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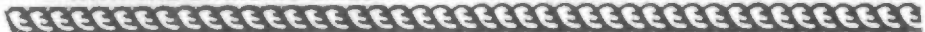


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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 42, No. 12  
DECEMBER 1987



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**Stan & Cathie Burdick**

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### Workshop Editors

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Orphie Marcellus

Holiday time has rolled around once again and, as this is written, the news media reflect great concern with the stock market, the national debt, and arms talks. Within the square dance scene, we hear mixed reports—as always, some areas report higher numbers in classes while others report failing clubs and lessening attendance. Letters occasionally arrive at the ASD office telling us to *do* something about the problems of square dancing.

Why, then, do we talk of peace in a world so full of conflict, or speak of hope when things look hopeless? The holiday time is a season of love and hope. Each year some writer suggests keeping the Christmas spirit throughout the New Year; why do we find that such an impossible thing to do? Sometimes even the holiday festivities become a drag—plans, phone calls, refreshments, programs, decorations—too much to do, too little time to do it.

Here's a formula for chasing the blues—it's very simple and it does work! When you feel overwhelmed, take hold of one thing and *do* something about it. In contrast with throwing up your hands and feeling that nothing can be done about the diminishing attendance at your square dance club, for example, take one positive step: contact past members with invitations to a "reunion," or determine to greet everyone present at the next dance with a friendly smile and dance with everyone there. One little thing, *any* little thing, will help the total picture.

# CO-EDITORIAL



Perhaps your one thing (not little) is to work cheerfully at a federation, association or club job that no one really wants to do! These small moves, when made by many people, have a ripple effect that will eventually affect a whole area—you and us and the Does who live down the street.

We hope you celebrate this holiday season with joy, love and happiness. Share your power, your potential, your talents—and when you do, we hope you find your holiday spirit extending well into 1988.

We—Stan and Cathie—can't change the square dance picture. Neither can any one of you. But all of us, together, now that's another story—perhaps a story that will be told in 1988!

## scope—big mac records

### NEW

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 BM086 WALLPAPER ROSES by John  
 BM085 CALIFORNIA BLUES  
 by Monty  
 BM084 ISLAND IN THE SEA by Ron

#### HOEDOWNS TO SWING BY

- BM1004 SLO TRAC/  
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 HAWAIIAN CHRISTMAS SONG  
 SC607 MELE KALIKIMAKA

### NEW

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 SC29 SCOOTING TWOSTEP, Chatfields  
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## BY-LINE

Four of this month's writers are contributors to other magazines as well, and those magazines have familiar names to us. Leaving through *The Saturday Evening Post*, we discovered a cartoon by last month's cartoonist, **Theresa**

**McCracken**. This month's cartoon was drawn by **Richard Tomasic** of Los Angeles, who saw our listing in *Artist's Market* and submitted several "roughs". The crossword puzzle was constructed by **Ernst Thelmer**, a fellow Silver Bay (NY) vacationer who has had puzzles published for many years by *The New York Times*. This one is built according to their strict guidelines, so it will challenge you. Feature writers **Ruuth and Warner** share the first name of **Beverly**; the former has written for *Lady's Circle*, *Country Woman*, *Dialogue Magazine*, *Highlights*, *Cricket*, *Clubhouse*, and *Young and Alive*. Our holiday poets are **Larry Bears**, **Ida Reilinger**, **Ron and Phyllis Stier**.

Along with this holiday issue come best wishes for a very Merry Christmas and a Happy Hannukah from all our ASD staff.

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# ✻ GRAND ZIP ✻

I was referred to you by SIO American Square Dance Society. I have quite a collection of old 78 and 45 square and folk records, along with old equipment. That's PA systems, microphones, etc. They go back to the fifties. I am in St. Paul. If anyone is interested in them, I would be willing to sell them very cheaply. My telephone number is 612-698-4473.

*Doris Heinz*

...Please renew my subscription for next year. Enjoyed the articles in the October issue—on page 33, "Feedback," first article, "No APD," on page 39, "making SD records," this should tell someone we need proper music for SD. You are all that is left so do your job well—shoulder your responsibilities, and use the power of the pen to correct the terrible situation SD now finds itself in.

*Carl Fee  
Albuquerque, New Mexico*

Just a note to shout loud and clear, "Hallelujah," after reading Harold and Lil Bausch's article in the September issue of *ASD*. Square dancing is fun and must always be so.

The cutting up while dancing by our square dancers is a great self-expression of pure unadulterated fun and enjoyment on their part. This in turn telegraphs itself to the caller and he gets many a belly laugh out of the antics. I agree with Harold that unnecessary roughness is not to be

condoned but self-expression should never be frowned upon.

In my 47 years of calling the figures. I have wonderful memories of the fun and enjoyment I gave to my square dancers and the fun they gave to me in return. Let's keep it that way.

Square dancing is fun. May I suggest that all callers read Harold and Lil's article?

*Fenton "Jonesy" Jones  
Glendale, California*

As a sales rep of *ASD* and as a member of the Empire State S&RD Festival Inc., I'd like to thank you for providing our festival held Columbus Day weekend in Rochester, N.Y. with copies of your magazines. Every issue was gobbled up. I hope your circulation increases as a result of your generosity.

The festival was a huge success having in attendance over 1900 dancers. *ESSARDF* would appreciate it if you would provide additional copies for future festivals held each Columbus Day weekend. The next festival will be in Buffalo, N.Y. in 1988.

We hope your magazine and the festival will continue to grow and share a long prosperous relationship together...

*William Buck  
Ozone Park, New York*

Our S/D club, the Prairie Shufflers of Funk, Nebraska, would like to subscribe to *ASD* to be in the Holdrege Central Regional Library for people to read.

*Corrine Haws, treasurer*

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# Meandering with Stan

## HAPPY AND SAD NOTES

Isn't it eternally enigmatic that the fabric of our lives is alternately interlaced with black and white thread? I mean we live through good times and bad ones, high points and low points, happy and sad days, pluses and minuses, success and failure, triumph and trials, high notes and low notes. I'm lucky. My *highs* outnumber my *lows*. Perhaps you can say the same. I hope so.

### A SAD NOTE



I had a tiny twinge of apprehension as I drove to Detroit the first Saturday of October to catch a TWA flight to St. Louis. The feeling was accented further by an airpark hostess recounting the Northwest tragedy of a few weeks earlier in whispered tones:


"Right over there beyond the underpass. See where it took a corner off the Avis building. Thank God I was off duty. I met many of those people, and sometimes drove them to the terminal. They sat right where you're sitting. I cried when I heard about it."

Needless to say, my flights to St. Louis that day and back the next day were routine, but it certainly is sobering to come close to someone who came close to a disaster, whether air or ground vehicles are involved.

Apprehension now gone with the wind, I can reflect on a wider perspective, and feel a surge of thankfulness that I've flown in and out of every U.S. airport where major disasters have struck at one time

or another, and still travel quite fearlessly, flawlessly, and flatly unflustered about what might occur. (What—you worry? —Co-ed.)

### A HAPPY NOTE



Counting one's blessings is a pastime enjoyed by most everyone now and then. As I approach my 40th year of calling next month, a parade of facts, faces and places rushes by. Forty years of calling! Unbelievable, for one so young! (Ha!—Co-ed.) Thirty-five of those were in earnest. (Where's Ernest?—Co-ed.) Twenty of them were *on the road*. Many of those years involved 100,000 miles flown or driven per year. (Many of those miles also involved 80 miles per hour, and a fistful of speeding tickets.—Co-ed.)

The real happy notes come from remembering all the friends and acquaintances I've made from Boston to Bakersfield, from Tampa to Tulsa, from St. Paul to St. Augustine, from Seattle to Savannah, and hundreds of crossroads towns in between. (Crossroads towns are your specialty. You're known as the *ham* of the *hamlets*—Co-ed.)

For me that's what this travel-calling biz is all about. Ordinary people everywhere, having fun in a thousand halls in a thousand nights to create a thousand memories. I've been privileged to be a part of that fun, and lucky to be able to *reach out and touch someone* now and then.

So-o-o, happy anniversary to me! No formal party. No cake. No confetti. No

song. No dance. (Well, maybe the ASD rooster and I could rally a couple of his barnyard friends and warble a melodic tribute!—Co-ed) And on we go towards FIFTY!



#### MORE HAPPY NOTES

**Jefferson City, Missouri**—My ultimate destination for that opening October trip was not St. Louis, but actually Jeff City, so after the flight I grabbed a little tin tan Omni for the two hour tour further west. Jeff City was not unknown—about ten or eleven years ago I did a mid-state callers clinic there, set up by a caller named Jim Carter (not *Jimmy*). Hosts this time were Babe (Dillard CC grad, '85) and Martha Ann Gross, local callers-instructors. (He club-calls, does lots of O/N/S; she teaches clogging; they both teach ballroom dancing.) The dance that night with the Spinning Heels was held in the rustic McClung Park Rec Hall, and it concluded with a gala gorgeous gorge-fest. At the dance I met the parents of the late Jerry Schatzer, well-known caller. That drive in and out of Ozark country was colorful. Love those burnished birches of birthday-cake white, the oaks of ochre, somber timber of umber, and proper copper poplars!

**Berlin, Pennsylvania**—Actually this date came a week before Jeff City, but date flips are inevitable in this dilly-dally diary. It was a beautiful Indian Summer Sunday in late September as I headed east. The

first stop was for a breakfast meeting of the ARC (callers club) in Cleveland. Then I drove the other three hours on the Ohio and Pennsylvania turnpikes to tiny Berlin, near Somerset, where the Wheelers 'n Dealers had set up their annual ASDance in the spacious Community Hall, as usual. It was well decorated with colorful cardboard leaf cutouts. Fred Strang set sound and Eva cued. Bob Huston (Cinci CC, '84) coordinated the event and other callers present were Pete Bray (Huron CC grad, '83) and Pittsburgh area caller Ron Meisl. This Berlin has no Wall. Everybody loves somebody. They dance joyously.

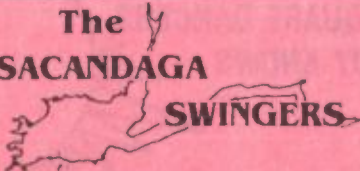
**Sandusky, Ohio**—One for the home-folks, one for the road, and so we go. The climax of this particular experimental Saturday program was a public square dance, and interesting fun features preceding that were a "nature bazaar, hayride, and an old fashioned bean and ham dinner." Good idea anyway, although the "barn dance" turned out only three sets. Well, a little "grist for the mill is better than a silent one." as old Ben might say.



#### ON THE ROAD AGAIN

**Danville, Pennsylvania**—The ideo of October were here. (That's a fortnight after the first.—Co-ed.) Time to hit the long road by heavy Chevy with a double purpose (Holiday color tour and business, too.) So it was a *triple bypass* east, then north and back west again. First stop: Halfway across Pennsylvania to tiny Danville for a foliage festival of sorts with the Danjo Wheelers. The afternoon went quickly, spiced with cider and yards of enticing edibles, cueing by Paul Haas, a big gymful of dandy Danjo dancers, and a flashy, splashy sprawl of wall adornments. Thanks to the Snyders, the Millers, the Swopes and the rest. I'll long remember the joyful journey to the orderly organized, sanely-set setting, and the captivating caper in the confines of the Danville State Hospital.



The  
**SACANDAGA**  
  
**SWINGERS**  
 SQUARE DANCE CLUB

**Northville, New York**—In the Capital District (Albany area) lies the tiny town of Northville, near Gloversville. The Northville Sacandaga Swingers actually dance in Gloversville. I was hosted by caller Ward and cuer Rudi Smith in Northville, where every street sign, strangely enough, has a Rotary gear emblem embedded. The Sacandaga is a river/lake that is shaped like a snake that swallowed a rabbit. A deer posed for me along the riverbank as I approached town. (They say if you want to tan your hide or dye it, ask any Gloversvillian.) The club is dynamic and fast-growing. Two clergymen dance with them. I tried to show my best side. (Which side is that?—Co-ed.)

There's a couple over 80, who just celebrated 60 years together, dancing regularly. There's an artist who designs their flyers. Look at those real leaf layouts circling the room. Taste the home-made pies. See the members all line up at dance-end to thank the caller. All in all, that's an ample sack of good notes from the Sacandagas!

**Silver Bay, New York**—Whenever the mood strikes, or time allows, or the proximity beckons (whichever comes first), Cathie and I make a beeline to our cottage in upstate New York (See "Meanderings," September and October issues) and this was one of those times. Besides, we had to sidewalk supervise the construction of our new two-story, two-car barn/garage that will enhance our property there and allow us a small hall for dancing, storage, entertaining or whatever. Exciting happening, by George, seeing a modern barn-raising in our own backyard—watching a crane gently lift and

lower half-ton prefab sections to carpenters waiting to nail them together, all in a three-day span. *Voila!* A barn is born! (And there weren't enough neighbors around to round up a square for a barn-raisin' party! Have to do that next summer—Co-ed.)

A side trip into Vermont was also on the sked. By this time the blazing glory of autumn had paled, but glowing red-orange embers gave us a dramatic epilogue to nature's own *Carnivale*. The Painters turned out to be a fine little restaurant in Vergennes, especially if you've never tasted *death by chocolate!* Lunch on another day at the Red Coach in Glens Falls (N.Y.) with our Vermont-based daughter Sue prompted a fluent filial filibuster.

**Massena, New York**—If I hadn't seen enough scenic scenery yet, this day would have filled my quota. It was *farewell Northville* at eight, drive north through the Adirondacks to Massena for the afternoon dance, then turn south along the St. Lawrence valley to Syracuse, west to Buffalo and Erie, south to Pittsburgh, arrive well after midnight, meet Cathie at the motel where she had flown in after attending a Zonta conference, finally collapse, having chalked up 700 miles in one Sunday. Whew! A long note. *Tempus mutatur. Soutenir a fine.*



Calling the Grand Squares Fall Foliage Jamboree on a sunny afternoon was my pleasure. I remember a cold winter dance in Massena about ten years ago. This day the foliage had mostly defoliated, but the dance was bright and spirited. Canadians came over the river to make it international. Kathy (Jerry) McGraw cued. Host caller; Gary French. Teens added a youthful touch. The Wheel 'n Deal Shop sold their wares (wears?) in the corners and corridors at Jefferson School. All in all, it was a marvelous, mini-Mainstream-lined Massena meeting.

Continued on Page 107



FOR SQUARE DANCERS,  
NOBODY KNOWS

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## BADGES OF LEADERSHIP: EMPATHY



Empathy is defined as the capacity for participation in another's feelings or ideas. This is a quality that leaders must have. People sense when a leader is sincerely interested in their ideas, opinions and suggestions or when a leader is manipulating them to gain personal satisfaction.

Along with our badge for empathy go the other qualities of sympathy, understanding, courtesy, perception, that endear leaders to their groups.

Perhaps this is a badge we all need to work on—you can tell, I've been involved with Girl Scouts all my life, so earning badges comes naturally to my conversation. But, seriously, there are some things we can do to improve our empathy. Here are a few to practice on:

- Recognize dancers as individuals, not as dolls moving through figures, or as fee-payers at the doors of dances. Know that dancers have joined your club or council group for various reasons. Find out what they are, but don't assume you already know.
- Praise others, share credit for accomplishments, and give credit where credit is due.
- Listen, and you will learn twice as much as you do when you're talking.
- Practice perception to sense the general feelings of groups of which you are a part.

- Be openminded enough to admit being wrong. Nobody is right all the time.
- Be free from prejudice, which is a luxury only little people can afford.
- Treat people where *they* are in life.
- Never force a person to do what he/she wishes not to do.
- Make running an organization a positive growth-oriented opportunity, not a punitive experience.
- Try to think and talk in terms of situations and problems. Keep personalities and emotions out of your discussions as leaders of the group.
- Recognize the difference between assertion and aggression; try to help the passive person. Have you thought about this? A passive person denies his/her own rights; an aggressive person denies the other person's rights. An assertive person states his/her rights while acknowledging the fact that everyone else in the group has the same rights. Which do you want to be? Which kind of people do you want to lead? And can you help change aggression or passivity into assertion, in other words into good healthy vocal participation and action in the group?
- Don't forget the magic words, so often neglected today, "Please" and "Thank you."

*At this point, everyone was told to "Turn around to the person behind you, and thank them for coming to this seminar."*

"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 third badge in the series, chosen especially because *Empathy* is appropriate for the holiday season.

---

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As many popular magazines have done at the holiday season, **ASD** asked "celebrities" of the square dance world to name the greatest gifts they have received through square dancing. Here are their answers :



**Enid Cocke, president of the Lloyd Shaw Foundation:**

Square dancing has given me two gifts in great abundance: joy and fellowship. The joy of moving to music in coordination with other people has at times been overwhelming. It may be the perfection of a good waltz or the quiet joy of a singing call or the exuberant joy of a contra or a well-timed square. The fellowship has not been matched in any other area of my life, for the fellowship of dance spans all age groups and all professional classes. The

freedom to touch each other brings down the barriers, and it no longer matters whether we are teenagers or senior citizens, high school graduates or Ph.D.'s. Dance brings us together and brings out the best in all of us.



**Gordon Goss, editor of the National S/D Directory, secretary-treasurer of NASRDS, and LEGACY board member:**

The gifts which we have received through square dancing can be summarized in one word, *opportunities*. We have had the opportunity to contribute our time and efforts to an activity which makes the world a better place in which to live. Through square dancing we have been given the opportunity to meet many people and develop strong and lasting friendships.

We have had the opportunity to participate in a social activity which has broadened our perspective on the world around us. We have had an opportunity to work towards improving this activity and bring dancers even closer together. Square dancing offers all of us these opportunities.

However, opportunities are only what we make of them. Square dancing is only the vehicle which you can use to improve the quality of life. What gifts you receive from our great activity will be based upon the time and effort you put into it.



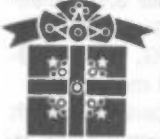
**Hal and Diane Rice, chairman and "first lady" of Contralab:**

Square dancing has given us a life-long opportunity to move to music. It has given us the grand and glorious opportunity to "dance." We surely have done so joyously and enthusiastically for 38 years. Squares! Contras! Rounds! We dance them all.

These days the "dance" part of square dancing has fallen on hard times. *Grand square*, dare we say it, is simply awful. It is shameful. As such, it is the most conspicuous example of square dancing's

"problem."

So, for those of us who know better, it is—once again—pay back time. We seek to return the gift, to pass it on. What to do? We do what we can to see that moving to the music, the "dance" in square dancing, shall not vanish from the American folk dance scene.



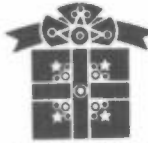
**Al and Vera Schreiner, executive secretaries of LEGACY and Nat. Executive Committee member:**

We have received many gifts from square dancing, and they can best be explained by the word *friendship*.

- F**—Fellowship
- R**—Relaxation, especially after a busy day.
- I**—Interesting and exciting, a good motivator.
- E**—Enjoyment, generally a couple activity, but with many singles involved. We met through square dancing and being involved in the activity.
- N**—New friends, that we look forward to seeing each year at special events.
- D**—Doing things together (family-oriented)
- S**—Sharing experiences and support in time of need. Square dancers are the best support group you can find.
- H**—Happiness
- I**—Individualism—each person can be an individual in his/her own way.
- P**—Participation in one of the best

activities there is.

Square dancing truly is friendship set to music.



**Lorne and Connie Bowerman, past presidents of the Canadian S/R/D Society and coordinators of Fitness Weeks:**

We're off to square dancing,  
what gifts shall we take?  
Clear minds for good dancing,  
Swift feet for the floor,  
Gentle hands for our partners,  
And ready smiles for all.  
Listening ears for the caller,  
Listening hearts for a friend,  
Eagerness for new people,  
Warm smiles to the end.  
We're home from square dancing,  
what gifts did we get?  
Tired feet from good dancing,  
Good times with old friends,  
Fitter minds from the workout,  
Good advice from a friend.  
Healthy bodies from dancing,  
Listening ears from a friend.  
Good cookies and good coffee,  
And more new friends.



**Walt and Louise Cole, chairmen of LEGACY and executive secretaries of Contralab:**

**G**—Geography. Because of square dance, we have had innumerable opportunities to travel, to literally see the world.

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We have gone places we would have never gone except for square dance.

I—Individuals. These are the bottom line in square dance. Square dance has given us the chance to work with so many individuals and to get acquainted a bit with what makes people tick and to understand a bit more about folks.

F—Friendship. We have not only met thousands of folks, some of whom have become very close friends and confidants. We count our wealth in friends, not material matters.

T—Thankfulness. We are truly thankful for the myriad good things that have come to us through square dance.

S—Sincere. It is our sincere wish that the moral fiber, the basic tenets and the wholesome attitude of square dancers worldwide will continue for the best of all who participate.



**Bob and Becky Osgood, chairman and first lady of Callerlab, past publishers of Square Dancing magazine:**

Who that has held the hands of others in a square cannot but rejoice for the friends who have come his way through this pastime? Yet as we watch the dance unfold, we well with gratitude for the gift of agelessness which unfolds time and time again as the dancers respond to the music and cadence of the caller. There is little respect for the calendar. An aura of light and joy which surrounds dancers has

no sense of time. Can there be a moment of eternity on a square dance floor? Yes, endless moments—ageless moments—for which I say “thank you.”



**Doc and Peg Tirrell, executive secretaries of Roundalab, editors of N.J.'s Grand Square:**

Our college friends would never recognize Doc and Peg today, for they knew two very shy, quiet individuals. Our lives have been enriched so much because of our ever-increasing involvement within the S/D activity.

In '49 it provided us with needed exercise and diversion from schools; in '51 it introduced us to a wealth of new friends when we moved, who in time completely revamped our lives when they said, “You are now our round dance teachers,” got us involved in leadership roles, and later appointed us editors of *Grand Square*. We treasure the activity not only as another interest we share together, but for our family's involvement from their earliest years...the comradeship we share worldwide...the joys (and yes, even the agonies) of learning, improving and developing our skills...the gift of tolerance of each other and in others...and the ability to share (through the Happy Square retiree dancers) some of this love with nursing home residents—bringing them a ray of sunshine.

Continued on Page 102

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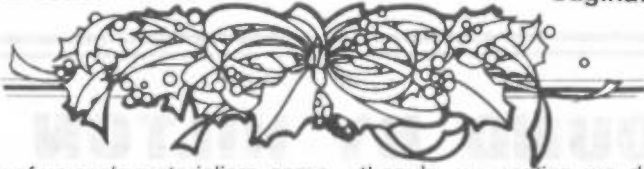
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# Some of Life's Best Things Are Still Free

by Bev Warner  
Saginaw, Michigan



In an era of up-scale materialism, some of the best things are still free.

There are free sunsets and free parks. Walking along a beach or through the woods is free, and so is humming a favorite tune. Visiting a public library is a thrifty way to spend a lazy afternoon.

And with the coming of the holiday season, it's often what's from the heart, not from the purse, that counts the most.

"When I give, I give myself," penned Walt Whitman, and others may do the same. A sonnet to a loved one or friend can lift the holiday spirits. An offer to babysit for new parents is usually welcomed with open arms. Youngsters can clean the house, run errands or shovel snow for parents or older relatives.

Many people would rather make gifts than buy them. Some dry flowers from their gardens for potpourri sachets. They also use homegrown oregano, tarragon and basil to make herb vinegars for Christmas baskets.

A friend of mine makes about 400 chocolate truffles each year for about a third the cost of buying the gourmet treats. He puts them in expensive boxes with a colorful seal.

Pets already vaccinated and housebroken can be obtained free from animal pounds and given for companionship.

Volunteering services over Christmas in hospitals, shelters and senior citizen centers is another way to brighten the holidays for others.

The volunteer list at St. Anthony's Dining Room in San Francisco overflows during the holidays with people who want to help feed and cheer some 5,000 poor men, women and children. "At St. An-

thony's, we realize we don't have too many material things, we don't have tons of gifts," said Rev. Floyd Lotito, director of the food center, "But we do have each other. There's a family, festival spirit here, and it's a touching thing." Lotito said his best Christmas occurred early in his priesthood, when the turkey wasn't delivered for the holiday meal and hash had to be cooked instead. But instead of depression, there was an uplifting of spirits.

Jacqueline Kennedy once memorized and recited a lengthy poem as a present for President John F. Kennedy. School children learn to make greeting cards and other items with the personal rather than the monetary touch for their parents and relatives.

Irving Berlin wrote the toe-tapping song, *The Best Things in Life Are Free*, during the 1950's and the Beatles used the phrase to a rock beat in one of their early numbers more than a decade later. Square dancers have danced to its rhythms on several labels over the years.

John Martin in his poem, "These Things Are Free," penned the following verses that might have been meant for the Yuletide season:

"Here is a thought for you and me,  
The best things in life are free...  
The more we look the more we see.  
How many precious things are free.  
The heart will find more than the eye,  
Of things we do not need to buy."

This year as you make your lists, keep these simple thoughts in mind. Make your holidays filled with love and giving of the best things that are free. Happy Holidays!

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## AROUND THE WORLD OF SQUARE DANCING



**2200 dancers participated in the Mid-American Jamboree** held in Louisville, Kentucky in September. 13 staff callers are pictured: Buddy Allison, Bob Baier, Randy Dougherty, Kip Garvey, Larry Letson, Paul Marcum, Darryl McMillan, Bob Newman, Tony Oxendine, Jerry Story, Elmer Sheffield, Keith Rippetto and Johnny Preston. Rounds were cued by Phil & Becky Guenther and Tom & Jan Kannapel. Happiness and good times prevailed. Four weekend packages for the 1988 festival were won by Jim and Bonnie Smith, Wisconsin; William and Betty Knollendberg, Walter and Marge Schuh, Illinois; John and Willie Stigler, Kentucky. *Karen Rippetto*

**368-plus squares attended the first annual Dollywood S/D Festival** in Sevierville, Tennessee last August. Callers were Gary Shoemake, Ken Bower, Scott Smith, Marshal Flippo, Wayne McDonald, Don Williamson, Mike Hoose, Johnny Jones, with Ray and Bea Dowdy on rounds. Next year's festival will be Sept. 9-11, same staff, same price.





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# PROJECT UPDATE

Several proposed projects have been reported in these pages during the last twelve months. Now feedback and news items have been received, telling of the progress made on these proposals. Here's the update...

## NO OBLIGATION DANCING

In February, 1987, "No Obligation Dancing" described a series of dances to be held by Eddie Powell of Reynoldsburg, Ohio. Eddie felt that dancers had only two options: 1. to be in the activity and conform to the obligations and responsibilities, no matter how time consuming or costly, or 2. to not be in the activity. He offered an opportunity to enjoy western square dancing with "no hassles and no obligations."

Eddie reports that the second dance produced fewer dancers than the first, which drew nine squares. The dances continued throughout the year.

A survey of those attending produced comments such as:

"I look forward to it because I'm not obligated to attend."

"Seems initially to entice back the younger generation. I hope that keeps up."

"I like the atmosphere better..."

"To get new dancers involved, introduce them to No Obligation Dancing because I think young people can't afford western square dance clothes and think it's not their style."

"Be less involved in politics and more involved with demos, radio announcements and the phone line..."

## FORD MOTOR PLANT CLASSES

At Ford's Batavia plant in Ohio, square dance lessons were offered following a Square Dance Month promotion in 1986, with Phil Kozlowski calling. The Ford Co. sponsored the classes and planned to form a club named the Henry Ford Squares, in memory of its founder who sparked new life into the square dance during the 1930's.

Two classes were held, with four

squares on Thursday nights and two on Friday afternoons. A banner, badges and outfit were designed and prepared.

Graduates of the first class planned demos at area Ford dealerships and other Ford plants, and also danced at nursing homes and hospitals. Sign-up sheets for 1987 classes filled up quickly.

Dancers were scheduled to visit Lovett Hall in Detroit, where Henry Ford held his cotillions, during the past summer.

## A PLANNED CAMPAIGN

Marv Labahn of Chicago Ridge, Illinois, sent documentation of the promotion he uses to recruit dancers after he read ASD for Square Dance Month. He strives for "fun, friendship, fellowship, and an enjoyable recreational experience" for dancers who join.

Marv's material included a friendly letter to current dancers urging them to support the lessons and encourage others to come. "We want U in the SQ—ARE!" A club bulletin, *Menard Whirlers*, gave the club calendar and much general information, including a history of the club.

Two graphs pinpointed attendance for the Oak Lawn Park District lessons (Thursday afternoons) and for the Menard Whirlers Club. Both show a steady increase: The Park District graph reflects average attendance that grew from 32.4 persons in 1977-78 to 81.8 in 1986-87. The club attendance chart has three "dips" but grew from 27.3 person average in 1975 to 98.06 in 1986-87.

Marv reports good rapport with those sponsoring the program, and says he follows the Callerlab approach to square dancing.

*Successful square dances can be yours to enjoy, too. Be innovative!*

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## Friends At Every Base

by Beverly Ruuth  
Mt. Vernon, Washington

Cally sank wearily to the last unopened packing crate to survey the green living room around her. She hated green. She hated this move, too. Why had she married a service man. "Why?" she said aloud, getting to her feet and cutting the packing tape. "Because I love him!" she said to the stack of towels that looked back at her in the neat piles she had packed them in back in Texas.

"And traveling all over the country will be so exciting." That's what she had said to her mother and father four years ago as she packed for her first move. That was...five moves ago.

If only she had Bob's ability to make friends the moves wouldn't be so hard on her. But why make the effort when in a short while you'd be moving on?

The apartment doorbell rang and Cally straightened, balancing a teetering stack of towels in her arms. "Just a minute!" She dumped the towels in a toppling heap on a chair and ran grimy fingers through her hair. Why did the base's welcoming committee always have to barge in before she was even settled?

Sweaty and peeved, she opened the door. "Yes."

A short round blond held her hand out. "Hi, I'm Ursa McKinney, from next door." The woman had beautiful blue eyes and a smile that crinkled the corners.

"Hello. I'm Cally Mueller."

The woman took Cally's hand in a warm clasp. "I'm sure glad you're going to be my neighbor. Come on to my place, I have cold tea and warm cinnamon rolls waiting. The last gal in your apartment wore her husband's bars on her underwear."

Cally laughed. She knew the type. "Thank you," she said. "But I should try to get this stuff put away before Bob—

that's my husband—comes home."

"No problem," Ursa said. "We'll have our tea and roll for energy, then we'll tackle the mess together."

A week later Ursa swept in on Cally, waving a flier in front of her. "Our square dance club is starting fall lessons and I think you and Bob should come."

Cally looked politely at the piece of paper. "We don't dance," she said, handing it back. "Bob has a bad foot...it was hurt in a waterskiing accident when he was a kid, and I don't have a rhythmic bone in my body."

"You don't need a rhythmic bone. And I'm sure square dancing won't hurt Bob's foot. It's not like regular dancing, you know."

Cally knew what square dancing was, she'd done it in grade school. Couldn't she just hear her older sister. "You're doing what!!!" She'd even put the three exclamation marks after it.

But after Ursa left, leaving the flier on the coffee table, Cally picked it up. The logo, "Friendship set to music," caught her eyes.

"But what good would it be to take lessons—even if I could talk Bob into it—" Cally asked Ursa the next afternoon. "We're probably only going to be here a year."

"But that doesn't matter," Ursa said. "you can square dance no matter where you go." "That's why Phil and I always feel at home no matter where he's transferred. We've belonged to clubs in Hawaii and Japan. All the calls are standardized and if you can square dance in Tacoma, you can square dance in Paris."

"Oh, I don't know, Bob told Phil and Ursa that night over warm apple pie in Ursa's kitchen. "Cally isn't the joining type

**Continued on Page 101**

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A fine array of callers has appeared on the Scope, Sunny Hills and Big Mac labels: Jim Mayo (who did the first square dance singing call), Bob Page, Joe Lewis, Frank Lane, Tommy Cavanagh, John Leclair, Jerry Helt, John Winton, Dick Waibel, Fred Christopher, Ed Berryman,

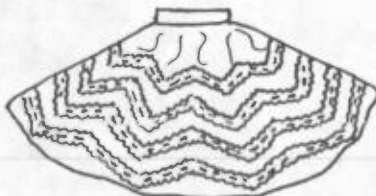
Jeanne Moody Briscoe, Clyde Drivere, Earl Rich, Ted Wegener, Dave Abbott, Dick Hoffman, Wes Wessinger, Don Pfister, Bill Donahue, Jay Henderson, Ron Mineau, Keith Lethbridge, Don Schadt, Wil Eades, John Eubanks, Darren Gallina, Monty Hackler and Mac himself. That's 29!

On the round dance records, choreography has been arranged by the Hamiltons, Arnfields, Ballards, Park, Hay, Graves, Kuhns, Wylies, Tennants, Bill & Elsy Johnson, Reilleys, Kimbleys, Evanses, Bob and Nita Page, Gibsons, Cahoes, Billy and Marie Brown, HARRISES, Passerellos, Smithwicks, Helt, Mineau, Schwartz, Wards, Hetlands, Chambers, Croft and DeZordo, Chatfields, Stairwatts, Lizuts, and Lucy Ferguson. That's 31, and most are couples!

Mac writes, "We certainly appreciate the fine work and dedication of these lovely people." Many labels have come and gone but these folks have kept us on the right path of survival. Thank you."



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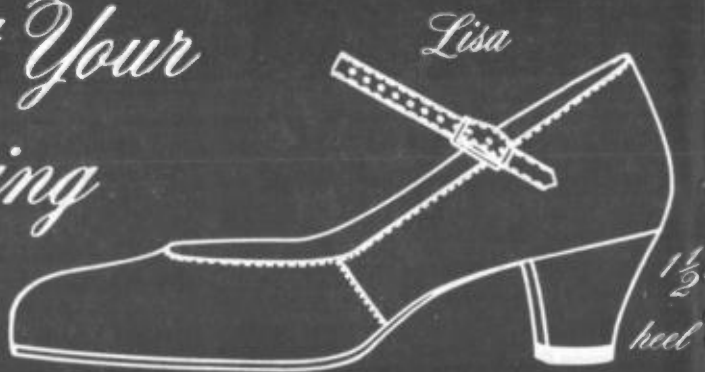
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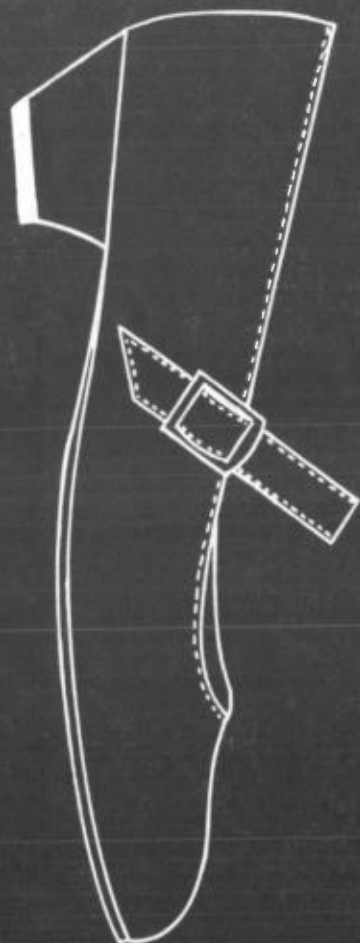
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO—December 1962

What's *right* with square dancing? Let me tell you, says Carrie Pitman.

"As we look back, we ask ourselves what benefits we have gained from close to 20 years of square dancing.

"First, the hundreds of friends from across these United States. In no other activity is it possible to make so many friends without knowing or caring about their social or financial status.

"Second, the opportunity to belong. This means being accepted and sharing fun and enthusiasms without question.

"Third, the physical benefits. By dancing we exercise and at the same time exercise becomes a pleasant experience.

"These are only a few of the wonders we would have missed had we not been square dancing."

Howard Smith, a Yankee teacher and caller, says there are only small differences between Eastern and Western square dancing today, both having good points and results...

"In the west, dancers receive their pleasure from the sense of accomplish-

ment together with a slight challenge"... "In the east, the pleasure is in style. Little niceties that one works up over the years are important."

New Basic: *Swing thru* by Del Coolman of Flint, Michigan.

Will Orlich, Workshop Editor, says *wheel and deal* is one of the nicest movements coming into the square dance picture in recent years. This movement dovetails with so many others and lends itself to dancing. Since it is so versatile as to direction of moving, and is no problem as to sex (men, women, or combination), it has been easily taught and readily accepted.

## 10 YEARS AGO—December, 1977

Excerpt from the "Co-Editorial": 1977 has a few days yet to go, so let us use them in joyous celebration. Christmas is a time for families and friends to meet, to dance, to exchange gifts of love. Enjoy the mistletoe, the holiday feasting, the Christmas music, and store up the good

**Continued on Page 100**

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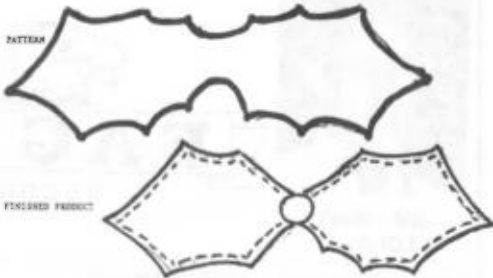
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Betty and Clancy Mueller, round dance callers from Indiana, passed on these directions for bow ties, just in the neck of time to colorize your threadbare throat for the *holly-days*, enhancing your appearance from that of a timid typographer to a tidy, titled *tiecoon*!

Buy green felt in squares (or by the yard). The pattern may be traced seven times on squares, by placing the pattern with six in a row and one on the side.

Make a cardboard pattern and trace around it with a pencil on one square.

Staple two squares together (one plain and one with pencil markings) before sewing. This will keep the material from sliding.

Sew with pencil side up and put your pressure foot about 1/4" inside the line.

When all the patterns are sewn, cut on

the pencil line, which eliminates the mark and allows an edge out from the stitching.

Purchase bow tie clips or find old ones (from discarded ties). Make two slits in the *back side only*, so the metal pieces can slide in. Close the clip as if on the collar.

Sew red bias tape (there is a knit kind now) around the cloth and metal clip (overlapping 1/4" or so) and pull in tight.

Sew one, two or three small red balls on top of the center section and be sure your stitches are knotted well. The red fringe balls are found strung on bands and sold by the yard in fabric stores, and are less costly than by the ball in craft stores.

If you are making a quantity of these (or any project), the Muellers recommend that one person does one process at a time, while another does the next step.

Happy Holly-days!



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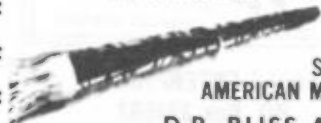
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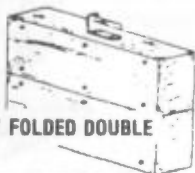
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# STRAIGHT TALK

Yesterday I received a letter from a very dear friend of mine who has been square dancing in Germany for more than 25 years. Although I have known him for only close to 20 years, our relationship has been more than just a caller-dancer one. I have lived in his home when on calling tour in Europe and have gotten to know him very well as a friend. I can easily attest to his being a fine dancer who always enjoyed the activity and who grew with the modern western movement over the years. One passage has disturbed me greatly and I sincerely and respectfully believe that it should be of concern to everyone in our activity. Here is what my friend said:

"With respect to square dancing I am afraid that I have to tell you I have joined the ranks of the "dropouts," i.e., I have abandoned the activity after a membership of nearly 25 years. For this decision I had three reasons:

"1. When I started square dancing, I was told there is absolutely no competition in the activity. Everyone is able to dance everything and the main thing is having fun in dancing. Must I tell you what has happened to square dancing in the age of Plus/A-1/Challenge and so on? There is no competition in square dancing—that's for the birds!

"2. More and more dancers get involved in dancing variations without being stopped or admonished by the caller. *Do-sa-do* is nowadays a sort of swing or hip-swivel, in spite of the fact that the definition (i.e. *dos a dos*) says it means back to back. *Weave the ring* has degenerated into some sort of jumping and bumping around the square. If you don't raise and arch your arms when doing a *square thru*, people look at you as if you were from another planet. Also, when attending large open dances, I noted that almost all young callers mistake themselves for rock singers.

"3. Square dancing is degenerating more and more into square running, square marching, and square drilling. Endless patter calls, by their very nature, lead to a certain monotony, which is supported by the fact that, as a rule, square dancing normally has only one sort of rhythm, and only the skill of the caller as well as the generous use of singing calls can smooth out the situation somewhat. Possibly I am wrong, but in my days of yore as a square dancer, say around the mid-nineteen sixties, patter calls were shorter, and more or less only a sort of support for singing calls."

There you have it. The only thing I might add is the fact that this fellow, a native German, handles English almost flawlessly, and the quote above is not a translation which I have done.

Paul Hartman  
Wheaton, Maryland

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## FEEDBACK

While I can agree with many points in Mr. Tenneson's article (Sept., p. 43) on professional S/D callers, I must take exception to the idea that we must make all callers and teachers acquire a degree in calling prior to picking up a mike.

As it now stands, anyone can grab a mike and do what he or she wants to do. However, unless those persons expend a lot of time and money, they will soon eliminate themselves. The present system is self-regulating. If we were to do as Geoffrey suggests and require a professional license for anyone who picks up a mike, we must look at what we will have created.

To start with: who shall we send out to arrest, charge, try and imprison those who malpractice S/D calling without a degree? Let's be realistic. The general public will consider this a very minor offense and will expend no tax dollars to enforce it.

Next, consider the fact that many of our current dancers (particularly in the retirement belt) were taught at home in very small groups. What professional (one who earns his entire living by calling) who has expended a lot of money and time, would be willing to spend talents to reach small groups? I have heard several professional callers give recognition and thanks to all

of us who provide trained dancers to which they are calling.

Consider also that many people could not afford the professional fees that would be required by professional caller/teachers. I submit, very few. Many today cannot afford doctor's fees. They will let something else go because it is necessary. If there were an inexpensive option for the doctor, they would take it. There are many inexpensive alternates to square dancing. Let's not price ourselves out of the market.

I agree that square dancing has become a ratrace and less graceful. However, let's put the blame where it belongs and not on the hard-working, dedicated recreational caller. I may be way-off base but I feel that we could get back on to the road of recovery by:

1. Eliminating all but one of the calls which provide the same result—*star thru* and *slide thru*, *California twirl* and *partner trade*. Reduce learning time.

2. Encouraging professional callers to put on some interesting and challenging Mainstream and even Basic festivals. Under the current guidelines, a dancer should not be attending a Plus festival until at least three years have gone by after signing up for classes. That is too long.

3. Providing guidance, information, leadership and encouragement to the recreational caller/teacher, so that he can supply more and better trained dancers to move on to the more complicated levels.

**Continued on Page 105**

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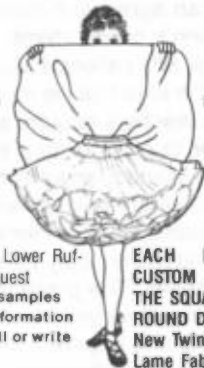
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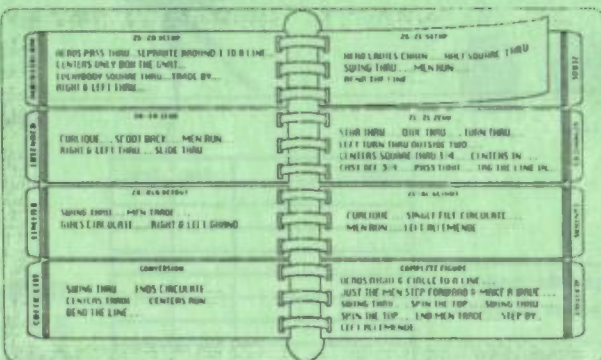
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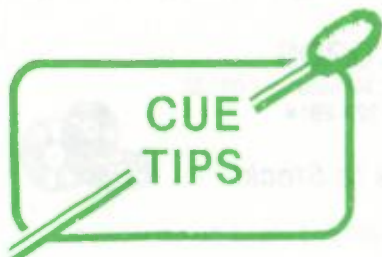
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### INTRO

1-4 **WAIT; WAIT; APART,—, POINT,—; TOGETHER CP WALL,—, TOUCH,—;**  
 1-4 In open facing position wait; wait; apart from ptr L,—, point R,—; together R to CP wall,—, touch L,—;  
 PART A

1-4 **TRAVELLING BOX;;;**  
 1-4 In CP wall side L, close R, fwd L,—; blending to RSCP RLOD fwd R,—, fwd L,—; blending to CP wall side RLOD R, close L, back R,—; blending to SCP LOD fwd L,—, fwd R,—;

5-8 **TWO FWD TWO-STEPS;; CLOSED POS WALL VINE 4; PIVOT ½ CLOSED POS COH;;**  
 5-8 In SCP LOD fwd L, close R, fwd L,—; fwd R, close L, fwd R,—; blending to CP wall side L, XRIB, side L, XRIF; pivot RF ½ L,—, R to CP COH,—;

9-16 **REPEAT MEASURES 1 THROUGH 8 TO SEMI—CLOSED POSITION FACING LINE OF DANCE**  
 PART B

1-4 **TWO FWD TWO-STEPS;; HITCH 4; WALK PICKUP;**  
 1-4 In SCP LOD fwd L, close R, fwd L,—; fwd R, close L, fwd R,—; fwd L, close R, bk L, close R; fwd L,—, fwd R picking up W to CP LOD,—;

5-8 **PROGRESSIVE BOX;; SCOOT 4; WALK TWO;**  
 5-8 In CP LOD side COH L, close R, fwd R,—; side wall R, close L, fwd R,—; fwd L, close R, fwd L, close R; fwd L,—, fwd R,—;

9-12 **SIDE, DRAW, TOUCH,—; HALF BOX FWD; SIDE, DRAW, TOUCH,—; HALF BOX FWD;**  
 9-12 In CP LOD side COH L, draw R, tch R,—; side wall R, close L, fwd R,—; side COH L, draw R, tch R,—; side wall R, close L, fwd R,—;

13-16 **PROGRESSIVE SCISSORS BANJO;; TWO TURNING TWO-STEPS CP WALL;;**  
 13-15 In CP LOD side COH L, close R, XRIF (W XRIB) to Sidecar diag. LOD & wall,—; side R, close L, XRIF (W XLIB) to banjo LOD,—; blend to CP wall side L, close R, starting RF turn side & back L,—; continue RF turn side R, close L, fwd R to CP wall,—;

### TAG

1-2 **TWIRL VINE,—, TWO,—; APART,—, POINT,—;**  
 1-2 In CP wall side LOD L, XRIB (W twirl RF under M's raised L arm R,—, L,—); step apart from partner L,—, point R,—;



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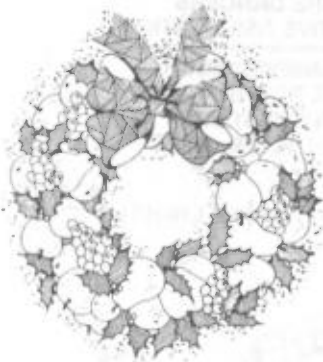
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# RHYME TIME



## OUR CHRISTMAS WALTZ

As he comes from the north he makes quite a *flare*  
 With a *whisk* through the cold of the midnight air,  
 To *hover* and *dip* toward the sparkling snow,  
 And *maneuver* his sleigh to the homes far below.  
 With a twirl of his cap he *recovers* just right  
 To *check* at the chimney on each Christmas night.  
 Down he will go with a *spin* and a *drag*,  
 Then *pickup* and *brush* the soot from his bag.  
 With a *twinkle* of eye to the tree he will *run*.  
 To *draw* from his bag a gift for each one.  
 He'll place each *box* with *balance* and care.  
 Then *pivot* and *turn* for the chill winter air.  
 With a *step* and a *lift* he's back on the sleigh,  
 With *hesitation*, it's up and away  
 To *chase* back to the north in his flight:  
 Merry Christmas to all and to all a good night!

Roy and Phyllis Stier

From *Footnotes*, Abilene, Texas

## 25TH OF DECEMBER

Christmas morn  
 We just can't wait,  
 My wife and I  
 Are up by eight,  
 With fingers crossed  
 Like kids we be  
 Walking across room  
 Towards Christmas tree,  
 Open our presents,  
 Eyes gleam 'n admire,  
 Just what we wanted—  
 New square dance attire!

—Larry Bears

## MAKE IT CHRISTMAS EVERYWHERE

Spread the Christmas joy to people  
 Truly show them that you care  
 For you have the dance in common  
 In a round or in a square.  
 When you trip that light fantastic  
 With a gorgeous grace and flair  
 Do it with a smiling face  
 And your attitude they'll share.  
 You can set the mood so quickly  
 Make it Christmas everywhere  
 With a friendly kind of greeting  
 In a round or in a square.  
 The beauty of the Christmas season  
 And the happiness that it bears  
 Can linger on the whole year through  
 At all your rounds and squares.

—Ida Reilinger



“He’s making a list and checking it twice...”

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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"

## 12 CLINICS FOR CONVENTIONEERS

Ranging in subject matter from "looking your best" to "dancing better" to "saving your voice while calling," twelve clinics will provide practical experience and tips. Nine will be offered on all three days. Consult the Program Book for complete list of times and places.

The Education Committee will offer "Color," "Reflections," "Rhythm and Timing," "Smooth Dancing and Styling," "Round Dance Styling," "Flyers and Posters," "Contra (Western)," "So You Want To Be A Caller," "So You Want To Be A Cuer," Callers' Critique," "Save Your Voice," and "Teen Fun Time."

These clinics, along with 17 panels, ten seminars, the Organizations Round Table, Showcase of Ideas, and Publicity Display, will provide convention-goers unprecedented opportunities to benefit from shared experiences involving thousands of their friends from all over the world.

## PANELS FACILITATE IDEA EXCHANGE

As mentioned above, 17 panels are

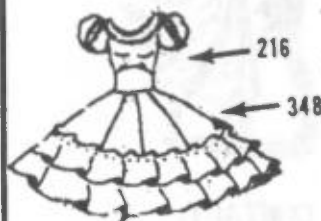
scheduled during which varying points of view on topics will be presented with time allotted for questions from the audience. Pressing concerns, such as programs and teen participation, as well as all phases of club management, clubs with special interests and general club organization will be discussed by panelists chosen for their expertise and diverse experience.

## HANDI-DANCERS

The Anaheim program planners have included a Handi-dancers' Hall, a first for a national convention, for the handi-capped dancers who attend. Everyone who attends may feel free to stop by the hall to visit and/or to thank them for showing us a thing or two in the terrific exhibitions they have provided every year.

## DISNEYLAND

Disneyland will be open after the convention closes on Saturday evening for dancing until 1:30 AM and rides and attractions until 5 AM. Plan to attend.



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# FACING THE L.O.D.

## BILL AND ELSYE JOHNSON

Bill and Elsy Johnson of Memphis, Tennessee, have filled their lives with square and round dancing, since the day they discovered square dancing in 1954. They are still members of the Oak Park Promenaders club which was formed by those original squares, and still play the rounds for that club every Saturday night.

The Johnsons began teaching rounds in 1957 and formed Rebel Roundabouts, Memphis' first R/D club. They depended on books and special R/D events for dance training. In that context, the Smiths and the Hamiltons were their first teachers. Now they attend Palmquist clinics, the Indiana Round-a-Roma, Dixie R/D Council meetings and conventions to keep up with new developments and improve their dancing.

Bill and Elsy are certified as advance R/D teachers by the International Dance Teachers Association. They have Carousel Club No. 44. They conduct beginner classes and cue rounds at two S/D clubs. They work at all levels of round dancing. They are charter members of Roundalab and the Dixie R/D Council. Bill has been president of DRDC three times. They are now editors of the *DRDC Newsletter*. They



are current presidents of the Universal R/D Council, serving their second term. Elsie is on the staff of *The Caller* (Memphis' GMS&RDA newsletter) as the R/D feature columnist. The Johnsons are giving much of themselves to round dancing.

The Johnsons are members of the Tennessee S/D Hall of Fame and have been featured in *Square Dancing* and as "cover kids" for *Round Dancer Magazine*.

Bill and Elsy have two daughters and two grandchildren. They are both retired, and very active in their church.

They believe in fun, fellowship and good dancing, in that order. "Dance with a smile" is their motto.

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- LM161 ROCKIN' ROBIN—Bob Green
- LM160 SUSIE'S BEAUTY SHOP—Mac Letson
- LM159 CIRCLE—Randy Dougherty (Flip Hoedown)
- LM158 ROCKING THE BOAT—John Swindle
- LM157 DO YOU RIGHT—Mac Letson
- LM156 THE WANDERER—Bob Green
- LM155 BRASS BUCKLE—John Swindle
- LM154 GIVE ME ONE MORE CHANCE—Bob Green
- LM153 WASTED THE REST—Mac Letson

MAR-LET RECORDS:

- MAR516 DAYDREAMING—Walt Courtney
- MAR515 I GET THE BLUES—Robert Townsend
- MAR514 ONLY DADDY—Harold Rowden
- MAR513 I CAN'T STOP NOW—George Shell
- MAR512 I THINK I'M IN LOVE—Robert Townsend
- MAR511 SING SING SING—Kevin Cozad
- MAR510 OLD MAN RIVER—Jack Murray
- MAR509 LEONA—David Burns

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LEE SWAIN



WALT COURTNEY

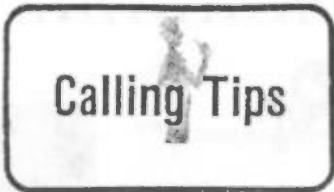


GEORGE SHELL



B.P. MERRITT





## 64 = 64 (Part I) by Walt Cole

Singing call music usually contains 64 beats per musical sequence—eight 8-beat phrases. Singing call choreography has to contain 64 steps per sequence if we are to have one step per beat and dance with the music. More than 64 steps and we have clipped timing, causing the dancers to run to catch up. Fewer than 64 steps and we have “stop and go” movement. Music is the only reason we dance, and if 64 steps do not equal 64 beats then we are not flowing with the music, and dancing.

The choreographic sequences for the last 302 singing call records released were analyzed to see how many fit the 64-beat sequence. Sources for these sequences were from the column, “Flip Side/Square Review” of this magazine, and Hanhurst’s Tape and Record Service. The Timing Charts developed by Callerlab’s Timing Committee were used to obtain the exact number of steps in which to execute each movement from the formation used in the singing call choreographic sequence.

Other technical aspects were considered, but are too lengthy to describe in this article. Questions concerning these aspects as well as tables and detailed descriptions of this analysis can be obtained from the author. One of the most important aspects is the *swing*. *Swing* is the only movement on the Timing Charts that we can “adjust”, i.e., swings can be done in four, six, eight, or more beats—*never* in two beats. It is impossible to *swing* in two beats or less. A two-count *pivot* exists in round dance, but not in square dance.

NOTE: If the total choreographic steps equaled less than 64 and included a *swing* in the sequence, then enough beats were allotted to the *swing* to equal 64 steps in order to fit the 64-beat musical sequence. If the total choreographic steps equaled 64 beats or more and included a *swing*, then the *swing* was allotted the minimum of four beats.

Fourteen records, or 4.64%, had 64 steps and no *swing* included; 124 records, or 41.06 %, had between 60 and 56 steps, and a *swing* was given from four to eight beats to bring the total steps up to 64. These combined equals 45.70% of the records released had correct balance between steps and beats.

Thirty records, or 9.94%, had a total of 54 to 52 steps of choreography and included a *swing*, thus requiring between 10 and 12 beats of *swinging* to bring the total up to 64. Hardly any dancer today swings more than 4 beats, whether given it or not, so it seems reasonable to include this 9.94 % in the unacceptable category.

Ninety-eight records, or 32.45%, had 65 to 74 steps of choreography and included a *swing* in addition to these steps! Giving the *swing* a minimum of four beats increased the total steps to between 69 to 78 steps of choreography for 64 beats of music. *Clipped timing!!!*

Lastly, 36 records, or 11.92%, contained no *swing* in the choreography, and the total number of steps ranged from 44 to 70 steps. Remember, the 64-beat, no *swing* choreography is included in the first category.

Two records, not included in the analysis had 80-beat musical sequences. This is O.K., but their choreographic steps totaled 92 and 70, respectively. The 92-step did not include *swing*; the 70-step did, so one would have to *swing* for 10 beats to total 80 beats of music.

All labels were represented in all categories. We realize it is the music that sells records, but many callers pick up records and call them verbatim. And, consider the situations where dancers have to dance to records due to no available callers.



# RAWHIDE RECORDS



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RWH-135 DON'T FENCE ME IN by Dick  
RWH-134 TWO OLD CATS by Dick & Stan  
RWH-133 ALL MY ROADS LEAD BACK TO YOU by Stan  
RWH-132 "1982" by Stan  
RWH-131 PLENTY OF MONEY AND YOU by Lee
- ★ PEPPY NEW HOEDOWNS!!  
RWH-514 HAMMER HEAD HOEDOWN by Dick  
RWH-513 SIX-PENNY HOEDOWN by Larry
- ★ EXCITING NEW ROUND DANCES!!  
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BUC-1218 I'LL HOLD YOU IN MY ARMS by Ray  
BUC-1217 LUCKY OLD SUN by Larry  
BUC-1216 WAITIN' FOR LOVE TO BEGIN by Stan  
BUC-1215 I DON'T CARE by Stan  
BUC-1214 AIN'T MISBEHAVIN' by Larry

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If we are to truly dance *with* the music, then the choreography *has* to fit the music. Music is mathematically based and is the true boss of dancing. We must recognize this! When we have any other number or choreographic steps than that required by the musical phrase, we have fouled, or broken the musical law. Can

you imagine the havoc this type of careless choreography would have in either the round or contra dance activity? Gentlemen of the recording business should note that correct releases are not batting even .500, when they should be 100 percent if we are to truly label square dance as a dance.



# Dancing Tips

by Harold & Lill Bausch

We must all realize that the area we dance in is unique. Many dance areas are similar, but no two are exactly alike. At the same time I realize that not all who read my articles agree with me, for the simple reason that with different areas we have different needs. There is one need, however, that all share—friendship. I propose that we keep this in mind for our square dance programs. It is more important to encourage friendship than anything else.

Most of us hear the remark, "that was a fun dance," and we must realize this means dancers got through the calls at least 90% of the time, and no doubt it means people were friendly.

Most areas cannot afford to lose dancers, but this is even more true of the rural areas than of the metropolitan areas. As a result we find the programs danced are a bit different. The more exposure our dancers have to difficult or complicated calls, the more they will feel pushed to learn these calls. In cities they get more such exposure than in the rural areas, thus we find more dancers attending Plus and Advanced classes in the cities. In rural areas we don't need to worry about Challenge clubs for they are nearly non-existent.

In past articles I have referred to Challenge clubs as not in the mainstream of square dancing, and this antagonized some. I must say that I do not wish to antagonize anyone, but it is my belief that when you commit your time to Challenge clubs you do not have the time to really support the clubs that are in the main sector of square dancing. I am not saying there should not be Challenge clubs, for this is the "fun" for some people, but since they are not in the business of

teaching new dancers and supporting the main area clubs, they should not influence those clubs.

In my immediate area I have city clubs and rural area clubs and so I feel that with my past traveling caller experience, I have a pretty good grasp of what is going on. I know for a fact that traveling callers are constantly in search of new and different calls, for we must be different than the callers in the area we visit. I know that as club callers, we must not overdo new and different calls.

I am also aware that dancers attend traveling caller dances and return to their home clubs and request the club caller to teach each of the new calls.

If it weren't for traveling callers, our areas would differ more than they do today. The traveling caller helps bring new ideas, and helps to keep us all aware of what is going on elsewhere. Yet these same callers can be a real disrupting force for the same reasons.

Can you imagine back when there were fewer calls and fewer mistakes? I remember visiting another state and going with friends to an area club dance. The dancers there had the calls pretty well memorized and we found ourselves being guided into the next call before the caller called it. After about three or four tips our friends went up to the caller and told them that I was a caller, too. They invited me to call a tip and they seemed to enjoy the difference in my calls. The rest of the evening when we danced, no one pushed or guided us into the next call ahead of time. It was an experience, and it was fun.

It is not wrong to be different. The same thing over and over again becomes boring. Our dancers change calls because they become bored. My pet peeve—the seesaw done as a balancing act—is an example. Dancers have done so many seesaws that they started varying them. The same holds true for the *do-sa-do*. I am not justifying the changes; I am saying sameness caused them.

Callers walk a tightrope in choosing the  
**Continued on Page 99**



by Bob Howell

# easy level

One of the grandest ladies in the square dance movement today hails from Rockville, Maryland. She is Mae Fraley. I asked her earlier this year to contribute some material and I wish there was room enough to share with you all that she sent, but I'll glean a few that appealed to me Mae starts with an "oldie:"

## **NOEL (France, 1588)**

**FORMATION:** Circle of couples, as many as will, hands joined facing center. For an older group, use walking steps instead of slips.

**MUSIC:** Mae has adapted the number of steps to fit any good S/D Christmas record. Dance was found in John Millar's *Elizabethan Country Dances*, published Williamsburg.

### **COUNTS PART 1**

- 8 All take hands and slip left 8 slides
- 8 Slip back to the right to places.

#### **CHORUS**

- 8 All men take hands and circle left 8 slips. Fall back into convenient place and bow to Woman on right.
- 8 All women take hands and slip 8 slips right, fall back into place, face partner and honor.

#### **PART II**

- 8 Partners advance to each other so right shoulders touch, and back to place.
- 8 Repeat touch left shoulders.
- 16 Repeat the chorus.

#### **PART III**

- 8 Partners turn by the right arm once around
- 8 Partners turn by the left arm once around
- 16 Repeat chorus as above .

While all are still in a single circle, let them enjoy a more modern routine devised by Phil Thorogood of England. This one is from *English Dance and Song*, (1980).

## **SAINT NICK'S JIG**

**MUSIC:** Any 32-part jig

**FORM:** Single circle, man with partner on his right.

### **COUNTS:**

- 8 All go into the center and back
- 4 Men cast (roll out, right shoulder going back to start, around corner) to end on left of corner
- 4 Then ladies cast (roll out, left shoulder going back to start) to their right to finish on right of corner.
- 16 Repeat to center and back and men cast and ladies cast.
- 8 Allemande right new partner, allemande left new corner
- 8 Swing new partner
- 16 Promenade...

It just wouldn't be a Christmas dance without a waltz. Mae found this one in the June 1957 issue of *Dance Magazine*.

## **TRIANGLE WALTZ MIXER**

**MUSIC:** Suggest Lloyd Shaw 3313, *Waltz of Flowers*

**FORM:** Trios facing CCW around circle. Man joins outside hands with partners, women hold inside hands high (not at seat-of-pants-level) behind him (as in *Oklahoma Mixer*)

**BARS:**

- 1-2 Six smooth running steps forward
- 3-4 Girls raise inside hands to form arch, man ducks backward under arch, then girls turn under own arms without releasing hands. Man now in back, girl couple in front.
- 5-6 Again waltz forward
- 7-8 Girls release hands with each other, retain hold with man, waltz out (left W left, right W right) and finish in back of man and again join hands (as at beginning of dance).
- 9-14 Repeat measures 1-6
- 15-16 As man waltzes forward, girls waltz out and back to man who was behind them to form new trios.

*Mae states, "Ralph Page would have me remind you that the most traditional of early American Christmas dances was the **Christmas Hornpipe (1862)**," however I wrote up a variation of that dance in the December 1979 issue of **ASD**. so I'll offer one of Mae's other suggestions. This one is a real oldie from **Companion to the Ballroom**, published by Thomas Wilson in London in 1816. It is called...*

**NEW CHRISTMAS**

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**COUNTS:**

- 8 Balance (lines fwd and back)
- 8 Right-hand star quite round with second couple
- 8 Balance (as above)
- 8 Left-hand star quite round
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- 16 Right and left with the couple above  
(square thru type, 4 counts each hands)



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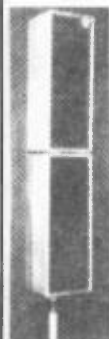
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1368	JOY IN MY HEART, Caller: John Aden*	Square Dance
1367	DON'T BUILD NO FENCES, Caller: John Aden*	Square Dance
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by  
Ed Foote

**Why Swedish square dancers can outdance U.S. dancers.** Last month we described A-1 dancing in Sweden as being far superior to A-1 dancing in the U.S. It was also noted that Swedish dancers can outdance U.S. dancers at the Basic, Mainstream and Plus programs. What are the reasons why Swedish dancers do so well?

**1. Swedish dancers understand call definitions.** They seek to know the true definition of a call at the outset. This enables them to dance Basic and Mainstream calls "all position" right away. In contrast, most U.S. dancers memorize call positions (i.e., man goes here, woman goes there). This makes U.S. dancers think they know call definitions when in fact they do not.

This summer I called a Basic dance (1-48) in Sweden for dancers who had been dancing less than a year and did not know the full Mainstream list. They could dance the Basic calls "all position" with no problem. Many of the positions I used in this dance I would not dare use at a typical open Plus dance in the U.S.

**2. Swedish dancers do not rush to the next program.** Beginners' class consists of only the Basic Program (1-48). The following year the class dances the Basic Program and learns the balance of the Mainstream calls. The following (third) year, the dancers learn the Plus calls if they wish. But there is no pressure to learn Plus, and many dancers stay at Mainstream. The result is that Swedish dancers are totally knowledgeable of the Mainstream calls, so if they move on to Plus or A-1, they have a good solid foundation. Contrast this with the U.S., where

dancers often must be taught Plus the first year, because there are no Mainstream clubs in the area. In the U.S. it is often a survival course for the dancers to succeed on the floor, whereas Swedish dancers seem to be in control of the calls they are dancing.

It should be noted that multi-level clubs are the norm in Sweden. A typical dance will alternate tips of Basic and Mainstream, or alternate tips of Mainstream and Plus. Some clubs even have three levels per dance—Basic, Mainstream and Plus. This insures that the dancers are well-grounded in the Basics when they move on to other programs.

**3. Swedish dancers have excellent styling.** This is part of their natural heritage of folk dancing, and school children often receive instruction in Swedish folk dancing. Swedish square dancers dance to the beat of the music; they use correct timing on calls. (Calls such as *grand square* are not rushed.) When they dance *circle left*, it is a joy to behold—everyone is in perfect unison with foot, hand and body motion. Good dance styling results in good positioning, which results in fewer breakdowns.

In contrast, the typical U.S. dance floor looks sloppy. Sure, there are dancers with good styling, but they are usually outnumbered by those with minimal styling. Sloppy dancing results in poor positioning, which means that callers are often afraid to use creative choreography for fear the floor will break down.

**4. Swedish dancers want to be good.** It is a characteristic of Sweden that whatever is done is to be done well, and this carries over to square dancing. Dancers want to experience various positions of calls, they are not afraid of "all-position." In the U.S. many dancers have the attitude of learning just enough to get by. Where Swedish dancers think of "all-position" as fun and a way to improve their understanding of calls, many U.S. dancers think of this as work.

**Continued on Next Page**

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**Summary.** Sweden stands as a model of what an ideal square dance program can be. Square dancing in the U.S. has been going for so long that we are locked into many of the undesirable situations we have, and we will probably stay locked in. But at least in Sweden we have the living illustration of what square dancing can be—a dream that many dancers and callers in the U.S. have thought about but concluded could never exist. It does exist.

## AGE IS RELATIVE—WHY ARE RELATIVES AGING?

Are your friends and relatives all getting older while you seem to stay at *relatively* the same age? It's mathematical, but definitely mythical. Stan mentions forty years of calling in "Meanderings." This magazine is 42 years old; it has been Ohio-based for 20 years. Is the average age of dancers advancing? We're receiving many reports of 20-25-30 year club anniversaries. OK, so the age of our whole S/D family is showing. Who cares? Think *young*. It's Christmas!

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# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

### ANYTHING AND SPREAD

Starting Formation: Various

This call can be used in three ways:

1. If only some of the dancers are directed to *spread* (e.g., from a static square: *Heads star thru and spread*, they slide apart sideways to become ends, as the inactive dancers step forward between them.
2. If the *anything* call finishes in lines of waves (e.g. *follow your neighbor*) the centers anticipate the *spread* action by sliding apart sideways to become the new ends, while the original ends anticipate the *spread* action by moving into the nearest center position.
3. If the *anything* call finishes in tandem couples (e.g., *wheel and deal* from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

#### SAMPLE CHOREO:

Heads square thru four, swing thru & spread  
Single hinge, girls fold, boys pass thru  
Star thru, girls trade, half tag, trade and roll  
Left allemande...

Heads square thru four, relay the deucey  
And spread, left allemande...

Heads square thru four, right and left thru  
Double swing thru & spread, left allemande...

Heads lead right and circle to a line  
Spin the top and spread, left swing thru  
And spread, recycle, reverse flutter wheel  
Square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line  
Right and left thru, swing thru and spread  
Left swing thru and spread, centers trade  
Recycle, left allemande...

Heads pass thru go round one to a line  
Star thru & spread, pass thru, wheel & deal  
Centers square thru  $\frac{3}{4}$ , star thru, ferris wheel  
Zoom and pass thru, left allemande...

Heads square thru four, ocean wave  
Spin chain the gears & spread, left allemande.  
Sides rollaway, heads star thru and spread  
Pass the ocean, recycle, star thru, pass thru  
Wheel and deal, touch  $\frac{1}{4}$ , left allemande...  
Heads rollaway, star thru and spread  
Cast off  $\frac{3}{4}$ , centers run, half square thru  
Trade by, left allemande...

### COMPRESS TO A COLUMN

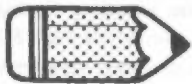
Plus QS for the Quarter beginning May 1, 1987  
From parallel two-faced lines, centers facing  
out fold toward the other center as centers fac-  
ing in extend and ends slide together, center  
six *trade and extend* to form columns.

#### SAMPLE CHOREO:

Head square thru four, right and left thru  
Swing thru, boys run, compress to a column  
Boys run, reverse flutter wheel  
Left allemande...

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Coordinate, compress to a column, boys run  
Left allemande...

# REVIEW



## DIAMOND CIRCULATE

Starting Formation: Any diamond

Each dancer moves forward to the next position in his diamond, changing his original facing direction  $\frac{1}{4}$  ( $90^\circ$ ) toward the center of the diamond. Points become centers, and vice versa. If the call is directed to facing diamonds, all must pass right shoulders.

### SAMPLE CHOREO:

Heads square thru four, right and left thru  
 Veer left, centers hinge, diamond circulate  
 Boys swing thru, boys hinge, couples circulate  
 Boys cross run, bend the line, crosstrail thru  
 Left allemande...

Heads lead right and circle to a line  
 Dixie style to a wave, centers trade, centers run  
 New centers hinge, diamond circulate  
 Boys trade the wave, girls face in, extend  
 Boys run, left allemande, right and left grand  
 But on the third hand, promenade...

Heads lead right and circle to a line  
 Pass the ocean, centers trade, centers run  
 New centers hinge, diamond circulate  
 Girls hinge, tag the line left, boys trade  
 Promenade...

Heads square thru four, touch  $\frac{1}{4}$   
 Split circulate  $\frac{1}{2}$ , girls swing thru  
 Diamond circulate, boys swing thru  
 Boys hinge, tag the line right, ferris wheel  
 Zoom and square thru  $\frac{3}{4}$ , left allemande...

## PULPOLLEX

### TALLY HINGE

by Glenn Zeno

From parallel waves, all  $\frac{1}{2}$  circulate and single hinge, center four *box counter rotate* (infacers circulate and quarter in; outfacers quarter in

and circulate) as others *trade* to end in columns.

### SAMPLE CHOREO:

Heads square thru four, ocean wave  
*Tally hinge*, boys run, ocean wave  
*Tally hinge*, boys run, pass thru  
 Trade by, left allemande...

Heads lead right and circle to a line  
 Spin the top, *tally hinge*, boys run  
 Trade by, left allemande...

Head square thru four, sides rollaway  
 Swing thru, *tally hinge*, circulate, boys run  
 Partner trade, centers square thru  $\frac{3}{4}$   
 Left allemande...

Heads square thru four, swing thru, *tally hinge*  
 Coordinate, girls hinge, diamond circulate  
 Flip the diamond, girls trade, recycle  
 Left allemande...

Heads square thru four, swing thru  
*Tally hinge*, circulate, boys run  
 Left allemande...

Heads lead right and circle to a line  
 Pass the ocean, *tally hinge*, boys run  
 Star thru, pass the ocean, *tally hinge*  
 Boys run, box the gnat, right and Left grand...

Heads square thru four, swing thru  
*Tally hinge*, girls run, right and left grand...

Heads half square thru, ocean wave  
*Tally hinge*, coordinate, tag the line right  
 Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...



## CONVERT TO LINES

by Ed Fraidenburg

From  $\frac{1}{4}$  and  $\frac{3}{4}$  tag or  $\frac{1}{4}$  and  $\frac{3}{4}$  lines, wave/line dancers single/partner hinge, and outfacers run. Meanwhile, outside couples *partner trade and roll*. Movement ends in facing lines.

### SAMPLE CHOREO:

Heads/sides pass the ocean, *convert to lines*  
 Star thru, left allemande...

Four ladies chain  $\frac{3}{4}$ , heads right and left thru  
 Pass the ocean, *convert to lines*  
 Left allemande...

Heads pass thru go round one to a line  
 Spin the top, extend, *convert to lines*  
 Pass thru, boys cross fold, star thru  
 Ferris wheel, square thru but  
 On the third hand, dixie grand, left allemande.

Heads/sides pass the ocean, swing thru  
 Boys run, *convert to lines*, right & left thru  
 Spin the top, right and left grand...

Heads square thru four, swing thru, extend  
*Convert to lines*, spin the top, boys run  
 Slide thru, left allemande...

Heads square thru four, swing thru  
 Spin the top, single hinge, coordinate  
 Ferris wheel, centers veer left, *convert to lines*  
 Square thru four, trade by, left allemande...

Heads rollaway, sides right and veer left  
 Bend the line, pass thru, wheel and deal  
 Touch to a wave, *convert to a line*  
 Star thru, double pass thru, track two  
 Recycle, square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , coordinate, ferris wheel

Centers veer left, *convert to a line*  
 Pass thru, wheel and deal, swing thru  
*Convert to a line*, pass thru, wheel & deal  
 Pass thru, touch  $\frac{1}{4}$ , centers circulate  
 Centers trade, right and left grand...

Heads pass the ocean, swing thru  
*Convert to a line*, star thru, double pass thru  
 Leaders trade, swing thru, right & left grand...

Heads square thru four, sides rollaway  
 Swing thru, centers run, ferris wheel  
 Swing thru, *convert to a line*, swing thru  
 Spin the top, boys cross run, girls run  
 Promenade...

Heads spin the top, *convert to a line*  
 Touch  $\frac{1}{4}$ , circulate twice, boys run  
 Touch to a wave, girls trade, *convert to a line*  
 Pass thru, wheel and deal, pass thru  
 Star thru, pass thru, wheel and deal  
 Square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, swing thru, boys run  
 Ferris wheel, centers veer left, *convert to a line*  
 Spin the top, same sex trade  
 Right and left grand...

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by Walt Cole

### TIMING'S THE THING:

Intro:	:	Heads — promenade
Half way — —	:	— — Lead right
— — Swing thru	:	— — — —
Boys run — —	:	Bend the line — —
Right & left thru — —	:	— — Touch ¼
All circulate — —	:	Boys run — —
Swing corner — —	:	— — Promenade
— — — —	:	— — — —
— — — —	:	— — — —

### FOR THE MODULAR CALLER:

Zero line: Touch ¼, single file circulate  
Boys run...zero box

Zero line: Pass thru, girls trade, boys trade  
Pass thru, boys trade, girls trade...zero line

Zero line: Pass thru, girls trade, centers trade  
Ends trade, girls trade...zero line

Zero Line: Pass thru, boys run right, swing thru  
Centers trade, boys run, right and left thru  
...zero line

Zero line: Rollaway half sashay, pass thru  
Girls run right, swing thru, ends trade  
Boys run right...zero line

Zero box: Swing thru, girls trade, boys trade  
Boys run, wheel and deal, dive thru  
Square thru ¾, left allemande...

### THE BASIC PROGRAM:

Static sq.: Circle left, reverse back single file  
Ladies roll out & backtrack, pass partner once  
Next time turn 'em by the right, left allemande..

Zero box: With the sides right-hand star  
Heads star left in the middle, to same corner  
Box the gnat, pull by, swing at home...

Static sq.: Head ladies chain, heads lead right  
Circle to a line, flutter wheel, pass thru  
U-turn back, grand right and left...

Static sq.: Heads lead right, swing thru (double)  
Centers run, flutter wheel, pass thru  
Grand right and left...

Static sq.: Heads rollaway ½ sashay, pass thru  
Separate around two to a line, hook on ends  
Lines forward and back, all pass thru  
U-turn back, centers pass thru & U-turn back  
Star thru, left allemande...

Static sq.: Allemande left to Alamo style (wave)  
Balance, heads only turn ½ right, balance  
All swing thru, girls trade, boys trade  
Boys run right, those facing out California twirl  
Left allemande...

### THE MAINSTREAM PROGRAM:

#### 3-4 HANDS

Zero line: Pass the ocean, all eight circulate  
Recycle, veer left, couples circulate  
Bend the line, right and left thru, slide thru  
Pass thru, left allemande, right and left grand  
But on the third hand, promenade...

Zero box: Slide thru, right and left thru  
Square thru but on the third hand  
Start another square thru but on fourth hand  
Left allemande...

#### HINGES

Static sq.: Heads pass thru, separate  
Around one to a line, pass thru, tag the line  
Right, ferris wheel, boys veer left to a  
Couple hinge, boys half tag and trade  
Girls partner hinge and single hinge  
Single file circulate, boys run  
Centers square thru ¾, do-sa-do to a wave  
Girls trade, recycle, left allemande...

Zero box: Swing thru, boys run, tag the line left  
Couples circulate, ferris wheel, veer right  
Center boys trade & run, centers single hinge  
Walk & dodge, others tag the line, ends trade  
Slide thru, centers partner trade, square thru  
Cloverleaf, zoom, swing thru, turn thru  
Left allemande...

#### GET-OUT

Static sq.: Head ladies chain, heads lead right  
And circle to a line, pass thru, ½ tag the line  
Swing thru, scoot back, boys run, slide thru  
Left allemande...

Static sq.: Head ladies chain, heads lead right  
And circle to a line, pass the ocean, swing thru  
Extend to a grand right and left ...

Static sq.: Head ladies chain, heads lead right  
And circle to a line, ladies lead Dixie style  
To an ocean wave, left allemande...

#### PEEL OFF

Static sq.: Sides right and left thru  
Heads pass the ocean and swing thru, girls fold  
Same four peel off and bend the line and  
Lead right (zero box), swing thru, girls fold  
Peel off, wheel and deal, left allemande...

# People

IN THE NEWS



Within three months after having graduated last May, **Ronald and Virginia Dickin-son** had danced in nine states: Missouri, Illinois, Arkansas, Oklahoma, Ohio, Pennsylvania, Massachusetts, Connecticut and New Hampshire. Soon after that **Virginia** wanted **Ronald** (known as **R.J.**) to have a proper 50th birthday party, so she contracted for a 24' x 36' concrete slab to be laid in their backyard in Wentzville, Mo. and invited friends for a weekend of dancing, fishing and swimming on their farm, with **Wayne Primeau** calling. 85 dancers attended; represented were Bismarck Square Thrus, Wentzville Grand Squares, St. Francois Square Rounders, Farmington Flutterwheels, St. Genevieve Cloverleaves, Jefferson County Squares, and Arcadia Valley Do-Si-Do's. Club presidents **Bob and Ann Heppermann** and others still shake their heads in disbelief!

The *Union News* from the Springfield, Mass. area starts its half-page pictorial S/D article with these words: "It's more fun than eating apple pie..." and goes on to say it's more tuneful and certainly as traditional. Publicist **Russ Moorhouse** is credited with this and other S/D Month articles in that

area press campaign. A staff photo shows **Jerry Benoit** calling to dancers in Westfield.



Caller **Mike Callahan** sent us one of the most complete square dance stories we've seen, that starts with the full color cover page shown above, and continues for five pages in the magazine section of the Rochester, N.Y. *Democrat-Chronicle*, written by a freelance writer/dancer **Candace Galk**, with a full-column introduction by editor **Peggy Moran**. Dozens of dancers are mentioned, and in some of the photos are **Al and Flora Bello**, **Mirf and Jack Manning**, **Hope and Ron Brown**, **Harriet and Art Kosel**, **Grace and Don Badger**, **John and Pat Eckl**, **Bill Hossler** and **Linda Liberti**.

Prompter **Lannie McQuaide** of Columbus, Ohio sent us a pictorial feature from the *Eastside Messenger* showing the contra dancing of the Golden Thread Heritage Dancers, and containing many facts about traditional dancing. Recognized besides **Lannie and Ted** are: **Dan and Eleanor Van Schritz**, **Rosella and Norman Shiff**, **Miriam and August Simmons** and **Bonnie and Harold Frantz**.

A large suburban paper in Detroit, Michigan covered the square dance scene very well in its *Suburban Life* section, with a photo of dancers "stepping out to the calls of **Bill Peterson** at the Livonia Elks club."

**Ron Connell** of Dartmouth, Nova Scotia sent an article from the *Kentville (N.S.) Advertiser* that tells, in photos and script, about a group of Canadians who visited the 26th Japanese National S/D

Convention last summer in Jozankei, 35 miles from the city of Sapporo. The brother of the Emperor of Japan and his wife, **Prince and Princess Mikasa**, who are square dancers, attended and danced. Others from Canada mentioned in the story are: **Ed and Betty Chaisson**, **Ethel Langgille**, **Joe and Endora Patterson**, **Ron and Dot Connell** and **John and Valerie Pinks**.



Caller **Ivan Midlam** of Eugene, Oregon recently announced that he has entered the ranks of full-time callers.

Caller/cuer **Dave Kumm** is featured in the *Wisconsin Rapids Tribune*, which tells of his busy sched- in Wisconsin and elsewhere.





# Best Club Trick



## SALEM (OHIO) SQUARE WHEELS

A dynamic club *on the move* in southeastern Ohio is the Square Wheels, and the answer to its phenomenal growth (to 147 members at the last count) comes from the float (shown here) used at parades, the demos undertaken by the club, the guest night programs, the banner raids, the clogging spin-off group within the club, the red and white club outfits, special entertainment programs produced, and the traveling trophy case displaying over 20 awards, proclamations and trophies received by the club.

Club caller is Frank Gatrell, and Tom Rudebock is also a *regular*. Dozens of other callers are booked annually. Nancy and Ray Warner teach and supervise the Country Line Cloggers, who perform for senior groups, nursing homes, retarded children's home, private shows and civic groups. Banner raids are popular—at one time the club displayed eleven banners, captured at eleven clubs.

Guest nights create interest. Special invitations are sent out for each club night to two neighboring clubs, who are asked to come for a reduced admission price, wear club outfits (if possible), get a free



guest badge, receive their club photo and a gift, and get coverage in their own area newspaper, all courtesy of the Square Wheels.

Just a few of the parades, demos and shows that occupied members recently are: Nursing Home Show in Boardman, Pottery Festival in East Liverpool, Fireman's Festival in Hanoverton, Opportunity House demo in Lisbon, Salem Jubilee parade and demo, Columbiana Craft Show, Flax Scutching Festival in Winona, Fireman's Festival in Greenford, Carnation Festival in Alliance, Lisbon Fair demo, Canfield Fair demo, Columbiana Street Fair, Franklin Square Heritage Days, Johnny Appleseed Festival, Whitehouse Fruit Farm Fall Festival, and others.

The club dances on second and fourth Saturdays at the Salem Memorial Building.

Bob Corkum

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**INTERNATIONAL NEWS**

### CANADIAN NATIONAL CONVENTION

The sixth Canadian National S&R/D Convention will be held in Hamilton, Ontario, August 4-6, 1988. 12 halls will be available for square dancing: eight air-conditioned halls in the Convention Center, plus the new Copps Coliseum and Arena; three large gyms in a school directly across the street from the Convention Center. Programs of dancing will range from Basic to C-2. Wheelchair dancing, clogging and contra dancing are also programmed. The round dance program includes all phases from basic to advanced.

Camping is available with shuttle bus service. A day care center for children 4-12 years of age will operate at the YM-CA. 69 tours are being offered, so dancers may come early or leave late, and take advantage of them.

*Eric & Anne Sherwood  
Waterdown, Ontario*

### HOT OFF THE PRESS

For owners of the *URDC Round Dance Manual* or *National Carousels R/D Manual* (which is a continuation of the former), a new set of 33 pages has been approved and is ready for distribution. Bring your manual up to date with Set #3. Send \$3 postpaid to the National Carousels Coordinating Office, 14331 113th Ave. N., Largo FL 33544.

Be sure you have Set #1 (\$3.60 ppd.) and Set #2 (\$1.50 ppd.). The expanded *National Carousels R/D Encyclopedia & Reference Manual* may be purchased from the address above for \$18.50 U.S.A., \$19.50 Canada, and it includes all of the above pages.

66

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by

*Jim Mayo*

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## IN MEMORIAM

Gene Trimmer of Paragould, Arkansas, died of a massive heart attack. (See "Meanderings.") Sympathy is extended to Thelma and their family.

Darrel Jenison, of Salinas, California, died in September after a lengthy bout with heart disease. His wife, Joan, wrote that she would be resuming calling for the Star Spinners Club as a tribute to him, since he taught her to call. The Jenisons owned an ice cream shop for seven years. He had been calling for 30 years, and was a Navy veteran of World War II.

Karl Edwards of Lawrence, Kansas, square dance caller and professor emeritus in the Kansas Univ. School of Education died recently. He retired from his second career of square dance calling in 1986, and it was estimated that he had called 2,500 dances. He was the only Kansan who became a Callerlab caller coach and ran a caller's school in his home. Sympathy is extended to his wife, Helen, and their family.

## CALLERS' APPRECIATION DANCE

The annual callers' appreciation dance was held by the Suncoast Callers Association on September 19 at Oxbow Hall in Pinellas Park. Eleven squares danced while Frank Tokanos and Janice Koughlin cued the rounds, and Earl Steele, Jack Pahl, Fred Koning, Richard Spaulding, Buzz Nocera, Gordon Sudell and Hank Schmakel called the squares. The dance program lasted longer than anticipated with all the scheduled callers, but the dancers did not mind. A fun time was had by all and the dance was a successful start to the fall dancing season.

*Richard Spaulding*

## PROMOTE THE HERITAGE OF S/D

All square dancers (individuals, clubs and affiliate organizations) are encouraged to hold benefit S/D activities to raise funds, solicit contributions or gather memorabilia for the Heartland Foundation, a not-for-profit corporation formed by the Peoria Area S&R/D Association and the Peoria Area Callers and Instructors in

Peoria, Illinois, on July 18, 1986 to develop, maintain and operate a facility in central Illinois through which the heritage of square and round dancing, clogging, contra and line dancing will be perpetuated. The facility will consist of a museum and dance hall where a full educational program will be offered on dancing, calling and in educating the general public in the historical significance of square dancing in all of its forms. Contributions are tax deductible. A monthly newsletter, *Heartbeat*, is available on request at minimum cost. Contact Heartland Foundation, 209 NE Randolph, Peoria IL 61605. *Ed Conness*

### SOUTHWEST KANSAS FESTIVAL

The 38th annual Southwest Kansas S/D Festival will be held April 8-9 in the Civic Center, Dodge City, Kansas. Featured caller will be Darryl McMillan, with Rod and Susan Anderson cueing the rounds. Workshops are scheduled during the day on Saturday, with round and square dancing in the evening. Spectators are welcome and admitted free.

*Elven & Dorothy Zongker  
Coldwater, Kansas  
(316)582-2155*

### BARYSHNIKOV & SWEET ART SQUARES

*The Grapevine* from Northeast Florida described the experience of the Sweet Art Squares at White Oak Plantation when they danced for Mikhail Baryshnikov and his company of dancers, musicians and producers. Art Wilson, club caller, called for the club dancers and then invited the company to join in. Baryshnikov had an injured ankle and could not dance with the group, but mixed with them and spoke to nearly every dancer personally.

The dancing was done on a deck by the pool; tables were set up there, too, for an excellent dinner. Dancing between dinner and dessert worked the dinner down. The company had been "in the dumps" because of the star's injury but the evening of fun and square dancing lifted their spirits. Plantation owner Gilman thanked the dancers for their efforts.



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## CALLERLAB PLUS QS

Ken Ritucci, chairman of the Callerlab Plus QS Selection Committee, reports that *rock the boat* is the Plus QS for the period beginning November 1. (This news release was received at the ASD office just as this issue went to press.) Explanation is on page 94, diagrammed for dancers.

Suggested calls are:

Static square: Heads square thru, swing thru  
Spin the top, recycle, rock the boat, ladies trade  
Swing thru, turn thru, left allemande...

Heads lead right, circle to line, rock the boat  
Swing thru, single hinge, men run  
Rock the boat, men circulate, recycle  
Left allemande...

Zero line: rock the boat, recycle, right & left thru  
Pass to the center, square thru three  
Left allemande...

Singing call:

Heads lead right, circle to a line, forward & back  
Rock the boat, recycle, eight chain four  
Swing corner, promenade (add 16-beat tag)...

## RAILROAD DAYS IN NEW BRUNSWICK

The Southeastern New Brunswick S&R/D Association (Canada) placed a float in the Railroad Days Parade in Moncton and won a plaque. Moncton has four square dance clubs, two round dance clubs and a large cloggers club. Visitors are very welcome.

*Elodie Hodgson  
Moncton, New Brunswick*



## GROUND BREAKING AT FONTANA

Peppertree Resorts Ltd. of Asheville has purchased the 300-acre Fontana Village Resort from the government contractor that owned it for 40 years. Wayne Kinser, owner of Peppertree, said his company will spend \$10 million over the next three years to renovate the property for a year-round resort. Tex Brownlee will be festival chairman for the square dance weeks.

Pictured are Johnny Creel, Ron Marion, Bob Baker, John Steckman, Chuck Myers, Webb Mills, Tex Brownlee (chairman), Bobby Keefe and Jack Watts.

## NEW ZEALAND

Christchurch Carousel recently hosted an open Mainstream dance with Denny Lantz of Medford, Oregon, calling. His enjoyable choreography, entertaining personality and stage presentation enraptured the dancers. Denny and Lillie Kephart demonstrated clogging during the evening—the first occasion for many New Zealanders to see clogging.

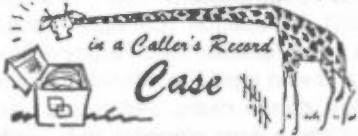
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## Steal a Little Peek



### GEOFF POWELL

Calverton, Nottinghamshire, England

Geoff has been square dancing over 20 years and met his wife, Elizabeth, at the Lucky 13 S/D Club in Nottingham. They married in 1975, and she helps and supports him in his calling.

Geoff first called in 1968 when his club caller, the late 'Arry Preston, allowed him to try a couple of singing calls. Another caller who helped him was Wes Huxtable, who took him to a cabin in the woods, set up his P.A. equipment, and both practiced microphone technique. Geoff says they sounded great calling to bare walls, but calling to live dancers is another problem.

Geoff has led the organization of four square dance clubs, two of whom merged, so three are still going strong. He calls for two of them, the Bramley Apple S.D.C. and the Lace City S.D.C. of Nottingham. They dance MS and Plus, with an occasional A workshop.

Geoff has been chairman of the Northern Area of the B.A.A.S.D.C. for two years. He has been a full member of the Callers Club of Great Britain for 12 years.



He has a demanding job in fresh and frozen food distribution but still manages to call three or four nights a week.

### HOEDOWNS

Patter 1—ESP  
 Hacksaw Hoedown—Rawhide  
 Tumbleweed—Top  
 Weeping Willow—Square Tunes  
 Stay a Little Longer—Chaparral  
 Mojo—Jewel  
 Pepper—Red Boot

### SINGING CALLS

Best Things in Life Are Free—Chaparral  
 Man with the Golden Thumb—ESP  
 Dance with Me 1 More Time—Sq. Tunes  
 Just Like All the Other Times—Wagon Wh  
 Sweet Fantasy—Ranch House  
 Good Luck Charm—Rhythm  
 Gypsy Feet—Windsor

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**Flip Side**  
**ROUND REVIEWS**  
 by Frank & Phyl Lehnert

**DOODLEY DOO—Grenn 17102**

**Choreography by Ted & Luella Floden**

Good lively music and an easy-going, cha cha-charleston-type, easy two step, cued by Ted. Phase II.

**TAMMY—Roper 133**

**Choreography by Richard & JoAnne Lawson**

Pretty music and a nice, high intermediate waltz. Phase III plus 2.

**BASIN STREET—Kimbo 507**

**Choreography by Don & Pete Hickman**

Great music and a good, fun, easy-intermediate two-step and jive. Phase III plus 2.

**BARNYARD SHUFFLE—Polydor PD2211**

**Choreography by Jack & Muriel Raye**

Catchy vocal (Jumpin' John) and fun-type easy two-step. Phase II plus 2.

**I DON'T KNOW WHY—MGR 041 (MacGregor 5011)**

**Choreography by Steve & Judy Storm**

Good music and a nice easy two-step, cued by Pete Metzger. Phase II.

**YOUNG LOVE—EN016 (HH868)**

**Choreography by Howard & Georgia Wiseman**

Pretty music and a nice intermediate waltz, cued by Pete Metzger. Phase IV plus 1.

**SOMEWHERE—Scope 26**

**Choreography by Bill & Nona Lizut**

Good music and a flowing easy two-step cued by Bill. Phase II plus 1.

**LUCILLE—ESP 009**

**Choreography by Jim & Dottie McCord**

An easy-going, easy waltz to a familiar tune. Cued by Jim.

**FOR MAMA'S—MCA 53108**

**Choreography by Steve & Jackie Wilhoit**

*The Hand That Rocks the Cradle* vocal by Glen Campbell, with a comfortable easy two-step routine. Phase II plus 1.

**GALLO WALTZ—Mercury 888-64267**

**Choreography by Steve & Jackie Wilhoit**

Pretty *Hymne* music and a nice controlled intermediate waltz.

**MIND YOUR OWN BUSINESS—Curb 21958**

**Choreography by George & Joyce Kammerer**

A lively country vocal by Hank Williams, Jr. and a nice, intermediate two-step and swing. Phase IV.

**I WON'T MENTION IT AGAIN—Columbia 13-33196**

**Choreography by Chuck & Barbara Jobe**

A nice, smooth Ray Price vocal and a comfortable, easy-intermediate five-step routine, Phase IV plus 1.

**HELL OR HIGH WATER—Capitol B-5621**

**Choreography by John & Norma Jean Becker**

Good contemporary country music and a good, high-intermediate rumba. Phase V plus 1.

**OH WHAT A FEELING—Motown 1843**

**Choreography by Ron & Carol Erhardt**

Peppy *Dancing on the Ceiling* music with an easy-intermediate swing routine. Phase III plus 2.

**PEANUT BUTTER—Rhino 74403**

**Choreography by Mary & Pete McGee**

Good music and a good high-intermediate swing routine.

**JULIA—MCA 53034**

**Choreography by Ed & Phyllis Fraidenburg**

Good Conway Twitty vocal with a comfortable, easy-intermediate two-step and foxtrot. **See p. 105**



**Bob Shiver**

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# Flip Side

## SQUARE REVIEWS

by Dick Bayer

### THE RIGHT LEFT HAND—Blue Ribbon 244

Caller: Burlin Davis

Good instrumental, nice melody. FIGURE: Heads promenade 1/2, pass the ocean, extend the tag, linear cycle, pass the ocean, swing thru, boys trade, turn thru, left allemande, promenade. ★★★

### PIGTAILS AND RIBBONS—Blue Star 2349

Caller: Johnnie Wykoff

Key: F

Neat little number by Blue Star. Good beat. FIGURE: Heads flutter wheel, square thru, right-hand star, heads star left, go to same two and swing thru, turn thru, swing, promenade. ★★★

### AIN'T YOUR LOSER LOOKIN' GOOD—Chinook 087

Caller: Bill Helms

Good upbeat number with a lively instrumental. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch 1/4, scoot back twice, swing corner, promenade. ★★★

### SWEET MISERY—Dance Ranch

Caller: Frank Lane

Key: E-F-G

Here's an oldie recut by Dance Ranch. FIGURE: Heads square thru 1/2, do-sa-do, right-hand star, star left to same two, right and left thru, pass thru, trade by, touch 1/4, scoot back, swing, promenade. ★★1/2

### TURN IT LOOSE—Eagle 2012

Caller: J.E. "Little Joe" Goins

Country rock number. Figure does not time well. FIGURE: Heads square thru, do-sa-do to a wave, linear cycle, load the boat, curlique, follow your neighbor, half spread, promenade. ★★

### FULL GROWN FOOL—Eagle 2102

Caller: Jim Cholmondeley

The instrumental side starts with vocalists, but that is the only time a vocal comes into the record. Pretty good melody. FIGURE: Heads promenade 1/2, right and left thru, square thru, do-sa-do, swing thru, boys trade, swing corner, promenade. ★★★



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**OLD TIME ROCK AND ROLL—Eagle 2301**

**Caller: Gene Warrington**

If you like rock and roll, give this one a listen. FIGURE: Heads promenade ½, sides right and left thru, flutter wheel, sweep ¼, double pass thru, track two, swing thru, trade, turn thru, allemande left, swing, promenade. ★★½

**BATTLE HYMN—English Mountain 101**

**Caller: Don Williamson**

Here's an oldie from Don with the background of callers from the callers' school held at English Mountain. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, right and left thru, slide thru, swing, promenade. ★★

**I'LL BE THE ONE—ESP 148**

**Caller: Elmer Sheffield**

This is the same melody as on another label this month. This one has background voices. FIGURE: Heads square thru four, right and left thru, swing thru, boys run, half tag trade and roll, slide thru, square thru ¾, swing corner, promenade. ★★½

**GET ALONG HOME CINDY—Grenn 12202**

**Caller: Dick Jones**

Another in the S/D Progression Series. FIGURE: Do-sa-do partner, men star left, all do-sa-do partner, swing corner, promenade. N/A

**THEN IT'S LOVE—Hi-Hat 5099**

**Caller: Ernie Kinney**

Here's another release with a nice beat and a good strong melody. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, boys cross run, girls trade, wheel and deal, swing, promenade. ★★

**ROCKIN' IN THE SMOKIES—Hoedowner 115**

**Caller: Jerry Junck**

Good lively number with a good instrumental. FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade. ★★½

**I'LL BE THE ONE—Lightning 101**

**Caller: Jimmy Roberson**

This release will dance more smoothly if the music is slowed. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru ¾, swing corner, promenade. ★★½

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**I BELIEVE IN MUSIC—Lore 1236****Caller: Dick Demeritt**

A rerun by Lore and an old familiar tune. FIGURE: Heads square thru, right-hand star, heads star left to corner girl, touch ¼, scoot back twice, swing, promenade.

★★½

**BY THE SEA—Lore 1237****Caller: Johnny Creel**

Another recut by Lore, an old familiar tune. FIGURE: Heads promenade ½, square thru, swing thru, boys run, ferris wheel, square thru ¾, swing, promenade.

★★½

**GUITARS AND CADILLACS—LouMac 164****Caller: B.P. Merritt**

Popular country-western tune. FIGURE: Heads square thru four, do-sa-do, swing thru, boys trade, boys run right, bend the line, pass thru, chase right, swing, promenade.

★★½

**ANYTHING—Red Boot 3012****Callers: Red Boot Boys**

Good steel guitar lead and a nice melody. Figure is MS. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ladies trade, bend that line, star

thru, pass thru, trade by, swing, promenade.★★★½

**I'LL BE HOME FOR CHRISTMAS—Red Boot Star 1304****Caller: Drew Scearce**

Just in time for the holidays, a good Christmas song by Red Boot. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, centers square thru ¾, swing, promenade.

★★★

**FANCY FREE—Royal 104****Caller: Jerry Story**

Terrific instrumental. Figure features scoot back 1½. Jerry does his usual good job on the flip. FIGURE: Heads square thru, right and left thru, touch ¼, scoot back 1½, ferris wheel, centers pass thru, touch ¼, follow your neighbor and spread, swing corner, promenade.

★★★★

**AROUND THE WORLD WITH BILL BAILEY—Royal 204; Caller: Tony Oxendine**

Clever novelty number featuring two melodies. Excellent music, well done by Tony. FIGURE: Heads square thru, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

★★★½

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**Caller: Randy Dougherty**

Give a listen, I think you'll like it. Nice lively melody. Randy does an excellent job on the flip. FIGURE: Heads square thru, right and left thru, veer left, boys run, boys trade, swing thru, recycle, sweep 1/4, boys walk and girls dodge, swing, promenade. ★★★½

**PATTER**

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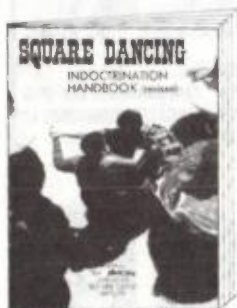
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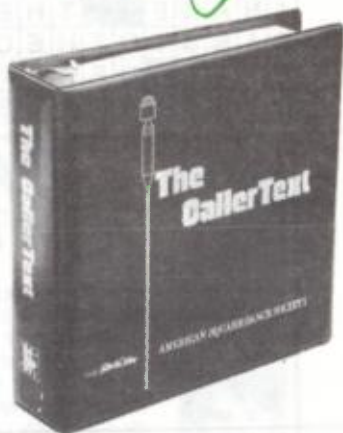
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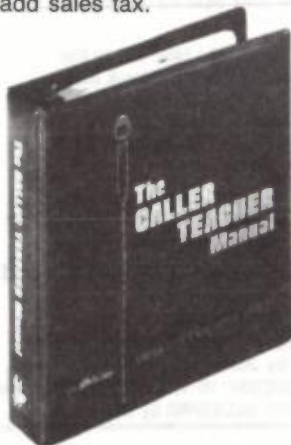
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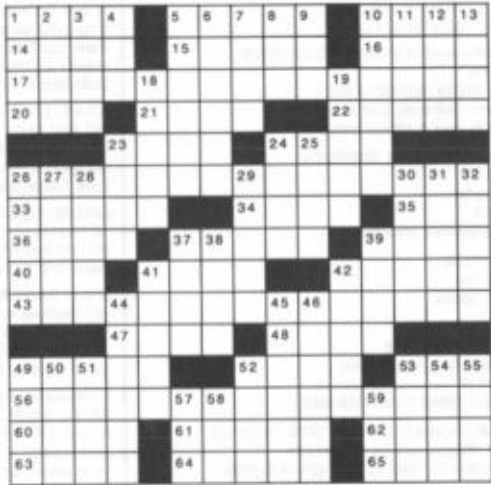
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  22. Make tardy
  23. Car
  24. Yard part
  26. Quadrille called by Johnnie Wykoff
  33. Water trenches
  34. To \_\_\_\_\_ : exactly
  35. Fleur de \_\_\_\_\_
  36. Importunate
  37. Sea eagles
  39. These come before Paulo and Miguel
  40. Expression of contempt
  41. Union
  42. Nina's companion ship
  43. \_\_\_\_\_ square thru  $\frac{3}{4}$  : part of a S/D call
  44. Dangerous time for Caesar
  48. Factual
  49. Silly
  52. "Let \_\_\_\_\_ them eat cake"
  53. Resort
  56. Star thru, \_\_\_\_\_ : part of a call
  60. Location
  61. Started a card game
  62. Merit
  63. Palm leaves
  64. Wrong
  65. Preminger or Harbach
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  6. Bourbon or gin
  7. Chills and fever
  8. Oolong or pekoe
  9. Go wrong
  10. Source of some chips
  11. Eight, in Munich
  12. Risk
  13. Daze
  18. Gives the cold shoulder
  19. Marry in haste
  23. Comedian Johnson
  24. Gala
  25. Corrida cheers
  26. Poker ploy
  27. Weird
  28. Avid
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  30. South American plain
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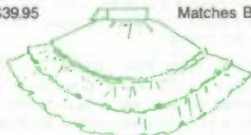
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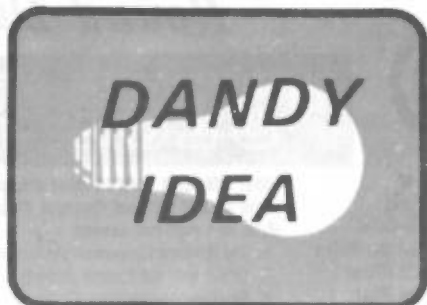


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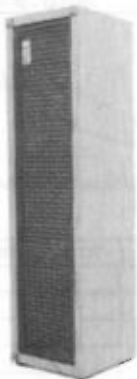
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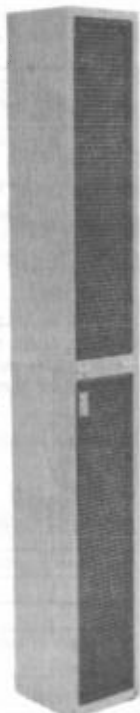
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# PULSE POLL



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2. Vaya Con Dios
3. Whoop De Do Polka
4. Doodley Do/That Certain Party

## PHASE III

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

## PHASE IV

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

## PHASE V & VI

1. Tampa Jive/Gazpacho Cha
2. The Rainbow Connection
3. Ruby Baby/Lady Love

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10. The Music Played (Sechrist)
11. Woodchoppers Ball (Lawson)
12. Ruby Baby (Macuci)
13. Sunflower (Tonks)
14. Kiss In the Dark (Goss)
15. How Did He look (Gpss)
16. Our Song (Barton)

Callertab ROQ: Sun. Afternoon  
(See "CueTips," this issue)

## 1987-88 ROUNDALAB CLASSIC LIST

### PHASES I & II

- A Taste of the Wind  
Could I Have This Dance  
New York, New York  
Hush  
Very Smooth  
Buffly  
Houston  
Neapolitan Waltz  
KonTiki  
Piano Roll Waltz  
Good Ol' Girls  
Pearly Shells  
Jacalyn's Waltz  
Little White Moon

### PHASE III

- Alice Blue Gown  
Desert Song  
Crazy Eyes  
Patricia  
I Want A Quickstep  
Maria Rumba  
Butterfly  
In The Arms of Love  
Apres L'Entree

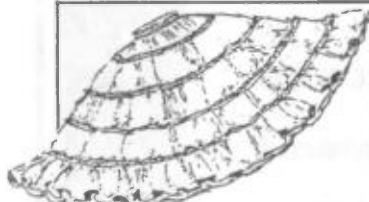
- Lisbon Antiqua  
Beautiful River  
Third Man Theme  
Three A.M.  
Sheik of Araby  
That Happy Feeling

### PHASE IV

- Pop Goes the Movies  
Adios  
Dance  
Lazy Sugarfoot  
Till Tomorrow  
Send Her Roses  
Elaine  
Rainbow Foxtrot  
Marilyn, Marilyn  
Pagan Love Song

### PHASES V & VI

- Maria Elena  
Autumn Leaves  
Riviere de Lune  
Waltz Tramonte  
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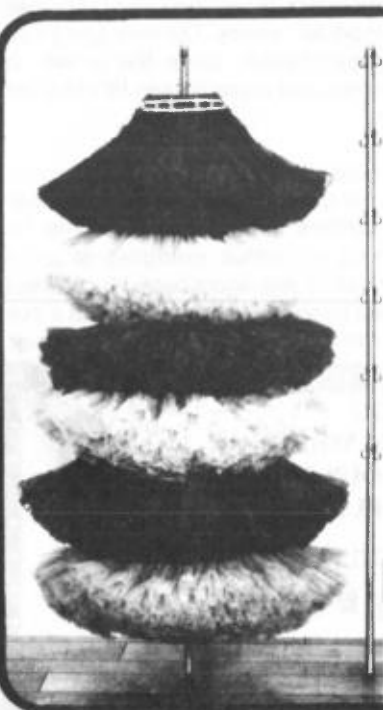
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# UNDERLINING

## THE CALLER NOTE SERVICES

The last **Mainstream Flow** to come from the late Gene Trimmer's pen was the October issue, and a fitting epithet to Gene may be this plea:

"If you are starting a class of beginner dancers, I sincerely hope you will teach them *how to dance* to the music by taking one shuffle step to each beat and thereby enjoying the feeling of music's flow. I see so many dancers, especially Plus and Advanced dancers, who do not know the feeling of dancing on the beat because they are too busily engaged in stop and go movement...how sad it is that we call it square *dance* when so many do not experience the feeling of dancing."

Good luck to Jim Hayes as he follows Gene's lead and carries on a great note service.

Jack Lasry, in his **Notes for Callers**, makes this pitch:

"*Chain down the line* was dropped quite awhile ago from the Mainstream QS program but I find that it is not a "dead" call, on the contrary it is alive and used a great deal. Perhaps the Callerlab MS committee should review *chain down the line* and see if in fact there is need to bring it back of-

ficially. The other action that to my knowledge is not officially recognized is the combination of a *veer left, then veer right*, ending with couples back to back. In view of these observations, I suggest the Callerlab MS committee review what is really being danced out there and allow our program to reflect the "folk movement" of our square dance activity."

To start things off this time in **Lead Right**, Stan talks about developing themes for dances, and coins a word, *micro-phonies*, to describe some callers with poor ethical practices. Don then presents a dandy "if you can..." sequence that offers lots of variation and continues his "module" series. The new Larry Letson experimental, *cross the ocean*, is described, and many figures fill the other pages.

Warren Berquam always gives us a full quota of material in his **Minnesota Callers' Notes** and this time he develops numerous examples of all of these basics: *tag, scoot back 1½, connect four, anything and roll, compress to a column, mini-busy, change lanes, checkover,*

TO ALL OF YOU  
A SPECIAL THANK YOU  
FROM THE BOTTOM OF OUR HEARTS  
FOR A MOST SUCCESSFUL YEAR.

We Wish Each & Everyone One of You  
A Happy Holiday Season

THE RED BOOT BOYS

cover up, open up to a column, explode family, and scoot and relocate.

**T**oronto and District Notes hits a wide variety of items this time, including the Callerlab 25-Week Program, the Community Dance Program, the Adv. QS—cover up and open up the column, turn and deal, spin chain thru, and some innovative uses of lead right:

Side ladies chain, rollaway half sashay  
Heads lead right, swing thru, boys run  
All couples lead right, trade by  
Right and left thru, left allemande...

Zero Line: lead right, trade by, swing thru  
Swing this girl, promenade...

Four couples lead right, California twirl  
= stir the bucket...

**W**e like several of the ideas found in Ed Fraidenburg's **Choreo Connection**, including this experimental:

**DISCONNECT**—From an eight chain thru formation, belles veer right and fold behind the beaus; all extend twice to form side by side columns. From zero box or any standard eight chain thru arrangement, *disconnect + boys tun = right and left thru*. Note: A nice companion call to *connect four*.

Heads lead right and circle to a line, touch ¼  
Connect four, disconnect, boys run, swing thru  
Same sexes trade, right and left grand...

**U**p from "down under" comes Steve Turner's **Callerlink**, and one of the many submissions this time is Art Shepherd's (N.Z.) continuous Plus call that goes like this:

Walk around corner, do paso, head ladies  
Center for a tea cup chain, all roll promenade  
Heads wheel around, pass thru, wheel  
And spread, star thru, gents do-sa-do to a wave  
Ping pong circulate, extend to a wave  
Relay the deucey, follow your neighbor  
& spread, boys run, load the boat, swing thru  
Boys run, ladies hinge, diamond circulate  
Boys swing thru, diamond circulate  
Ladies swing thru, flip the diamond, swing thru  
Spin chain the gears, explode the wave  
Wheel and deal, double pass thru, track two

Continued on Page 95

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ED. NOTE: Circulation for November and December issues moved back to 24,000. This report always reflects the "summer slump."

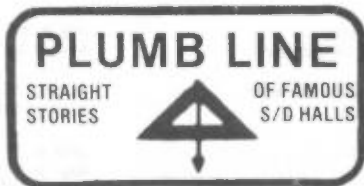


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**SHUFFLERS SHANTY  
Richland, Washington**

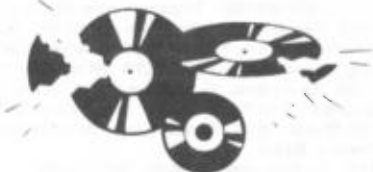
Way back in the December, 1972, issue of *SIO* (*Square Dancing*, formerly published by Bob Osgood in California), an article appeared concerning the building of Shufflers' Shanty, written by Box Rush, a.k.a. Bob Bush. Ten years later, Box told us that close to 50 inquiries had been received asking for more details of the building, located centrally in the tri-city area of Pasco, Richland and Kennewick, and home for a large number of square dance programs.

The building still stands as a model of inspiration for those from far-flung areas wishing to construct their own square

dance halls, and the Prairie Shufflers club still gets requests for information. Without repeating the full account, we'll just touch on the key points of the story:

- An advisory group included past presidents, the caller, others, to investigate .
- A six-man steering committee planned specifics.
- Sale of stock began at \$10. per share.
- Volunteer labor began (no shares for labor)
- A corporation of shareholders was formed.
- The grand opening took place with 51 sets present after five months of work and many potlucks.
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## DATE-LINE

**New York**— 2nd Annual Festival of Lights S&R/D, "The Turtle"; Dec. 11-12. Call A. Ehrhard (716)297-8851.

**Washington**— Cascade Mountains Dance Roundup, St. Mary's Center, near Toledo; Dec. 26-31. Contact G. Nickerson, 606 Woodland Way, Kent WA 98031.

**New Mexico**— LSF Dance Center Secondary Workshop, Albuquerque; Dec. 27-31. Contact Bill Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

**Georgia**— IDA's Gala New Year's Eve Ball, Atlanta; Dec. 31; D. Coe, R/J Lawson. Contact B. Chambers (404)934-4090.

**Tennessee**— New Year's Eve 1987, Allemande Hall, Chattanooga; Dec. 31; B. Harrison. Contact B. Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

**South Carolina**— Holiday R/D Ball, Sea Mist Conference Center, Myrtle Beach; Dec. 31-Jan. 2; C/M Lovelace, J/G Whetsell, C/S Long. Contact Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210.

**Bermuda**— 9th S&R/D Convention, Sonesta Hotel; Jan. 10-17. Contact J/G Purcell, 340 Highland Ave., Randolph MA 02368.

**Arizona**— 40th Annual Southern AZ S&R/D Festival, Tucson Community Center; Jan. 14-17; D. Bayer, B. Gambell, J. Rash, B/C Goss, T/J Kannapel. Contact L/L Ruka, 8090 E. Ft. Lowell Rd., Tucson AZ 85715.



### PLUMB LINE, Continued

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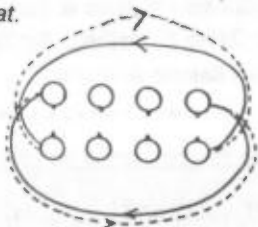
# QueST

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

The Callerlab Plus Quarterly Selection for the period beginning November 1 is *rock the boat*, by Bob Bellville.

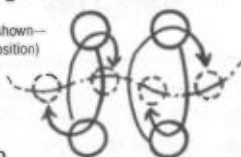
**STARTING FORMATION:** Facing lines  
**ENDING FORMATION:** Parallel waves.  
**TIMING:** 12. Dancers will take 12 steps to 12 beats of music.

**DEFINITION:** Ends do their part of a *load the boat*.

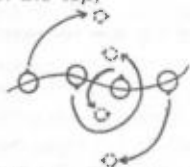


Centers *single circle to a wave*,

(Centers action shown—  
dotted is final position)

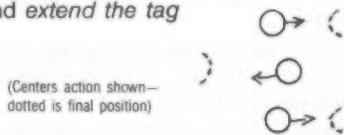


Fan the top,



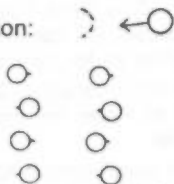
(Centers action shown—  
dotted is final position)

And extend the tag



(Centers action shown—  
dotted is final position)

Ending formation:



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## UNDERLINING, Continued

Recycle, veer left, ferris wheel, centers  
Pass thru, slide thru, touch ¼, coordinate  
Wheel and deal, allemande left to an  
Allemande thar, shoot full turn, corner right  
Wrong way thar, remake the thar, recycle  
Promenade, heads wheel around, pass thru  
Wheel and deal, centers pass thru  
Single circle to a right and left grand  
Promenade...

**F**rom **Southern California Notes**, we learn from Tom Tobin that equivalents are valuable to us for the following needs:

1. If they make a dance smoother.
2. If they make a "too difficult" dance danceable.
3. If they make a "too simple" dance interesting.
4. If they allow the caller to be flexible as to floor level without really changing his basic material.
5. If they help the caller-teacher extend his drill material through inserting equivalents already taught into dances familiar to him.

**A**mong many other items, Ed Foote in **News 'n Notes** suggests using this experimental: *follow your neighbor and cross spread*. "This is a normal *follow your neighbor and spread*, but the ends will do a *cross run* action to finish in the far center position, instead of in the near center position as is normal. Ending position is parallel two-faced lines.

Pass the ocean, single hinge  
Follow your neighbor and cross spread  
All eight circulate, half tag the line  
Follow your neighbor and cross spread  
Boys zoom, boys fold, right and left grand...

**D**on Beck, in his **Choreo Breakdown**, explores both *cross the ocean* and *unwrap to a wave*. There's much more to study and digest, especially an interesting second part of his *Six Couple Dancing* series. Don provides a singing call figure for *cross the ocean*:

Heads square thru, do-sa-do, swing thru  
Men trade, men run, bend the line  
Right and left thru, cross the ocean, scoot back  
Swing your corner, promenade (add tag)...

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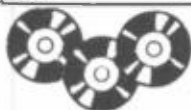


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## DANCING TIPS, Continued

calls they use, and how they use them. The same thing over and over again is not really very interesting to the dancers. Changing too much, on the other hand, costs us familiarity and comfort in doing the calls.

Some callers trick dancers into doing calls the way they are written. I remember callers saying, "My dancers don't *do-sa-do* wrong because I often call *do-sa-do* once and a half." I can imagine many dancers becoming frustrated and I don't believe they found it funny. What is the harm of dancers having fun?

Some callers also like to show their skill in changing singing calls so that the dancers are in effect dancing a "hash" call. A certain amount of this is fine, but perhaps singing calls should have a certain character and offer a chance for the dancers to relax. Twenty years ago callers who recorded a singing call tried to write a new dance that fit the tune, and each

singing call was special. Today, while our recordings and music are better, it is a rare recording that is "special."

Callers to be successful must fit the needs of the club or clubs for which they are calling. Put all these factors together and if you find a caller and club where each supports the other, and each enjoys the other, then you have something special.

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## ENCORE, Continued

will. If we carry it with us into 1978, we can enrich square dancing a hundredfold.

Roundalab, the International Association of Round Dance Teachers, held their first annual meeting in Memphis, Tenn. on October 24-27, 1977. The established purpose of Roundalab is to promote, protect and perpetuate the general round dance movement as a complement to the overall square dance picture.

Jerry Story, a youthful caller from Quincy, Ill. is mentioned in the *Quincy Herald-Whig* as a lucky guy to be flying all the way to Riyadh, Saudi Arabia, with all expenses paid, just to call for a small festival of the Desert Swingers in Riyadh. Middle East dancers heard him call at the National Convention in Atlantic City and this is how it all came about.

Over \$50,000 for Muscular Dystrophy was raised by square dancers this year,

reports Chris McEnany, director of ASDA.

"Steal A Peek" features Ron Bessette. After 12 years in Dallas, Ron and Sandy are now residing in Wayne, N.J., where he is becoming active on the square dance scene. In his record case: *Lisa, Uncle Pen, Honky Tonk Heroes and Country Music Man*.

New Ideas: *Cast the column* by Singin' Sam Mitchell, Holiday, Florida.

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## FRIENDS, Continued

and I've got this bum foot..."

But two weeks later, holding onto Bob's hand for courage, Cally followed Ursa and Phil into the Pine Hill Grange hall. The hall was decorated with balloons and crepe paper and a big banner said, "Welcome, students, you are the future of square dancing."

Ursa said, pointing to the fluffy skirted women and western dressed men, "They're the angels I told you about," and waved and called to a couple across the hall. "Pat, Terry, this is Cally and Bob Mueller."

Bob shook hands with Terry, and Cally admired Pat's beautiful fluffy dress. Then the music started and Cally and Bob were guided into a square with Pat and Terry, Ursa and Phil and another student-couple who looked as scared as Cally felt.

At first it was a disaster, but gradually when Cally saw everyone was laughing

and having a good time especially when someone messed up, she relaxed. After the dance Ursa took her around and introduced her to several more service couples. One of the angel-couples were service and they were leaving for Fairbanks, Alaska. Another couple was giving them names of dancers to look up and telling them which club in the area had the best potlucks.

It was like one big family, Cally thought, as she watched all the friendly hand-clasps and bantering. Was it possible that she and Bob could learn to dance and join a club? Would it smooth some of the lonely edges from her life?

Cally couldn't wait for her next lesson...then for her first square dance costume...then for graduation. And a year later when Bob's orders came through, mixed with her tears of goodbye was a delicious anticipation about meeting the square dancers of the Whirl'n Wheels Club in their new area.

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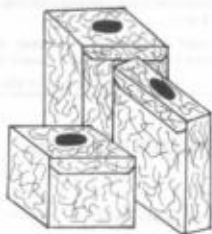
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## HOLIDAY GIFTS, Continued



**Donna Matson, International President of Bachelors 'n Bachelorettes, Inc.:**

After both some superficial and, later, more in-depth thought, my answer is still the same—friends. As a fun-loving single, I have made more new friends through square dancing than any other medium available for meeting people. This not only includes new local friends but also people I've met through square dancing across my home state of Illinois as well as throughout the country.

Anyone (particularly singles) who enjoys meeting people and making new friends should get involved in square dancing. And I do mean *get involved*—there's no better way to meet people than to take a club office, a position on your state council or, better yet, hold a national of-

fice as I have done. The immeasurable rewards will come to you all year long.



**Ralph Hay, executive secretary of the Overseas Dancer Association:**

The greatest gift to come to me through square dancing is the gift of friends, friends of many nationalities scattered throughout the world. The understanding of other peoples and countries has been greatly enhanced by these contacts. I have had guests in my home from several foreign countries as far apart as England and Japan, and have had the privilege of being guests in the homes of some of these people as well. The strange feeling that comes when one is away from his native land disappears when in the company of other square dancers whatever their nationality. This is truly a great gift!



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1Q 85 Buffy	TNT 218
2Q 85 Chat. Shoe Shine Boy	Belco 310
3Q 85 Slow Boat to China	Belco 313
4Q 85 Many Times	Belco 313
1Q 86 Napoli Theme	Grenn 17073
2Q 86 Your Apron Strings Again	MGR 013
3Q 86 Show Me	TNT 235
4Q 86 Far Away Places	MGR 018

1Q 87 Kewpie Doll	TNT 252
2Q 87 Wonderful One	MGR 024
3Q 87 Sam's Song	MGR 020
4Q 87 Sunday Afternoon	MGR 032

The method used to choose the ROQ is: Don Hanhurst's Round Dance Tape is screened, as is the tape distributed by Don and Mary Doerr of the rounds from *Round Dancer* Magazine. The ones in the category of "Square Dancers' Rounds" are chosen. These are Roundalab Phase II, with possibly one or two Phase III movements. These are sent to regional assistants (four callers across the states and one in Canada). They select their five top choices, and then the two or three receiving the highest number of votes are submitted to the rest of the Committee.

In addition to the tapes mentioned above, suggestions are also received from committee members, authors of dances, and record producers. Samples of the music for these (if available) are put on the tape sent to the regional assistants.



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### FEEDBACK, Continued

We've got a fine recreational program which is being torn apart by the professional callers, due to their eagerness to produce more calls and their desire to put on challenging festivals without challenging their ability to make a variety with fewer calls. This is not knocking them, for I feel they have talked themselves into this situation. I am only expressing what I feel is wrong with the current philosophy.

*D. Hobert (Hoby) Herron  
 Payson, Arizona*

### FLIP SIDE/ROUNDS, Continued

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### Speaking Of



Singles

The Waco Singles is a new singles formed in September in Waco, Texas; it is also the first singles club in that city. The current membership is 12. The groups meets first and third Tuesday with a workshop at 7:30 P.M. and dancing at 8, in the Lakewood Christian church Fellowship Hall. The hall is air-conditioned and will hold 15 squares.

The caller is Olen Morris. Officers are: Ken Durrett (817-853-2800), president; Ruth Lawrence, vice president; Donna Lessman, secretary; Cal Waterbury (817-754-0043), treasurer. Information is available from those whose phone numbers are listed. *Cal Waterbury*



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## MEANDERINGS, Continued

### A SAD NOTE



A sequoia fell quietly in a remote corner of the forest the other day, but not without notice. Big-hearted, dedicated caller Gene Trimmer died suddenly in Arkansas, and the square dance world has lost another benefactor and practitioner in a time where there are too few of his stature.

Gene's credits are too varied to list in their entirety, but we at ASD are thankful that he wrote many inspiring and thought-provoking "Calling Tips" columns for us. He created workshop material for *Square Dancing* (SIO) magazine. His singing call adaptation series of books are classics. He republished Jay King's classic books. His mellow recording style will live on for another generation on TNT records. His

*Mainstream Flow* note service was always one of the best. He was a respected Callerlab member and served on the board. Who could forget his after-party pantomimes or his inimitable knee-high character named Roger? Author, caller, trainer of callers, stylist, entertainer. That was Gene Trimmer.



### A HAPPY NOTE

It's December as you read this. December is a happy month, generally, so we'll end on a happy note. A few words tell it all. (When did you ever use only a few words, Stan?—Co-ed.) Nostalgia. Holiday spirit. Gifts under the tree. Sharing. Love everybody. Good dance events. Joy. Peace. Gosh, wouldn't it be nice to go *Decembling* all year long?

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## IT'S NOT JUST A TOUR

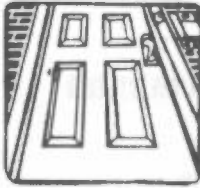
How many tour groups simply rush from city to city and country to country, catching pretty scenery and quaint villages as they go, but never really *interacting* much with the ordinary people of those regions? Answer: most tour groups. Even some square dance tour groups are guilty of "putting on a square dance show" for the "locals" or "performing on shipboard," without equal involvement of those people visited.

Now here's a tour/festival that's different! It's the German-American Friendship Festival and tour, all set for next fall, involving a full-scale festival with *equal numbers of Europeans and Americans dancing together* for a 3-day period. The tour involves Germany, Switzerland and Austria, so touring hasn't been neglected,

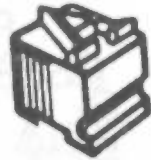
but the main focus and fun is to be in Oberammergau (Yes, the Passion Play city) where the dance festival features half a dozen German callers/cuers (calling in English, of course) and a dozen-plus U.S. callers/cuers. The time span for this unusual tour and festival is September 20 to 29 inclusively.

The festival is sanctioned by the European Association of American Square Dance Clubs, and co-sponsored by Munich's Dip-N-Divers S/D club and ASD Tours, working with Landmarks & Discoveries, Lufthansa Airlines and the Oberammergau Tourist Bureau.

Check the ad on page 56 of last month's issue of this magazine. Sign up early, because space is limited. Write: ASD Tours, P.O. Box 488 Huron, Ohio 44839.



# Book Nook



by Mary Jenkins

## MAKE A WESTERN SHIRT WITH LEE by Lee McCormick

This is the second booklet written by Lee, who loves to sew, and with her husband owns and operates a square dance shop. Lee's first book, *Sew Square With Lee*, was published and reviewed in 1982. A third book on dress design is due out in January, 1988.

In her introduction, Lee says, "This is a methods book—it assumes you have a shirt pattern, which you will adjust. Or you may make a pattern from an old shirt that

fits well and that you don't mind cutting up. Either way, this is a *how to do it outline*.

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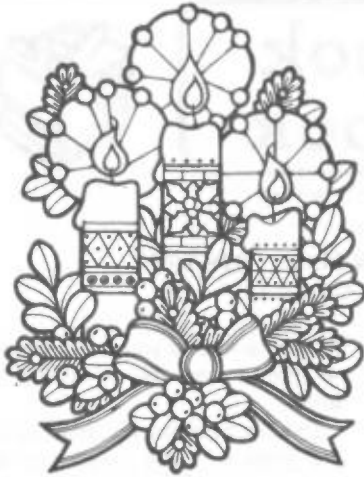
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| 2350 | FLY YELLOW BIRD, Cuer: Nancy Carver*                   | Round Dance  |
| 2349 | PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*          | Square Dance |
| 2348 | KITTEN KAPERS, Cuer: Ted Floden                        | Round Dance  |
| 2347 | DREAMERS WALTZ, Cuer: Frank Cutter*                    | Round Dance  |
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| 2339 | EVERYBODY LOVES SOMEBODY SOMETIME, Cuer: Nancy Carver* | Round Dance  |
| 2338 | LINGER AWHILE, Cuer: Bill Brown*                       | Round Dance  |
| 2337 | PASS ME BY, Caller: Lem Smith*                         | Square Dance |
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| 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 |

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- |      |  |              |
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| 1233 | RHYTHM OF THE ROAD, Caller: Murray Beasley*            | Square Dance |

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| 127 | HANGIN' UP MY TRAVELIN' SHOES, Caller: Toots Richardson* | Square Dance |
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| 2316 | CHRISTMAS SONG                                 |
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| 693  | WHITE CHRISTMAS (Dance Ranch)                  |
| 1336 | JINGLE BELL ROCK, Caller: Tim Ploch            |
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