kind of gallows setup you see in the old Westerns.

A O/N/S can be unpredictable, to say the least. First we had five-and-a-half people dancing in a little circle (counting one babe-in-arms), then one set, and finally two sets for a short time, all interspersed with my *tearful* coaxing and *prayerful* coaching. You see, this particular dance was scheduled by the park department staff, but someone forgot to tell the picnickers/drifters/drop-arounders that there would be a square dance. Well, those who joined in had a good time, and I guess, after all, that's the proverbial *bottom line*.

Covington, Kentucky—We call this one the Cincinnati area *ASDance*, even though it's generally located in Kentucky. But then, so is the Cincinnati airport! Specifically, we held it again in the spacious Promenade Palace (ASD, Feb. '84 p. 89), where a dozen or more clubs hold forth regularly. Our crowd was down in numbers but optimistically up in opportunistic fervor. (Stow it, Stan—nine sets by my count is well worth working for on

Labor Day weekend.—Co-ed.) Thanks especially for cooperative coordination goes to Mike and Mary Ann Alexander, *lone-arranger* Gene Record, and R/D cuer Marvin (Florene) Martin. I like to get back towards Cincinnati once a year. It may be a moot point, but minute shoots of my roots scoot throughout that whole beaut of a route, sending flute-like melodies and quarter-century-old memories through my system, down thataway. (Why toot about it, Stan? No one really gives a hoot! —Co-ed.)

Toledo, Ohio—Religiously, once a year (due to heavy travel obligation otherwise) I attend a Toledo Callers meeting. This one was at the Woodville Mall on the second Sunday afternoon in September. (I also try once a year to attend two other area callers meetings, both in Cleveland—the ARC and the Cleveland Callers, trying not to show any partiality.) The Glass City area is unique. It has no dancer association; only a callers conclave which includes cuers and leaders. The main topic was the 1990 Ohio State S/D Convention (the big Buckeye blockbuster ball), which will be hosted by Toledo at that time, in early May. Y'all come.



YOU ASKED FOR IT

Where in the wide world is **Huron, Ohio**? So many times on the road I'm asked this question. Since I have a little space left I'll try to answer the question. Maybe the *what-is-it* is as important as the *where-is-it*. Here goes on both counts...

It's a village that thinks it's a city. (Oh boy—the local Chamber will hate me for that.) It's a *bedroom* town bordering big

Continued on Page 85



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our hat until Xmas*

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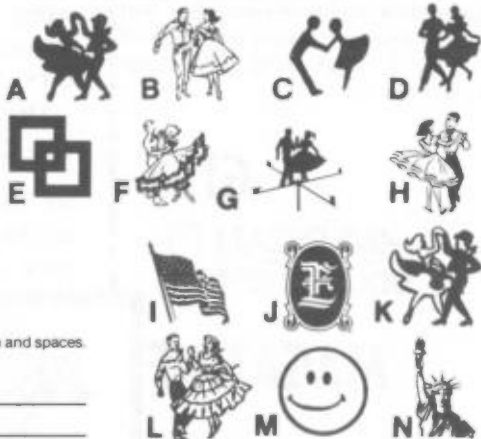
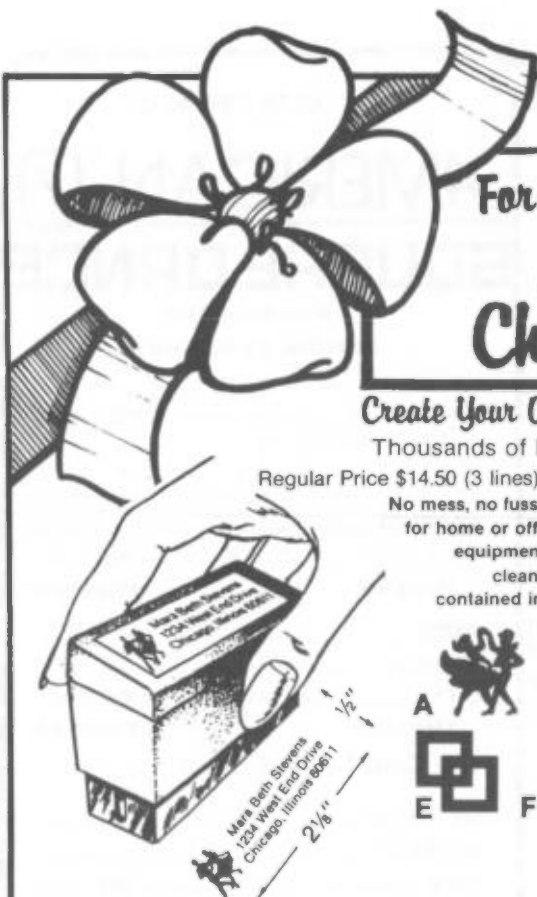
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A SPECIAL THANKSGIVING FOR YOUR CLUB



by Jo Jan Nunley
Canyon, Texas



When our forefathers had their first Thanksgiving in their New World, it must have been a very special occasion. Thankful for the bounty of the new world, they planned and held a special feast. But, the Thanksgiving celebration, of course, represented much more than good food and drink.

It represented a feeling of thankfulness for their lives in the New World—that they were still alive and thriving. If your club is still alive and thriving this Thanksgiving, every member should ask why. Why is our club working well when others seem doomed at this particular time? Why are we still dancing on club nights instead of disbanding like others?

If you give this question just snap thought, you might quip, "Well, it's because we have the best club in town that's why." And, this may be true. But, if it is true, I can state without any hesitation whatsoever that this didn't happen by accident.

If you belong to the best club in town, a thriving, active club where the dances still attract not only your own members but others eager to join in the fun, then someone—many someones most likely—have put in hours of work. Analyzing why a club is successful may not seem like so much fun but it is necessary if you keep your club vital and strong.

Vital and strong clubs don't just happen. They happen because enough people cared enough to make it happen. They may be the people behind the scenes that you don't think about too often or they may be the most visible people in the

club, but one way or the other, some people have put in some work.

Why not reward these individuals this Thanksgiving for that hard work that makes your club such an enjoyable place to come and dance? Giving thanks where thanks is deserved feels good—both for the people honored and for the people who think up the ideas.

How might your club go about honoring these people? Any way your club chooses. It might be as elaborate as a sit-down dinner with the front table honoring the special ones. It might be as simple as one of your club members who happens to know calligraphy—elegant handwriting—making official-looking documents thanking those individuals. Honoring your special club people on Thanksgiving is only limited by your club's initiative and imagination.

Choosing the most worthy individuals might be a snag. The club at large might consider submitting nominees with the final results not announced until the gala evening. Or, your club may choose to honor all of its members.

Honor all of its members? Wouldn't that defeat the purpose? No, not really. If you really give some thought to each individual in your club, you might be surprised to learn that each one gives something to the club that no one else can give. After all no one else can fill another's shoes exactly.

The obvious individuals you choose of course would be the officers who put in so much effort and time into making your club work like a well-greased machine.

The caller is another obvious choice. But, there are others. There is the guy who always is willing to dance with newcomers. There's the gracious lady who settles down rowdy children when their parents sometimes forget to notice, and she does it without ruffling any feathers (a true heroine of any club).

A really imaginative individual in your club could probably think of the contributions people make that you as an individual member might not think about until that person doesn't belong to your club anymore. *Then* you would miss how Joe Highstepper never failed to greet all the newcomers.

Like my grandmother is fond of saying, "Give me my roses while I'm living. Don't wait and put them on my grave." So, why not let your club give thanks and apprecia-

tion to club members now while they are still members.

This it not to say that this Thanksgiving occasion should be a somber occasion. The items your club gives thanks for could be very light-hearted. In fact, the club would more than likely have more fun if it's approached in a lighter vein.

For instance, I would like to thank Junior Kennon of Canyon, Texas, for stopping me from falling at a council dance in Amarillo, Texas, many moons ago. I might not have suffered a broken leg in the fall, but I would have certainly suffered from "broken dignity." Your club might want to think of awards in this area.

We have a lot to be thankful for in this country. Square dancing is one of them. Let's think about giving our roses while we can, square dancers.

GREMLINS AGAIN

A price correction for the "Sensational Petticoat" (The Catchall ad) was lost in the trip during printing the October magazine. The correct price should have been \$28.95. Also, the picture of the Debbie Shoe was omitted from the Piney Woods Station ad.

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BADGES OF LEADERSHIP: MOTIVATION



MOTIVATION is salesmanship. It is the ability to move people. To coerce. To lift. To cajole. To promote ideas and ideals with high intensity. A good example of a person from the square dance world who could do this was Cal Golden, now retired in Arkansas. Cal could sell refrigerators to Eskimos.

But a motivator doesn't force people to do things. He or she is an *enabler*. As Truman said, "A real leader (motivator) is one who can get people to do things they neither thought they could do nor really wanted to do, but they ultimately enjoy doing them." Furthermore, if they think they originated those accomplishments themselves, you've really succeeded as a motivator.

Wrong ways to motivate people can be illustrated by animal antics. A dictator type of leader *bulldogs* people. An indecisive, do-nothing leader is a *pussyfooter*. One who does the whole job oneself is a *little red hen*. None of those methods is productive. Rather, be like the *duck*, who leads the flock, moving swiftly through the water, looking placid on the surface, but paddling like the devil underneath.

Before you try to motivate others, you've got to motivate yourself. You can't charge someone else's batteries when your own battery is drained. Look in the mirror. Be objectively critical and try to improve where your abilities are weak. Leaders who understand themselves, assessing all their failures, moods, abilities, can then have a much better understanding of

others with wide ranges of emotions and behaviors. Thus the process of motivation can begin.

You must first acquire a deep devotion to the activity before motivation can set in. Three personal attributes precede motivation. They are patience, humor, and charisma.

Edison said that genius is 99% perspiration and 1% inspiration. In organizational matters or in improving oneself, it's the same. It takes hard work. Sometimes, they say, it takes many years to become an "instant success."

Remember that a group doesn't move the leader. A leader moves the group.

If you are a caller or cuer, can you make each individual on a crowded dance floor feel that the instructions and commands are directed to him or her, as though no one else is in the room? If you are a leader, can you gently chide a dancer (be a "benevolent dictator," if you will) and yet keep that person's respect and admiration for you intact? That's charisma! That's motivation!

If you're a Christian, you know that Christ was the greatest motivator and p.r. person that perhaps ever lived. He recruited from the castoffs of society and made men of them. He turned around unfair accusations with piercing questions that left accusers speechless. He coupled words with work, action with reward, and diligence with wisdom.

Henry David Thoreau once suggested that the differences among us may well be that we march to a different set of drums. Thoreau was saying that at the center of every life, there is a melody that determines its pace. Change that rhythm

"Ten Badges of Leadership" was the topic of the keynote presentation made by your editors at the 1987 Washington State Leadership Seminar in July. This is the second in a series of "badges" to be published this season.



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and the pace will change. Establish what a person believes and you can predict that person's behavior.

People can change, no matter how set in their ways they are, but sometimes it takes a strong guiding spirit, a motivational force, a charismatic person (that *you can become*) to effect the change. It's an art and an alchemy of human relations that we see far too little of today.

Motivate others by involving them in a plan they've helped devise, accomplishing objectives along the way on a progressive basis, creating small rewards and satisfactions, leading ultimately to total success. Learn the interests and abilities of your constituents, ask their help, and allow them to succeed in their tasks. Don't do it for them. Motivation coupled with good communication leads to teamwork.



A New Approach to Recruiting Dancers

by Lee McCormack, Mena, Arkansas

The standard approach most of us use in trying to recruit new dancers is to extol the reasons for attending such a class—good fellowship, exercise, reasonable cost, new friends. In truth, these are not the predominant factors that bring them in for the first time. They are more likely to show up in response to the request of a friend than anything else. But there is a huge pool of people that we never get a chance to sell on square dancing because they have what they consider valid reasons for not attending a class. These people are the ones who can make the difference between a successful endeavor and a failure.

Some years back a club I call for in Russellville, Arkansas, decided to try another approach to recruiting in the belief that many prospective new dancers are reluctant to get involved for reasons that were not obvious and were rarely communicated to the recruiters. For instance the men, particularly, were fearful they would look like fools and ruin their manly images by not being able to learn the dance steps. Also many people dread stepping into a room full of strangers, let alone dancing with them. Others have a set pattern to their social life and avoid any major or prolonged changes. And, most of all, our adult society seems to have been "classed" to the breaking point. Folks are balking when asked to use their only free night to attend yet another class.

The River Valley Squares set about devising a plan to overcome these obstacles as much as possible. The first step was to have the club members submit the names of all persons in the community with whom they would like to dance. This is done well in advance of the class date, and each dance night the president announces how many names have been gathered and good-naturedly

chides those who have not come up with any. You'd be amazed how people will strive to avoid having their names mentioned. Of course, the more names you have the larger the response will be.

With names in hand a committee is appointed to call the duplicate names and call the remaining names on the list. This is a very important link as the caller must have a pleasant phone manner and sometimes a thick skin. This system is different than making "cold" calls because the caller uses the name of the club member who has "nominated" the prospect to attend, as their guest, the "observation night" of American square dancing.

Three barriers have been fairly well circumvented:

1. A friend has nominated them so they feel they won't be entirely with strangers.
2. They are guests. They are't out any money and it gives them a feeling of being wanted.
3. The word "observation" denotes non-participation and no obligation. Put the word "class" in and response drops dramatically.

About a week or ten days before the class is to start, a nicely done reminder is mailed to all who didn't flatly reject the invitation on the phone. The reminder is in the form of a wedding or anniversary invitation and informs the prospect that a place has been "reserved" for them and again notes the night, place, and time.

Comes the big night, and if you have done your homework a lot of people will show up because there is little reason for them not to do so. The club members bring snacks to give a party atmosphere. A special group meets arrivals at the door and makes them welcome. It is recommended that whoever submitted a name make a special effort to contact that nominee as soon as possible after he/she

enters the hall.

Everything is going along nicely but the guests still don't realize they are at a dance class. How to break the news? We wait a few extra minutes to make sure everyone is there, and then the club president steps to the microphone, welcomes all, and, after a reasonable build-up, introduces the caller and turns the program over to him. That's when I muster all my courage, step forward and proceed just as I would on the first night of a class. I get everyone into a circle, show them partner, corner, *do-sa-do*, *right and left grand*. The next thing they know, they're dancing and having fun. Occasionally someone will refuse to participate. Continue to treat them graciously and never force the issue. Usually, before the night is done, they will be on the floor with the rest.

It is crucial that the caller make everything easy and fun this night. These first nighters don't really want to learn much, and why should they? After all they don't know they are in a class. Still there is the problem of bringing up their returning next week. This is handled when the evening is drawing to a close and the president announces, "Since this has been such a fun evening, several have requested we meet again next week." He then tells them the club has agreed to do so, urges all to return and bring their friends. If the club and caller have done their jobs, the second night will be bigger than the first.

From time to time a student will remark

to me, "I thought this was an observation night." I calmly answer, "It is. You observe the man next to you and he observes the one next to him." I've never had anyone expand on the subject.

To some this system may seem a bit devious. And it may well be. But I have had what are now some of our best club members tell me that had they known they were attending a class, they would never have showed up the first night. That's why we didn't tell them. I guess the bottom line is that it works and works well.

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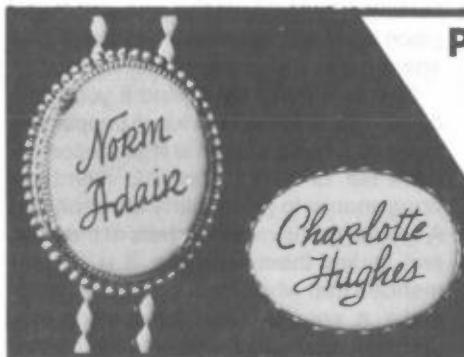
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DANCING IS WINNING

by Arlene Molzahn
Green Bay, Wisconsin



As we waited in the tunnel entrance for our state's turn to march into the arena for the Parade of States, we were enthusiastic, excited, and filled with anticipation. The feeling of victory was everywhere. This was the second year our state was bidding to host the National Square Dance Convention. Our failed bid from last year had taught us how to prepare, how to promote, and we hoped, how to win. All the square dancers from our state had spent an hour of their convention time promoting our state at our booth. Our committee had worked for weeks, along with other committees throughout the state, to put together our bid book. Hotels had been contacted and the convention center had been reserved for the anticipated national event four years from now. The mayor and the head of the Chamber of Commerce had been flown in to meet with the National Executive Committee and to answer their questions.

Now after a year of preparation, costing us nearly \$10,000, and uncounted hours of donated time, we would soon hear the results of our labor.

The state ahead of us was entering the arena now and our committee chairman was saying, "Everyone celebrates at the hospitality room immediately after the

Parade of States."

Then it was our turn. We marched in the arena amidst cheers from the crowd and cheering ourselves. We marched eight abreast, waving our state square dance flags, our state banner engulfed in a sea of red and white dancers.

As we stood politely at attention, it seemed as if the speaker would go on forever, thanking people for coming, thanking people for working, introducing committee members, announcing the official total attendance, and then, finally ... it was time.

There was a hushed silence. The speaker began, "The National Square Dance Convention for the year 1990."

"No, no," interrupted someone from the speaker's platform, "1991."

So he began again, "The National Square Dance Convention for 1991 will be held in ..."

An unbelievable hush filled our ranks. It was not our state. It was not our city. We had lost again. For two years in a row, we had worked all those hours only to be turned down each time. We would be going home empty-handed once more.

"It wasn't fair," someone next to me said, "We were donating our civic center at no charge and we had hard wood floors for dancing and we..."

"It's almost always in the South or West," interrupted another dancer, "That's because the committee members are nearly all from the South or the West. I'm tired of always having to travel that long a distance to dance."

"We need another way to choose the site," said the lady in front of me.

Then our chairman said, "Come on, let's go congratulate the winners."

So we all put smiles on our faces and went over to say "Congratulations! We'll see you in 1991!"

But I was angry. At the hospitality room that night we consoled each other and decided we would not try again, too much work, too much time, too costly, with no guarantees.

Continued on Page 101

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A Lesson in Friendliness

Donna and Bill Anderson, traveling with Bill's mother, spent the night in Mt. Pleasant in northeast Texas, on the way home from Houston's National Convention last June. During the night when Bill's mother became seriously ill, the owner/manager of the Best Western obtained an immediate doctor's appointment, and she was hospitalized.

Because Bill was scheduled to call a dance and make a record on the way home to Staten Island, N.Y, Bill went on his way and Donna stayed behind, spending long days at the hospital. After the staff discovered the hardships and expense of catch-as-catch-can meals, extra trays were often delivered to the floor, and Social Services referred her to other hotels with efficiency rooms.

Donna attended church, and the Best Western owners sat with her. When they discovered her involvement in square dancing, they introduced her to their nephew, who had been a dancer before his law practice took up his free time. He referred her to Ila Fay, a dancer he knew. Donna called her and was given the names of Judy and Henry Gregg, presidents of the Good Times Limited S/D Club. Judy answered Donna's call and asked what she could do for her; Donna responded that she could use a few "yellow rocks." Judy invited her to the club's business meeting/dinner that evening and

greeted her there with a most comforting hug. All of the other members went out of their way to hug Donna, or squeeze her arm or pat her back. Nothing at the hospital had changed, but by the end of the meeting Donna felt better.

The dancers invited Donna to attend their festival the next Saturday; Sylvia Hendley offered to loan her square dance attire, and did, right down to shoes. They wouldn't let Donna pay, but she pitched in and helped set up the cake table. At the chicken dinner, Donna sat with Virginia and Jerry Shelton of the Wildflower Promenaders. Before long, Virginia invited her to be their guest until Mrs. Anderson was discharged from the hospital. After reassurances that the invitation was real, Donna accepted gratefully.

Donna was introduced as an honored guest, and four women offered to give up the first tip so she could have a partner. To complete the evening, she was asked to cue a guest round.

On Sunday the Sheltons took Donna to church, and on to a seminar at the local callers' association. The next day, the Wildflower Promenaders did an exhibition at a nursing home, and Donna called *Summer Sounds*. On Tuesday, Donna attended their workshop.

Donna says, "If there were a workshop available in friendliness, hospitality, and graciousness, these people could give post-graduate courses!" These fantastic people made even bright and cheerful visits to Mrs. Anderson in the hospital!

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DOING IT RIGHT... OR LEFT

by Betty Rosian

Johnstown, Pennsylvania

They told me that square dancing was fun. They told me that square dancing was inexpensive; it was good exercise and it was the national dance. They told me that anyone could do it. They did not tell me, however, that you have to know your right hand from your left to do it.

I remember the first night of square dancing class when I sashayed into the room full of confidence, being a most well-coordinated person, on the arm of Ray, an apt athlete, with a good track record for doing things well. This would be a snap for our sharp reflexes.

The first step to learn was *right and left thru*. Start with the hand I write with and alternate from there, I reasoned. A *left allemande* began with the hand I don't write with. Piece of cake! It was weeks before it dawned on me that I might run into trouble. The music was getting faster, and pretty soon I would be left in the dust figuring out which hand I wrote with.

I might have gotten away with it were it not for Erica. Now Erica had not only never known her right from her left but had never been seriously inconvenienced enough by this to work out a survival system. One night, the caller called *Head ladies chain* and we both moved forward...and stopped...right in the middle of

the square. She didn't reach out a hand. Neither did I. Each waiting for the other to signal the correct hand to lead with, we stood, and in an instant knew that we were done.

Ray was standing behind me whispering loudly, "The hand you write with!" but I was frozen to the spot in panic and couldn't hear him. We squared up again and waited for the class to reach starting formation, laughing lightly and telling ourselves we just got there first.

I was 26 before I learned how to drive. I think when one learns at 16, and the mind is still pliable and educable, it is far easier to learn right from left by means of all the turns one is told to make. By 26 I had already been driven everywhere I was likely to go, and simply knew from memory how to get there. It could have been my husband's fault for keeping me in the passenger seat.

Really, I was doing O.K. in class until Erica was my opposite lady. If she had known how to lead out, I wouldn't have had any trouble. There's one like that in every crowd. It was probably all her fault.

I've been learning lots of things for the first time in my middle years: how to skate backwards without falling, how to play the piano, but to tell my left from my right? I just don't know about that.

Maybe the whole problem lies with the caller. If he would toss his head and say *Allemande that-a-way!* everything would be O.K. Yes. That would solve everything. It's all his fault. I'll have to let him know that at the next dance.

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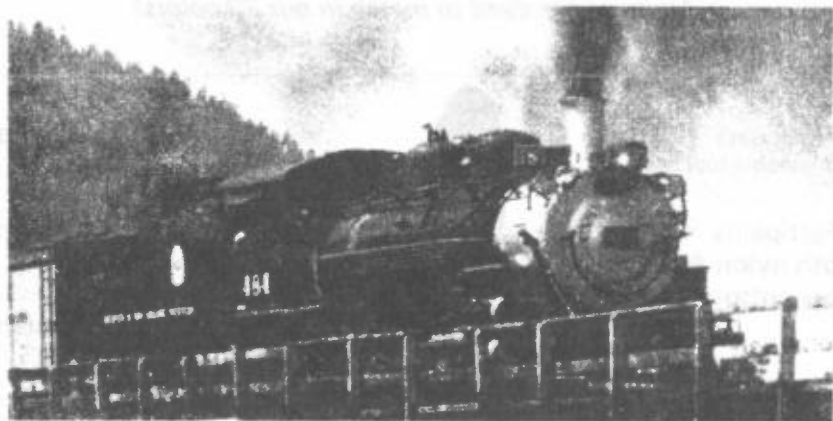
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The Denver & Rio Grande Western Railroad, in the 1879's, began laying track, three-feet wide, from Denver to the mountainous areas of Colorado, reaching Alamosa in 1878 and Antonito in 1880. The freight cars, pulled by steam engines stoked with coal, hauled supplies and equipment to the mines in the San Juan Mountains and took ore to the smelters on the return trip.

In 1967, the D/RGW requested permission to abandon the line from Antonito to Chama, New Mexico; then the states of Colorado and New Mexico created a Railroad Authority and bought the 64 miles

of track between Chama and Antonito. In 1971, the little railway of yesteryear had a rebirth as a tourist attraction with the freight cars converted to accommodate passengers. It operates from June to October each year.

On the post-festival excursion, the train filled with square dancers chugged its way from the 7,888-foot altitude of Antonito through pristine mountain and valley terrain profuse with wildflowers, birds, many tree species and wildlife, uncluttered by modern civilization. The little train traveled along the Los Pinos River, across trestles, precariously traversing rims of deep gorges, and through tunnels.

When the engines pulled into Osier, a two-hour stopover allowed a catered lunch and dancing at 10,000 feet with Sam Atkinson calling and Ralph Hanna cueing.

For eight hours, the dancers enjoyed the leisurely pace and scenery, heard the constant chug-chug of the steam engine, and through still and video cameras took the wilderness back to the big and small city rat races.

*Helen M. Koch
South Fork, Colorado*

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by Bev Warner

The Wildwood Whirlers of West Branch, Michigan, had been thinking about a traveling outfit for some time, but nothing had struck their fancy until at a dance they saw a skirt on Betty Cyr of Betty's Square Dance Shoppe. Dorothy Koelsch gathered the women together and said, "What do you think?"

Everyone was in agreement about liking the forest green Sassy skirt with the wedge insert of white lace. Dorothy and Betty got to work measuring and ordering. The Sassy Dress Company, located in Louisville, Kentucky, bent over backwards getting enough fabric of the same color and lace to make 30-plus skirts. And, of course, the men had to have matching trousers and ties, so pant companies were notified and orders sent.

The women were on their own to choose blouses—some chose just plain white with no trim, others decided on white with a matching green drawstring.

Someone then said, "Why don't we have dolls made and dressed in the same outfits for a centerpiece at club dances?" Lorraine Diamond came to mind. A member and a maker of antique reproduction dolls, Lorraine was more than happy to create a club look-alike. She began with



greenware, after all of the processes she handpainted the dolls' faces and began to dress them. Sassy sent scraps of fabric and lace to make the clothing for the dolls. Lorraine used the cut-off cuffs of the mens' trousers for the male doll's pants. She hand-made everything, right down to the petticoat, panties and pantyhose, tie and shirt. The tiny little tie slide is from a wedding reception table decoration (tiny wedding rings).

The biggest cost was for wigs, \$10-\$12 each; next came eyes at \$7. Miniatures take a great deal of time and are hard to work on because of their size. If Lorraine totaled up her time, she would have three solid days of work on these particular dolls. Hubby Ernie played a part in this doll project also when he said, "I'll do the dishes; you go and sew for the dolls."





Al Horn



Renny Mann



Johnnie Scott



Chuck Donahue



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- 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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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



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Frank Sanders



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Music by Desert Sands

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



Bob Householter



Dennis Levitt



Gary Bible



Len Dougherty



Jim Gollk, Clogging

OCEANWAVE

Recordings
Music by Ocean Waves

- 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)
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- OR18 CLOSE ENUF TO PERFECT by Greg
- OR17 SINGIN' ON THE MOUNTAIN by Grace (Dolly Hit)

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—NOVEMBER 1962

Around the world of square dancing:

Nebraska—Over 400 hundred square dancers earned their Night Owl Pins recently at an all-night dance in Columbus, Nebraska. Harold Bausch and 15 other callers were featured on the program which drew dancers from over 50 cities throughout the midwest.

Florida—Another way to promote and publicize square dancing is used by Sarasota's Bob Dawson. Periodically Bob mimeos a few pages of S/D news and mails it to his dancers. Club interest items, schedules and comments are included.

Michigan—A Friendship Jug is a new gimmick being used by Lansing area clubs to promote S/D fun and fellowship. A club desiring to get the jug must send at least two squares to a dance. Each club that takes possession of the jug paints its club name, town and date on it.

Illinois—What makes square dancing grow? Publicity is the moving force. Almost a full page of the September 13

Chicago *Daily Tribune* was devoted to S/D photos and information. It can be done. Contact your local newspapers, radio and TV stations to publicize your events. The results are worth the effort.

World—One time *American Squares* Editor Ricky Holden will soon complete his second trip through the countries of Asia. Announced purpose of this trip is to stimulate interest in folk dancing as a recreational activity. During the past few weeks Ricky has been in Athens, Greece, co-authoring a book of Greek folk dances.

10 YEARS AGO—NOVEMBER 1977

Excerpts from the "Co-Editorial:"

It is interesting to observe the smoothness of comfort of some dancers and the confusion of others. That confusion appears to be caused by not knowing where to end certain basics. *Square thru* is one prime trouble spot, and every caller has been dumfounded to see a Mainstream club fall apart on *turn thru*.

Continued on Page 103

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- CL-1 -- "Is It True" -- Wes Morris
- CL-2 -- "Love Talks" -- Henry Ferree
- CL-3 -- "Two Hearts Beat" -- Betsy Gotta
- CL-4 -- "I Can Help" -- Ralph Stapenell
- CL-5 -- "Sugartime" -- John Sweeney



RALPH TROUT



JOHN CARLTON



PETE DIVEN



JOHN KEPHART

FEEDBACK

In many magazines, people who dance square and rounds are referred to as two different kinds of people. In reality, most of the couples who round dance learned to square dance first. They are the same people, with few exceptions.

The dancer who only participates in squares has not felt the need for a fuller dance program. And, health is usually the reason why a person is limited to rounds.

I have heard, "It's the round dancers' turn," or "The round dancers now have the floor." This implies a separation of the two. Why not say, "Let's do some rounds," or "Here's John Doe on the rounds," or maybe, "It's roundup time?"

*Wayne Lundberg
Tampa, Florida*

Enjoyed the article in the September issue on Roundalab's Phase Rating System. Wish all choreographers would classify their round dancers by phase.

We appreciate having round dances listed in "Pulse Poll" by phase; however, neither the dances printed in "Cue Tips" nor those reviewed in "Flip Side/Rounds" have phases listed. Although the reviews describe the difficulty of each of the

dances, use of the phase rating system would help Roundalab achieve the standardization they are seeking.

As attendees at many national conventions we would also like to see wider use of the phase rating system in the program books. It would be a big help to round dancers seeking halls where their level of rounds is being taught or cued.

*Earl & May Gossett
South Holland, Illinois*

Ed. Note: We do include it in "Cue Tips" when the phase is listed on the instruction sheet. We'll pass your request about the reviews on to Frank and Phyl Lehnert. No doubt as we all become more familiar with the phases, we'll see them listed with the phases more frequently.

I keep hearing and reading the statement that square dancing is a folk activity, and "In any folk activity we must accept the changes as they occur." That makes me curious enough to ask several questions:

Who is "we?" Isn't that really saying "You must accept the changes that I want to have occur?"

Why *must* "we" accept changes, especially changes for the worse? It's one thing if the changes are made gradually by the grass-roots dancers, because they are found desirable; it's another thing if the changes are fast and frequent, and promoted by a small group for their own

Continued on Page 101

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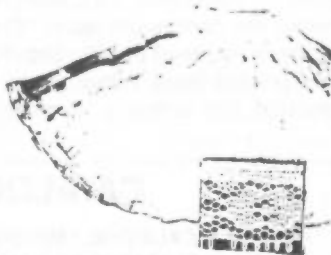
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QueST

Quarterly Selection Tips

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

MAINSTREAM

Decko Deck, chairman of the Callerlab Mainstream Quarterly Selection committee, announced that there is no MS QS for the current quarter. (The announcement was received shortly after the October issue went to press, making it impossible to announce at the beginning of the quarter.) The current MS QS are *scoot back 1½* and *connect four*.

Martin Mallard, chairman of the Callerlab Mainstream Committee, announced that *hinge family* has been selected as the Mainstream Emphasis Call for the fourth quarter of 1987.

HINGE FAMILY:

Mainstream Basic #67

STARTING FORMATION: any two adjacent couples or dancers who can trade can also hinge. (A hinge is half of a trade.)

COUPLES

STARTING FORMATION: line or two-faced line.

DEFINITION: Working as a unit, each couple does half a couples trade to end in a two-faced line at right angles to the original line.

STYLING: Use couple handhold position and styling similar to that of *wheel and deal*.

TIMING: 2

SINGLE

STARTING FORMATION: mini-wave

DEFINITION: Dancers do half of a trade with each other to end in a mini-wave at

PLUS

Current Plus QS are *compress to a column* and *scoot and relocate*.

Bill Heyman, chairman of the Callerlab Plus Committee, has announced that *explode family* is the Plus Emphasis Call for the fourth quarter of 1987.

ADVANCED

Mike Jacobs, chairman of the Callerlab Advanced QS Committee, announced no new movement for the period from September through November, 1987. Current Advanced QS are *mini-busy*, *open up the column*, *checkover*, *cover up*. The outcome of the review (keep/drop) ballot was the dropping of *change lanes* and retention of *checkover* and *mini-busy*. The three calls were up for consideration because of the criteria that any QS older than six months must be reconsidered as to whether or not it should remain a QS.

right angles to the original mini-wave.

STYLING: Use hands up position.

TIMING: 2

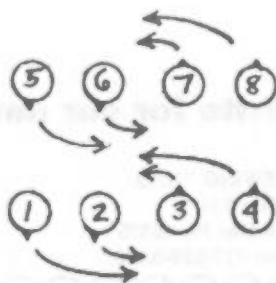
PARTNER

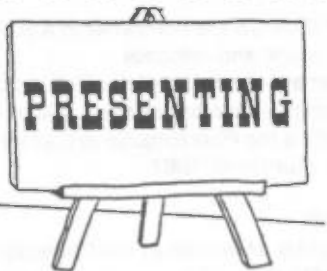
STARTING FORMATION: couple

DEFINITION: Dancers do half of a *partner trade* to end in a right-hand mini-wave at right angles to the starting position.

STYLING: Ends in a mini-wave, hands up position.

TIMING: 2





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STRAIGHT TALK

Over the entrance to the National Archives Building in Washington, D.C. is the inscription, "The Past is Prologue." The past has produced the square dance activity as we know it today; however, over the past 25 years many changes have occurred in the world with many new demands providing competition for our leisure time.

People's ideas, wants and needs have also changed. Here it is almost 1988 and we are still trying to sell square dancing to a 1988 customer with a 1960 product sales program.

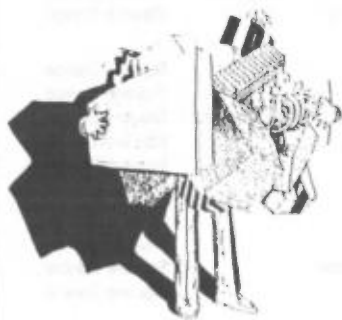
The customer of the 1960's was a couple in their late 40's to early 50's with only one partner working. It was a time when 1. baby sitters were readily available and relatively inexpensive, 2. television was still quite new with most sets still black and white. In most areas the number of

channels was small and program selection left much to be desired, 3. hall rents were low; car operating costs were small; clothing costs were reasonable, 4. The square dance program itself was more of a learning, party time and less of a full-time commitment to continuous learning. Classes each fall were still relatively large and experienced dancers' desires for more complex dancing material was evident to all.

Even at that time, one of the major discussion topics at all seminars and conventions was the "drop-out rate" of about 80% every two years and what to do about it. All of the suggestions were tried: more complex material, and graded (number system) program levels, until finally the present Mainstream and Plus programs from Callerlab evolved.

Data from recent LEGACY polls show us that with all the changes in the activity we have made over the past 20 years, this rate of loss of dancers has changed very little. Thus it would appear that all our

Continued on Page 98



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2350	FLY YELLOW BIRD, Cuer; Nancy Carver*	Round Dance
2349	PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*	Square Dance
2348	KITTEN KAPERS, Cuer: Ted Floden	Round Dance
2347	DREAMERS WALTZ, Cuer: Frank Cutter*	Round Dance
2346	LOOKING GOOD, Cuer: Ethel Bieda*	Round Dance
2345	NO MORE DREAMING, Cuer: Ethel Bieda*	Round Dance
2344	RAINY DAY PEOPLE, Caller: Johnny Wykoff*	Square Dance
2343	LIZA LITTLE (Key: C/F)/ANNIE RAGTIME (Key: G)	2 Hoedowns
2342	I'VE GOT YOUR NUMBER, Cuer: Bill Brown*	Round Dance
2341	JESSIE POLKA SQUARE, Caller: Johnnie Wykoff*	Square Dance
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

DANCE RANCH RELEASES

694	SWEET MISERY, Caller: Frank Lane*	Square Dance
693	WHITE CHRISTMAS, Caller: Frank Lane*	Square Dance

BOGAN RELEASES:

1370	RED ROSES FOR A BLUE LADY, Caller: John Aden*	Square Dance
1369	WAY DOWN TEXAS WAY, Caller: John Aden*	Square Dance
1368	JOY IN MY HEART, Caller: John Aden*	Square Dance
1367	DON'T BUILD NO FENCES, Caller: John Aden*	Square Dance
1366	DEEP WATER, Callers: Tommy White & David Davis*	Square Dance

LORE RELEASES

1237	BY THE SEA, Caller: Johnny Creel*	Square Dance
1236	I BELIEVE IN MUSIC, Caller: Dick DeMeritt*	Square Dance
1235	YOU CAN'T BUY YOUR WAY OUT OF THE BLUES, Bobby Graham*	Square Dance
1234	HAVE A LITTLE FAITH, Caller: Johnnie Creel*	Square Dance
1233	RHYTHM OF THE ROAD, Caller: Murray Beasley*	Square Dance

PETTICOAT PATTEN RELEASES:

129	YELLOW BIRD, Caller: Dorothy Juntti*	Square Dance
128	COWBOY'S SWEETHEART, Caller: Dorothy Juntti*	Square Dance
127	HANGIN' UP MY TRAVELIN' SHOES, Toots Richardson*	Square Dance
126	SECRET LOVE, Caller: Toots Richardson*	Square Dance

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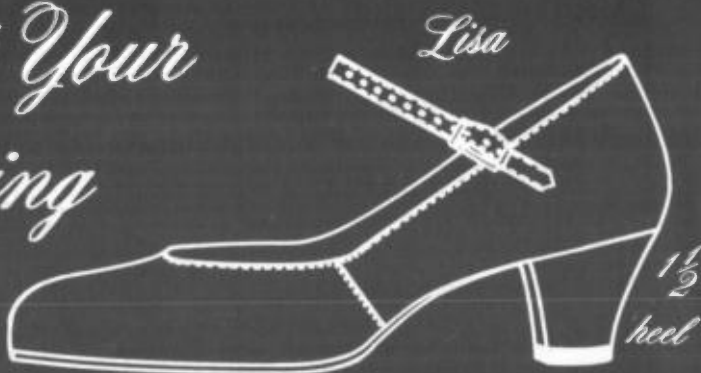
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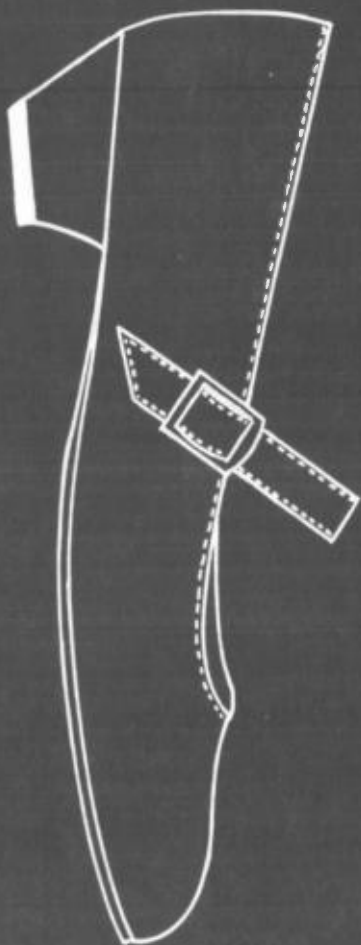


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Almost 1,000 LEGACY promotional kits have been distributed world-wide, it was announced today by Stan and Cathie Burdick, LEGACY Square Dance Month chairmen.

The purpose of the kits, subsidized by LEGACY and available for only \$1.00 postage and handling charge, was to make available 22 pages (including a poster) to those responsible for recruitment and promotion of fall classes. It is hoped that their use will help to increase the numbers in square dance classes, the Burdicks said.

The theme of Square Dance Month (September) this year was "Program for Fun," and was tied in with the design of a computer. Some of the promotional

copy made available to the key promoters read as follows:

"Are you in the right 'mood,' and is all your equipment, (resources, plans) in the proper 'mode' for the big push to 'program for fun?' Your screen should be green for 'go.' Your 'hard drive' for new recruits should be well established and your 'readout' should show plenty of recruits by now. We really need to 'double the dancers' this fall, and your efforts are essential.

"Don't forget to really 'Program for Fun' in those first few lessons to keep 'em wanting more. Remember the LEGACY survey that told us convincingly: 'The fun is gone—bring it back.' Make every class a friendly, social event as well as a learning experience. Keep those portals open for three consecutive sessions (Coast a bit with the same dozen or 15 basics.) to build those numbers a bit. ('Beginners beget beginners,' as they say.) The units are on. All systems are 'go.' Now it's up to you to 'Program for Fun.' "

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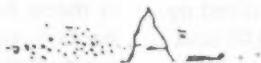
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RHYME TIME

Two clubs joined efforts for the fifth time in July to host a Fun Weekend in Forksville, Pa. The Grand Paraders and the Penny Promenaders had 64 campers; on Saturday night 84 couples danced. In addition to a dance on a covered bridge, a potluck supper, a country breakfast and a church service, a campfire with jokes and skits produced the following poem by Barbara Sechrist:

Square dancing at Forksville in 1987;
We think we died and went to heaven.
Pull in the camper and set it all up;
Drink up a cool one in a can or a cup.
Crank up the grill for a hot dog or two;
Who has some mustard, 'cause mayonnaise
won't do?

There goes the music; it's time for the dance.
See how they strut and jiggle and prance!

On to the fire, not a moment to spare,
Get out the goodies and bring some to share.

Back to the camper, we all go to bed,
Hoping tomorrow we remember what's said.

Get up in the morning while temperature's low,
Off to the dance hall—we're ready to go.

The flies are so thick as we lunch in the sun;
In between dancing we eat on the run.

We dance on the bridge in the hot afternoon
Hoping we'll finish and get it over with soon.

Then on to the creek we all giggle and chatter;
Cooling off in the stream is only what matters.

Back to the camper to fix up a dish—
Maybe some salad, a cake or some fish.

In to supper we all race with a roar,
Eating so much it's hard to leave through
the door.

Get pretty for dancing—we primp and we fuss,
To sweat off our supper and come out a muss!

Then on to the campfire with a story or two,
While Margie tells a hum-ding-lu-lu!

We laugh at each other on into the night;
The evening is ending and ending just right.
Up in the morning for breakfast at eight,
You wish it were later, 'cause you stayed up late
Dance to the end with a new friend of mine,
Sure we all had a perfectly wonderful time.



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UNITED SQUARE DANCERS OF AMERICA

CODE OF CONDUCT

Periodically, both new and veteran dancers may benefit from a reminder of square dance manners. The United Square Dancers of America have reaffirmed these, with the hope that "dancers everywhere will be reminded of the important of courtesy, friendliness and personal hygiene...an integral part of the square dance activity."

"Square dancers everywhere are encouraged to comply with an appropriate code of conduct which will enhance the public image and the pleasure of the movement to all dancers and non-dancers, as well.

"Among the unique aspects of this wholesome activity is the attractive attire which is an intrinsic part of the image of the Square Dance. Accordingly, the wearing of appropriate apparel is as important to the enjoyment of the participants as it is to those watching. Not only should the clothing of the dancers be appealing to the eye, but also functional to others within the square. This includes wearing long-sleeved shirts and ties for the men, and full skirts for the ladies.

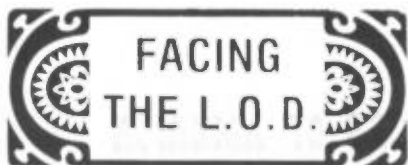
"Avoidance of alcoholic beverages both before and during dances is essential to insure the enjoyment for everyone. A single drink can severely diminish the response time required to execute the intricate moves of the dance. Square dancing in itself has the capability of providing sufficient exhilaration to warrant abstinence from alcohol on dance nights.

"Courtesy to others is important at all times. This includes personal cleanliness, as Square Dancing is an energetic recreation which can be offensive should adequate precautions not be taken.

"The welcoming of others into the dance and into the squares is an integral part of the social aspect of Square Dancing. Walking out of a square at any time is considered a severe insult. At the end of the dance, no one should leave the square before thanking everyone who contributed to the joy and fun of dancing together.

"Conforming to the accepted and generally taught hand positions and maneuvers for execution of the movements helps to eliminate any uncertainty among the other dancers. Proper styling while dancing is as important to the enjoyment of the Square Dance as is the proper execution of the movements.

"Adherence to these guidelines should be encouraged from the very early stages of beginners class. The best means of achieving this is through example by experienced dancers and leaders and by the incorporation of ethics into the educational process during the class.



TED AND LUELLA FLODEN
Des Moines, Iowa

Ted and Luella began square dancing in 1968, and soon after began round dancing. After several years of this, their interest leaned toward teaching and cueing.

Now dancing with two round dance clubs and cueing for a square dance club, Ted and Luella still find time to teach round dancing. They have a club on first and third Mondays called Silhouettes. They are members of Roundalab and are leaders in the Central Iowa R/D Association. They have taught and cued at six Iowa state conventions.

Ted and Louella have choreographed eleven round dances, among them *Roses and Walk with Billy* on Grenn, *Sassy* and



Mabel Murphy on Belco, Honky-Tonk, I've Got Mexico, Sentimental Ol' You, and their latest, My Little Corner of the World, also on Belco.

They are featured instructors at the Cornhusker Festival and on the staff at Dance-O-Rama weekend, both in Fremont, Nebraska.

Ted works for Armstrong Tire Company, Luella is a schoolbus driver and also sells real estate. They have four children and two grandsons. *Gene Campbell*

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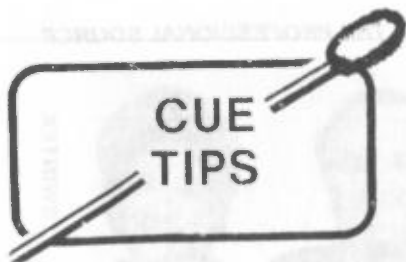
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I'M NOBODY'S BABY

CHOREOGRAPHY: Pete & Carole Metzger

MUSIC: MGR 027 (HH969)

DANCE: Two-step

PHASE: II

FOOTWORK: Opposite, directions for M except as noted.

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

INTRO

1-4 **WAIT; WAIT; APART,—,POINT,—; TOGETHER CP LOD,—,TOUCH,—;**

1-4 In diag open facing position wait; wait; step apart from partner L,—,point R,—; together toward partner R to closed position LOD,—, touch L,—;

PART A

1-4 **TWO FORWARD TWO-STEPS;; PROGRESSIVE BOX;;**

1-4 In CP LOD forward L, cl R, fwd L,—; fwd R, cl L, fwd R,—; side twd COH L, cl R, fwd L,—; side twd wall R, cl L, fwd R,—;

5-8 **PROGRESSIVE SCISSORS;; TWO TURNING TWO-STEPS CLOSED POS. LOD;;**

5-8 Side twd COH L, cl R, XRIF (W XLIB) to sidecar diag LOD & wall,—; side R, cl L, XRIF (W XLIB) to banjo LOD,—, blending to CP wall side LOD L, cl R, step back L starting RF turn, —; continued RF turn side R, cl L, fwd R to closed position LOD, —;

9-16 **REPEAT PART A TO SEMI-CLOSED POSITION LOD**

PART B

1-4 **TWO FORWARD TWO-STEPS;; SCISSORS HITCH SIDECAR RLOD; SCISSORS BANJO LOD;**

1-4 In SCP LOD fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; M turn to face wall step side LOD L, cl R, XLIF to sidecar RLOD (W fwd R, cl L, back R),—; turning to face wall side RLOD R, cl L, XRIF to BJO LOD (W turn to face COH side RLOD L, cl R, XLIF to BJO RLOD),—;

5-8 **FORWARD, LOCK, FORWARD,—; FWD, LOCK, FWD,—; HALF BOX; SCIS THRU SCP LOD;**

5-8 In Banjo LOD fwd L, lock R in back, fwd L,—; fwd R, lock L in back, fwd R,—; turning to face wall side LOD L, close R, fwd L,—; side RLOD R, cl L XRIF to SCP LOD,—;

NOTE: last time thru part B remain in SCP LOD.

9-16 **REPEAT PART B TO CP LOD**

TAG

1-2 **SIDE, CLOSE, SIDE, CLOSE; APART,—,POINT,—;**

1-2 Blending to CP wall side LOD L, cl R, side L, cl R; apart from ptr L,—, point R,—;

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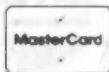
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Calling Tips

by Bill Barr

Your caller probably belongs to a regional or statewide group which subscribes to a Code of Ethics regarding professional conduct. It is not our intent to usurp the prerogatives of such an organization, or to mandate any particular item in their documents, but as dancers, you may have wondered just how professional standards are maintained, and if your caller association is looking to revise theirs for any reason, the following may be of interest. Note that the *club's* responsibilities are just as important and are mentioned here also.

Punctuality—A caller should not just be on time, but ahead of time, and 30 minutes or more is not too much, especially for a guest caller. For one arriving from out of the area, arrangements might be made to meet him/her a few hours before and allow them a chance to relax and freshen up.

Cancellations and substitutes. Plan ahead. If callers sign a contract several years in advance, they can be forgiven if they ask to be relieved for a *good reason*; sickness, inability to schedule time off from work (most callers have day jobs, folks) or—and this is most controversial—another square dance opportunity of an unparalleled nature, such as a rescheduled convention or festival. After all, do you really want to be known as the club which insisted on keeping a caller away from the chance of a lifetime because of your Friday night dance? By the same token, no caller wants your club members going around claiming that he/she deserted them at the last minute just for more money at a different club. If these examples are to be avoided, and

they can be easily, a certain amount of planning is required. Agree in advance that one or both parties may cancel as of a *certain date*; after that, enact a penalty clause. Above all, get it in writing on the contract itself. A caller should always allow the club to pick a replacement, and should try to get the best caller available if they leave it to your judgment. In other words show *good judgment*.

Level of the Floor. Occasionally, a caller meets with a situation where one or two squares would like to dance a high level all night, while the other squares are not capable of this. The answer to this is to consult with a few of those in the squares that are breaking down, along with the "hotshots," and indicate that you would like the better dancers to mix more with them, and offer to call a "hot hash" during the food break as an incentive. Appeal to their sense of fairness to the others and indicate how much help they can be to the newer dancers and remind them it wasn't so many years ago *they* were in the same boat.

Price—Clubs think callers are overpaid and callers *know* they are underpaid, so what to do? *Negotiate* is the answer of course, but try to remember that free enterprise is alive and well. It is poor practice to mention what another gets (or got) for any dance, as this is not your business and not to be a subject for the negotiating process. If a caller wants to do a dance for zero dollars, that's his or her business. If a club's finances permit them to pay a caller big bucks for a five minute demo, again, so be it. Adam Smith would be proud of our activity. One caller association has a code of ethics with the phrase, "Don't undercut price." I'm not sure what this means, as I have no particular set price, but I do have minimums I like to get (but don't always) so as to offset time and expenses. In every case, it is an agreement for a particular service at a set time and place, and these will vary each time

Continued on Page 102

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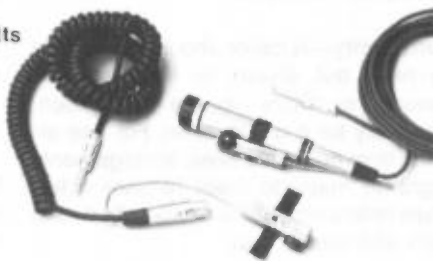
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Dancing Tips

by Harold & Lill Bausch

Having been raised in a farming community I am very familiar with an old saying—"You can work a good horse to death." Of course it means that one should be careful not to overwork those who are willing to work because some day they may get tired of it all and just quit all together.

In square dancing we find individuals who are willing to help, and we find those who are not willing to help with club ventures. It is wise for us to recognize which club members fall into each category. Those who are willing workers are such a blessing to the club and are much appreciated. Those who are unwilling to help are accepted in the club for at least two reasons; one is that memberships are needed, and two is that most club officers want people to enjoy their clubs and feel "the more the merrier," even if some do not help very much.

Recognizing those who do enjoy helping is important, for then people who help will usually do a better job. At the same time keep in mind that old saying—and don't work them so much that they don't enjoy the club. This goes for officers, too.

There is one form of help that many

clubs need and are not getting, that is help in locating good halls to dance in. In some areas the clubs find halls that are too expensive, simply because they can not locate others. Surely there are influential people in our clubs who could help with this. People on school boards, city councils and church boards should be able to put in a good word for square dance clubs where there is no alcohol used. Clubs made up of responsible adults who are good taxpayers and citizens should not be so hard pressed to find suitable halls. Are our members made aware of this need or are the officers of the clubs carrying the burden alone?

It is sad to say that some dancers don't worry about such things and just go along and dance where ever they choose, not worrying or caring about such problems. But, is it really that they don't care or is it that they have never been invited to sit in on club meetings and discuss such problems?

Do we sometimes operate clubs in such a way that only a few are involved? Should we have more "sit down and discuss" sessions with all club members present?

The more people we get involved in our clubs, the better the club.

Some of our clubs have such a session annually, but also will have short meetings after club dances. These short 20 or 30 minute sessions after the dance have paid off. I suggest more clubs try them.



Bob Shiver

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by Bob Howell

easy level

Al Scheer of Littletown, Colorado, continues to give me dances that are "quick-teach" materials. Try this one for some easy-level fun.

Couple No. 1 take a swing
 Down the center, split the ring
 Go round one and by the sides you stand
 Forward six and back that way
 Side two couples do a half sashay
 (Roll partner to left side)
 Forward six and back you march
 Forward again and make an arch

The lonesome couple tunnel thru
 Stand at the end, that's what you do.
 Everybody pass thru, turn to the left
 Go single file
 Make a left-hand star and spin it a while
 Girls reach back with the old right hand
 Pull them all through
 To a right and left grand...

Here is a good one for those using the Community Dance Program. It doesn't even need a walk-thru. Paul Hartman has recorded...

IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE

MUSIC: FTC 32055

SEQUENCE: Break, figure, figure, middle break, figure, figure, break

BREAK:

- 16 (All join hands) circle left full around
- 8 Head (or side) couples forward and back
- 8 Side (or head) couples forward and back
- 4 All bow to partner
- 12 All swing partner (twice around)
- 16 All promenade partner full around

FIGURE:

- 8 Head (or side) couples promenade $\frac{1}{2}$ (behind side couples) and turn to face the center of the square.
- 8 Side (or head) couples promenade $\frac{1}{2}$ around in the same pattern.
- 8 (All join hands) circle left $\frac{1}{2}$ around the square, stopping at man's home position
- 4 All face partner and pass by (right shoulders) and meet the next (man's right hand lady)
- 20 Each man swing the next (three times) and keep her as new partner (put her on the right)
- 16 All promenade new partner full around to men's home position.



Elie Bortz of Lady Lake, Florida, has written a contra which involves a move that I have never danced before (three women starring and three men starring). I prompted this dance at Kings and Queens Contra Club last month and after a thunderous applause, they asked to do the dance a second time. She calls it...

TRIPLE PLAY

FORMATION: Alternate triple 1,4,7, etc. active and crossed over.

MUSIC: Your choice. The dance fits very well to *Cayman Island Contra* (LS192), also to *Take Me Out to the Ballgame* (Scope 637). The lyrics "One-Two-Three strikes, you're out!" come during the contra corners, so the dancers could sing along for fun. Elie says, "Being a fan of the Atlanta Braves team is part of the reason for the title of this dance."

DANCE:

- | | | | |
|----------|-------------------------------|----------|--|
| — — — —; | — — Actives swing | — — — —; | Three men star left |
| — — — —; | Down two, roll out, up one | — — — —; | Turn contra corners |
| — — — —; | Three ladies forward and back | — — — —; | — — — —; |
| — — — —; | Three ladies star right | — — — —; | — — — —; |
| — — — —; | Three men forward and back | — — — —; | — — Actives swing (start of next sequence) |

From Hilo, Hawaii, Buddy Weaver sends along this mixer written by Sunshine Sahr. He refers to her as "the true living legend of square dancing in Hawaii." Although Sunshine lists the dance as a "mixer," it can well come under the "solo" category as there is no physical contact involved in the dance. She calls it...

SUNNYCOMB JIVE (Mixer)

MUSIC: Quadrille 849B, "Honeycomb"

FOOTWORK: Opposite. Directions for M except where noted. Open position facing partner. No body contact.

SEQUENCE: 8 measure repeats

INTRO:

Meas. 1-8 WAIT, WAIT, WAIT, WAIT, WAIT, WAIT, WAIT, WAIT,
8 count wait (guitar lead). Start dance with full orchestration.

DANCE:

Meas. 1-4 SIDE, —, XIB, —; SIDE, XIF, SIDE, XIF; REPEAT;

*W footwork opposite to M. Both start with lead foot, LOD. Rotate arms in time, shoulders follow arms—"warm up your engine." After repeat, face LOD open position.

Meas. 5-6 WALK FWD, FWD, FWD, SWING/CLAP OWN HANDS; STEP BK, BK, BK, TCH (SNAP);
Both walk fwd LOD L,R,L, swing R (W opposite) clap, both step back R,L,R, touch L (Woman L,R,L, touch R) snap fingers;

Meas. 7-8 CHANGING PARTNERS STRUT;

M walk fwd to next lady step L ball of foot, flat, R ball, flat; L ball, flat, R ball, flat; (W starts strut with R foot, circling to man behind her)

REPEAT DANCE TO END OF RECORD.

*Facing counterclockwise, partners move away from each other, man toward center of hall, woman towards wall. Step to the side, cross other foot behind slowly, then step to the side and cross other foot in front, step to the side and cross the other foot in front again in rapid succession. Then repeat all of the above.

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NEWS

37th National Square Dance Convention*

FOR IMMEDIATE RELEASE

June 23, 24, 25, 1988 Anaheim, California

"The Golden State in '88"

ANAHEIM NATIONAL CONVENTION

Are you ready for a square dance vacation in Southern California? The 17th National S/D Convention Committee is getting ready next June's event in Anaheim.

8320 rooms have been reserved within one mile of the Convention Center. Current plans call for RV accommodations at the Orange County Fairgrounds, 15 miles from the Center, with shuttle service available.

Dancers will find a smorgasbord of opportunities at the 37th National Convention. Innovations such as a singles hall, youth-only hall, and a hall for handicapped dancers will be included, in response to participants' reaction polls from previous conventions. Nationally known callers from California and other states will call for 30-minute sessions to give them time to get warmed up to the crowd.

THE SOUND OF ANAHEIM

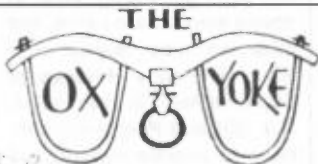
The sound is being engineered and provided by S/D professional sound technicians, who have sounded nearly all the California state conventions, as well as large festivals and jamborees. The equipment is S/D sound equipment. Hilton amplifiers and turntables will be used throughout the 19 dance halls. Hilton speakers will be used in education rooms. In the 25,000 square foot dance halls, Yak Stacks will be used, as many as needed.

Tune in to "the sound of Anaheim!"

REGISTRATION TOTALS

The most recent release shows 7,269 dancers now registered for Anaheim. Register early for better housing. Write 37th National Convention, PO Box 8549, Anaheim CA 92802.

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IN THE NEWS



Cleveland area caller **Jack Naylor** retired in July after 30 years of calling, reports **Sue Bran-**

nnon, member of Tappan Squares, one of his clubs. He will be missed by friends in many places—Fremont, Ohio (where he also lived); Ghana, Africa (ditto); Kentucky, Illinois, Missouri (where he started), Tennessee and Indiana. He has also called in Canada, Mexico, Spain, Germany, England, Iran and Saudi Arabia.

Another caller retired recently, also with 30 years of service. **Ed and Pat Russell** of Vero Beach, Florida, announced with regret they can accept no more calling/cueing dates due to sight-related problems.

Well-known Toledo, Ohio, store owner **Genevieve Fries** recently sold the F&S Western Shop to **Wanda and John Bielski**.

According to **Al Horn**, **Rennie Mann**, Prairie Records recording artist, had a heart attack while calling a dance in Ogden, Utah. He is recuperating at home in Ogden.

Down in Melbourne, Australia, a special dance night honored 80-year old **Len Her-**

PPY BIRTHDAY TO LEN

bert, who dances regularly with the Box Hill Club, says **Rom Mennie**.



Staff writer **Mary Jenkins** of N.Y. and Florida was commended by the *Times of Ticonderoga*

(N.Y.) for her volunteer work in nursing homes of the area (wheelchair dancing). Mary writes "BookNook" and authored *Wheeling and Dealing in Nursing Homes*.

Former ASD record reviewer and popular Florida caller **Don Hanhurst** and his partner, **Loretta**, of Venice recently sold their world-wide record and tape service in order to devote more time to calling and other activities. Buyers were **Bill and Peggy Heyman** of Supreme Audio in Ridgewood, N.J. **Bill and Peggy** will continue to operate and expand the highly personalized service.

Anote from **Dick Han** of Monticello, Indiana, reports his health is improving a bit, he's doing some calling, and has published books on singing calls for Plus, A-1 and A-2.

The headline in the *Herald Hamper* of Alliston, Onta-

rio, read: *Swinging Eights Celebrate 25 Years of Dancing*, and three photos told the story, sent by caller **Dean Fisher** of Collingwood. **Dean** called, as did **Jim Lee**, **Bill Cooper**, **Mac** and **Orphie Marcellus** and **Ernie Brown**.



Caught informally in front of the ASD booth at the Houston National Convention are ice cream-eaters **Gordon Goss** (*National Directory*) and **Craig Lake** (Dell Engravers).

Benton and **Evelyn La-** **tham** of Sevierville, Tennessee, published a booklet entitled *10th Year, Smokey Mt. Promenaders*, in which the late caller **Bob Dubree** is especially honored as a founder of the club.

Tom **Harrington** is back to work and his calling assignments in Aberdeen, Washington, after recuperating two months from a heart attack, says **Edrie**.



The *Sandusky (Ohio) Register* covered our street dance last summer when co-editor **Stan**, with area dancers, performed before a large crowd of spectators sitting on bales of hay in downtown Sandusky. **George Francis** called a tip.




MORE NEWSWORTHY PEOPLE: Orphie Marcellus (top left) calls one at the 5th Canadian Convention in Calgary, reminding us that the 6th will be in Hamilton, Ontario, next August. Below Orphie are three of the Maycroft Square Tappers at the U.S. National Convention, one of whom looks a little bored between shows. At top right, popular callers Gary Shoemake and Ken Bower are at the mike in Gainesville, Georgia; finally (lower right) Toni Wilder gets around—from the San Diego Callers Assn. to Singapore (Overseas Dancers) to Mountain Home, Arkansas.

UP THE INLAND PASSAGE ON THE *REGENT SEA*

Although over a year has gone by since the ASD cruise to Alaska (See "Meandering," August '86 for full story), those who took the tour were not named or shown, so here they are, belatedly, in full color, but not in order: Rosella & Dick Abend, Mack & Barbara Adams, Stan & Cathie Burdick, Dick & Mary Fabik, Bill & Nita Fry, Cecil & Marie Hall, Al & Frances Haas, Vern & Martha Horst, Bob & Ruth Jones, Nick & Therese Kuriga, Sherlan & Gay Lakovich, Dan & Mary Martin, Floyd & Betty Philgreen, Ken & Ethel Ray, Eleanor Hawks, Roy & Jackie & Ida Rayroux, Robert & Hazel Sliifer, Price & Esther Terry, Dick & Georgiana Vale, Mary Wickers, Walter Maslowski, Don & Marguerite Wiley, Nathan & Ann Wright.



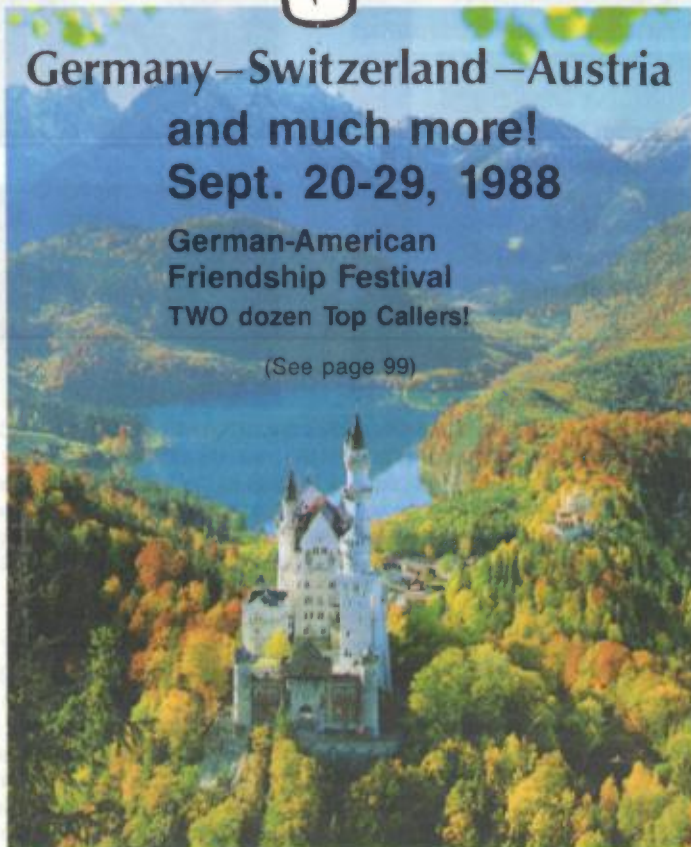
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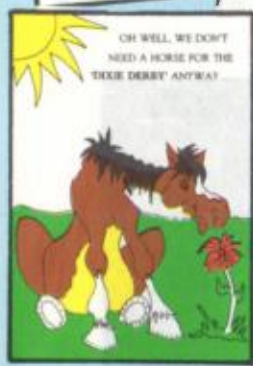
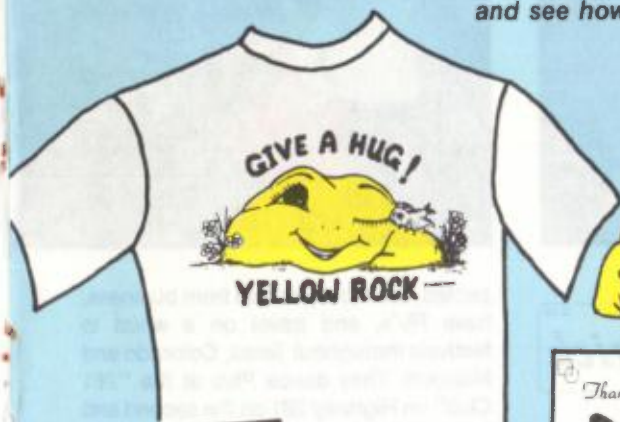
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**HILL COUNTRY ROADRUNNERS
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A phone call to former president Lonny Kelly after receiving these photos from lensman D. Reg Sinclair produced the information that the Roadrunners, as ex-

pected, are mostly retired from business, have RV's, and travel on a whim to festivals throughout Texas, Colorado and Missouri. They dance Plus at the "281 Club" on Highway 281 on the second and fourth Thursdays, and bring in a national caller three times a year. They are part of the Austin square dance association of clubs. Their caller is Dave Allen; president is Dave Hardy. Dancers in the photos are unidentified. The contact person is Lonny at 512-598-5820.

EAST MEETS WEST: Ace photographer Ichiro Fujima, who took most of the photos on these pages, recently came with a girl friend Chiharu Anzai, all the way from Japan to dance with caller Scotty and Marlene Sharrer at Spring Lake Center (*ASD*, Oct. '85, p. 63) in Lakemore, Ohio, and at other points. Wayne County Combined Swingers are shown in the crowd here.



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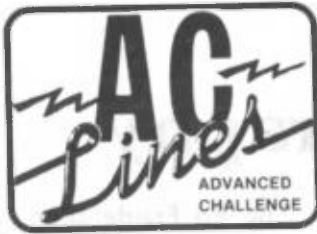
Sept. 11-13, Michigan Convention, Battle Creek, Michigan

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by
Ed Foote

Where are the best A-1 dancers in the world? Sweden!

For the past three years, I have called A-1 dances in Sweden, including A-1 weekends the past two years which were attended by dancers from various parts of Sweden. The abilities of these A-1 dancers are the highest I have seen in my 23-year calling career. When one compares A-1 in the U.S. with A-1 in Sweden, there is no comparison. The difference is as great as night and day.

A Description of the Typical A-1 Dancer in Sweden.

1. Total knowledge of the Mainstream and Plus calls from all positions; 2. Total knowledge of the A-1 calls from all positions. 3. A mental desire to understand call definitions rather than memorizing a call from one or two positions; 4. Excellent dance styling. These people look good when they dance. Hands are always touching, sets are tight, and the dancers seem to be in control of the calls, rather than having the calls control them.

Compare the Above with the Typical U.S. A-1 Dancer.

do not think about Mainstream and Plus "all-position" until they start A-1. Even then, many do so reluctantly, only because their caller requires it. Of course, many callers ignore presenting Mainstream and Plus calls "all-position" to A-1 dancers, and many dancers are happy with this situation.

2. U.S. A-1 dancers usually do not know the A-1 calls "all-position." If they know some of the calls from two positions, this is good.

3. Regrettably, many dancers enter A-1 for the status of being called A-1 dancers, and they do not care about understanding the calls they are dancing. In fact, in some groups if the caller tries to teach various positions of the A-1 calls or use MS and Plus calls "all-position," the dancers complain loudly that the dancing is being made "work" instead of fun. In short, many dancers are satisfied with simply "getting by," and really only desire a glorified type of Plus calling rather than a true Advanced program.

4. One word describes the general state of dance styling in the U.S. at Mainstream, Plus and A-1—sloppy! Unfortunately, most dancers do not know there is anything better, because correct dance styling has rarely been emphasized to them, and because they have not seen it in action. But sloppy dancing leads to more breakdowns and a lowering of the overall floor level.

This article is not to imply that there are no good A-1 dancers in the U.S. On the

Continued on Page 95

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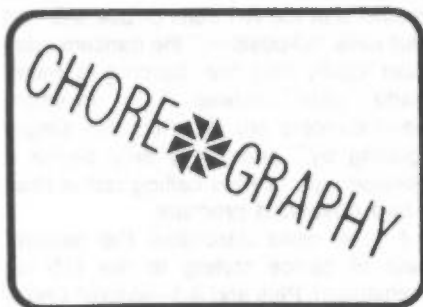
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Creative Choreography

by Ed Fraidenburg

I have a "sight" resolution for hexagon choreo, submitted by Ben Gladding. Since it is rather long, I won't include it but if you would like a copy, write to me in care of this magazine and I will see you get one. If you would rather correspond with Ben directly, write to Ben Gladding, PO Box 282, Pt. Reyes CA 94956.



GIMMICKRY

by Brian Hotchkies, Australia

Use sparingly for best effect:

Zero box: girls slide left (nose to nose)
1/2 sashay, girls run left, boys slide
(Nose to nose), half sashay, bend the line
Star thru...zero box

Static sq.: four ladies chain, heads lead right
Circle to a line, #1 and #2 couples rollaway
Same four tag the line out, all wheel and deal
Face the one you're with, pass thru
Wheel & deal, double pass thru
First couple go left, next couple right, star thru
Lead couple California twirl, dive thru
Center four veer left, bend the line
You're home...

Static sq.: Head ladies chain
#2 and #3 couples right and left thru
New head ladies chain, #4 couple promenade
All the way outside, stop alongside #3 couple
#1 couple split that line around two to line of 6

#2 couple promenade around one person
To a line of 8, everybody wheel & deal 4 by 4
Bend the line, pass thru, face the girl
You're with, pass thru, swing...

ZERO LINE: Touch 1/4
Everybody do a giant cloverleaf
Lead girls touch 1/4 and step ahead
Two facing boys touch 1/4 and step ahead
*All the girls "U" turn back
Swing and promenade...

Or, *Next two touch 1/4, step ahead
Next two touch 1/4, step ahead
All the girls turn back and star thru
Center four wheel & deal, others bend the line
Circle left...

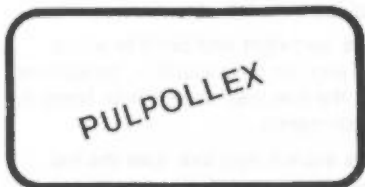
NOTE: If starting zero line is set up the following way, the second resolve ends with all dancers at home:

Heads promenade 1/2, lead right and
Circle to a line, right and left thru...

Static sq.: head men take both girls up & back
Pass thru, wheel and deal 2 by 1
Centers right and left thru, zoom
Lonesome ladies touch 1/4, step ahead
And swing, everybody left allemande...

From static sq.: sides rollaway
Heads star thru, if you want to, zoom
Double pass thru, leaders cloverleaf
Trailers U-turn back, square thru
Swing corner...

Static sq.: sides star thru
If you're facing the music, rollaway
Same couples zoom
Everybody face the one you're with
Pass thru, face the music
Cloverleaf, first couple star thru, step ahead
Second couple star thru, step ahead
Third couple star thru, California twirl
Step ahead, last couple star thru and
California twirl, everybody cloverleaf
Centers pass thru, left allemande...



SQUARE THE ROOT

by Jack Berg

DEFINITION: From a box (at right angles) between facing couples, box leaders separate around one (*cloverleaf and centers in*); box trailers *extend, hinge and extend*; those as a couple *ferris wheel*, those in a mini-wave, *recycle (stretch cycle and wheel)*. Ends in a double pass thru formation.

SAMPLE CHOREO:

Heads pass thru, boys run, *square the root*
Pass thru, square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers touch $\frac{1}{4}$
Square the root, double pass thru, track two
Recycle, left allemande...

Heads pass thru go round one to a line
Pass thru, girls touch $\frac{1}{4}$, *square the root*
Zoom and swing thru, ping pong circulate
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, girls run, *square the root*
Pass thru, swing thru, girls trade
Right and left grand...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers touch $\frac{1}{4}$
Circulate, *square the root* and spread
Touch $\frac{1}{4}$, circulate, girls run
Centers left square thru $\frac{3}{4}$, swing thru
Girls trade, recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, zoom
Boys touch $\frac{1}{4}$, *square the root*, swing thru
Recycle, pass thru, swing thru
Right and left grand...

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



RECONSTRUCT

DEFINITION: From $\frac{1}{4}$ tag or $\frac{1}{4}$ line, wave/line centers and the outside dancers they are facing *pass thru* (to form momentary mini-waves on the outside); these dancers *trade* and out-facers *run*; centers in waves or two-faced lines *partner/single hinge* and *single hinge*. Movement ends in $\frac{1}{4}$ tag.

SAMPLE CHOREO:

Heads pass the ocean, *reconstruct*
Ping pong circulate, girls swing thru
Turn thru, boys courtesy turn them
Crosstrail thru, left allemande...

Heads dixie style to a wave, left swing thru
Reconstruct, center boys run, wheel and deal
Zoom and double pass thru, track two
Recycle, swing thru, right and left grand but
On the third hand, promenade...

Heads pass thru go round one to a line
Pass thru, wheel and deal, swing thru
Reconstruct, recycle and spread
Star thru, left allemande...

Heads dixie style to a wave, *reconstruct*
Extend, girls trade, left allemande...

Heads pass the ocean, swing thru
Reconstruct, extend, single hinge
Split circulate, boys trade, pass thru
Right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Swing thru, *reconstruct*, extend
Swing thru, right and left grand...

Heads lead right and circle to a line
Pass thru, wheel and deal, veer left
Reconstruct, centers boys trade
Swing thru, recycle, pass thru
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, swing thru
Boys run, ferris wheel, centers veer left
Reconstruct, extend, centers trade
Girls trade, pass thru, partner trade

Left allemande...

Heads square thru four, split two
Go around one to a line, pass thru
Wheel and deal, swing thru, *reconstruct*
Center boys run, wheel and deal, zoom and
Swing thru, extend, swing thru
Right and left grand...

Heads Dixie style to a wave, sides rollaway
Reconstruct, extend, swing thru, girls trade
Partner trade and roll, right and left grand...

Heads rollaway, sides pass the ocean
Reconstruct, extend, swing thru, recycle
Star thru, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Heads rollaway, lead right and circle four
Ladies break to a line, pass thru
Wheel and deal, centers veer left, *reconstruct*
Extend, boys run, slide thru
Left allemande...

Side ladies chain, right and left thru
Rollaway, heads pass the ocean, *reconstruct*
Extend, right and left grand...

PLUS CHOREO

COORDINATE

DEFINITION: From columns, all dancers *single file circulate* once and a half. The center six (three adjacent pairs) turn 180° (*trade*). The very center two dancers release handholds and walk diagonally outward to the end of the forming line. The two lonesome dancers move ahead, turning in a quarter circle to become the other ends of the line.

SAMPLE CHOREO:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, boys fold, star thru
Partner trade, square thru four, trade by
Pass thru, trade by, left allemande...

Heads lead right and circle to a line
Swing thru, single hinge, coordinate
Girls run, girls trade, pass thru,
Trade by, left allemande...

Heads square thru four, swing thru
Boys run, ferris wheel, boys run
Coordinate, tag the line in

Crosstrail thru, left allemande...

Heads lead right and circle to a line
Right and left thru, touch $\frac{1}{4}$, coordinate
Bend the line, half square thru, trade by
Left allemande...

Heads square thru four, spin the top
Single hinge, coordinate, boys circulate
Boys hinge $\frac{1}{4}$, flip the diamond, centers trade
Recycle, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Boys run, coordinate, ferris wheel
Swing thru, recycle, pass thru
Left allemande...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, coordinate, centers circulate
Wheel and deal, curlique, boys run
Ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and circle to a line
Swing thru, boys run, half tag
Coordinate, ferris wheel, pass thru
Touch $\frac{1}{4}$, centers trade, swing thru
Girls trade, slide thru, left allemande...

Heads rollaway, lead right and circle four
Ladies break to lines, touch $\frac{1}{4}$, coordinate
Half tag, boys run, wheel and deal
Left allemande...

Heads square thru four, split two
Go round one to a line, left touch $\frac{1}{4}$
Coordinate, tag the line left, wheel and deal
Swing thru, right and left grand...

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, circulate, boys trade, coordinate
Couples circulate, centers hinge
Very centers trade, diamond circulate
Flip the diamond, centers trade, girls trade
Left allemande...

Heads lead right and circle to a line
Left touch $\frac{1}{4}$, coordinate, ferris wheel
And spread, pass thru, wheel and deal
And spread, pass thru, wheel and deal
Centers touch to a wave, recycle and spread
Touch $\frac{1}{4}$, coordinate, half tag
Trade and roll, left allemande...



P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO: :Heads — flutter wheel
— — — — : — — Sweep ¼
Pass thru, R&L thru : — — — —
Swing thru — — : — — Boys run
— — Tag the line :Right — — — —
Boys trade — — :Girls fold — swing
— — — — : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Static Square: All four ladies chain
Heads crossrail thru around one to a line
Slide thru...zero box
Static Square; Heads curlique, walk and dodge
Touch ¼, walk & dodge, partner trade...z line
Zero line: Star thru, veer left, girls circulate
Wheel and deal, dive thru, pass thru...zero box
Zero line: Right and left thru, pass thru
Tag the line in, touch ¼, all 8 circulate
Girls turn back...zero box

Zero box: Swing thru, spin the top, single hinge
All 8 circulate, boys run, right and left thru
Slide thru...zero line

Zero box: Swing thru, boys run
Couples circulate, wheel and deal, dive thru
Pass thru...zero box

THE BASIC PROGRAM:

Static Square: Heads crossrail thru, separate
Around two to a line, star thru
Centers square thru ¾, left allemande...

Zero line: Touch ¼, circulate once
Centers trade, boys run right,
Centers square thru ¾, left allemande...

Zero line: Touch ¼, all 8 circulate, centers trade
Boys run right, double pass thru, lead couple
U-turn back, do-sa-do to a wave, split circulate
Boys trade, boys run, ferris wheel, zoom
Square thru ¾, left allemande...

Static square: Sides rollaway with a half sashay
Heads lead to the right and do-sa-do to a wave
Swing thru, boys run, lines go forward & back
Centers box the gnat, lines go forward & back
Centers square thru, ends star thru, do-sa-do
To a wave, girls trade, swng thru, swing partner

Zero line: Right and left thru, rollaway
With a half sashay, pass the ocean
Grand right and left...

THE MAINSTREAM PROGRAM:

Zero line: Pass thru, tag the line in, box the gnat
Right and left thru, dixie style to an ocean wave
Boys cross run, girls trade, swing thru
Turn thru, left allemande...

Zero line: Pass thru, tag the line in
Centers square thru, ends star thru, centers in
Cast off ¾, star thru, double pass thru
Lead couple California twirl, square thru ¾
Left allemande...

Zero line: Pass the ocean, all eight circulate
Swing thru, girls circulate, boys trade
Spin the top, right and left thru, pass thru
Wheel & deal, square thru ¾, left allemande...

Zero box; Touch ¼, scoot back, boys run
Reverse the flutter wheel, right and left thru
Flutter wheel, star thru, dive thru
Square thru ¾, left allemande...

Zero line: Slide thru, eight chain four, slide thru
Pass thru, wheel and deal, double pass thru
Centers in, cast off ¾, star thru
Centers pass thru, do-sa-do to a wave
All 8 circulate, recycle, veer left, ferris wheel
Centers square thru ¾, left allemande...

Zero box (wave): Spin chain thru
Girls circulate one spot, boys run right
Couples circulate, bend the line, star thru
Dive thru, square thru ¾, left allemande...

Static square: Heads touch ¼, walk and dodge
Right and left thru, veer left, couples circulate
Wheel & deal, touch ¼, split circulate, boys run
Slide thru, square thru ¾, left allemande...

Zero line: Pass thru, boys run, centers trade
Boys trade, girls trade, centers run
Bend the line, star thru, centers in, cast off ¾
Star thru, centers pass thru, pass the ocean
Fan the top to a box the gnat, grand R&L...

Z. line: Square thru ¾, courtesy turn, dixie style
To an ocean wave, boys trade, boys cross run
Spin chain thru, girls circulate double
Spin chain thru, boys circulate once, recycle
Pass to center, square thru ¾, left allemande

Zero line; Pass thru, wheel and deal
Double pass thru, partner tag, tag the line
Lead couple U-turn back, swing thru
Boys run, star thru
Pass thru, left allemande...



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Bruce and Flo Payne of Simcoe, Ontario sent us the emery board shown above, which can not only be used to keep fingernails trim, but serves as a very economical advertising novelty for the club. They were used as handouts at the last Canadian National Convention, and are still used as gifts to help in recruiting members. Harvey and Mary Main helped in the creation of the boards.

It all started at the 20th anniversary dance a year ago when Norm Wilcox called for the club, and present and past members were honored. A microwave oven was also given away that night.

The Paynes wish to pass on the idea to clubs everywhere—this little item really works, and is more useful and appreciated than all the personalized pens and pencils that folks collect and seldom use. Although retired from active calling now, they plan to keep on dancing for many years.



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ROUNDALAB REPORT



As Betty and Clancy Mueller ended their term as chairmen of Roundalab, they enumerated the accomplishments made in the past two years. They do not take credit for these, but state that many people worked to bring them about. Here is the list:

1. The first and second successful Wednesday Seminar/Clinics between the Roundalab and National Conventions.
2. The reproducing and selling of video tapes shown at Indianapolis.
3. The joint meeting of Roundalab and URDC at respective conventions to promote a spirit of cooperation.
4. Meeting with the NEC in Indianapolis to talk about monetary support for the seminars conducted by Roundalab at the National Convention. In Houston an agreement was reached.
5. The Golden Classic List was

established.

6. The *Callers' Manual* was revised and a *Round Dance Manual* was written.
7. In 1985 the Phases were realigned and a freeze set for two years to let teachers become acquainted with them.
8. Tech writers were appointed and became active.
9. The Roundalab brochure was updated.
10. A Glossary was developed (words that are definitions, not basically steps. Some are cue terms.)
11. An Index has once again become a reality.
12. The Wayne Wylie Memorial Scholarship Fund was established and the first recipient was to attend a college this past summer.
13. An Orientation Session for first timers was started at the convention in Indianapolis, and repeated in Houston and attended by others than first-timers.
14. The Silver Halo Award (the highest award) presented for the first time to Manning and Nita Smith.
15. Better salary and a raise for the executive secretaries, Doc and Peg Tirrell.
16. New rhythms introduced in the Phases.
17. A book of curriculum materials for teachers has become a reality.

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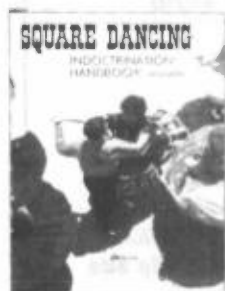
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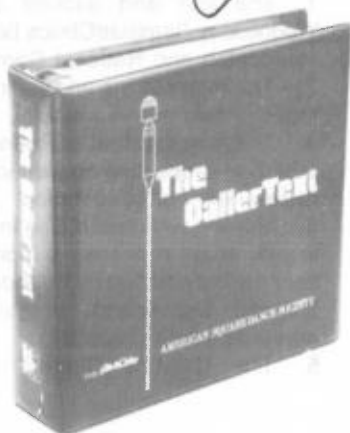
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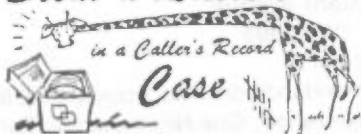
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Steal a Little Peek



CHARLEY ENGLEHART

It's not surprising that Charley (as his friends call him) was chosen to serve for an extended time as chairman of the Callerlab Publicity committee. He is an accomplished speaker and has been a daily radio announcer on WPRC in his hometown of Lincoln, Illinois. In addition, he is widely known as a caller throughout Illinois and neighboring states, and calls an average of four times a week for clubs, classes and workshops.

He was the first club caller for the Mt. Carmel Promenaders, and calls regularly for the Linpro Square and Circle Eights. He organized the annual Railsplitter Festival and has been a co-host there for 14 years. His organizational activities include having been president and secretary of the Peoria Area Callers Association as well as assignments with the Granada Resort Weekend and the Illinois Federation May Festival.

It all started when Charley was a sophomore in high school in the middle 50's, and he called his first dance, back when visiting couple type dancing was prevalent, he says. Later there was a hitch in the US Armed Services, being farm advisor for Wabash County, marriage to



Evelyn, a son Gordon, and now owner of Englehart Agri-Services. "Creating fun at all levels" is his specialty.

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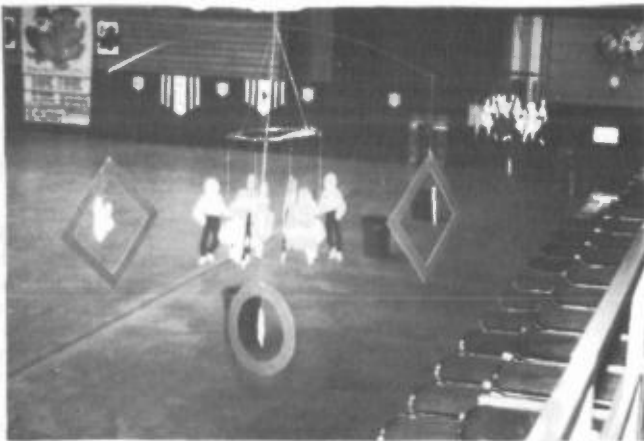
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mobiles hanging from the ceiling created a nice touch and can be an example for other area events.

In 1989, this particular convention moves to Aberdeen, North Dakota.

Thanks to Bob and Lucille Dreistadt for the photo.



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Bob Newman
Paducah, KY



Larry Letson
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- ESP 705 WE ALWAYS AGREE ON LOVE by Craig
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IF I WERE A RICH MAN—TNT259

Choreography by Phil & Becky Guenther

Good music and a catchy, easy two-step with a "Russian-style half open" sequence, cued by Phil.

DANCING WITH MYSELF—Step One 374

Choreography by George & Johnnie Eddins

Good vocal by the Kendalls and an interesting, easy-intermediate two-step with *promenade turns*.

COWBOY TWO STEP—Mercury 888598

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Real country music (Larry Boone) and a comfortable, easy two-step with *back scissors*.

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FUNNY FACE—Mercury 888680-7

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Great Donna Fargo vocal and a good, easy-intermediate waltz with some nice combinations.

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Choreography by George & Johnnie Eddins

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Choreography by Ted and Luella Floden

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FLY YELLOW BIRD—Blue Star 2350

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IN OLD MISSOURI—Blue Star 2351

Choreography by George & Dot Young

Easy-intermediate waltz to *Missouri Waltz*, cued by Nancy Carver (Phase III).

IF YOU'RE IN LOVE—Scope 25

Choreography by Trudie & Chat Chatfield

Pretty music and a nice easy waltz cued by Trudie.

FORTY MILES OF SWING—Gusto 8543

Choreography by Phil & Becky Guenther

Good Duane Eddy music and a fun-type high-intermediate swing with a New Yorker with springs.

I'LL BE YOUR BABY TONIGHT—MTM B72089

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Choreography by Peter & Beryl Barton

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YOU ALWAYS HURT THE ONE YOU LOVE—Eric 233

Choreography by Charles & Dot Demaine

Good music by Clarence Henry; an interesting high-intermediate foxtrot. (Phase V)

Continued on Page 100

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Flip Side

SQUARE REVIEWS

by Dick Bayer

ISLAND IN THE SEA—Big Mac 084

Caller: Ron Mineau

Country-western melody about a cowboy riding in his island in the sea??? FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, couples circulate, half tag, scoot back, swing corner, promenade. ★★ 1/2

OLD SHEP—Blue Ribbon 242

Caller: Jerry Murray

Square dancing hasn't really gone to the dogs. Old Shep has always been a popular country-western tune, with lots of fill-in words in the breaks. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, square thru 3/4, swing, promenade. ★★ 1/2

GIVE MY REGARDS TO BROADWAY—Blue Star 2352

Caller: Johnnie Wykoff

Key: F

Here's an old favorite you will enjoy. Good music and the figure features *load the boat*. FIGURE: Heads promenade 1/2, lead right, do-sa-do (wave), girls trade, recycle, veer left, bend the line, load the boat, pass thru, swing, promenade. ★★ 1/2

RED ROSES FOR A BLUE LADY—Bogan 1370

Caller: John Aden

Key: B Flat

If you don't already have this one, give a listen. This one has been released before. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade. ★★ 1/2

GET ALONG HOME, CINDY—Chesapeake 501

Caller: Thad Jackson

Good traditional music, well done by the band. This is a new record company. Give a listen, you'll like it. FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do, swing thru, boys run, wheel and deal, swing corner, promenade. ★★ 1/2

IN LOVE—Eagle 1902

Caller: James "007" Andy Bond

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A haunting melody that you might want to try. FIGURE: Heads promenade 1/2, square thru, do-sa-do, square thru 3/4, trade by, corner swing, left allemande, promenade. ★★1/2

ABILENE—Eagle 2010

Caller: J.E. "Little Joe" Goins

A recut of an old familiar country-western tune, done well by the band. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, slide thru, square thru 3/4, swing corner, promenade. ★★★

TWO OLD CATS LIKE US—Eagle 2011

Callers: J.E. Goins & Jim "Who" Logan

Second release of this number. FIGURE: Heads promenade 1/2, square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing, promenade. ★★1/2

GUITARS, CADILLACS AND HILLBILLY MUSIC—Eagle 2101; Caller: Jim Cholmondeley

Busy little number by Eagle. FIGURE: Heads promenade 1/2, right and left thru, star thru, pass thru, swing thru, boys run, ferris wheel, centers square thru 3/4, swing, promenade. ★★1/2

ALABAMA JUBILEE—ESP 613

Caller: Larry Letson

Another old favorite well done by ESP and Larry. FIGURE: Heads square thru, right and left thru, veer left, ladies hinge, diamond circulate, flip the diamond, girls trade, swing thru, spin the top, slide thru, swing corner, promenade. ★★★1/2

TIME OFF FOR BAD BEHAVIOR—ESP 614

Caller: Larry Letson

Larry does a super job on the flip side. Good instrumental by the band. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, couples circulate, chain down the line, square thru 3/4, corner swing, promenade. ★★★1/2

ALL MY X'S LIVE IN TEXAS—Good Times 001

Caller: Fred Trujillo

A new recording company with its first release. FIGURE: Heads star thru, square thru 3/4, step to a wave, relay the deucey, scoot back, boys trade, boys run, wheel and deal, swing. ★★

THAT'S ALL THAT MATTERS TO ME—Good Vib. 401

Caller: Richard Lane

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one. Nice melody, good instrumental. FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, ferris wheel, square thru 3/4, swing, promenade. ★★★1/2

SUGARFOOT RAG—Grenn 12201

Caller: Dick Jones

A record from the new square dance series put out by Grenn featuring only the Callerlab list of basics. FIGURE: Allemande left corner, bow, do-sa-do, allemande left, do-sa-do, promenade. N/A

OLD KING KONG—Hi-Hat 5096

Caller: Bronc Wise

Don't monkey around, give this one a listen. Good upbeat number you can have fun with. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade. ★★★

MORNIN' RIDE—Hi-Hat 5097

Caller: Tom Perry

I believe this is the fourth release of this number. Hi-Hat does a nice job with this one. FIGURE: Heads square thru four, do-sa-do, swing thru, boys run, tag the line left, ferris wheel, pass thru, swing corner, promenade. ★★★

SENORITA—Hi-Hat 5098

Caller: Ernie Kinney

A little "south of the border" music well done by Hi-Hat. Listen closely for the long intro. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, corner swing, promenade. ★★★

THAT'S WHERE MY WOMAN BEGINS—Kalox 1316

Caller: Tom Miller

A recut of an oldie with a nice melody. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade. ★★★1/2

YOU CAN'T BUY YOUR WAY OUT OF THE BLUES—

Lore 1235; Caller: Bobby Graham Key: G

Catchy melody, with good pickin' by the band. FIGURE: Heads square thru, sides rollaway, everybody do-sa-do, ocean wave, swing thru, boys run, pass thru, wheel and deal, centers pass thru, everybody pass thru, trade by, swing thru, girls turn back, boys trade, promenade. ★★★1/2

BOOGIE GRASS SATURDAY NIGHT—Red Boot 3010

Caller: Johnny Jones



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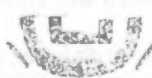
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Good instrumental for a boogie woogie. Nice piece of choreo by Johnny. FIGURE: Heads square thru, do-sa-do, square thru, on third hand touch 1/4, scoot back, boys run, slide thru, swing thru, boys trade, swing corner, promenade. ★★★½

ON THE OTHER HAND—Red Boot 3011

Callers: The Red Boot Boys

Country-western number by Red Boot. Choreo features two sets of figures. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, rollaway, touch 1/4, boys run, corner swing, promenade. ★★★

LOVE IN THE COUNTRY—Red Boot Star 1301

Caller: Bob Barnes

Here's an old familiar tune that was quite popular several years ago. FIGURE: Heads square thru, touch 1/4, split circulate twice, walk and dodge, partner trade, pass the ocean, recycle, pass thru, left allemande, swing, promenade. ★½

MY BLUE HEAVEN—Red Boot Star 1302

Caller: Stan Burdick

Excellent piece of music you can really get with. The dancers liked the music, suggest the record be slowed

a little, and the *allemande left* at the end be omitted. FIGURE: Heads promenade 1/2, sides right and left thru, heads square thru, do-sa-do, touch 1/4, scoot back twice, swing, left allemande, promenade. ★★★

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NEW JERSEY CONVENTION

The second NJ State S&R/D Convention, planned by the S/D Council of New Jersey, will be held on March 19, 1988, at Trenton State College, a central location with excellent facilities. In 1987, over 1700 delegates participated in the first convention. While most were from New Jersey, dancers from as far north as New England and as far south as Virginia attended. The convention features continuous dancing from 10 a.m. to 11 p.m., including all square dance programs from Basic through Challenge. Dance time for Advanced and Challenge will be increased. A full program of rounds is scheduled, as well as time for clogging, contra dancing, mixers, folk and line dancing.

Educational and leadership seminars, including a sewing clinic, will be held. Areas are reserved for vendors and exhibitors. Clubs and organizations are encouraged to bring banners for display.

Leaders may be programmed if they register before December 31. Dancers are urged to register before that date to take advantage of lower registration fees. Registration forms may be obtained from Don and Pat Stephens, 674 Clifton Ave., Toms River NJ 08753.

*Burt Caplan
Ken & Helena Robinson
Co-chairman, Publicity*

TV PUBLICITY IN WESTERN N.Y.

The Buffalo Chamber of Commerce has launched a "Buffalo Ambassadors" campaign promoting the city as an excellent place for conventions and produced several TV commercials around this theme. Square dancers Jim and Jeanne

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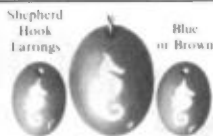
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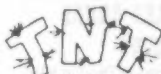
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Bary and Dave and Dorothy Borchard have been designated "Buffalo Ambassadors" for their efforts in bringing the second Empire State S&R/D Festival to Buffalo, Oct. 7-9, 1988. As co-chairmen of the Buffalo Host Committee, they are featured, along with other square dancers, in one of the promotional tapes which have been appearing on local TV stations since the end of June. Not only is this good publicity for the city of Buffalo, but the beauty and pleasure of square dancing is flitting across TV screens in western New York several times daily. *Dave & Dorothy Borchard*



ILLINOIS CONVENTION

What other area convention can boast that the mayor of the host city called the first singing call after the opening ceremony? Following the Grand March and welcome, the first singing call was done by Peoria Mayor Jim Maloof at the fourth annual State Council of Illinois S/D Associations Convention at the Peoria Civic Center, July 25-26.

About 3,000 dancers enjoyed the calling of 120 callers, cuers and instructors. The convention includes all programs from Mainstream through C-3, plus round dancing and clogging. A S/D fashion show was given as well as clogging exhibitions, sewing clinics and educational panels covering club leadership and communication. 18 exhibitors sold products, including clothing, accessories and records.

For the first time, the trail end dances

were part of the convention and registrants could attend any or all of the Friday night dances at no extra charge.

*Jerry Holtz
Peoria, Illinois*

MASSACHUSETTS S/D PROMOTION

A half-page ad ran in two September editions of *TV Guide* magazine in the area covering all four counties in western Mass. Circulation is 67,000, and the ad included a phone number for readers to call.

Ten- and 15-second TV spots aired on WGGB-TV/40 during the period Sept. 8-20, again with a phone number to call for information.

The listing of lessons at each club by dates were printed in two sizes for use in windows and to pass out at demonstrations. 11x17" posters were available for club to put up at convenient stores, gas stations, clubs or churches.

Names from the answering services were passed on to coordinators. It was left to club members to call the people and invite them to Fun Nights, referring them to other clubs and other dates when necessary.

No report has been received to date on the efficacy of this campaign, but such an effort bears watching for results.

Dick Wylie, Co-op Committee

URDC CONVENTION

The 11th United Round Dance Council Convention was held in Seattle, Wash., July 23-25. Lloyd and Nan Walker, chairmen, and their staff, did an excellent job of arranging the convention.

The Walkers have been elected presidents of URDC for 1987-1988, with Jerry and Jo Gierok, vice presidents; Norm and Joan Christi, secretary; Tom and Loveday Newby, treasurer. Elected to three-year terms on the board of directors were Rod and Susan Anderson, Mike and Marsha Burkhardt, Bob and Pat Evans, Jim and Bobbie Childers, Herb and Harriet Gerry, George and Joyce Kammerer, Brent and Mickey Moore.

Phil & Becky Guenther, Publicity



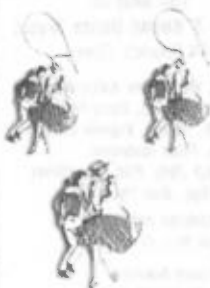
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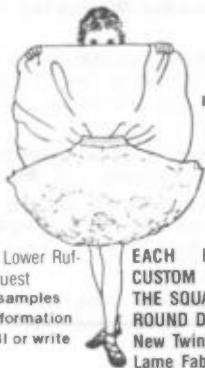
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ROUND DANCER UPDATE

Round Dancer magazine is now on a current mailing schedule. September, 1987 was received during that month. The magazine will not publish issues for months from March to August. Instead, all subscribers' expiration dates will be extended by that many issues.

The September issue marks the 30-year anniversary of *Round Dancer*. The issue is larger-than-normal, with many special features.

The 1988 Classics polling activity has begun, with ballots appearing in the September *Round Dancer*. They can also be ordered by calling 814-667-2530 or writing the magazine at RD 1 Box 843, Petersburg PA 16669. One need not be a subscriber to cast a vote. Deadline for ballots is January 31, 1988. All ballots must be signed. Ballots reflecting a poll of 5, 10, 20 or more dancers will be tallied accordingly. *Brian & Sharon Bassett*

IN MEMORIAM

Evelyn Hark, Vermont round dance cuer, passed away in August after a long battle with cancer. A surprise anniversary party for Evelyn and Al Hark was the subject of an article in the August issue of *ASD*. Sympathy is extended to Al; Evelyn will be missed by her dancing friends and students. Evelyn had chosen her successor to insure that round dancing would continue in the Hardwick, Vermont area.

Peg Tirrell

MAKE A DATE FOR '88

The date is with Bruce and Grace Stretton, general chairpersons, and their dancer committees on August 4-6, 1988, in Hamilton, Ontario for the 6th Canadian National S&R/D Convention. All levels of dancing will be programmed in the 12 halls available. Clogging and wheelchair dancing will be done in separate areas.

51 leader round dance couples have registered and a full program of teaching and dancing from Phase II-VI will be offered. All dance areas will have hardwood or good tile floors. **Continued on Page 83.**

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DATE-LINE

Virginia— 23rd Annual Roanoke Valley SD Festival, Natural Bridge, Nov. 20-21; J. Marshall, J. Saunders, R/B Dowdy, Contact Norman/Yvonne Bull, 1911 Bridle Lane SW, Roanoke VA 24018

Tennessee— 25th Mid-South S&RD Festival, Memphis Conv. Ctr., Nov. 20-21; Bob Fisk, H. Lackey, J/W Winter, Contact Bill/Fran Tinnaro, 5263 S. Germantown Rd., Memphis TN 38125

Connecticut— Mystic Adventure, Ramada Inn; Nov. 20-22; Contact Red Bates, 19 Hadley St., S. Hadley MA 01075.

Ohio— 25th Annual Square Notes Jamboree, DAV Hall, Middletown, Nov. 21; B/C Mueller, B/D Cripe, Red Boot Boys, Contact Russ/Peggy Crews, 6118 Hammel Ave., Cincinnati OH 45237

Ohio— Dusty Trails Dance, Berea Fairgrounds; B. Baier, S. Sharrer, The Millers, Contact Cheryl Storgard, 9456 Sherwood Tr., Brecksville OH 44141

New Mexico— Ghost Ranch Dance Weekend, Abiquiu, Nov. 26-29, Contact Bill Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

Canada— Maple Leaf Weekend, Niagara Falls; Nov. 27-29; D. Taylor, F. Lane, Contact JoAnn Clow, 202 Chester Lane, Prospect Heights IL 60070

Mississippi— Queen Cruise/New Orleans Jazz Holiday, Nov. 27-Dec. 4, The Happy Travellers, Contact Jim/Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

New Zealand— Graduation Dance, Hagley H.S. Hall, Nov. 28, Contact Blanche Shepherd, 49B Searells Rd., Christchurch NZ 559-843.

Mississippi— Christmas Dance, H.W. Rec. Ctr., Gulfport; Dec. 4, T. DiGeorge, V. Hicks.

Mississippi— 6th Annual Holiday Festival, Community Ctr., Hattiesburg; Dec. 4-5, V. Weese, G. Shoemaker, B/K Dammerl, Contact Bob/Von Kyle Mordica, 2 Ventura Circle, Hattiesburg MS 39401.

New Hampshire— Dynamo A-2 Weekend, Ramada Inn, Keene; Dec. 4-6, Contact Red Bates, 19 Hadley St., S. Hadley MA 01075.

New Zealand— Christmas/Party/Dance/Show, Hagley H.S. Hall; Dec. 5, Contact Blanche Shepherd, 49B Searells Rd., Christchurch NZ 559-843.

Tennessee— Gatlinburg Christmas Ball, Civic Ctr., Dec. 10-12; T. Oxendine, W. Driver, J/B Pierce, Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

Tennessee— Square Dancing, Allemande Hall, Chattanooga; Dec. 13; M. Flippo, Contact Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.



NEWS, Continued

A callers school will be held Aug. 1-3, 1988, with Mike Jacobs and John Kallenthaler teaching choreography at all levels. Space is limited. Write Ernie Carviel, 33 Robinson St., Hamilton, Ontario L8P 1Y8.

A round dance teacher school will also be held Aug. 1-3 with Irv and Betty Easterday as the teaching couple. Contact Ruth and Bert Oakes, 113-151 Gateshead Cr., Stoney Creek, Ontario, Canada L8G 3W1.

The Social and Tours Committee boasts 69 choices of tours. Contact Ursula and Andrew Stewart, 5 Burbank Place, Hamilton, Ontario, Canada L8K 4A7.

For registration forms and information, write to Eric and Anne Sherwood, PO Box 75, Waterdown, Ontario, Can. L0R 2H0.

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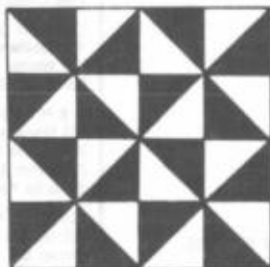
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PUZZLE PAGE



George Smith built a square dance hall with a very decorative floor. Dancers liked it. It is a 48'x48' hall and, of course, holds 16 sets comfortably. Between tips, at an idle moment, one of the dancers started arguing with another about how many

perfect square designs, including overlapping ones, can be found on the floor. They also argued about how many triangles there are, including overlapping ones. The fight goes on. Can you help settle the argument between these two dancers. Answers are on page 102.

MEANDERINGS, Continued

brother Sandusky, a city of summer fun and winter doldrums. both brother and sister cities are in the southernmost section (map-wise) on the northernmost border of Ohio, on the shores of Lake Erie, midpoint between Cleveland and Toledo. (They call it the North Coast, Stan—Co.ed.)

Think of the shape of Ohio. It tried hard to be square, but somehow over the years got squashed in the head and saggy on its bottom. (My, I thought for a moment you were describing yourself, Stan.—Co.ed.)

Huron's special charm, we think, is its lake/river port, host to block-long lake freighters that come from world wide ports. They float in, dock, load (grain, fertilizer, formerly coal), do a 360° about-face in a dime-sized turning basin, and depart. All of this goes on practically in our back door at 216 Williams St., home of the magazine you're reading. If you've been reading us for 15 months or so, look back at the cover of our August, 1986 issue for a colorful summertime view. Soon after that issue was published, we got a letter from somewhere addressed to us at "Huron, Ohio, home of western-style square dancing." That writer decapitated our caption and gave us more credit than we're due, but it made us smile.

Keep smiling until we "see" you in our next issue. You know that a smile increases your face value.

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- Registration - AFTER May 31, 1988 - \$22.00 per person
- Non-Dancers - \$2.00 per person

- Confirmations - by mail until June 1, 1988
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02		<input checked="" type="checkbox"/>				
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03						
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Indicate Current Level of Dancing

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	Plus	<input type="checkbox"/>	A1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Jan. 31, 1988

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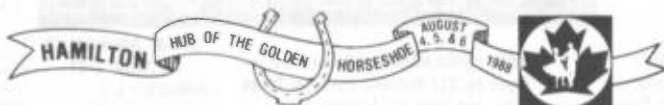
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01 Air 02 Bus 03 Auto 04 R.V. 05 Train

Arrival Month	Day	Time	Departure Month	Day	Time
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August 4, 5, & 6, 1988

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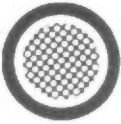
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1. Sam's Song
2. Vaya Con Dios
3. Whoop De Do Polka
4. That Certain Party

PHASE III

1. Die Lorelie
2. Fireman Two-step
3. A Beautiful Time
4. Taste of the Wind

PHASE IV

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

PHASE V & VI

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the gears
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Teacup chain
¾ tag the line

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Triple trade

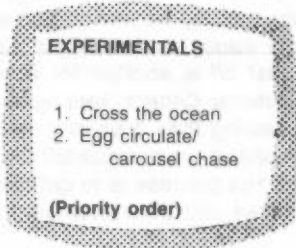
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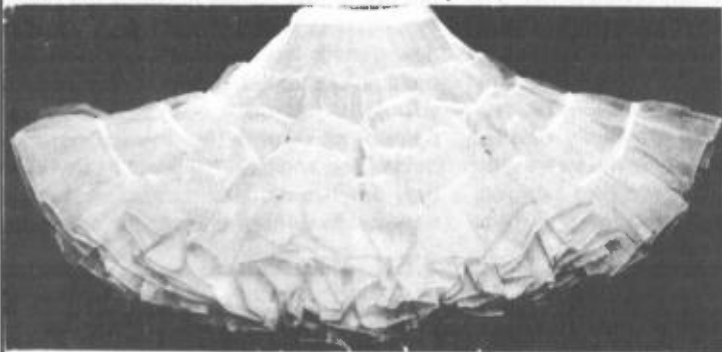
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UNDERLINING

THE CALLER NOTE SERVICES

Ed Foote, in *News 'n Notes*, presents an interesting idea he calls *clump calls*, such as two calls dancers think of as one call and tend to "clump them" together. He tells how to avoid this. Examples: *pass thru*, *wheel and deal*. After *pass thru*, call *tag the line* or *partner tag*, or *partner trade*, or *chase right*. *Centers in and cast off* is another for which he gives solutions. Others: *lead right*, *circle to a line*; *swing thru*, *boys run*; *do-sa-do*, *make an ocean wave*; *circle left* (then *circle right*). His premise is to get the dancers to listen and think, not just to trick them.

Some goodies to be found in **Lead Right** by Malcom/Cole/Burdick this time are tips on handling a microphone, entitled "For the Luvva Mike," another article in the series on Module Calling, some ways to spice up dull choreography, a new experimental by Rusty Fennell called *restore the wave*, some interesting traditional stuff, some good zero modules, a look at *ping pong circulate*, and more

bits and pieces of choreo.

Tips for teaching classes are contained in **Mainstream Flow** by Gene Trimmer, such as these: "Quite often I am asked about the sequence I use to teach the Mainstream program and if I use "angels" during teaching. Regarding sequence, I progress with the program in much the same order as the sequence of the list. I have found that the Bold Faced/Italicized List is the closest to what I use with most classes of new dancers... there are times when a change works best on a given night. This is caused by variables we face such as temperature, humidity and the mood of the dancers... I do not like to use angels because too often they interfere with the teaching or help the new dancer too much and the learning process is affected. It may work better for you, as an instructor, but I simply do not care to put up with the distractions and help of the angels. This is not to say that they are intentionally distracting beginners but that there is room for only one

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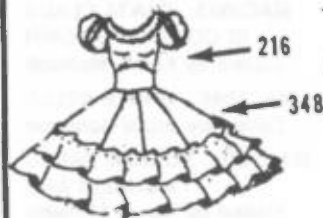
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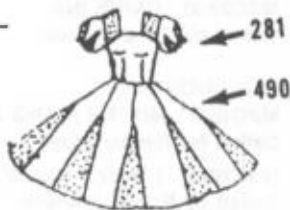
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instructor in the situation at hand."

In **Southern California Callers Notes**, we find a couple of rounds featured: *Chicago's My Town* (Stairwelts) and *My Little Corner of the World* (Flodens), plus a workshop on *restore the wave*, some MS and Plus figures, and a contra or two. Here's an interesting observation: (How widespread is this?)

"Today the competition for being hired as a club caller is so intense that a caste system has become apparent to the extent that callers are now being labeled. The system, though not perpetrated intentionally, has created an atmosphere whereby callers, nationally, regionally and locally, are being categorized as super stars, excellent, average and so-so. Regardless of the individual's capabilities,

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his contribution to the success of the activity should be acknowledged from a positive viewpoint and not negatively."

Looking through **Minnesota Callers' Notes** by Warren Berquam, we find a very interesting eight-page study of One-Night-Stands, along with 20 more pages of choreography and comments of every description. In his O/N/S discussion, one item of interest concerns records he likes, which are:

Good Mixers: *Do-Sa-Do Mixer*, WN4697; *Jiffy Mixer*, WN4684; *Bingo Waltz*, ASD101; *Patty Cake Polka*, WN4624. Solo Dances: Amos Moses, LAM10104; *Hokey Pokey*, MC6995; *Birdie Song*, STRL1006; *Hully Gully*, BC201; *Popcorn*, MUS1959. Good Records to have: *Special Events, Happy Birthday*, WN4188; *Special Events, Anniversary Waltz*, GR16002; *Friendship Ring*, PR901; *Virginia Reel*, GN16016 or MC 7325. Others: polkas, waltzes, butterfly record, two-step records, simple con-

tra records.

Notes For Callers by Jack Lasry contains a couple of experimentals, *cross the ocean, retain your lane*, and leads us through *scoot and relocate* from a variety of quarter tag formations: Heads star thru and spread, pass thru Wheel and deal, girls swing thru, scoot and Relocate, extend, scoot back, split circulate Walk and dodge, partner trade and roll Grand right and left...

Heads pass thru, separate around one to a line Pass thru, wheel & deal, zoom, boys swing thru Scoot and relocate, boys extend, boys run Left allemande...

Heads right and left thru, pass the ocean Scoot and relocate, outsides face partner Grand right and left...

Don Beck's **Choreo Breakdown** exposes these experimentals: *catch the wave, convert to lines, cross the deucey, restore the wave, run the gamut, tic tac toe*, and features *retain your lane*.

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A-C LINES, Continued

contrary, there are those who do equal the abilities of the Swedish A-1 dancers. However, we are talking about the overall situation in each country, and in this context Sweden is far ahead.

How did Sweden get this way? Seven years ago Sweden had one club; now it has over 100 clubs with 4000 dancers. Swedish dancers can outdance U.S. dancers not just at A-1, but also at Basic,

Mainstream and Plus. Next month we will look at the reasons why Swedish dancers do so well.

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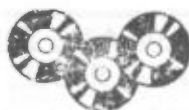
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Ed. Note: This month we have received several requests for info about square dance software for computers. We have no source for the software, although we know it must exist. Can our readers advise both Jim and us of its availability?



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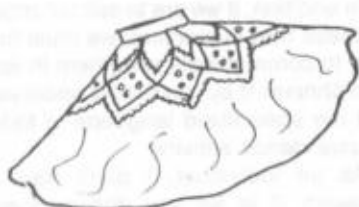
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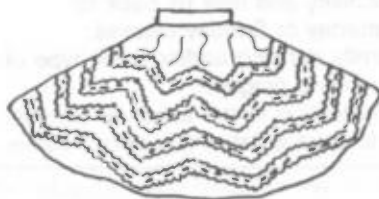
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STRAIGHT TALK, Continued

efforts have resulted in no change in dancer loss rate. However, while we spent our time wondering where they went, we were not spending enough time on the other side of the activity, the promotion and recruiting of dancers, and new classes were getting smaller each year.

I feel that it is now time to invest our time in the future of square dancing, not the past. To do this we must first stop selling to the customer of the 60's and move into today's world with a "new customer profile" that represents the real world of those to whom we are selling square dancing. This new customer profile may well indicate changes in how we operate our club activity and take us back to:

1. Saturday or Sunday classes.
2. Family dancing and/or some type of "baby-sitting program."
3. A reduction in the absolute commitment to square dancing to permit some-

one with family or business requirements to miss a few weeks now and then and still be welcomed back.

4. Less expensive costuming (clothes) requirements, even to permitting or encouraging women to wear slacks at non-special events, especially in poorly heated or not-too-clean halls.
5. Less formal organization for the activity. Think about the number of hours beyond the actual workshop or dance we all now spend to make square dancing work. Maybe we are too organized, too regimented.

In addition, if we are to sell our product to these new customers, we must find a way to communicate with them in words and phrases they can readily understand, not the specialized language of today's square dance activity.

As an individual, I don't have the answers. It is for you, the trustees of LEGACY who represent the total square

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activity, to pave the way to create this new customer sales profile. Information from many sources, mainly non-dancers, will be needed before the job is done. It must be done if we are to attract enough new blood into this activity to reverse the present trend towards smaller clubs in many sections of the country which cannot survive because of the drain in manpower and finances.

Tom Potts

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NOTE: Author of "Straight Talk," Geoffrey Tenneson pointed out the omission of part of a sentence. Following the number 32 in the second column, the text should read: "they are swinging instead of doing a *do-sa-do*; and they are flicking your hand instead of holding it in *swing thru*."

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FEEDBACK, Continued

personal reasons. Please remember that Callerlab was formed in the first place, ostensibly at least, to resist rapid changes that were judged to be undesirable.

If all the changes in square dancing are desirable, how come so many clubs are shrinking or going out of business? Can we blame it all on color TV and VCRs?

If the changes in square dancing are so good, why are so many people running around asking each other what's wrong? And then why are they unwilling to listen to some of the important answers, let alone do something effective about the problems?

If the changes are good, why is everybody asking where the FUN went?

Why has the average service life of a new dancers shrunk so drastically in the last 15 or so years?

How come most everybody says what a great and important fellow Lloyd Shaw

was, but nobody pays any attention to what he had to say about rhythm? Personally, I think *that* is where the fun went.

H. Orlo Hoadley
Rochester, New York

DANCING IS WINNING, Continued

I remained bitter. I returned home disillusioned, wondering if I would ever really enjoy square dancing as much as I had before the convention.

The next Wednesday as I came down the stairs in my red and white dress and my new red crinoline, my eight year old granddaughter who was visiting me, begged, "Grandma, please twirl once for me, please." And I did.

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CALLING TIPS, Continued

a new group is involved. As a caller, you should not solicit a club with the attitude, "I'll do it for x dollars less than so-an-so". Club leaders will be well advised to ignore such blandishments, as they usually come from the less experienced callers who are anxious to call a dance. Most experienced callers have about as much work as they can handle.

THIS MONTH'S PUZZLE ANSWERS:

SQUARES: 28

TRIANGLES: 108

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ENCORE, Continued

Practice, lots of it, in relaxed, fun, unhurried beginner classes that do not "skip ahead" to the next level, seems to be the solution.

Dancers who really know their basics do not find it difficult to "catch up" even if they miss dancing for six months or a year.

Accomplishments of Callerlab since its inception:

- Mainstream basics lists standardized.
- Mainstream Experimental program initiated. To be eligible for inclusion, an experimental basic must have been on the list for three years. *Coordinate* and *recycle* fall into this category.
- Accreditation. A system whereby callers can become accredited by Callerlab as evidence of peer recognition.
- Callerlab Caller's School Curriculum
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- Advanced, Basic, Challenge and Extended Challenge Lists
- Code of Ethics
- Caller Association Liaison
- Square Dance Building Guidelines
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"Steal A Peek" features Brad Tomlinson of Charleston, South Carolina, who began his calling career more than six years ago. In his record case, you'll find *Summer Sounds, I Know* and *The First Thing Every Morning*.

New Idea: *By golly* by Lee Kopman. *Explode the wave* is the workshop review figure.

WE'RE COLOR-COORDINATED

We hope you like the four pages of full color in the center of this issue. It happens every spring and fall. Potential advertisers: ask for details.



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I have enclosed my money for another 12 months of terrific reading and information. We look forward to your magazine each month with anticipation. If you don't think we are in a *heavenly* recreation, look at the names of the following callers:

Gary Bible, Austin, Texas

Ken Bishop, Central Valley, California

Norm Cross, Milnor, North Dakota

Vaughn Parrish, Berthoud, Colorado

Al Moses, Brooklyn, New York

Lloyd Priest, Scarborough, Ontario

Keep up the good job and keep us all informed on what's hot and what's not.

Lloyd Priest

Scarborough, Ontario

The cover of *Dancin' Beat*, a regional newsletter distributed in the Pacific Northwest, used for its July issue a portion of the photograph that appeared on the cover of the July issue of *ASD*. We did not know that this would be an infringement of copyright (although we should have). We deeply regret this offense and offer our profound apologies. The pressure of deadline can never be an excuse for the responsibility to be sure. We trust that in your compassion, you can forgive us.

Bud McNicol, editor
Medford, Oregon

Ed. Note: We are very liberal with requests for reproductions, seldom refusing any except for the reason that permission is not ours to grant. The one referred to above was issued with the same dateline,

with a black and white reproduction of the colorful flag photo taken by a professional photographer. The reason that we copyright each issue is so that we may give permission where appropriate...please do ask about using material.

I dream that square dancing will grow bigger and better than ever in the future. However, many obstacles stand in the way—high rental fees for halls, the lack of adequate facilities.

Many clubs are folding because of this. How about hall ownership through local and state federations? Sponsoring organizations could raise needed funds by charging a \$1. fee per couple at each dance. They might also consider fundraising projects to accomplish this task. It might take several years to accumulate the necessary funds but barring some philanthropist donating money or facilities, shouldn't we start building for our future. As a matter of fact, the time to start was *yesterday!*

What do your readers think?

William Buck

Ozone Park, New York

Ed. Note: Since September, 1983, nearly every issue of *ASD* has contained a "Plumb Line" feature, telling about the construction or remodeling of a square dance hall. Many associations have embarked on this enterprise and are willing to share their experiences with others who are considering the venture.



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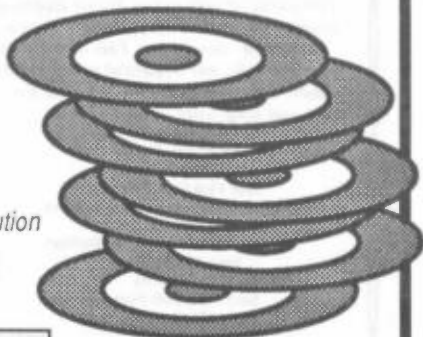
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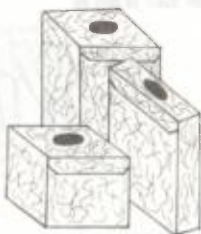
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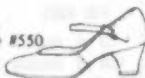
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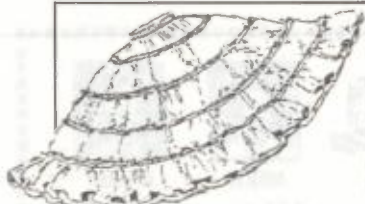
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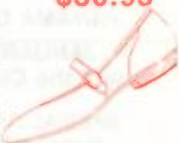
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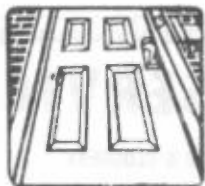
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—Author Unknown



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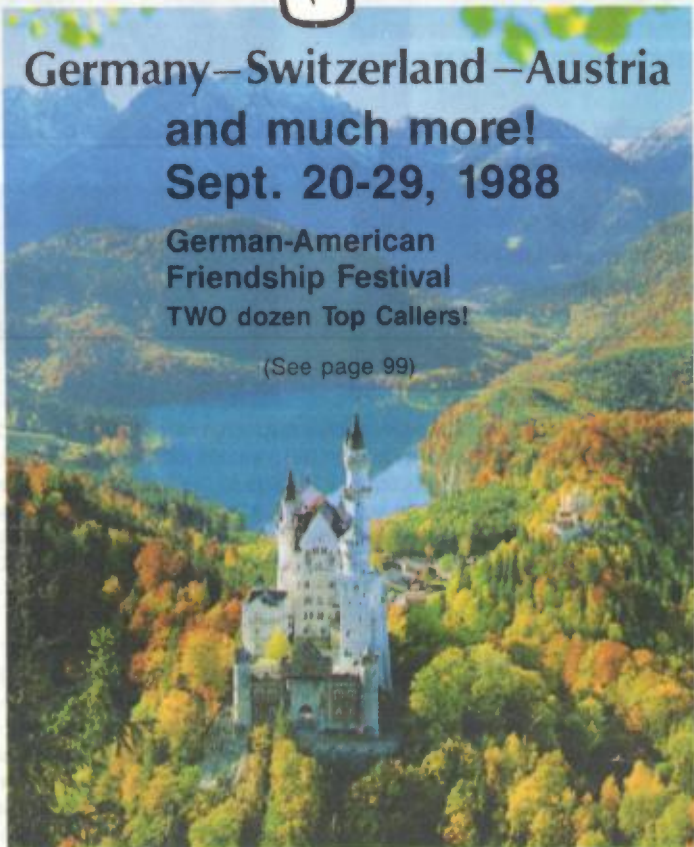
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