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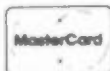
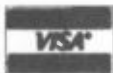
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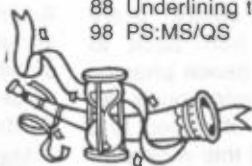
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CO-EDITORIAL



A whole new year is stretching before us. For some dancers it is the beginning of a new season, although for a majority the season begins in September. For your editors, a new year means twelve issues to prepare and publish.

For several years now we have aired many discouraged comments and disgruntled gripes on what is wrong with our square dancing picture. Some very good suggestions have been included in some letters and articles—some suggestions that, if heeded, might change our square dance picture very positively.

For 1988, however, we have made an editorial decision. We are going to publish only success stories (See "Rave") and heed the advice of Jo Jan Nunley to see the dance floor as half full rather than half empty. We do have many dancers enjoying every minute of their participation in the activity. Our readers must be, mostly, dancers who stay in the activity, because our readership stays pretty stable over the months. So, readers, let us enjoy and share what we have. Send us your success stories—they may have ideas that can be adopted by other clubs in other areas!

ASD readers come from all aspects of the activity—traditional, contra, every square dance program from basic to challenge, all the round dance phases. For this reason, we try to incorporate "all the news that fits," things of interest to a variety of dancers. Part of this variety includes fiction features and humorous

pieces which have a general appeal.

The beginning of a new year is always a good time to reiterate goals. Our goals in publishing *American Squaredance* magazine are to enhance your square dance experience, to provide fresh insights and innovative ideas, and to be a channel of communication for all dancers, everywhere. We have worked diligently to meet these goals for almost twenty years (since October, 1968), and we pledge to continue.

We thank our staff, our contributors, and all our many readers for making *American Squaredance* the source of information it has become. As editors, we could not survive without writers and readers—you are the necessary lifeblood for this publication. Thank you!

May your New Year be happy and prosperous—and full of good dancing!

scope— big mac records



Ron Mineau
Arroyo Grande, CA



Monty Hacker
Grove, OK

PRESENTS

Round Dance: SC29 SCOOTING TWO STEP

Choreo by Trudie & Chat Chatfield

Square Dance: BM088 SISTER KATE by Ron

"OLD" SUNNY HILLS HOEDOWNS

AC112 HECK AMONG THE YEARLINGS/
BOIL THE CABBAGE

AC113 WAKE UP SUSIE/OLD JOE CLARK

AC121 BULLY OF TOWN/STONE RAG

AC136 DILL PICKLE RAG/ROMPING MOLLY

AC137 BUDDY'S HOEDOWN/OKEY DOKEY

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SC28 HEARTACHES BY NUMBERS/Cued

SC27 SIDE BY SIDE/Cued

SC26 SOMEWHERE/Cued

SC25 YOU'RE IN LOVE/Cued

SC24 GYPSY WALTZ/Cued

SC23 DOODLIN' SONG, Cued

SC22 BANJOLA/Cued

SC21 YOU'RE ADORABLE/Cued

SC20 QUINTANGO/Cued

SC19 LEFT FOOTERS/HAPPY POLKA

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BY-LINE

Perhaps the beginning of a New Year is a good time to think about the smallness of our world and the spread of square dancing throughout it. Many of this month's features reflect this thought, as **Margot Gunzenhauser** tells of dancing in Denmark, and **Matt Asanuma** describes a caller's search for longlost relatives.

Lulubelle Stone is a pseudonym which has appeared in *ASD* previously, and this time Lulubelle's story tells of a "great fund-raising idea"—strictly fiction, of course. In contrast, **Dave and Dorothy Borchard** describe a real-life trip across the U.S. from their New York home. **Paul Hartman**, a veteran caller and writer, takes us to Germany to describe several admirable dancers there.

Optimistic notes for the New Year are struck by **Jo Jan Nunley** in her lead article and by **Ida Reilinger** in her poem. Hope your New Year holds peace, prosperity, and much good dancing! The key to fun is in your hands...

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✱ GRAND ZIP ✱

Really enjoy hearing all about the activities of the square dance world and happy to see the (news) of New Jersey's 2nd Round and Square Dance Convention. Last year we had 1700 for the first and are hoping to top that this year. We are registrars for the convention and it does keep us busy.

*Don & Pat Stephens
Toms River, New Jersey*

On February 13, 1988, the Barstow Branch Library will host our 5th annual Teddy Bear Tea. This year I'd like to have a display of pictures of square dancers in their outfits that feature teddy bears.

Now I need the help of the square dancers out there! Please send the library snapshots of yourselves in your teddy bear decorated outfits. Please note your names, cities and clubs. If you want, I will return your pictures.

*Patricia Lee Jackson, Barstow Br. Library
304 E. Buena Vista
Barstow CA 92311*

After reading an article in the November issue of ASD, we take exception as a square dance club and as Americans to the article written by Ed Foote saying Swedish square dancers are better than American dancers.

We think for an American caller who

earns his livelihood from American dancers to write such a statement is improper and degrading, categorizing all American dancers as inferior to those of Sweden.

The Ligonier Diamond Squares oppose and are offended by such a statement.

J.L. Fisher, secretary

Many many thanks for using our "Dandy Idea" in your November issue of ASD. Enjoy your magazine very much. Keep up the good work. Hope to be subscribers for many more years.

*Bruce & Flo Payne
Simcoe, Ontario*

I realize this is late but I want to thank you for publishing my article on Oran and Betty Atkinson. It meant a lot to me as I am proud to be both a square dancer and round dancer, and enjoy both activities. I also want to thank you for the rush copy and say that I enjoy reading your magazine as it provides many helpful ideas as well as informative articles. Thanks once again.

*Scott Williams
Skowhegan, Maine*

...You report that Jack Naylor has retired after 30 years of calling square dances over a large portion of the world. We know how long Jack has been in the business of helping promote square dancing as we were in the first class he taught. This was here in Mississippi County in an old one-room schoolhouse...We had six squares

Continued on Page 103

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EVOLUTIONS AND RESOLUTIONS

What fun I had the other night! A professor at our local college had asked me to speak to his folklore class about the roots of square dancing. Since my own roots in it now go back forty years, I decided I could lumber through the branches of that venerable family tree as easy as falling off a log. (My, what deep roots you have, grandpa!—Co-ed.)

But it took a few hours of preparation. I reread our own little booklet *Hoedown Heritage*. I created some charts and posters, knowing that a picture is worth a voluminous vatful of verbiage. I took my recorder and tapes of early callers, Japanese callers, others. I armed myself with an armload of handy handouts.

In the classroom for an hour or so we drilled with the moderns and *quadrilled* with the ancients. We bowed and curtsied in an early French court. We shuffled and ruffled with an English dance master. In early America we ambled east and rambled west; we danced a jig in Vermont and pranced through a play party in Peoria. We romped at campfires with the pioneers and stomped with cloggers in the deep south. We *Sir Roger DeC'd* with George Washington! We got tutored and tooted with ol' Henry Ford, and hustled and bumbled with "Pappy" Shaw. We *hashed* with Gotcher and sashayed with Gilmore. Finally we paired and peeled, wheeled and dealed, and thar'd and star'd to today's top stage stars and starlets.

Those students may not long remember our little pilgrimage, but the real heel-clicking kick-back benefit was mine, *by George*. Right there and then I resolved (It's January—new resolution time!) to pay more heed to the rich heritage our activity offers; study it; make it known to others in my programs. My next opportunity will be early next month when I do a Friday night heritage dance program for our local museum. Y'all come. (Probably the only one who'll come is your friend in Cellblock 92, if he can get away!—Co-ed.)

Enough of this banal bantam banter. On with the trivial travel reports...

TWO "T's" AND AN ARKY PIG

October hadn't left yet, but it certainly was in the colorful process of *leaving*. My fourth consecutive October weekend jaunt gave me *two for T*—both Texas and Tennessee. To be specific, I flew to Little Rock, Arkansas as a jumping off place, drove a new Olds Cutlass to tiny Center, Texas in four-and-a-half hours, faster than the Arky pig can blink; then flew back to Knoxville, the hub of the Smokys, and shoved a Chev past the old World's Fair site to my favorite niche just a notch north of the city.

Looking down from 30,000 feet was a tricky triple treat—seeing, sensing, believing that fall can be so fascinating. Bronze and copper hues, tainted with tarnish, fringed in crimson, singed and accented with crisscross border lines of deeper

green, resembled a tartan sash stretching endlessly, cast off by a Paul Bunyanish Scotsman. Nature was having her last fragrant flagrant fling. How fast the seasons slip by!

Center, Texas—Once again I discovered this tiny town in its northeastern Texas location, barely a boulder toss from the Louisiana border, and I had an absolutely *Center-ific* time, bar none. (No bars?—Co-ed.) The Do-Sa-Do club had set up another Fall Jamboree and the crowd could barely fit into the Senior Center hall south of town. Fall decorations were lavish, spirits were high, doorprizes were plentiful, and refreshments were in the *non-quit-til-we-burst* bracket. Host caller Ed Williams loaned equipment, other callers there were James Batson (N.M. CC grad '86), John Winn (Dillard CC grad '85) and James Jetter. Tim Tyl had originally set up the club contact. Visitors came by the busload, including color-matched official delegates from both the East Texas Federation and the Texas Federation. Grayden and Mildred Hill were presiding prexies. After the dance the whole gang went to the quaint old Pine Colony Inn (The B & B mansion where I was lodged) and rattled the ancient rafters with more food and fun. My only regret was that I had to leave at 5:30 next morning; so I had the *Bed* (a high iron structure you had to jump up into), but missed the *Breakfast*. ('Stead of breakin' bacon, I had to munch a McMuffin.) I'll return next year on Oct. 22 for another step backward in time to Old World charm with a step forward in hundred-hugable hospitality.

Knoxville, Tennessee—It's neat to repeat in Knoxville's Grand Square S/D Center (ASD May '83, p. 60) built by contractor-dancers Don and Mary Walker. Now they've added a kitchen-lounge on their 40-set hall. Our crowd was smaller than that in Texas, but just as bubbly and perky. Kathy Coffey was a most gracious hostess, Mike Turner was emcee. In spite of the selective attendance we had a couple visiting from California and one from Florida. After the dance it was "Show Me

to Shoneys'" time again for a few, and after filling up, I drove down (almost next door) and *Peopled Inn*.

Toledo, Ohio—Still the same weekend. Now it was Sunday. Cathie and I drove to Berman's for dinner, south of the *glass city*, and then on to enjoy the annual *ASDance*, where Michiganders *flock* and Ohioans *hoedown* together. This one gave us an extra surprise. The custodian at the school forgot us, and Maggie Nelson (*ecole-logic-gal*) and I had quite an adventure chasing down an alternate doorman so Jack May and I could call the dance, just a half-hour late. Thanks to friends from everywhere who helped—Lil May, Lee and Velda Swift (*Promenade* editors), Maggie, Cathie, Randy, Fred, Bud, *eachandall*—gloom turned to bloom.

Milan, Ohio—I mustn't forget to mention the little ones along with the big ones. It was almost Halloween, and I enjoyed hobnobbing with the goblins and ghosts at the Girl Scout father-daughter dance at Edison (Thomas, of course) High School in Milan, Ohio. I wonder if Edison ever dressed up like a light bulb in that little town as a little one. (Well, he certainly got *turned on* often enough.—Co-ed.)

Indianapolis, Indiana—This time it was a for-real Halloween S/D party on Halloween itself. October 31. I drove to the National Convention two-time city (actually Fortville, Indiana) to work the Petticoat Junction party. What a party! The costumes on at least half the adults were wild and wonderful—cannibals, clowns, a buccaneer, a pink elephant, bums, characters of all kinds. Old friends Betty and Clancy Mueller cued rounds. Host caller Nick and Dee Hartley came and danced. Jolly and Alice Baldwin (Auburn CC grad, '86) dropped in. Cider and donuts were served at the dance; pizza at the after-party. I stayed over with Chuck and Robena De Moss. All in all, it was a *spooktacular* way to end October.

West Lafayette, Indiana—November rolled in quietly and I was obliged to roll my Chevy just one hour northwest to this

college town to call a Sunday afternoon dance for the country Promenaders at the Aca-Y-Alla (sounds Arabic) skating rink. Indiana is literally spider-webbed with turnpikes with Indianapolis at the center as you'll see on a state map. Nice arrangement. The dancing was especially spirited—a treat for me, by golly. Shirley Heiny cued. Thanks to Katie Shields and others for the arrangements. Old friends (both callers who have had health problems) dropped in—Dick (and Martha) Han, and Jack (and Dottie) Naylor. As five o'clock rolled around I fired up the fat blue Chevy with new fuel and drove all the way home.

A GOOD CLICKIN' CLINIC

Goldsboro, North Carolina—I like the kind of combo the East Carolina callers cooked up to fill a fateful weekend with a touch of classwork (caller clinic) and a zesty, zaney *magaziney quad-tillion* to top it all off.

After a moon-lit landing late on Friday in twin-cited RDU, I rode a Dollar straight to the latch-string of a Goldsboro Days Inn and called it a night. (All *inn* before the Day was *out*, eh?—Co-ed.) Both the dance and the three-session clinic were held at Eastern Wayne High School north of town. Setter-uppers were Tom Wallace (VT. CC Grad, '84/Dillard CC grad, '85 and Dick Webster (prexie).

The clinic covered a wide range of subjects from choreo to curios and back again. The Saturday night dance was a trend-setter, ten-setter, wall-to-waller, full-hall howler—one of those zippety-do's of which far too few appear to view, too, it's true! The trio of Norma Chilcote, Lynn Chamblee and Linda Webster cued rounds. Sophie T's shop rendered tender vendor service. Wow! I was a well-spent caller/lecturer; even my Dollar was well-spent, by George, as the car and I *made smoke* to Raleigh-Durham in order *tobacco* home. (Ugh, *cough!*—Co-ed.)

Avon Lake, Ohio—Another father-daughter Girl Scout square dance. This must be the season for 'em. Love those

little darlings each showing their dads the right way to *do-sa-do*, and somehow fathers find out it's a lot less painful than expected.

Cleveland, Ohio—Dave Stevenson called a special Callerlab Fund Raiser with me on a Sunday at the Berea fairgrounds. The crowd was not big, but we were able to send a few hundred dollars on to the organization for some worthwhile S/D visual aid development work upcoming.

PUNCH-LINE PUNISHMENT

We interrupt this decadent diary briefly to raise this question: why did the florist keep a German Shepherd watchdog in his greenhouse each evening? Answer: to watch his *phlox* by night. That comes from the same source as the definition of an igloo. An igloo is an *icycle built for two*, they say. (All of that pundit-dated-data comes from Cathie's monthly International Society for the Preservation of the Pun newsletter.)

Upper Sandusky, Ohio—Folks should know that supper in *Upper* is super, and can be enjoyed at a Supper Club in its upper environs, just north of town on Rte 53. Again I did one for the *Y and Dots* in that special school gym. The crowd was only half as big as it had been when I called there last June. (Maybe they heard you were coming back.—Co-ed.) I met a man there who didn't feel like dancing but came anyway just for laughs. He needed some. He'd just fallen 18 feet off a ladder. The cookies were *s-crumb-tious*. The first season's snow slowed me down a bit on the nifty drifty drive. Cindy May cued.

Willard, Ohio—Betty Buckingham booked me and set it up yearly for three years ahead. I like that. (Such faith!—Co-ed.) Calling for the Star Promenaders is a pleasure, and its only a 45 minute drive from home. We had an old-fashioned pot-lucky party at half-time. Howard Verberg played taped rounds. He's the best *Maple Sir-Uppermost* guy I know.

Sunofagun! Outta space again. Bewitcha next month.

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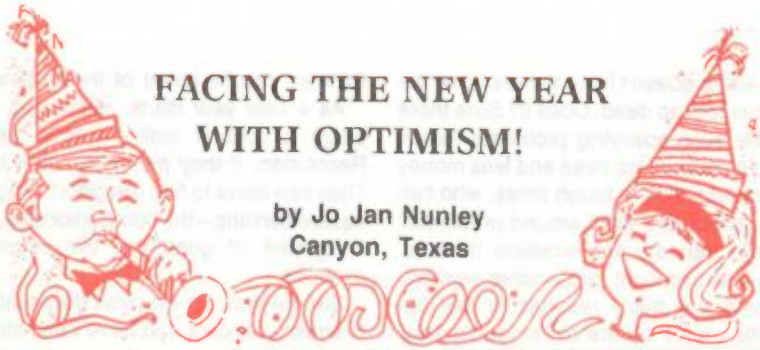
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FACING THE NEW YEAR WITH OPTIMISM!

by Jo Jan Nunley
Canyon, Texas



Throughout the past year, a feeling of foreboding about the future of square dancing seemed to prevail. The numbers of dancers declined. Enthusiasm waned. We all wondered what the future would hold for square dancers.

Let's take a close look at the facts. Yes, in many areas and in many clubs the number of active square dancers went down. With the numbers going steadily downward, it's difficult to hold enthusiasm to a high pitch.

Many clubs faced economic difficulties because of the nature of the overall economy. Let's face it. Times got tough. Many people lost their jobs. With job loss, came the inevitable—less money for necessities. With less money for necessities, like our ever-present bills, the money for leisure activities drained even more.

So, does this all spell gloom and doom for square dancing? No. In fact, with careful inspection of the problem, I believe instead it spells a hopeful future for square dancing. It's true that the economy has put a temporary damper on the number of individuals who can participate in square dancing at the *moment*. This, however, doesn't mean that the war is over.

A few of us might have lost the first battle with the poor economy, but the war is far from finished. Looking at just this one reason for loss of square dancers, it doesn't say anything at all negative about square dancing or the feelings people have about square dancing.

Rather it just says that square dancing along with everything else—business, homelife, whatever—is affected by a slug-

gish economy. It doesn't mean that the situation is forever. It doesn't mean that there is anything desperately wrong in square dancing. It just simply means that people have had to cope with less money than before. And, as a by-product, this affected square dancing.

What can we as square dancers do about this situation? Well, we can't single-handedly turn a sluggish economy around. But, there is one thing that we all can and should do. We can begin to feed a seed of optimism instead of watering the seed of pessimism.

We've all heard about the individuals who always see the glass as half empty instead of half full. Maybe square dancers have been looking at their glasses as half empty. When they see fewer squares than usual at their dances, they look at the half-empty floor and say, "We've lost half of our people." This is a technical truth. But, looking at it another way, couldn't they just as easily say, "Even in a tough economy, we've managed to keep half our square dancing floor full?"

Instead of feeling gloomy about the future of square dancing, I believe square dancers could and should congratulate each other that, yes, things are tough, but we have a stronghold still here in the entertainment world and we are holding on.

Just changing how we look at the situation can make things seem either bleak or better. There will always be tough economic times. But, the thing to remember is that the tough times do not last. The tough square dancers do!

Even though many clubs are having to make do with fewer dancers, just that

fact alone doesn't have to mean that the fun has to stop dead. Does it? Sure there will be accompanying problems. Fewer people means less dues and less money for starters. But, in tough times, who can think about and work around problems? Square dancers are excellent thinkers. They are excellent cooperative workers.

There are many reasons to feel optimistic about square dancing. It's easy sometimes to just see the negative things, but there are many good things going on in square dancing.

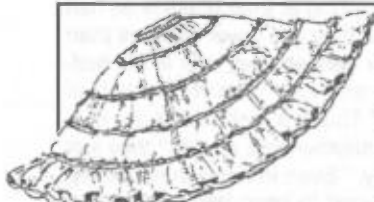
Sometimes looking for the positive things in square dancing or anything else in life is harder than carping about the negative aspects. But, if square dancers look hard at square dancing, at themselves as dancers, and at their club; they will find many positive things of which to be proud. Square dancers still, for the most part, pull together as a team for the enjoyment of dancing. They still are willing to help other dancers or clubs who may have fallen upon hard luck. Square

dancers can be proud of these things.

As a new year starts, each club can adopt a goal or make a New Year's Resolution, if they prefer to call it that. They can strive to find the good things in square dancing—the companionship, the enjoyment of good fun the excellent exercise.

Square dancers will miss the numbers of square dancers who have been forced to drop out. The more the merrier still is a certain rule with a group activity like square dancing. But, instead of looking at the gloomy side of losing dancers, clubs could decide to congratulate themselves on the numbers of dancers they have been able to maintain in hard times.

With optimistic thinking instead of pessimistic thinking, dancers may be surprised at how things will begin to turn around. The bottom line is that square dancing is plain good fun. Folks have a way of returning to fun. Square dancing won't be the exception to the rule!



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BADGES OF LEADERSHIP: CREATIVITY



To start off on this important subject, let's first see how the dictionary defines **CREATION**. Here's the definition: cre-a-tion, n. anything created; especially something original out of imagination; invention. (And of course creativity is the art and science of producing a creation). A Great Creation is a two-headed wonderment. Primarily it is something where nothing previously existed. It fills a void, a need, and while this newly fulfilled need had perhaps formally existed (i.e., instant mashed potatoes or another remake of *Star Trek*), its universal acceptance belies the fact that the void did indeed exist, and since we all know about nature and voids, its creation was an inevitable solution.

Secondly, a Great Creation is one that is so revolutionary that by its very existence it renders all before it obsolete. With Xerox, so revolutionary it became a verb as well as a noun, who needs carbon paper; with pocket calculators readily available, who wants to lug around a slide rule.

Next, let's pay homage to some of the Great Creations of our time. Where in the world would we be today without these creations and their creators?

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Now, to get closer to the application of that somewhat illusive creative spirit, let's see what some rather famous people have said about **CREATIVITY**:

Charlie Mingus, Jazz musician: "Love of something sparks creativity. You get hooked on something early and that's your outlet."

Louise Nevelson, sculptor: "Creation itself is a dimension. The word 'creation' is like the earth. The volcanoes. The mother with labor pains."

Erica Jong, writer: "I feel that it's my responsibility in life to write what I feel because there's a spirit that speaks through me. I'm the vessel."

Henry Moore, sculptor: "Don't try to fix a program. You may miss the idea that comes from it. A work of art must have something more than a cast from nature."

Julia Child, chef: "In cookery, as in other art forms, so much depends on really knowing your subject. What is new comes out of what is old."

Leonard Bernstein, composer, conductor: "I believe, along with Keats, that the Poetry of Earth is never dead, as long as spring succeeds winter, and man is there to perceive it."

While we're tossing around famous

"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 fourth in a series of "badges" to be published this season.

names, isn't it noteworthy that Henry Ford, inventor of the Model T and assembly line innovator, was also the man who revived and dignified our square dance activity? (Sometimes we may shrug at the assembly line dancers that are turned out today, but that's beside the point.)

A lesser known personality, David D. Buick, father of the Buick Car, also invented the common lawn sprinkler as well as a method affixing enamel to cast iron, allowing us to have white bathtubs.

Thomas Edison gave us the first phonograph equipment, the forerunner of the p.a. systems we use today.

An engineer in our little town of Huron, Ohio was the first to conceive the paint roller. And so it goes.

A few years ago, someone did a study of the great movements that direct our culture. The study revealed an interesting phenomenon. Almost without exception, great movements have small beginnings. Someone gets an idea and stays with it until it gains momentum. Others join the movement and it grows. Sometimes the originator of the idea gets lost in the growing tide. But the evidence of that study is clear. One person can count for something.

You count for something. Here's how you can be more effective as an innovator, a creator, an agent of change for the better:

★ Examine each program you're responsible for. Can it be improved? Added to? Restructured?

★ "When life gives you lemons, make lemonade."

★ Look at things with 20-20 vision. Sight is important, insight is more important, hindsight is less important.

★ Incompatible groups need prestructuring by creative leaders. Compatible groups need freedom to create and less structuring.

★ Our ultimate goal is to make creativity infectious.

★ Albert Einstein's creed was that the "most beautiful thing we can experience is the mysterious." From wonderment comes creativity.

★ Sensitivity also leads to creativity. Examine the needs first. Then act upon them. Business leaders use "buzz words" these days. One is "Strategic planning." Look at the problem closely. Then create the options toward a solution.

★ Trying something new is not an option. It is absolutely **vital** to a full life!

Finally, let's go back to an earlier quote from Erica Jong, who alluded to a "spirit that speaks within me." Square dance leaders need to catch that spirit, and let it be manifested in more creative results.



Mainstream Flow

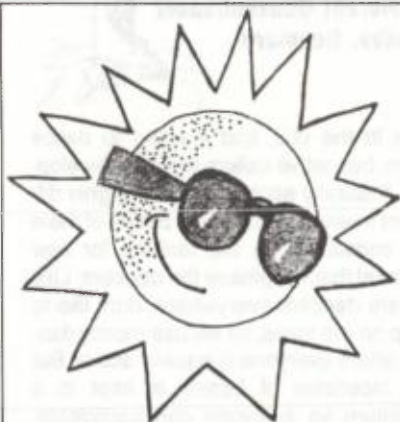
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A REPORT FROM COPENHAGEN

What do you think of when you plan a trip to Copenhagen? The little mermaid? Tivoli Gardens? Hunting for bargains on sweaters and Royal Copenhagen porcelain? All these things are musts, of course, but there is another possibility if you happen to drop into town when Square Dance Partners is sponsoring one of its community dances.

In a roomy hall with a great spring floor, just a few minutes from the center of town, the band is tuning up. Yes, we said band, because all the community dances feature live music. Several top-notch Danish groups play North American dance music—bluegrass, French-Canadian, and that old-timey string band sound. It's the kind of music where the fiddle won't let your feet keep still.

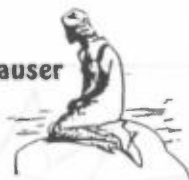
Volunteers set up chairs and someone mans the door as the early birds start to drift in. By 7 P.M. the bulk of the crowd has arrived. Average attendance at these dances is about 80 people and there's a friendly greeting for each of them, whether and old friend or a first-timer.

Notice that we said "80 people," not "10 squares." Although a number of squares will be done this evening, the program will include a generous helping of contras, Sicilian Circle-type couple mixers, regular mixers, and maybe a big set or two. All of these are dances that can be done by any number of couples, and where each dancer gets an opportunity to meet many others during the dance.

Exactly what dances are done on any given evening depends partly on who's calling and partly on the music. When a French-Canadian band plays, we go heavier on the repertoire of New England-style square and contras. At the other end of the spectrum, an old-timey band gives us the opportunity to concentrate more on southern Appalachian-style squares and big set dancing—and maybe even a little clogging.

Our callers are mostly either Americans or people who have spent a good deal of

by Margot Gunzenhauser
Lyngby, Denmark



time in the U.S. and learned to dance there, but native callers are also developing. Naturally each caller has slightly different interests and tastes. But all of them are constantly on the lookout for new material that will please the dancers. Like square dancers everywhere, ours like to keep on the move, so we use mostly dances where everyone is equally active. But the repertoire of basics is kept to a minimum so everyone can participate, whether they dance once a week or once a year. Some of our callers bring us interesting dances from adventurous young choreographers in the States, while others specialize in creating their own material within the traditional framework.

Smooth-flowing choreography and well-timed rhythmical calling are our trademarks. The dancers respond by dancing to the music and having a whale of a time. Walkthrus ensure that newcomers can follow the proceedings, and the more experienced dancers are great at helping them along. But watch out for the breaks on those square dances—you may still get a few surprises.

If this sounds like fun, then by all means contact us when you arrive in Copenhagen. You'll get a chance to meet the Danes and share some hours of exercise and sociability. But there is also another possibility. Why not try participating in a "country dance," contra dance evening, or traditional style square dance evening in your own area? Folks who visit us from the States confirm that our dances are "just like they do it at home."

For information about traditional style square and contra dancing in Denmark, contact Square Dance Partners, c/o Margot Gunzenhauser, Fuglevadsvej 50B, DK-2800 Lyngby, Denmark.



Family Affair

THE HERITAGE OF BUDDY WEAVER

Matt Asanuma, a Japanese square dance caller, sent this chronicle of Buddy Weaver's search for his Japanese relatives.

In February 1986, I attended the Aloha State Convention in Honolulu, Hawaii. While I was there, I had the unexpected good fortune to meet Buddy Weaver and talk with him.

While we were talking, he told me a story about his heritage. He explained that his great-grandfather was Japanese and lived in Hiroshima, and that he came to Hawaii about 100 years ago.

Mr. Koji Harai, a fellow caller who attended the convention with me, is also from Hiroshima. He invited Buddy to the next West Japan S/D Jamboree. Since Hiroshima and Honolulu are sister cities (the Jamboree was held in Hiroshima in October, 1987), Buddy gladly accepted the invitation.

Shortly after returning to Japan, I received a letter from Buddy. He stated, "By going to Japan, I hope to discover my roots and meet my relatives there. My great-grandfather's name was Itaro Watai, and as I told you before, he came to Hawaii from Hiroshima about 100 years ago. Over generations, contact was lost between relatives. If Watai has any living descendants, I would like to meet them.

Please try to find them, if at all possible."

Having heard this, Mr. Harai and I tried to investigate for Buddy, and were finally successful. (As we found out later, Buddy's relatives in Japan were also trying to find out about Buddy's great-grandfather.)

The story ended happily for everybody. Last October, Buddy came to Hiroshima with his wife, Debra. He called a fantastic square dance, which attracted many dancers from all over Japan. And in addition, Buddy was finally able to meet some of his great-grandfather's descendants (actually, his great-grandfather's younger brother's descendants). It was the first meeting of the relatives in over a century.

So, in this way, Hawaii and Hiroshima shared a common link. What a fantastic event!

If I were not a square dancer, I would never have had the chance to meet Buddy and be able to help him. Who could imagine the ways square dancing might be able to help some people?

I plan to continue calling and dancing as long as I am able to. And in closing, I'd just like to say this: I know the relationship between the Watai and Weaver families will continue to grow and prosper. Also, my sincere thanks to Mr. Harai and the members of the Hiroshima Little Squares for their help in the investigation.



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COAST TO COAST DANCE

A FICTION FEATURE

by Lulubelle Stone

The members of the Rocky Mount square dancing club, the Frills and Flares, sat dejectedly in the local fire hall after our dance. We had just gotten the sad news. Either pay an increased sum for continued use of the hall or go elsewhere. With no money in our treasury and no other suitable place to go, we might have to disband. That is, unless we could think up some way to raise the necessary money.

As we sat there trying desperately to come up with some bright idea, my friend Dottie began to chatter away. Since she is so scatterbrained, no one paid any attention to her. Because she's my best friend, I tried to listen but with only half an ear. I had my own worries.

Suddenly Dottie said something that made me perk up. I listened intently to her and nodded. "Listen to Dottie," I cried, "I think she's got an idea!"

Mocking laughter followed my cry, but at last some dancers gave Dottie their attention. I begged her to go on.

"I've got this marvelous idea of how we can raise money to build a square dance hall of our own," Dottie timidly said. "Let's dance our way across the state and get people to pay us for each mile we dance."

Pandemonium filled the room as the crowd laughed and boomed. What a mad idea. Only Dottie could dream up something so far out. It was so noisy we couldn't think.

I tried to quiet the group and finally got some order. "Let's talk it over and try to see if it could work," I pleaded as Dottie began to cry.

The group buzzed with discussion and at last someone conceded that it might work. Walt, our caller, added a new suggestion. "Suppose we danced

all the way across America? It's never been done and we could get lots more publicity and maybe more money, too."

At this the noise grew louder as everyone began talking at once. Eventually we agreed to try it. Committees were quickly formed and the dancers gathered into little groups, each eager to start on their part of the project.

In the next few weeks we accomplished miracles. Thanks to our publicity chairman's news releases, we soon started getting replies. Letters by the hundreds began arriving, some filled with money and with invitations to dance through their town or state. Soon our bank account was in four figures. We'd never dreamed of such a response.

Because Dottie had thought up the idea, she was appointed general director of the project. As I was her closest friend, she chose me as her assistant. Naturally I ended up doing all the work, but that was better than letting Dottie try it.

Week after hectic week hurried by. Clothes had to be readied, routes mapped out (that was Dottie's job) and supplies bought. We fitted in practice dancing whenever we could. The hard part came when we had to choose the twenty dancers to take part in our endeavor. Tears and anger flowed, but it was all worked out at last. Naturally, Dottie and I would be along. I was one of the dancers.

Finally the big day arrived. Everybody piled into cars and vans. We dancers wore our dancing clothes—all ready and eager to get going. The day was sunny but a bit cool after light rain, and the predictions were for nice days to come. We headed for the seashore as we had decided to dance from coast to coast, wetting our feet in both oceans.

When we reached the Carolina coast, we were amazed at the huge crowd waiting for us. Newspaper, radio and television reporters and cameramen were on hand to report on



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our progress. Even the governor came over to wish us good luck. Our dance was national news.

After the speeches and pictures were out of the way and final good-byes said, Walt turned on the tape recorder in our command van and began his first tip. The crowd stood back.

Flashbulbs popped as we dancers began dancing in the shallow water along the beach. We swung up the sand onto the road and headed west, following the caller in his van. Behind us hurried a crowd of cheering onlookers and reporters. They tried to keep up, but we lost them all after a mile or so. Then we were alone—sixteen lively square dancers followed by our two supply trucks and the four extra dancers.

When we hit the interstate highway we turned north, heading for Washington, D.C. The President had invited us to visit him if we were in the area and Dottie wasn't taking any chances. We were going there first.

Within a few weeks we arrived at the White House, only to be told the President was away. We couldn't wait for him, but we danced on the lawn for the First Lady and taught her a few steps.

After a day's rest we headed south. Dottie directed us down the road toward Texas. Her cousin had invited us to spend a few weeks at his ranch in west Texas. Since Dottie was boss of our band, we had to follow her directions. Unfortunately, we didn't realize then that she couldn't read a map and didn't even have one along! As a result, we got lost in the hills of Tennessee.

At last we reached Vicksburg and danced our way across the Mississippi River on the big bridge there. We almost made a wrong turn, but a friendly state trooper got us pointed right. Soon we were in Louisiana and made a hit with everyone we met. They even joined our dances.

It was a great day when we danced



over the line into Texas. Then our troubles began. Dottie didn't know where her cousin lived and winter was coming on. Snow blew across the highway as we struggled westward through the Texas Panhandle, dancing all the way. Friendly Texas Rangers escorted us into town and we soon got in touch with Dottie's cousin. He guided us to his ranch and there we spent the winter, gathering our strength for the next part of the dance. I spent most of my time just getting my dresses back in shape. They were a fright.

Early in the spring we started out again and were soon on the plains. Cowboys constantly rode up asking to dance with the gals so we didn't make much time. By summer we were in New Mexico and things were going better. Then Dottie decided she wanted to visit Yellowstone National Park so we turned north and headed for Colorado. By September we arrived at the park but were turned away by rangers. They were afraid we would disturb the bears and other animals. So we turned around and headed south. It was just as well because snow was already falling in the mountains.

That winter we spent in Arizona and had a marvelous time, but our deadline for arriving at the California coast was getting close. As soon as we could, we began our journey and soon got to California. By now we had added another van and a trailer to our caravan. At every town we found letters and donations waiting for us, so we used the trailer to haul a big safe to carry our money.

Our progress was slower now.

Larger and larger crowds milled around us as we danced across the state. Hollywood stars joined our group, dancing for hours, and we gals had a marvelous time being with so many handsome movie idols.

October 19 was a red-letter day for us. It was also my birthday. Even better, we reached the Pacific Ocean. As we entered San Francisco, huge crowds lined the streets, cheering us on. We swung down the beach and splashed into the cold water. As we finished the last promenade, Walt stopped the recorder. We had finished, 5,346 miles and 18 months from home.

After that, everything was an anticlimax. Finally, the reporters and cameramen left us in peace and we spent the next few weeks just resting and catching our breath.

I had kept a diary to keep track of our trip. Looking it over, I find that I wore our 43 pairs of dancing shoes, ruined 16 dress and five petticoats,

lost two wigs and used over 100 lipsticks. The other gals had about the same amount of damage. On the bright side, I got the best suntan I ever had, and lost 64½ pounds. I'm back to size 5 again!



Financially, the dance was a huge success. After all bills were paid, we had enough money left to pay off the mortgage on our firehall, add a dance hall/auditorium to the building and still have several thousand dollars in our club treasury.

If you're looking for some sure-fire way to bring in money for your square dance group, just write me and we'll help you plan a dance or some other special project. I'll even come! You can't lose!

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FEEDBACK

I read with interest the article, "A Gigantic Little Industry" in the October issue of *American Squaredance*.

I would like to disagree with Mr. Driver on his comments, "You must be able to maintain the feeling of the original song." Also slowing down the tempo of the popular song when creating the square dance version loses the pizzazz or feeling of the song. "Speeding it up is fine. Never slow it down," Wade said.

I wonder if Mr. Driver has ever looked out over a floor of dancers and saw them running, not dancing, to keep up with the calls. Then listened to the dancers puffing and gasping for breath afterwards. I would think not if the quote is correct.

That is one reason some of the older dancers quit dancing. If they have to run they might as well take up jogging.

And fast music beats do not promote smooth dancing I feel that if some of the callers that are producing these fast-paced records would try dancing to their own records and really tried to dance smoothly, they just might change their minds.

I feel that if our national callers and leaders would stop and listen to the dancers, they would reconsider their fast-paced dreaming of Quarterly Selections, do their homework and study their material.

Most of the Quarterly Selections are discarded after the dancers learn them and are seldom used at the regular open dances. It is a waste of dancers' time. Let's get back to dancing, not workshops.

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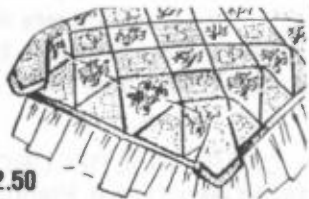
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO, JANUARY 1963

Thoughts for the new year from the editorial page: "Square dancing is one of the finest hobbies on earth. It has existed for centuries and will continue to be a part of our culture. As we enter a new year, let's all resolve to *dance* when we go to a square dance.

"As a caller, it is your responsibility to choose and use music that meets the high standards set in 1534 by Martin Luther and more recently by "Pappy" Shaw. By its very definition dancing is performing rhythmic movements to music. Insist on the highest possible standards when choosing material. After all, the choice of material is up to you—the caller.

"As a dancer, it is your responsibility to dance to the music. Insist that your caller furnish the best in music and use only material that is timed to dance well. Concentrate on the music and you soon will be dancing—not just doing so many movements."

Let's look back at last year's new basics" and older revived ideas, says

Willard Orlich.

Of all the movements observed, only five reached a point of being used 50 percent or more by the callers and understood by the dancers.

Cast off (revived movement)

Centers in out (several years old now)

Peel off (new)

Folding figures (new)

Substitute (a popular carry over)

"But don't close your eyes and ears to new thoughts. There might be a sleeper in the crowd which will add fun to our hobby."

10 YEARS AGO, JANUARY 1978

Here is some good advice given us by Ed Gilmore and his wife Dru:

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Sam Twirlemall-Completely limp arm. Smile sadly.

Continued on Page 108

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Marion and Jim Pokorzynski dance with the Alpena Cement Mixers of Alpena, Michigan. Marion is a tall woman, so she has trouble finding square dance clothing to fit her. No real problem, though, she makes her own. The neat thing about this outfit is the drawstring shoulder on the vest. It's too bad this photo isn't in color; the baby blue is outstanding. A simple circle skirt and vest of polyester with a silver belt and white blouse was colorful on the dance floor.

by Bev Warner

COORDINATE A S/D TOWEL

Square dance towels for the men are often limited in design, and color. If you are looking for one to match the dress you have just made, you have several choices other than the towels from the square dance shop.

Keep your eyes open at white sales for fingertip towels in suitable colors and patterns, and pick them up on special price. You may find appropriately monogrammed towels in basic or unusual colors.

Consider making a square dance towel for your partner. Fabric shops have a wide range of toweling colors. To make two towels you need about 12" of 36" wide toweling. Cut the fabric in half, giving you two pieces of 18" by 12". Turn under 1/2" on each long side and stitch 3/8" from the edge. Turn 1/2" under and stitch again. Now, custom design to order.

For fringed ends, machine stitch two rows close together 1/4" from each end. Pull out the horizontal threads back to the machine stitching. The fringe will not be as lush as on commercial towels. You may want to add purchased fringe instead, covering the joining with 1" or wider bias tape made from the fabric of your dress.

More ideas for trimming towels: Stitch on purchased embroidered letters to create a monogram, combining colors from your dress. Sew on an embroidered or cross stitch patch you have worked. Applique designs or bands made of extra fabric and trim from your dress. Stitch colorful rickrack or embroidered trim in a pleasing design.

With a bit of effort and very little money you can come up with a towel that really coordinates with your outfits.

by Mary Reed Cooper



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PROMENADE TO TEXAS AND ALASKA

by Dave & Dorothy Borchard
Buffalo, New York



The reason we went to Alaska is the same as the reason people climb a mountain—because it's there. Also, Alaska and the Pacific Northwest seemed to be the only regions in the USA we had not visited.

Our six-month trip started with a month in Texas amid the balmy breezes of the Rio Grande Valley, a mecca for square dancers. Then we headed west through New Mexico and Arizona, toured up the coasts of California, Oregon, Washington and on to Vancouver. We drove to the northern end of Vancouver Island and boarded a large ferry boat at Port Hardy for the first leg of our voyage on the inland water route to Alaska.

The trip lived up to our greatest expectations. That June was blessed with unusually excellent weather, with warm sunshine everywhere except the capital city of Juneau. We even saw Mt. McKinley when it *wasn't* surrounded by clouds, which only happens about 14 days a year.

The vistas of Alaska are breathtaking and different from anything ever seen in the lower 48. An expansive wilderness, rugged snow-capped mountains sending cascading rivulets of water to the sea, the Alyeska pipeline, bald eagles, grizzly bears, dall sheep, caribou, gorgeous wild flower displays—we saw them all.

Traveling to see the sights of our country, to visit old friends, and to experience a different lifestyle is an experience enhanced by the opportunity to square and round dance any place one decides to spend a few days. The key is in the current copy of the *National Square Dance Directory*, which enables you to make phone calls and find places to dance. The club members expect you, and upon your arrival they greet you as long lost friends. Anywhere in North America, you will immediately be made to feel at home.

While in Flagstaff, Arizona, a couple picked us up for a two-hour drive down the mountain to Sedona. In that beautiful valley, some 20 squares danced to the calling of Larry Ingber and Chuck Dillenbeck at a benefit dance for a dancer couple who had lost their trailer home in a fire. Enough money was raised to bring tears of appreciation to the eyes of the unfortunate couple.

We were "on the road" the day the bombs were dropped on Libya. The news left us with an empty feeling, wanting to be close to our family. There was a square dance that night and we arrived in the parking lot to see all the dancers huddled around a radio, listening to the president. Then we went inside, silently and thoughtfully, to hold hands and say a silent prayer. This was almost as good as having family with us—we were "family" with those square dancers.

In Aptos, California, George and Ann Holser, past chairmen of the National Folk Dance Committee, took us under their wing. We attended a Junior Jamboree for fourth, fifth and sixth graders from seven schools. Jack Murtha called for over 400 of these kids and he knew how to make square dancing fun. They had a ball!

The round dance cuers we found north of San Jose, Clark and Maxine Smith, insisted that we dance that evening as their guests, and played *New York, New York* as a special welcome to us.

In both Fairbanks and Anchorage, the dance clubs have their own square dance hall. How lucky they are!





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PROMENADE TO ALASKA, Continued

Then there was our visit to Chilliwack, B.C. This small community had their first festival, the Rally in the Valley, the weekend we were there. Murray Few called; Jim Harrison and Al Berry did the rounds.

We cannot possibly condense six months of great experiences in a brief article. Just spending that much time in our 23' Lindy motorhome is a tale in itself. However, if you're looking to add a little

zest to your life, and have the time to travel, we highly recommend a trip such as ours. You will discover new and wonderful people, new places and scenery, and you'll discover much about yourself. Getting away from a life centered around your home and possessions is another new and exciting adventure to be explored. *Motivate* yourself, try to *recycle* your thinking, and *circulate* to places unknown to you, and you may *cross trails* with some very exciting people and places.



Shown, left to right, are Sherrie Gillespie, Joe and Ruby Biggs (charter members), Betty and E.B. Thompson, Robert and Pam, and the late Stub and Cleo Davis (first caller).

Best Club Trick




Shown, left to right, are charter members Billie and Bobby Gore, Ardella and Vernoy Johnson, and Nadine and Jay Waggoner; caller Lem and Mary Smith, Becky and Bennie Gibson.

SWINGING STARS OF WICHITA FALLS, TEXAS

It is significant to have celebrated 25 years, as the Texas Swinging Stars did this past November at Square Dance Land, and the festivities included a get-acquainted reception in the afternoon, a dance at night led by Sherrie Gillespie and Lem Smith, a grand march, and a style show. Stub Davis was the first club caller. Today there are 105 members. First presidents were Ardella and Vernoy Johnson, who were also presidents of the Red River Valley Association. Other couples still active are the Gores, the Biggs and the Waggoners. Other callers through the years have been Lem Smith, E.B. Thompson, Bennie Gibson and Robert Walker. Sherrie Gillespie has been the perpetual round dance cuer. The club dances in a remodeled skating rink on the second and fourth Saturdays.

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Bill and Nona Lizut, of Santa Fe, New Mexico, became interested in round dancing in 1972, after completing S/D lessons. With their background in ballroom dancing, they felt rounds would be fun, and have been involved ever since.

They started their first beginners class in 1973 and organized the still active Santa Fe R/D Club in 1974. They conduct a beginners R/D class each year, and Bill cues for local S/D clubs as well as accepting guest cueing engagements.

Bill and Nona have been the featured R/D instructors at the Santa Fe Festival since 1975, and have been on staff at Red River Community House since 1976. They have conducted R/D programs at the New Mexico State Festival, No. Ariz. Festival, SW Area Festival in El Paso, the Festival in Red Rock and Three Rivers Mixer.

Bill and Nona teach ballroom dancing at Santa Fe Community College. They have won trophies for ballroom exhibitions, each holds a certificate from the ISTD and are certified as Advanced R/D Teachers by AIDTA.

The Lizuts have attended Round-A-Rama Institutes since 1975, and attend

other clinics and festivals with leading instructors. They have choreographed such dances as *Foiled Again*, *Diane*, *the Angels' Quickstep*, *Lazy River Jive*, *Two Guitars*, *Smile Awhile*, *Date an Angel*, *Struttin' High*, *Southern Nights* and *Where Is Your Heart*.

Bill and Nona are immediate past presidents of the New Mexico S/D Association. Other memberships include URDC, Roundalab, National Carousels, Texas R/D Teachers Assoc Affiliate, Colorado R/D Association, Kansas R/D Association and Northern Arizona R/D Association.

Bill is employed with the Los Alamos National Laboratory in the Maintenance and operations group of Facilities Engineering Division. Nona is retired from a career as an administrative assistant in the New Mexico government and operates Nona's Secretarial Services. They have two sons and six grandchildren.

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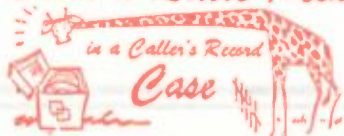
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ED SPURGEON

When a caller has been teaching and calling for 40 years, that's significant, and we're pleased to announce that Ed Spurgeon of Scotts Bluff, Nebraska, reached that milestone last month. It all started in December, 1947, when Ed went to a recreation school taught by well-known Jane Farwell of Wisconsin.

Ed's wife, Phyllis, reports that *Mr. Ed*, as he's often called, has been a regular caller for nine adult clubs and four youth groups. In addition to farming (irrigated crops and livestock), he calls at festivals, yodels, travels a four-state area, leads folk dances, teaches classes and workshops. He and Phyllis also cue round dances. He's a member of Callerlab, has hosted a Hawaii tour, was program chairman for two Nebraska State S/D Conventions and Youth Hall chairman for one. Present clubs are the Bluff Strutters and the Belles & Beaux.

The Spurgeons have four grown children and nine grandchildren. Ed's smile is contagious; some dancers say they can "hear him smile when he calls."



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Who Cares About Handicaps?

by Paul Hartman
Wheaton, Maryland

Many handicapped square dancers have achieved the nearly impossible in learning to dance. We hear about dancers who are confined to wheelchairs and those afflicted in other ways who have become avid dancers and great supporters of their clubs.

Almost every caller has a favorite story about handicapped dancers. In my 41 years of calling, I have called for people with various problems, including the blind and those who cannot hear.

To get those who could not hear to dance, on one occasion, I had the authorities who managed the facilities construct a large wooden platform (about 1½' high and big enough to hold eight squares) on which I placed my speakers with their backs flat against the floor, pointing upward toward the ceiling. By turning my amplifier bass up and treble down, the dancers were able to feel the beat and move to the music. Interpreters who could hear and sign for the others stood strategically placed on small elevations so they could easily be seen, and told the dancers in sign language what I called. They quickly developed shortcuts as we went along: swing—twirl the index finger about; promenade—cross hands as in promenade position; head couples—one finger of one hand and three of the other held up.

Group members were ecstatic when they were able to accomplish physical things they thought were unattainable.

For the non-handicapped person who works with those less fortunate, the thrill of achievement is very great. It is a rewarding experience to help a handicapped person to dance.

Two other experiences in this regard I would like to describe. One concerns Regina Lubke, a young West German woman born in 1961 in Aachen, where



she still lives and where she took square dance lessons during the 1985/86 season. Her handicap is that, due to the drug thalidomide, she has no arms and only one finger on her right shoulder. The photo above was taken at her class graduation.

Regina took lessons from Rudi Mennes, a noted German caller who calls for the Silver Wings club. She learned quickly and well and, upon graduation, joined the club. Her mentor was Carol David-Blackman, a member of the club who says, "For those who know her, this handicap is no problem. For me, Regina is one of the rewards of square dancing, a genuine friend to all. I asked her once what she considered the greatest problem she faces in square dancing. She said that people who don't know her hesitate to give her a hand or to make contact. But once strangers see friends dance with

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her, they soon follow suit or she simply tells them, for example, how to promenade with her. The one advantage others have with her is that she can't push."

Regina works at the computer center at the Technical University in Aschen and is also an angel in the dance course that Carol is teaching. She is interested in the intricacies of calling and may very well embark on a career in calling.

The other case also concerns a young German woman named Ulrike Woltjen who is blind. She was born in 1958 and learned to dance in a class sponsored by the Happy Squares of Hannover. The club caller is Heiner Fishcle, also a German caller of note. Ulrike's partner is a young German man who squires her about and drives her to the many dances they attend. His name is Reinhard Greulich, and he and Ulrike are members of the Cloverleaves and the Happy Squares, as well as the Sweet Cherries, a round dance club, also in Hannover. I can attest to this couple's superb dancing capability. Ulrike

has an absolutely uncanny ability to orient herself in a square, no matter where the called pattern takes her. And what's more, she is even able to assist others when they are hesitant, simply by being where she is supposed to be.

The message here is fairly obvious: the S/D movement is an excellent entertainment and recreational vehicle for all people everywhere, and it can only derive benefit from having dancers encourage people of all stripes join it, and then help them from beginners' class through their entire stay in square dancing.

HELP! HELP!

Among your New Year's resolutions, you might vow to send that intended news story to ASD. We still need good club features with photos, party and craft ideas worth sharing, caller/cuer features, accounts of halls programmed for square dancing, event reports and human interest blurbs. How about it?

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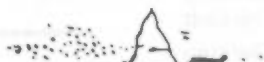
- ▶ Our 300th release will be out in '88.
- ▶ Foundation is up for our new recording studio in Utah.
- ▶ Expansion of our Square & Round Dance Hall will be complete in '88.
- ▶ Staff caller appreciation and awards breakfast will be at Anaheim Nat'l.

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MUSIC: RCA 5169-7R, *Snap Your Fingers*

FOOTWORK: Open position, except as noted

PHASE: II + 1

SEQUENCE: Intro-A-A-B-Interlude-B-Ending

INTRO

- 1-4 **OP FCG NO HANDS WAIT; WAIT; APT PT; TOG TO FC NO HANDS TCH;**
(1&2) In OP M fcg ptr & wall no hands wait 2 measures; (3) Apt L,—, pt R twds ptr,—; (4) tog to OP no hands fcg ptr & wall,—, tch L,—;

PART A

- 1-4 **SWAY SNAP L & R; FACE TO FACE; SWAY SNAP R & L; BACK TO BACK;**
(1) With arms bent hands at waist level sway L swinging arms to L, snap fingers, sway R swinging arms to R, snap fingers; (2) side L, close R, side L turning ½ left face to back to back pos,—; (3) sway R, snap fingers, sway L, snap fingers; (4) side R, cl L, side R turning ½ right face to Bfly,—;
- 5-8 **SCISSORS THRU DOUBLE TO OP;; HITCH & PICKUP; BK TWO STEP CHECK;**
(5) In Bfly side L, cl R turning RF, thru L XIF (W XRIF),—; (6) side R to RLOD, close L turning LF, thru RXIF (W XLIF) to OP facing LOD,—; (7) Fwd L, close R, back L (W circles LF to a pickup R,L,R,) blending to CP fcg LOD,—; (8) back R, close L, back L checking motion,—;
- 9-12 **SCISSORS TO SIDECAR; SCISSORS THRU TO SCP; CUT BACK 4; DIP BACK & RECOVER TO FC;**
(9) Side L, close R turning to SCAR facing LOD & wall, fwd L XIF (W XRIB),—; (10) side R, close L turning LF, thru R XIF (W XLIF) to SCP facing LOD,—; (11) cut L in front of R, back R, cut L in front of R, bk R, (12) dip back L to RLOD,—, rec R to face partner & wall,—;
- 13-16 **TWIRL VINE 3 & TOUCH; REV TWIRL VINE 3 & TCH; STEP SWING THRU L & R; KNEE SWIVEL 4;**
(13) Sd L, XRIB, sd L, tch R to BFLY (W twirls RF under joined lead hands R,L,R,tch); (14) Sd R, XLIB, sd R, tch L (W twirls LF under joined lead hands L,R,L,tch) ending in BFLY fcg wall; (15) Step side L, lock R thru twd LOD, sd R, lock L thru twd RLOD; (16) bending knees swivel L,R,L,R dropping hands to OP facing partner & wall;

PART B

- 1-4 **BACK APART 2 TWO-STEPS;; STRUT TOGETHER 4;;**
(1) Back twds COH L, cl R, bk L,—; (2) continue bk R, cl L, bk R,—; (3) fwd L,—,R,—; (4) fwd L,—, R to CP facing wall,—;
- 5-8 **FULL LF TURNING BOX;;;**
(5) Sd L, cl R, fwd L trng ¼ LF,—; (6) Sd R, cl L, bk R trng ¼ LF,—; (7&8) Repeat meas 5&6 Part B;;
- 9-12 **SCISSORS THRU; ½ BOX BACK; BACK HITCH 3; SCISSORS THRU;**
(9) Side L, cl R trng RF, thru L XIF (W XRIF),—; (10) Sd R, cl L, bk R to COH,—; (11) Back L, cl R, fwd L,—; (12) Sd R, cl L trng LF, XRIF (W XLIF) blending to CP facing wall,—;
- 13-16 **2 SD CLOSE; SD & THRU; 2 TURNING TWO-STEPS;;**
(13) Side L, cl R, sd L, cl R; (14) Sd L,—, thru R,—; (15) Turning one full turn RF sd L, cl R, sd L,—; (16) Continue turning sd R, cl L, fwd R to face wall,—;

INTERLUDE

- 1-4 **½ BOX FWD; RK FWD & REC; BK HITCH 3; SCISSORS THRU TO CP WALL;**
(1) In CP fcg wall sd L, cl R, fwd L,—; (2) Rock fwd R,—, rec L,—; (3) Back R, cl L, fwd R,—; (4) Side L, cl R trng RF, thru L XIF (W XRIF) to CP fcg wall,—;
- 5-8 **½ BOX BK; ROCK BK & REC; FWD HITCH 3; SCISSORS THRU TO CP;**
(5) Sd R, cl L, bk R,—; (6) Rk bk L,—, rec R,—; (7) Fwd L, cl R, bk L,—; (8) Side R, cl L trng LF, XRIF (W XLIF) to CP facing wall,—;

ENDING

- 1-4 **ROLL 3 & TCH; SIDE TWO-STEP TCH; (MERENGUE) 2 SD CLS; APART & POINT;**
(1) Roll one full turn LF (W RF) L,R,L, tch R to BFLY; (2) sd R, cl L, sd R, tch L; (3) with exaggerated rumba hip action sd L, cl R, sd L, cl R; (4) step apt L,—, pt R towards partner,—;

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NEWS

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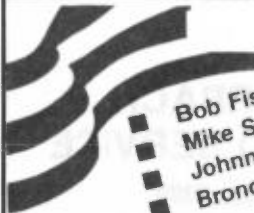
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Mainstream and Plus programs of square dancing; contra dancing; clogging; the singles and youth halls; education clinics, panels and seminars; a cafeteria, and 309 vendor booths. The Showcase of Ideas will be displayed in the 12,000 sq. ft. Grand Lobby of the center all three days.

Additional space for dancing has been reserved in the Anaheim Hilton and the Anaheim Marriott, immediately adjacent to the center. Grand ballrooms in the Hilton will be used for A-1, A-2, and C1-3 programs. All round dancing will be in five ballrooms in the Marriott Hotel.

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Continued on Page 95



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2352	GIVE MY REGARDS TO BROADWAY, Caller: Johnnie Wykoff*	Square Dance
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2350	FLY YELLOW BIRD, Cuer: Nancy Carver*	Round Dance
2349	PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*	Square Dance
2348	KITTEN KAPERS, Cuer: Ted Floden	Round Dance
2347	DREAMERS WALTZ, Cuer: Frank Cutter*	Round Dance
2346	LOOKING GOOD, Cuer: Ethel Bieda*	Round Dance
2345	NO MORE DREAMING, Cuer: Ethel Bieda*	Round Dance
2344	RAINY DAY PEOPLE, Caller: Johnny Wykoff*	Square Dance
2343	LIZA LITTLE (Key: C/F)/ANNIE RAGTIME (Key: G)	2 Hoedowns
2342	I'VE GOT YOUR NUMBER, Cuer: Bill Brown*	Round Dance
2341	JESSIE POLKA SQUARE, Caller: Johnnie Wykoff*	Square Dance
2340	EVERYTHING OLD IS NEW AGAIN, Cuer: Nancy Carver*	Round Dance
2339	EVERYBODY LOVES SOMEBODY SOMETIME, Cuer: Nancy Carver*	Round Dance
2338	LINGER AWHILE, Cuer: Bill Brown*	Round Dance
2337	PASS ME BY, Caller: Lem Smith*	Square Dance
2336	JUST PRETEND, Caller: Lem Smith*	Square Dance

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

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More ads on Page 69

<p>4th Annual Walt Cole's TIMING & MUSIC SCHOOL Port Angeles, Washington August 29-September 2, 1988 <i>Walt Cole & Bob Erny</i> New & Experienced Callers</p> <p><i>The basis of calling is timing, the basis of timing is music,</i> Contact: Walt Cole 944 Chatelain Rd., Ogden UT 84408 801-392-9078</p>	<p>DANCE COUNTRY FOR NEW & EXPERIENCED CALLERS May 27,28,29—<i>Bill Peters</i> Sight Calling vs. Modules, Choreography & Formations</p> <p>SEPT. 2,3,4—<i>Bob Van Antwerp</i> Leadership & Teaching Techniques</p> <p>For information, write: Dave Abbott, PO Box 1720 McCloud CA 96057 916-964-2252</p>	<p>SOUTHERN CALLERS COLLEGE at English Mountain Sevierville, Tennessee Oct. 30-Nov. 4, 1988 <i>Don Williamson, Stan Burdick</i> <i>Stan Williamson, Consultant</i> Full Curriculum New or Experienced Callers Don Williamson, Rt. 8 College Hills, Greeneville TN 37743 615-638-7784</p>
<p>CALLER COLLEGE Community House Red River, New Mexico September 4-8, 1988 <i>Toots Richardson & Stan Burdick</i> New & Experienced Callers Callerlab Curriculum <i>Individual Attention, Mike Time</i> Contact: Toots Richardson Rt 1 Box 42, Clinton OK 73601</p>	<p>MIDWEST CALLER SCHOOL Promenade Hall Auburn, Indiana for new/newer callers June 12-17, 1988 (Just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i></p> <p>Don Taylor, PO Box 824 Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Silver Bay, N.Y. July 20-24, 1988 <i>Stan Burdick & guests</i> For 1-5 year callers only Complete Course Fundamentals Write Stan Burdick P.O. Box 488 Huron OH 44839</p>
<p>TURKEY RUN R/D LEADERS SCHOOL Turkey Run State Park Marshall, Indiana July 17-21, 1988 Phases 4-5-6 <i>Staff: Irv & Betty Easterday</i> July 24-29, 1988 Phases 1-2-3 <i>Staff: Betty & Clancy Mueller</i> Write Betty & Clancy Mueller 1112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>HOLIDAY OF HARTLAND Hartland, Michigan July 17-20, 1988 — <i>Al Brundage, Earl Johnston, Dick Bayer</i></p> <p>CHARLOTTESVILLE, VIRGINIA St. Anne's-Belfield School July 24-27, 1988</p> <p>NEW ENGLAND SCHOOL August 7-10, Sturbridge, Mass. NEW & EXPERIENCED CALLERS <i>Al Brundage — Earl Johnston</i> Earl Johnston, PO Box 2223 Vernon CT 06066</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania July 10-14, 1988 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limit 8 for max. personal attention. 1 year experience Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>
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Calling Tips

THAT'S THE "BREAKS" by Walt Cole (Part II)

Part I, "64=64", dealt with timing the figures of singing calls and the need to match, precisely, the number of choreographic steps with the number of musical beats in order to dance with the music.

Part II deals with the "break" between the figure sequences used in singing calls. The requirement to equalize the choreographic steps with the musical beats remains in force. In addition, in writing both the figure and break, one must be particularly aware of the position of the dancers in relationship to their home positions when the command *promenade* is given. That is, if the couples are at home, then a 16-beat promenade is required. If the couples are halfway from home, then an 8-beat promenade is required.

In the case of most figure sequences, the promenade command is given correctly, i.e. when the couples are at home and allowed the full 16 beats to promenade. (Timing the command is another subject.) In the case of the break sequence, this unawareness of the position of the couples in relationship to home is the biggest "sin"—though lack of equalization of steps/beats still ranks high within the breaks.

The breaks in 83 records were analyzed. The 64=64 ratio did not improve much, i.e. 49 records, 50.04%, had 64 steps for 64 beats ranging from 64 steps (no swing) to 56 steps plus an 8-beat swing. One record had 50 steps, thus requiring a 14-beat swing (swing was included in the choreography). Choreography containing no swing ranged from 60 to 70

steps for 64 beats of music.

It was about 50/50 in the respect to the relationship of the couple to home when the command *promenade* was given, i.e., in 49.40% of the breaks the couple was at home and given 16 beats to promenade; in 50.60% they were halfway from home when the command was given and still allowed 16 beats to promenade home when only eight were required.

Things did improve a bit when the "at home" and "halfway home" situations were analyzed separately. In the "at home" case, 65.85% of the breaks contained the 64=64 ratio. In the "halfway home" case, 52.38% had 64=64 except one would have to promenade past home and halfway more in order to use the beats allowed.

Grand square was used in 17 cases and only in seven (41.18%) did the rest of the choreography equal 32 steps (plus 32 to equal 64). In one case, the rest of the choreography equalled only 30 steps (total of 62 steps). Only in these eight cases did the promenade start at home; nine cases had the promenade start halfway from home and gave 16 beats to arrive home in eight steps.

18 different break sequences were used in those "at home" promenade cases. Half or 50% of these had the 64=64 ratio. The other half did not. 17 different break sequences were used in those "halfway home" promenade cases. This means only nine out of 35 (25.72%) of the breaks used are acceptable, a very low percentage of danceable breaks.

In two cases, the couples were one-quarter from home! One of these contained 60 steps for 64 beats without a swing; the other had 64 steps for 64 beats with no swing, but both cases allowed 16 beats to promenade four steps. These two examples were not included in the above analysis.

As we suspected at the start of these analyses, the break choreography has a poorer acceptance rate than the figure choreography. In both cases, the danceable quality is "broke" and it does need fixing!

STRAIGHT TALK

I can't keep my mouth shut any longer. I'm up to my pettipants with all the excuses about square dancing going down the tubes. Callers, dancers and all have stated their reasons—we should do this, we should do that, only to find a short time later that didn't work either.

I'm here to let you know that we have three clubs growing (Berlin Squares, Starlight Twirlers, and Chipmunks). How about that? The last two clubs we took were out of money, out of a lot of dancers, and out of ideas. This was about a year ago. Today they are making money, have added new members, and have good beginner classes.

Callers of our association gave us their blessing with smirks on their lips, "Go ahead and try, it won't work."

I'm not about to try and tell you that my husband the caller is so great he had people flocking to his side (although he is good). What few dancers were left were and are so dedicated, they wanted more than anything to keep their clubs going.

There was no way it couldn't rub off on us. So we jumped in, no gimmicks, no hair pulling. We and our dancers became a family. We worked together, talked over ideas together. Soon we had a few more. We all went dancing at other clubs, made friends, and invited them to visit us. (Just like your neighbors down the street.) We go to conventions, camping, out for breakfast together. We take care of each other's kids, run to the hospital to see our sick ones, have picnics, celebrate birthdays, and do everything a family does together.

It's so simple, folks. Care about each other—when you're dancing together, when you're home, *all* the time.

Our dancers are excellent dancers and we are so proud of them, but more important, they are caring, loving people. Our family is growing and always ready to spread a new branch to anyone—young, old, single, married, well-off or budget-watching.

Put another potato in the pot, dancers and callers everywhere, there's always room at the table for one more.

*Beverly Chipman
Berlin, Wisconsin*

CROWING A BIT

Seems as if the old ASD rooster has good reason to crow lately. 112 pages seems to be the new standard for ASD, month after month. Full color sections appear twice a year (fall and spring) plus regular alternate color pages. 24,000

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Dancing Tips

by Harold & Lill Bausch

In years gone by we could see clubs constantly on the increase in numbers of dancers. Classes were large for many years. Today it seems most clubs are getting smaller, no classes have been started, and club numbers are no longer, on the rise in most areas. (Of course, there are exceptions.)

Square dancing is still America's best kept secret—more fun and more good people than anything else I can mention. So why does it happen that we seem to be on the down side of the curve?

We would have to look at several things to come up with an educated guess as to just why we seem to be in a decline. First, the American family life has changed. When we started in the 50's, few wives were employed in full-time jobs, other than being wives and mothers. After days at home taking care of children and husbands, the wives were eager to get out of the house. Square dancing offered economical entertainment and a chance to meet people. Husbands at the same time may have had more than one job to keep up with finances, but even so they were not under the pressure they seem to be facing today. It was a more social time in our history, and the American square dance fit in and well.

Today we have VCRs and people stay home and watch TV programs that are recorded or movies they missed before. In the 70s we complained that bowling was hurting square dancing, but that was nothing like TV and VCRs are today.

Now the final cross! Levels of programming!

One lady said to me, "The callers who were not popular with the dancers found a place for themselves by writing new and

complex calls, and then catering to those who want to be 'higher up.'" This may be a simplistic way of looking at it, but it is indeed part of the problem.

Another survey I read recently stated that part of our problem is the decreasing number of callers. This indeed could be a big part of our problem. Simply put, the more callers there are, the more beginners' classes we should have, and thus the more dancers. Add to this the problem that with fewer callers today, we also have a large number of callers who do not teach beginner dancers, they are too involved in advanced or challenge dancing to bother with beginners' classes.

We indeed may have passed our peak, and so we must strive harder than ever to keep the dancers we have. The challenge is to the callers and to the club officers to provide dancing that is enjoyable to all, not just a few. It is difficult, but not impossible, to take dancers who have danced for 20 years and those who have just gotten out of lessons, put them together and call a dance that they all enjoy. Callers will have to offer variety but not stump or frustrate the dancers. Officers will have to see to it that they hire callers who do just that.

I offer no magic solution except to say that we must go back to the idea that this is a social gathering, a meeting of people who have come together to enjoy each other's company. We must not make square dancing a contest.

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by Bob Howell

easy level

I was reminded not too long ago that the traditional dance program was rather dull and boring. Well, try this one on dancers at any level and see what fun you can have with it. It always gets a good laugh. Here's hoping this will be the only doctor you'll have to see all year long...

THE DOCTOR I.Q.

First couple balance, swing, first gent out to the center of the ring
Balance to the girl to the right of you, right to the girl in back of you
Left to the girl to the left of you, right to the girl across from you
Bow to the girl you balanced to, and out to the center.

(Repeat three more times for the first man, beginning with the last line above. On the last repeat the last line is:)
Swing, swing, everybody swing.

The whole thing is called for each gent and each lady in turn. This makes the dance long, so it is better to call opposites out simultaneously as soon as a group begins to know the dance.

The active gent momentarily stands alone in the center, back to his partner. He does a quarter turn right and bows to original lady on his right. He then turns to opposite direction and turns his original corner right. Then he turns original opposite left. He crosses the ring and turns his original lady right with both hands and quickly steps out to the center with his back to her, ready to repeat the whole routine advancing one lady to his own right. At high speed, with no pauses, this dance is excitingly different.

Hugh and Cem Macey of Bath, Ohio, continue to produce really good one-night-stand records. Following is one called by the late Dick Jones of Long Island, N.Y.

BUCKEYE HOEDOWN

BREAK:

- 4 Bow to partner or corner
- 8 Four ladies promenade inside full around to home
- 8 All do-sa-do partner at home
- 8 Four men promenade inside full around to home
- 8 Four men swing partner

FIGURE:

- 8 Head couples go forward and back
- 4 Heads forward and pass thru (face out)
- 2 Heads U-turn back
- 8 Side couples go forward and back
- 4 Sides go forward again and pass thru
- 2 Sides U-turn back
- 8 All join hands and circle left halfway (to M's home)
- 8 All do-sa-do new partner
- 16 All promenade new partner full around.

I had the good fortune of attending the fiftieth anniversary dance held at the Henry Ford Museum and Greenfield Village in Dearborn, Michigan, this past November. The affair took place in Lovett Hall. The master of ceremonies and prompter for the afternoon was Glen Morningstar. Music was provided by the Ford Reconstruction Orchestra and The Ole Michigan Ruffwater String Band. It was a gala party. On the program Glen included this reel...

HULL'S VICTORY

Bars:

- 4 Give right hands to partners, left hands to opposites, and balance four in line
(Standing four in line, crosswise of set—two ladies facing up the set and two gentlemen facing down)
- 4 Turn opposites with left hands
- 4 Right hands to partners, left hands to opposites, and balance four in line
- 4 Turn opposites with left hands
- 8 Down center and back (Couples join both hands, chasse eight steps to the foot of set, turn half around, return up center and separate, stopping one place below.)
- 8 Right and left

What better way is there to start a new year than by making a new friend? Because I work with so many groups where there are more men than women, or vice versa, I am in constant search of dance routines that are instant-teach and partnerless. Here is one that I thought up on the spot one evening when I had several hundred people ranging in age from four to seventy or eighty. I have named it...

FRIENDLY CIRCLE

FORMATION: Single circle. No partners necessary.

MUSIC: *Touch a Hand, Make A Friend*, MCA 52646, The Oak Ridge Boys

ROUTINE:

INTRO: Wait 32 counts until vocal begins.

1-16 All circle left 16 steps.

17-32 All circle right 16 steps.

33-36 Dropping hands, all walk in two steps and then clap hands three times rapidly.

37-40 All back out two steps, and, keeping the ball of each foot on floor, bounce on heels three times rapidly.

41-48 Repeat counts 33-40

49-56 All walk in towards center, veering slightly left, make a sweeping right-face turn and walk back out to place, ending facing wall.

57-64 All walk toward wall, veering slightly right, make a sweeping left-face turn and walk back to place, ready to "touch a hand" again.

NOTE: Counts 49-64 represent a large figure eight.

NOTE: In the dance, Kansas City, October issue, p. 48, counts 25-28 should be a four step vine ending with weight on right foot to start the slow walk two with the left foot. The same is true for the repeat, 33-36.

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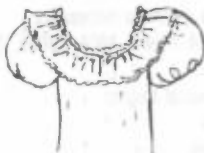
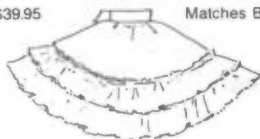
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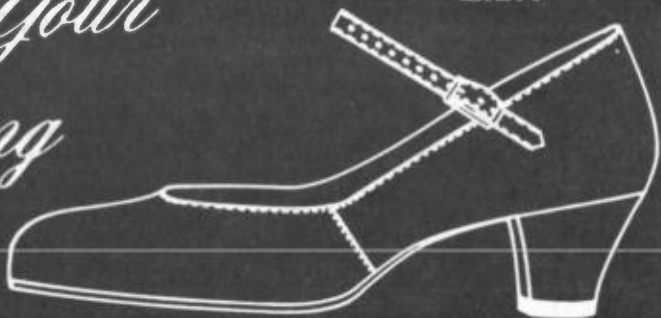
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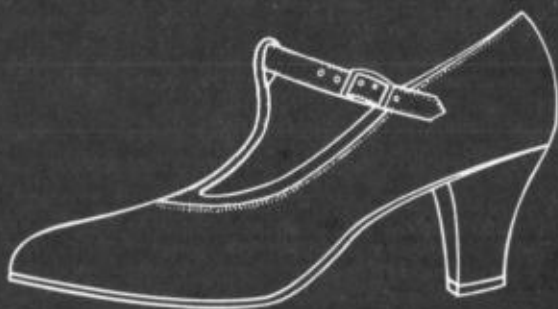
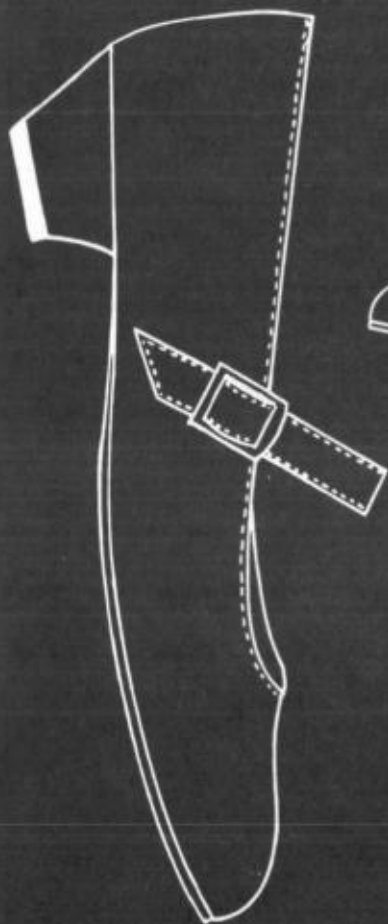
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JANUARY 1

THINGS TO DO

1988

Thank my partner for dancing with me.

Smile when other dancers make mistakes (also when I do).

Support my club all year.

Try saying good things about everybody for three continuous hours.

Bring one new couple to our square dance lessons.

Say "hello" to every dancer at the club.

Use at least one good idea from **ASD** each month.

JANUARY 1

1988

THINGS TO DO

Thank my conners for dancing with me.

Dance at least twice this year to different callers
at different clubs.

Tell friends how much fun it is to square dance.

Renew my subscription to **American Squaredance.**

Renew my subscription to my local S/D newsletter.

Order that petticoat and shoes that were advertised last month.

Keep at least five of these resolutions!

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1 Interest in others. If this rule is true for any business, according to *Small Business America*, the publication of the National Assn. for the Self-Employed, it is doubly or triply true in the S/D world that is so people-oriented. Being interested in people means wanting to know what they need and what they want. Your job is to supply what the customer wants. Are you doing this? (Or are you telling your "customers" what they should want?)

2 Initiative. As a business owner, you are your own boss. You must do your planning and be a self-mover. Callers may be hired by clubs, but they are in control of their careers as to when and how they book dates, how they further their training, their practice time. Shop owners must be innovative and decisive. Are you?

3 Resourcefulness. In a small business, you do not have unlimited resources. You must use creative ability and every available resource. Look for new ways of doing things—teaching or advertising or promoting your services. Can you create what you need to do the job?

4 High energy. You are the driving force in your business. It's a standing rule that if you're self-employed, you work harder and longer but enjoy it more. If you're not enjoying your business, take another look. Calling and cueing and selling S/D clothes may look like fun, but the inevitable paper work lies behind every business. Energy helps you build success; success will build up your energy supplies. How's your energy quotient?

5 Perseverance. Rare is the caller or cuer who became an instant success the night he/she first picked up the mike. Rare is the shop owner who broke even the first year. Are you aware that you face a time of growth and hard work before you attain that first success? Proper planning and dedication will help, and stick-to-it-iveness will eventually bring results.

6 Determination. If you're only lukewarm about being a caller or a cuer or a shop owner, you probably won't be successful. To be a success, you need determination to succeed and a sense of the direction in which you are moving. Do you have a goal, and a plan to reach it?

7 Self-confidence. Many people spend years overcoming early intimidation and developing self-reliance and self-confidence. Recognize your shortcomings, but know your talents and your strengths. Having a partner who balances your weak points, and developing a good working relationship, will help offset feelings of inadequacy. When you do things you thought you couldn't do, does your self-confidence grow?

8 Foresight. Use your past experience to prepare you for what lies in the future. You don't have to be a prophet but you should become an effective planner.

9 Daring. No one starts a business without being willing to take some risks. You may minimize the risks through certain procedures but you will face some uncertainties. Ask the full-time caller or the shop owner who is depending on her

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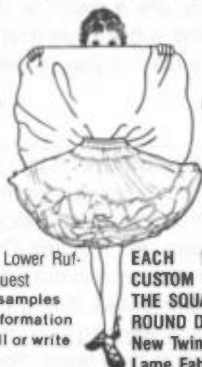
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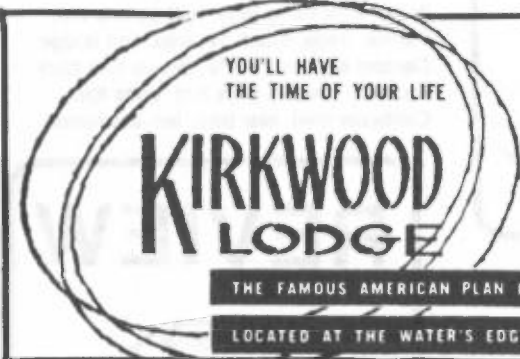
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income for necessities. When the business is in the "hobby" category, the risks may be minimal; when it's a breadwinning proposition, you want some assurance of success. How do you approach the risks of your enterprise?

10 Profit orientation. For many years, "profit" was considered a dirty word in the square dance world, per-

haps because calling was considered a service and a fun activity. Other enterprises that "profited" from square dancers' purchases underplayed their business orientation. In the 80's, we are no longer that naive. Many businesses are connected with square dancing: shops, tours, record producing, as well as calling and cueing. The fun is there, but the monetary rewards are also necessary.

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We enjoy the *American Squaredance* magazine very much and anxiously await next month's issue. The articles are great and help keep us informed of all aspects of square dancing.

One area I'd like to know more about is the life and duties of a square dance caller's wife. My husband is learning to call and I really wonder where that puts me. I've been to dances where the caller's wife is out on the dance floor helping to

teach lessons, at the end she boxed up all the equipment and straightened the record cases. Then at another dance the caller's wife sat in a corner and knitted. I would imagine a person should try to reach a happy medium. But what is it? I think it would be interesting to read of interviews of callers' wives, views of dancers, what they want and expect, and input from callers as to how a wife can help them. This is something I'm interested in and I believe there must be lots of caller's wives out there with the same feelings.

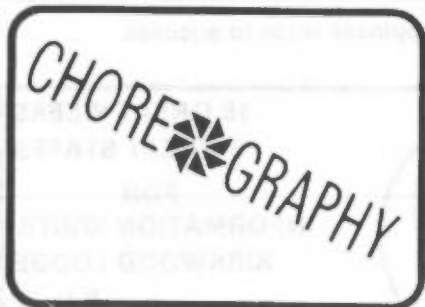
Jolene G. Smith
Thermopolis, Wyoming

Ed. Note: About the same time that this letter arrived, Co-ed received a survey form from Thelma Murtha, chairman of the Callerlab spouses committee, who mentioned that a booklet might be forthcoming from Callerlab dealing with these subjects. Watch for future news of this.



Creative Choreography

by Ed Fraidenburg



If you want to, zoom, double pass thru
Leads trade, touch to a wave
If you want to, recycle, half square thru
Partner trade, touch $\frac{1}{4}$, walk and dodge
Centers square thru $\frac{3}{4}$, others turn back
Touch to a wave, boys run, ends fold
California twirl, star thru, left allemande...



IF YOU WANT TO, BUT YOU DON'T HAVE TO...

by Shin-ichi Ichimura, Tokyo, Japan

Heads square thru four,

If you want to, box the gnat, $\frac{1}{2}$ square thru
Tag the line, cloverleaf, if you want to, zoom
Double pass thru, centers in, face your partner
Star thru, ends fold, slide thru, partner trade
Box the gnat, touch a quarter

If you want to, eight circulate (any no. places)
Boys run, left allemande...

Four ladies chain, heads lead right and
Circle to a line, if you want to, rollaway
Pass the ocean, if you want to, scoot back
Single hinge, swing thru, ends circulate double
Centers run, tag the line in

If you want to, flutter wheel, pass thru
Wheel and deal, centers pass thru
Touch to a wave, if you want to, ends trade
If you want to, centers trade, swing thru
Eight circulate, centers run, ferris wheel
Double pass thru, leads U-turn back, star thru
Ends fold, touch to a wave, ends trade
Centers trade, eight circulate
Right & left grand...

Heads $\frac{1}{2}$ square thru, if you want to,
Box the gnat, swing thru., all circulate
Centers trade, if you want to, scoot back
Swing thru, recycle, center four U-turn back

FLIP THE DIAMOND

STARTING FORMATION: Any diamond
DEFINITION: The centers of the diamond do a *diamond circulate* to the next position in their diamond, while the points *run* into (flip 180°) the nearest center position and join hands to become the centers of the forming wave or line. When "flipping" a facing diamond, the points always take the inside path, and the centers take the outside path.

SAMPLE CHOREO:

Heads lead right and circle to a line
Two ladies chain, chain back Dixie style to wave
Centers run, centers hinge, diamond circulate
Flip the diamond, trade the wave
Right and left grand...

Heads lead right and circle to a line
Pass the ocean, boys circulate, girls hinge
Diamond circulate, boys swing thru
Flip the diamond, half circulate, bend the line
You're home...

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Diamond circulate, flip the diamond
Right and left grand...

Heads square thru four, right and left thru
Ocean wave, boys run, boys hinge
Diamond circulate, flip the diamond
Left allemande...

Heads lead right and veer left, girls hinge
Diamond circulate, boys swing thru
Flip the diamond, centers trade, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

PULPOLLEX

CROSS THE OCEAN by Larry Letson, Indiana

*(Description and all sample material taken from
Choreo Breakdown and written by the editor,
Don Beck.)*

DEFINITION: From facing couples (assume normal couples for ease of description), women diagonally pass right shoulders with each other and then face right to become the ends of right-hand waves. As soon as the women clear the center, the men diagonally start to pass left shoulders, but when they meet, they join lefts and *single hinge* plus a little, to become centers of the final waves.

SAMPLE CHOREO:

From facing regular couples: right and left thru
Cross the ocean, single hinge
Men run...zero (true)

From right-hand wave: trade the wave
Centers run, bend the line
Cross the ocean...zero (true)

From facing couples: cross the ocean
Spin the top, recycle...zero (true)

Heads right and left thru, sides lead right
Veer to the left, chain down the line
Cross the ocean, single hinge, men run
Reverse flutter wheel, cross the ocean
Grand right and left...

Heads half square thru, slide thru
Right and left thru, dixie style to a wave
Men trade, left swing thru, single hinge

Right and left thru, *January 1988*

Women run, cross the ocean, men run
Couples circulate, half tag the line, men run
Left allemande...

Heads square thru, swing thru, single hinge
Men run, reverse flutter wheel, cross the ocean
Spin the top, pass thru, tag the line, centers in
Cast off $\frac{3}{4}$, star thru, trade by, touch $\frac{1}{4}$
Split circulate, men run, right and left thru
Cross the ocean, swing thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Right and left thru, cross the ocean
Grand right and left...

These have some plus calls:

Heads right and left thru, cross the ocean
Swing thru, ping pong circulate, extend the tag
Linear cycle, reverse flutter wheel
Cross the ocean, swing thru, recycle
Square thru three-quarters, left allemande...

Heads lead right, single circle to a wave
Men trade, spin the top, recycle
Right and left thru, cross the ocean
Single hinge, men run, crosstrail thru
To the corner, left allemande...

Heads cross the ocean, extend the tag
Swing thru, women trade, cross the ocean
Spin the top, recycle, load the boat
Left allemande...

Four ladies chain, heads rollaway
Sides cross the ocean, ping pong circulate
Extend the tag, trade the wave, single hinge
Women run, cross the ocean, scoot back
Women trade, recycle, left allemande...

Heads star thru, California twirl
Right and left thru, cross the ocean
Grand swing thru, single hinge, coordinate
Couples circulate, bend the line
Right & left thru, cross the ocean
Extend the tag, grand right and left...

Singing call:

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 corner, promenade...(add 16-beat tag)

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



LINEAR CHAIN THRU

by Ed Fraidenburg

DESCRIPTION: From parallel waves: all *single hinge*, outfacers *fold*, start a *double pass thru*, but the trailers (original folders) stop in a wave and *swing thru*, then *turn thru* as leaders run (*right*) and all *touch to a wave* (right-hand).

From left-hand waves, use *left swing thru* and *left turn thru* as leaders run (*left*) and *left touch* to form left-hand waves.

SAMPLE CHOREO:

Heads square thru four, touch to a wave
Linear chain thru, girls trade, star thru
Pass thru, left allemande...

Heads lead right and circle to a line
Spin the top, linear chain thru, boys run
Slide thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, linear chain thru
Centers trade, swing thru, girls trade
Slide thru, left allemande...

Heads half square thru, touch to a wave
Linear chain thru, girls trade, left allemande...

Heads square thru four, right and left thru
Touch to a wave, linear chain thru
Split circulate, boys run, crosstrail thru
Left allemande...

Heads half square thru, swing thru
Linear chain thru, boys trade, star thru
Trade by, swing thru, same sexes trade
Right and left grand...

Heads square thru four, swing thru
Linear chain thru, boys run, star thru
Pass thru, trade by, swing thru, boys trade
Right and left grand...

Four ladies chain $\frac{3}{4}$, four ladies chain across
Sides right and left thru, heads square thru $\frac{3}{4}$
Separate go round one to a line, pass thru
Wheel and deal, zoom, pass thru
Left touch to a wave, linear chain thru
Left allemande...

Heads lead right and circle to a line, swing thru

Spin the top, linear chain thru, recycle
Pass thru, trade by, left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, zoom
Centers pass thru, touch to a wave
Linear chain thru, right and left grand

Heads pass thru go round one to a line
Pass the ocean, linear chain thru
Centers trade, girls trade, square thru four
Trade by, pass thru, left allemande...

Heads pass thru go round one to a line
Pass the ocean, centers trade, linear chain thru
All eight circulate, recycle, swing thru
Right and left grand...



Heads lead right and circle to a line
Pass thru, wheel and deal, centers pass thru
All pass thru, swing thru, extend the tag
Centers in, centers fold, pass thru, trade by
Left allemande...

Heads square thru four to an ocean wave
Centers run, tag the line, cloverleaf
Boys left swing thru, left turn thru, star thru
Couples trade, partner trade
Couples circulate $\frac{1}{2}$, bend the line
You're home...

Heads square thru four, split two
Go round one to a line, single circle $\frac{3}{4}$
Column coordinate, boys trade, girls trade
Partner trade, half circulate, bend the line
You're home...

Heads lead right and circle to a line
Single circle $\frac{3}{4}$, circulate, girls run
Single circle to a wave, girls trade, recycle
Left allemande...

Heads square thru four, square thru three more
Swing thru, extend the tag, centers in
Centers fold, swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Rollaway, star thru, swing thru, extend the tag
Centers out, bend the line, star thru, trade by
Swing thru, boys run, girls trade, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, go round one to a line
 Single circle $\frac{3}{4}$, column circulate twice
 Boys run, partner trade, dixie grand
 Left allemande...

Heads lead right and circle to a line
 Ends box the gnat, all single circle $\frac{3}{4}$
 Circulate, trade and roll, pass thru
 Girls cross fold, star thru, ferris wheel
 Square thru $\frac{3}{4}$, left allemande...

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Crossfire

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a. waves

b. and anything

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Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

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the gears

Spin chain the gears

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¾ tag the line

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Awhile

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Callerlab ROQ: Sun, Afternoon

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Good Ol' Girls
Pearly Shells
Jacalyn's Waltz
All Night
Little White Moon

PHASE III

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Desert Song
Crazy Eyes
Patricia
I Want A Quickstep
Maria Rumba
Butterfly
In The Arms of Love
Adres L'Entriente

- 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
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HI  HAT DANCE RECORDS



by
Ed Foote

Changes to Callerlab Advanced List.

The Callerlab Advanced Committee has announced the results of its recent voting for changes to the Advanced list. **Calls added:** *diamond chain thru*, *transfer and (anything)*, *grand 1/4 thru*, *grand 3/4 thru*.

Calls dropped from A-1: *all eight swing thru*, *arky allemande*, *arky grand*, *cross cloverleaf*. **Calls dropped from A-2:** *all four couples cross trail thru*, *all four couples pass thru*, *beaus/belles concept*.

Definitions of added calls:

Diamond chain thru: From twin diamonds, all *diamond circulate*, the very centers (of the ocean wave) *trade* and then *cast off 1/4* with the adjacent ends of the wave. Twin diamonds end in parallel two-faced lines; facing diamonds end in parallel ocean waves.

Transfer and (anything): From parallel columns, #1 and #2 dancers in each column do a normal transfer the column; #3 and #4 dancers *circulate* to form a box in the center, and they take the "anything" command.

Grand 1/4 thru: From right-hand columns, all cast 1/4 by the right and those who can

turn 1/2 by the left. **Grand 3/4 thru:** All turn 3/4 by the right, and those who can turn 1/2 by the left. Both calls end in a right-hand tidal wave.

It has not been determined which added calls will be placed on A-1 and which will be placed on A-2. This will be decided at the Callerlab Convention at the end of March.

Comment about the changes: The four added calls are very easy, much easier than some calls currently on the Advanced List. There is no serious loss on the dropped calls. *All eight swing thru* is simply a variation of the Mainstream basic, *swing thru*. A case can be made for calling it directionally at any program.

Old timers in square dancing may moan at the loss of *Arky allemande/Arky grand*, since Arky was the beginning (back in the fifties and sixties) of what today is known as "all-position" or "dance by definition." However, these two calls, along with *Arky star thru*, were all that remained of that era and were really retained as souvenirs.

Cross cloverleaf never seemed to be danced well, and the idea still remains on A-1 with *cross clover and (anything)*. The two *all four couples* calls will not be missed, and where *all four couples pass thru* is needed to teach a figure, this can be done directionally. *Beaus/belles concept* really belongs in the glossary as terms in square dancing, to then be applied at any program where appropriate.

All things considered, the Advanced list has been improved by these changes.



Gerald McWhirter

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People

IN THE NEWS



The caption on this photo could be "Past Presidents Meet Past Presidents" because **Stan and Vi Nye**, past presidents of the British Association of American S/D Clubs, were introduced to U.S. past president, **Jimmy Carter** (also a square dancer) while attending a church service in Plains, Georgia, with a friend, **S.J. Croft** of Albany, Georgia (to the right of Carter). On a three-week U.S. tour, the **Nyes** also were made honorary citizens of Memphis, Tennessee by **Mayor Hacker**, when introduced by another friend, **Larry Campagna**.

Caller **Bob and Jane Jaffray** were awarded coveted Trillium Merit Awards in the Toronto area recently, presented by **Al White**. Also receiving similar awards were **Marg Hough** and **Stu and Wynne Robertson**, presented by **Brian O'Gram**. All were recognized for significant contributions to the square dance activity.

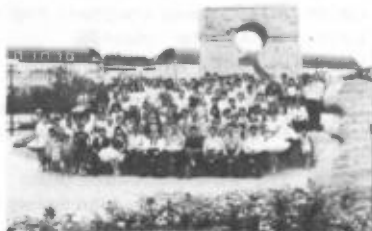
Caller **Tom and Glenda Morgan** of St. Louis, Missouri, are now wintering in Mission, Texas, where Tom will call at one of the resort parks there. His schedule still includes the St. Louis area in the 70

summer months, where he has called for 17 years.



Our Canadian staff "rep," **Orphie Marcellus** and her husband **Mac** took a trip to England last summer and visited a Steam Show near Peterborough, Cambridgeshire, with square dance demos and a parade of banners held by a number of children. The **Marcelluses** also visited with caller **Malcolm and Evelyn Davis** and **Elizabeth and David Clark**, circulation managers of the all-England publication, *Let's Square Dance*.

A new publication, *Rewarding Retirement*, from Omaha, Nebraska, carried a photo story on square dancing, provided by ASD, thanks to **Ardis Glace** of the RR staff.



Another photo came to us later from ace photographer **Ichiro Fujima** (see story elsewhere in this issue) showing dancers of Hiroshima, Japan, when **Buddy Weaver** called there. As an editorial comment, we'll simply add: Isn't it painfully poignant that square dancing, the world's *friendliest* activity, now envelops Hiroshima, the most

devastated, atomized city of World War II, and both Japanese and Americans now regularly join hands in mutual trust and respect.



Photographer **Fujima** (left above) told us of another visiting caller to Japan, **Vic Ceder** (right) from California, who calls through C-4 and was enjoyed by the challenge dancers. Other callers coming to call challenge dances are **Lee Kopman** and **Ron Libby** in '88, **Ben Rubright** in '89, and **Dave Hodson** in '90.

Publicist/caller **Marv Labahn** reports that a Chicago suburban paper, the *Worth Palos Reporter*, covered square dancing nicely in a senior citizens' supplement.

The largest crowd ever turned out for the 12th annual Western Massachusetts S&R/D Festival this past fall with over 1100 dancers and 20 callers and cuers. The *Union News* of the Springfield area produced a good photo story, sent to us by area coordinator **Russ Moorhouse**. Some dancers shown/mentioned are: **June and Jack Delaney**, **Dolores and Chuck Parsons**, **Ed and Marion Cabana**, and caller **Norm Allard**.

A new addition to the staff of Royal Records is **Larry Letson**, who now joins **Jerry Story** and **Tony Oxendine** on that label.

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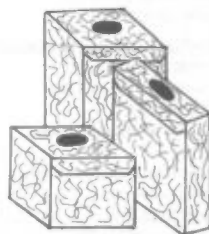
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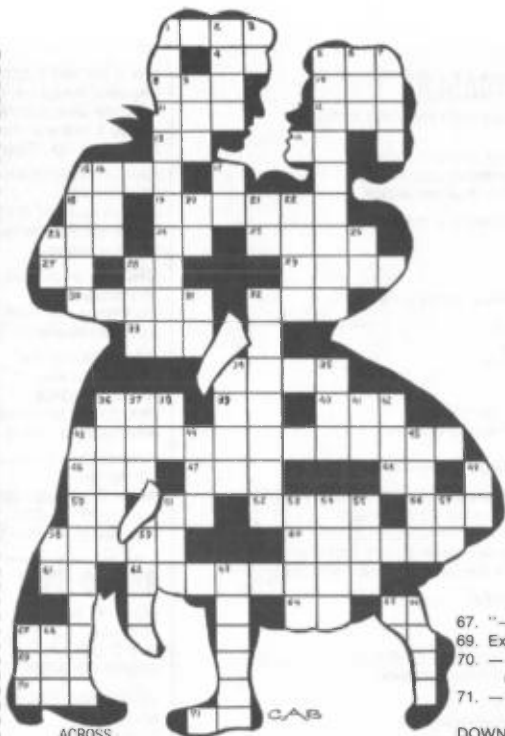
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5. Kind of twirl (Abbr.)
8. Girl's name
10. Poem
11. Born
12. Holiday drink
13. College deg.
14. — *You Knew Susie*
15. S/D formations
18. Us
19. — *Quadrille*
23. "Swing like —"
24. *Merry Mix*—
25. Word before *The Gang's All Here*

27. *Gotta Travel* —
28. Mother
29. "Shoot the —"
30. Square dancers
32. *Crested* — (Folk dance)
33. Hair covering
34. "— thru"
36. NW state
39. Exclamation
40. *Down —dor*
43. Call
46. Wane
47. Commercials
48. Note
50. *Kon—ki*
51. "Swing — home"
52. "— square thru"
56. Relatives
58. Say
60. Chain figures
61. ♪
62. Squares are — folk dances
64. High Frequency (Abbr.)
65. Be

67. "— ladies chain"
69. Exclamation
70. — *My Heart Set On You*
71. —'s *You I Love*

DOWN

1. Popular quadrille figure
2. "— the line"
3. Ave.
5. Result of a goof
6. Fuss
7. Garter holders
9. Edward's nickname
15. "— with Lulu"
16. Even (Poetic)
17. *The Girl I Left Behind* —
20. — *the Lazy River*
21. Exclamation
22. No — Square
23. — *Long, It's Been Nice...*
26. Behold
28. 50% of couples
31. — *Louis Blues*
32. Challenging square
34. Remit
35. — *Waltz (Oldie)*
36. Path in space
37. —ert E. Lee
38. Printer's measure
41. — *Johnny*
42. Negative word
43. Feminine apparel
44. Snack after the dance
45. Caller's equipment
49. *Gentle — My Mind*
51. Fore— grip
53. "Heads —, sides dive"
54. Relax
55. Adjective for square dancing
57. Verb
58. Away's partner
59. Antonym for hard
63. "Go —"
66. — *and Satin*
67. Part of a round
68. R/D oldie

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The ninth annual Ohio Mini-Legacy was held at the Lenox Inn in Columbus on Oct. 3, 1987. Over 40 dance leaders participated in leadership training, problem solving, "how to" sessions, and lively informative communication.

Bob Howell's keynote address theme was "Let's Get Going." The Bonnells presented "Why We Travel and Why We Dance At Home" and the Frenches showed "How To Build the Right Flyer." All trustees participated in "table talk" at lunch. Bob Howell next discussed "Why We Dance How We Dance." Other topics includes "Varieties of Club Organizations," and insurance concerns presented by Don Garris.

Charles and Jo Ehler were elected as new members of the executive board. John and Audrey Key and Don and Barbara Garris were reelected for six years.

The conference ended with a special dinner dance at the Stoney Creek Country Club. High spirits and enthusiasm characterized the entire conference.

Len Cannell, executive secretary

CONVENTION IN THE FIRST CITY OF THE SUN

The 22nd National Convention of the New Zealand S&R/D Callers and Tutors Association will be held in Gisborne, N.Z. Known as the "first city of the sun," Gisborne is situated on the shores of Poverty Bay. It is the first city to see the sun each day, and was the site of Cook's first landing when he discovered New Zealand in 1769.

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FIRST EMPIRE STATE FESTIVAL

On the weekend of October 9-11, 1987, 1900 dancers, callers and cuers gathered in Rochester, New York, for the first ever Empire State Festival. Approximately 900 attended the fashion show, where a vote was taken for the official Empire State outfit. Winner was the royal blue dress with bluebird on an overskirt and the man's vest with the bluebird on the back. (See "State Line," July, 1985)

The second annual Empire State Festival will be held in Buffalo on October 7-9, 1988.

Dee Ryan



PRETORIA PROMENADERS

Pictured are the Pretoria Promenaders on a float during the Jacaranda carnival procession in Pretoria, South Africa.

The Pretoria Promenaders was formed in April, 1987, when Rodney Wills took on the responsibility of starting a square dance beginners class. Of the 70 members in the twelve-week class, fifty remained to form the foundation of the club.

Square dancing is new to Pretoria. Rodney Wills and Tony Webb started the first club in South Africa in Port Elizabeth, some 100 kilometers south of Pretoria a few years back. On being transferred to Pretoria and Benone, respectively, both have started new clubs in these areas.

The number one goal of the Pretoria Promenaders is to attend the 1989 National Convention in the U.S.A.

Dancers are invited to dance with the Pretoria Promenaders. Rodney Wills may be contacted at (012)9988011 or at P.O.

Box 72772, Lynnwood Ridge, Pretoria
0040, South Africa.

ARABIAN (SQUARE DANCE) NIGHTS

The Riyadh Square Dancers of Saudi Arabia, had their annual fall festival on October 14-16, 1987. Art Tangen of Oklahoma was the caller. Sixteen-plus squares attended from all over Saudi Arabia. The Trail End dance started Wednesday night with folks arriving by plane and auto up until 9 PM. Thursday morning workshop on the hot tennis courts saw dancers in various attire getting "roasted" at 100-110°. A good turnout of spectators (and maybe new square dancers) attended.

At the first square dance festival in Riyadh, there were 50 squares. The steady outward flow of expatriates is decreasing the number of square dancers. Along with that, the callers are having to share the calling and teaching.

Joe and Betty LeBlanc

IN MEMORIAM

► Fred Bergin, 83, died at his Santa Barbara home after a long illness. He was a big band pianist who played with Bix Beiderbeck and the Dorseys, and had an illustrious musical and business career. He is best known to square dancers as a partner in the Lloyd Shaw Recording Co. and arranger of many musical selections for dancing. He was a member of the Lloyd Shaw Fellowship and is described as having a humorous, pixie nature that made him a wonder to work with.

► Dancers all over the square dance world knew Ruth DeTurk as a super salesperson and a hard worker both in the Ox Yoke Shop, which was owned by Ruth and her husband, Reuel, and for square dancing in general. She was an early member of LEGACY and a charter member of NASRDS. After undergoing extensive surgery last April, Ruth attended the National Convention in Houston, and staffed her square dance shop as usual. In September, the DeTurks attended the World S/D Convention and enjoyed a tour through Scandinavia. Shortly after return-

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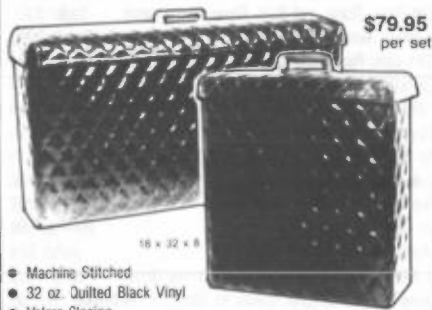
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ning home, Ruth lost her battle with cancer. She will be missed by her friends and customers everywhere.

KIWI KAPER

Cathedral Squares of Christchurch, New Zealand, hosted a tour group of 63 dancers from California under the leadership of Mike and Gail Seastrom and Scott and Debby Slocum. The evening was divided between MS and Plus calls with alternating tips called by Mike, Scott, and Art Shepherd, with rounds by Kevin Aldridge, Trish Bell, Jan Katlowski, Jo Geary, Neil Bennett and Art Shepherd.

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 - All My Exes Live in Texas, Bob Newman ESP 516
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Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

IT'S FUN— Four Square 805

Choreography by Phil & Lois Atherton

Good lively banjo pickin' music with a fun-type easy two-step, cued by Phil.

WHEN I TAKE MY SUGAR TO TEA—Grenn 17105

Choreography by Lynn & Donna Roumagoux

Good music and a good easy-intermediate foxtrot/two-step cued by Donna. Phase III.

I KNOW WHERE I'M GOING—RCA 5164-7

Choreography by Bill & Leigh Graf

Good vocal by The Judds and a flowing easy-intermediate two-step/swing routine. Phase III.

ANOTHER MAN GONE WRONG—RCA 10496

Choreography by George & Judie McFarlane

Catchy Bobby Bare vocal on *Marie Laveau*, with an easy two-step routine. Phase II.

FISHIN' IN THE DARK—WB7-28311

Choreography by Myrna & Clint Shaw

Peppy Nitty Gritty vocal with a fun-type easy two-step with step hops. Phase II + 1.

MIDNIGHT WALTZ—EN 017 (HH883)

Choreography by Steve & Judy Storm

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

BUSY BODY—MGR 042

Choreography by Bill & Marie Brown

Catchy music and a good, slightly different, easy two-step cued by Pete Metzger.

STUPID CUPID—Polydor MVG511

Choreography by Perry & Jerry LeFeaver

Real swinging Connie Francis vocal with a challenging jive routine. Phase V + 2.

WHO'S SORRY NOW—Polydor MVG511

Choreography by Perry & Jerry LeFeaver

Good Connie Francis vocal with a slow intermediate foxtrot and jive routine. Phase IV + 2.

DON'T MESS AROUND—Goldiggers LSG1005

Choreography by Frankie & Ed Campbell

Good Jim Croce vocal with a boogie-type easy two-step.

YOU'RE SIXTEEN—Silver Spotlight X019

Choreography by Leo & Marion Crosby

Good music with an easy busy two-step with a sand step. Phase II.

EVERYBODY'S SOMEBODY'S FOOL—Polydor MVG

513; Choreography by Paul & Rose Ann Marsh

Good lively Connie Francis vocal with a slightly different easy two-step.

I'M TIRED—Epic 34-07416

Choreography by Bob & Vida Scrapper

Good Ricky Skaggs vocal with an interesting easy two-step.

MADRID—TNT 261

Choreography by George korbmacher

Good lively music with an easy four-times-through polka-type two-step. This makes an excellent mixer and there is also an easy-level mixer routine. Cued by George. Phase II.

KEEP SHINING—Windsor 4754

Choreography by Corky & Paulette Pell

Pretty music with four different waltz routines progressing from easy to easy-intermediate. Good as a teaching tool. Phase II and III. **Continued on Page 107**

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Flip Side

SQUARE REVIEWS

by Dick Bayer

CLOSE TO MY HEART—Blue Star 2353

Caller: Johnnie Wykoff

Nice relaxing number by Johnnie and the Houston Ramblers. MS FIGURE: Heads promenade ½, square thru, swing thru, boys run, ladies trade, bend the line, square thru ¼, swing, promenade. ★★★

CHRISTMAS TIME IN TEXAS—Blue Star 2354

Caller: Johnnie Wykoff

Upbeat country-western instrumental with Christmas lyrics. The band really swings on this one. The opening break has women back to back, and the men promenade. We think if you turn your partner left instead of right, it will dance more smoothly. FIGURE: Heads lead right, do-sa-do to ocean wave, swing thru, boys

run, bend the line, square thru ¾, partner trade and roll, pass thru, swing, promenade. N/C

BOURBON STREET—Bobcat 1001

Caller: Bob Augustin

Bobcat has re-released this very popular number from a few years back. If you don't have this record, you missed a good one. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, swing thru, boys run, half tag, swing, promenade. ★★★

DECK THE HALLS—Bogan 1371

Callers: John Aden & Daymond Mayhall

Very popular holiday number. FIGURE: Heads square thru, do-sa-do, touch ¼, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing and promenade. ★★★

WHITE CHRISTMAS—Dance Ranch 693

Caller: Frank Lane

*The three Christmas numbers on this page were not received in time for review in the December issue. FIGURE: Heads promenade ½, square thru ½, right and left thru, rollaway, curlique, right-hand star, heads star left, swing corner, promenade. ★★★



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CALENDAR GIRL—ESP 706**Caller: Craig Rowe**

Very clever rendition of an old popular number. Craig does a nice job on the flip side. Instrumental has a vocal harmony that fits in well. Give a listen, you'll like it. **FIGURE:** Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, star thru, crosstrail thru, swing, promenade. ★★★½

ALL MY EX'S LIVE IN TEXAS—ESP 516**Caller: Bob Newman**

This is the second release of this melody and the dancers liked this one. Good instrumental and Bob does a good job on the flip side. **FIGURE:** Heads promenade 1/2, right and left thru, square thru, right-hand star, heads star left, swing, promenade. ★★★

LEAVE THE WORLD BEHIND—LouMac 165**Caller: Randy Dougherty**

A note on this record tells us that the song was written by Pam Dougherty. Excellent fill-in words with a good melody. The figure is put together very well and Randy does a good job on the flip side. **FIGURE:** Heads square thru, right and left thru, veer left, ladies trade,

rollaway, boys cross run, chain down the line, square thru 3/4, swing, promenade. ★★★½

DAYDREAMING—MarLet 516**Caller: Walt Courtney**

Good number for singers. Give a listen. **FIGURE:** Heads promenade 1/2, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep 1/4, pass thru, swing, promenade. ★★★½

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Florida— January Wkd of Rds, Grand Sq Hall, Panama City; Jan. 15-16; Ronnie/Rod Fontaine. Write Dance-A-Round R/D Club, 609 Garden Club Dr, Panama City FL 32401.

Florida— 12th Palmquist R/D Clinic, Lake Mirror Auditorium, Lakeland; Jan. 15-17; Eddie/Audrey Palmquist. Write Paul/Lorraine Howard, 1535 Williams Dr, Winter Park FL 32789.

Canada— Reindeer Romp, Greenfield Park Quebec; Jan. 16; Holly & Gerry. Call (514)445-6389.

New Zealand— Mainstream Review Programme, Cathedral College Hall; Jan. 19. Write Blanche Shepherd, 49b Searells Rd, Elmwood, Christchurch New Zealand.

Florida— 7th Annual R/D Florida Frolic, Lehigh Resort; Jan. 29-31; Max/Ruth Mandel, Boots/Jay Herrmann.

Write Max Mandel, Th 78, 2886 Fernley Dr E, W Palm Bch FL 33415.

Virginia— Cystic Fibrosis Benefit Dance, Southampton Cty Agricultural Ctr; Jan. 30; F. Vaughan, H. Butler, D. Kurtz, H. Hanke, C. Dunlap, E. Jaworski. Write J. Vinson, 500C Lee St, Franklin VA 23851.

New Zealand— Club Annual Picnic, The Groyne; Jan. 31. Write Mary Stanley, 9 Odie Pl, Christchurch New Zealand.

Florida— 13th Annual FL Sunshine Festival, Lakeland Civic Ctr; Feb. 4-6; J. Saunders, A. Springer, J. Lasry, F. Bedell, R. Chapman, S. Mitchell, C/M Lovelace, R/J Tremblay. Write Frank/Connie Bedell, 615 Sunny South Av, Boynton Bch FL 33436.

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And look to our tomorrows
 With other kindred souls—
 We will praise the heaven above
 And shake our partner's hand,
 For together we'll have cured our ills
 And found the Promised Land.

—Ida Reilinger



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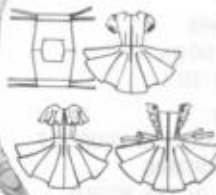
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THE CALLER NOTE SERVICES

The **Choreo Connection** by Ed Fraidenburg gives us these headings, which should whet one's appetite: Platter Pix, What's New, The Experiment (*pass and hinge*), Paging Plus, Bridging Mainstream, and The Last Page. He reports (via Hanhurst's Service) that these are the recent best selling singing calls: *Road*, LouMac; *Give My Regards to Broadway*, Blue Star; *Battle Hymn*, English Mt.; *Boogie Grass Saturday Night*, Red Boot; *Coming Round the Mountain*, Sundown.

Minnesota Callers' Notes by Warren Berquam takes a look at *retain your land* and *cross the ocean*; has in-depth studies of *linear cycle*, *hinge*, *coordinate* and many others. Warren has a new masthead done by Jack Berg, and lots of good clean copy.

In **Lead Right** this month, there's a page on the *magic module* from Don Malcom, some singalong stuff by Don, material ending in *right and left grand* from Dick Han, and good big pack of

choreography for general use. In addition, Stan's "Positive Problem Solving" and his "Symbol System" should be useful to most callers.

Some mighty neat ideas are contained in Jack Lasry's **Notes for Callers** this month, including his usual pink section for those calling Advanced material, and these subjects for most everyone: *chain down the line*, *alamo style revisited*, *couples hinge* at Mainstream, exploring *all eight fold* and *all eight fold and roll*, *trade the wave*, *boys/girls go twice*, *triple scoot* and *coordinate* combinations, dancing the Plus program. One little item we especially like is this:

Allemande left, allemande thar, go forward two
And form a star, shoot the star a full turn
Mother by the right in an Alamo style, balance
Swing thru, swing thru, boys run right
Left allemande...

One of the special advantages that is especially promoted in the **Southern California Notes** this month is the fact of subscribing to the service

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and getting the one million dollar liability insurance automatically for your \$35 cost. You needn't be from California to get this benefit. Good idea. (Joining Callerlab, of course, is another way of obtaining the same insurance benefit.) The ROM this time is *Devil Woman* by the Raybucks. Set the net is a featured experimental. A contra, *Bunkhouse Jig*, is also featured.

including these zero line get-outs:
Touch ¼, girls run, right and left grand...
Spin the top, boys cross fold
Right and left grand..
Square thru ¾, ends fold
Right and left grand...

News 'n Notes by Ed Foote has some excellent material from Ben Rubright

Good advice comes from Steve Turner's Australian **Callerlink** this time, and we quote: "If you find your floor is getting quiet or seems to be dragging a bit, and you have a little bright



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'snippet' or a short joke and you feel like telling it, then tell it at the appropriate time, so long as it is short—and the shorter the better, about fifteen to thirty seconds would be amply long enough. Everybody likes to laugh and it certainly helps the atmosphere of the evening, but beware, if you have any bawdy, coarse or borderline jokes, take them over to the pub and don't tell them at a dance. You are a professional leader and dancers very swiftly pick

up on your temperament and style if you attempt to tell these. It is also a very swift way to empty your hall.'

Since our good friend Gene Trimmer passed away (See "Meanderings," last month), his **Mainstream Flow** note service is continuing under the able editorship of Jim Hayes of Kansas. Jim kicks off his first issue with several pages of good choreo and a tribute to Gene.

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He also says that his wife Shirley is going to present a "women's view" corner (a neat new idea). New address for **MF** is PO Box 106, Aurora KS 67417.

Don Beck in his **Choreo Breakdown** always gives us plenty of meaty material besides new calls, and we need to make that point emphatically. For example, this time we gleaned more of his *six couple* dance material, some interesting *zooms*, a *chase right* workshop, and an interesting new experimental named *roll the diamond*.

The **Toronto and District Notes** has some intriguing titles that hint of a good issue. For instance, "*Canada '88*, ROM by Lew and Laura Wiffen; Plus Quarterly Classics; "The Five Elements of Round Dancing; Round Dance Timing; "Climbing the Ladder" (of levels too fast);

pass to the center and cloverleaf, right and left grand (no allemande), "Mainstream Material with a Theme; Plus theme: follow your neighbor; some plus get-outs and some advanced choreo, rock the boat, material for the Community Dance Program and a message from the editor.

Lots of goodies found in **Figuring** by Barry Wonson are very usable and one we especially like and use for a good change of pace, is this one: Heads crosstrail, separate around two to a line All pass thru, ladies only U-turn back Couples circulate, center four only Walk and dodge, end girls U-turn back, Ends touch 1/4, then walk and dodge (All the way across) all partner trade Bow to corner...

We look to the **Santa Clara Valley Notes** (Editor Bill Davis) for a good long list of current experimentals from

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California, and this month provides a full quota as follows: *circulate to a formation, clean sweep, cross the ocean, cross track two, culminate, disconnect, dixie connection, dixie roll, fan the connection, linear connection, outpost, retain your lane, saddle up, slip in, sub track and trade, terminate, unwrap to a wave.*

For the Record from the Texas State Callers includes the little "oldie" gem

that was the Callerlab traditional dance of the last quarter of 1987.

CORRECTION—NOVEMBER PUZZLE

Many puzzle buffs took the challenge of finding squares and triangles in the square dance floor puzzle. The corrected answers are 35 squares and 96 triangles, unless, of course, a reader finds more and proves the answer. How about it?

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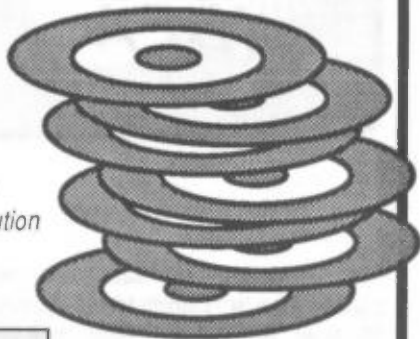
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DANDY IDEA

ROVING BANNER

Those of you who saw the traveling banner idea in "Dandy Idea," August, p. 55, from Youngstown, Ohio, will be interested to know that other clubs are doing the same thing. As a sequel, we show this "roving banner," belonging to the Grand Squares of Waco, Texas, courtesy

of Cal Waterbury. Cal says that this banner just *hit the road*, like Youngstown's, last September at a John Gorsky "special," and it is hoped that reports of its travels will be coming back soon from many points in the U.S.A.



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Award-winning artist Charles J. Flynn was commissioned to create an art work that would live as a memento of the joys

of square dancing and a lasting tribute to the part square dancing has played in California history during the last 100 years. The lithograph, called *California Trails*, is offered as a limited edition, signed and numbered. 100 prints are available for \$25, unframed, from the 37th NSDC, PO Box 8549, Anaheim CA 92802.

REGISTRATION TOTAL

The latest report from the convention committee shows a registration total of

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Dancers may join their friends at Knott's Berry Farm and Ghost Town for one, two or three days of pre-convention Trail-In parties for \$10 per person. Tickets entitle dancers to dancing plus admission to all rides and attractions. Callers will be John Saunders, Bob Baier and Bill Harrison. Lucy Johnson is putting together a clogging program. Order tickets before June 1 by writing to the convention post box.

SINGLES AT THE CONVENTION

The Singles Hall is large enough to

dance 250 squares! Singles will enjoy special programming of callers, special events, many trail-end dances, and special badges. These are designed in the convention colors and may be hooked on another badge or worn separately, designating *solo belle* or *solo beau*. Rounds dancers will have a sticker to identify them as round dancers. All halls will have signs identifying the singles' area.

SECURITY

Some dancers at the convention will be wearing blue and gold sashes with *Security* written on them. They are armed only with smiles and a "May I help you, folks?" attitude. These dancers will have special training to insure that they know what is going on and where it is. Don't hesitate to step up to one of them and say, "Howdy! Can you help me?"

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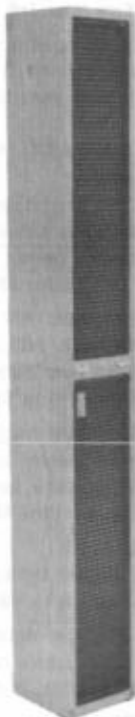
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INTRO :	Heads — square thru
----- :	-----
Do-sa-do — — :	— — Swing thru
----- :	Boys run — —
Tag the line right — :	Wheel and deal — —
Turn thru — — :	Left allemande — —
— — Corner swing :	— — Promenade
----- :	-----
----- :	-----

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Zero box (wave): recycle, pass the ocean
Recycle, star thru, dive thru, square thru $\frac{3}{4}$
Left allemande...

Zero box (wave): recycle, sweep $\frac{1}{4}$
Slide thru, left allemande...

Zero box (wave): girls trade, recycle, veer left
Ferris wheel, centers pass thru, left allemande..

Zero line: pass thru, boys run, split circulate
Boys run, pass the ocean, swing thru
Turn thru, left allemande...

Static square: heads turn thru, separate
Around one to a line, star thru, pass to center
Square thru $\frac{3}{4}$, left allemande...

THE BASIC PROGRAM:

Sashay:

Zero line: pass the ocean, girls run
Couples circulate, girls circulate, boys trade
Ladies center, men sashay, boys trade
Girls trade, wheel and deal, left allemande...

Zero box: star thru, right and left thru
Rollaway half sashay, pass the ocean
Boys run, bend the line, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande...

Zero line: right and left thru, rollaway
Half sashay, pass the ocean, girls circulate
Boys trade, boys run, ferris wheel, zoom
Square thru $\frac{3}{4}$, left allemande...

Get-out:

Zero line: right and left thru, rollaway $\frac{1}{2}$ sashay
Pass the ocean, grand right & left...

Zero line: right and left thru, crosstrail thru
Boys make a right-hand star, girls promenade
Single file, find corner, left allemande...

Crosstrail thru:

Static square: heads right and left thru
Crosstrail around one and squeeze in to a line
Touch $\frac{1}{4}$, girls run, pass thru
Grand right and left...

Static square: heads crosstrail thru
Go around two to a line, centers square thru
Ends star thru, right and left thru, dive thru
Square thru $\frac{3}{4}$, left allemande...

THE MAINSTREAM PROGRAM

Sashay:

Static square: heads rollaway half sashay
Turn thru, separate around one to a line
Star thru, zoom, square thru $\frac{3}{4}$
Left allemande...

Zero line: centers forward & back
Ladies center, men sashay, forward and back
Centers square thru, ends star thru, pass thru
Trade by, pass the ocean, recycle, sweep $\frac{1}{4}$
Pass thru, left allemande...

Zero line: pass thru, tag the line in
Ladies center, men sashay, centers only
Ladies in, men sashay, pass thru, bend the line
Star thru, double pass thru, lead couple
Partner trade, square thru $\frac{3}{4}$, left allemande...

Pass the ocean:

Zero line: pass thru, tag the line in
Pass the ocean, boys trade, boys run
Wheel & deal, square thru $\frac{3}{4}$, left allemande..

Zero box: right and left thru, rollaway
Half sashay, pass the ocean, boys trade
Spin the top, single hinge, scoot back
Boys run, slide thru, left allemande...

Crosstrail thru:

Static square: heads crosstrail thru, around one
And squeeze in to a line, pass the ocean
All eight circulate, spin chain thru
Girls circulate double, turn thru
Left allemande...

Static square: heads crosstrail thru, around two
To a line, pass thru, tag the line, centers in
Cast off $\frac{3}{4}$, star thru, zoom, square thru $\frac{3}{4}$
Left allemande...

Get-out:

Static square: heads crosstrail thru and
Behind the sides star thru, all double pass thru
Cloverleaf, square thru $\frac{3}{4}$, left allemande...

Soft DBD:

Zero box: Touch $\frac{1}{4}$, scoot back, centers trade
Scoot back, centers trade, scoot back

Continued on Page 101

Linear Cycle Round the Globe



WORLD SQUARE DANCE CONVENTION

The first convention was held in Seefeld, Austria, on September 10-12, 1987. Over 1100 square dancers attended, with the largest contingent, 717 dancers, coming from the U.S.A. The next largest groups came from Canada, Germany, The Netherlands and England. Also represented were Scotland, Saudi Arabia, The Phillipines, Japan and Sweden. The callers and round dance cuers participating were from the U.S.A., Germany and The Netherlands.

The festivities began at the Seefeld band shell with the head of the Tyrolean tourist bureau, Dr. Brown, and the head

of the Seefeld tourist bureau, Walter Frenes, presenting the World Square Dance Convention Committee with gifts and welcoming speeches. The committee, consisting of Bob and Lauretta Burkart from Cold Springs, Ky.; Al and Jane Head from Atlanta, Ga.; Bob and Evelyn Beebe from Kansas City, Mo.; Ray and Liz Colello from Chicago, Il.; Ray and Jo Ann Clow and Valerie Maneck from Prospect Heights, Il., presented a square dance bolo, a vest, and a cowboy hat in return.

A Tyrolean band, in native costume, then led the grand parade to the dance hall, with flags displayed from all the countries where there is square dancing. The photo above by Wade Dill shows a portion of the grand parade.

After the trail end dance, an exhibition of Tyrolean folk dancing was enjoyed. The convention was such a success that over 400 dancers have registered for the 1988 event which will be held in London, England, on August 20-21. Post convention tours will again be available.

It is hoped that dancers from more countries will participate next year. For information, write the World Square Dance Convention, PO Box 234, River Forest IL 60305. *From the WSDC Committee*

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Square dancers in Florida helped celebrate a record-breaking mammoth baking event on October 11, 1987, the day when the world's largest pizza was baked.

It happened in Havana, Florida. The Guinness Record people were there, along with national/international news people to report that Lorenzo Amato was successful in cooking a 15-ton, 100-foot in diameter pizza to bring the world's record back to the U.S.A.

Marge Bagwell of Tallahassee reported that these clubs were there to dance on the platform built beside the huge oven: Tallahassee Twirlers, Whirlaways, Capital Squares and Merry Mates, all from Tallahassee; and the Three River Twirlers from Chattahoochee. Jay Wiggins, caller, and Earl Bagewell, cuer, from Tallahassee, supplied their mike talents.

Entrepreneur Amato, originally from Sicily, who also broke records for pizza-cooking back in 1987 in Glens Falls, New York, said this was to be his last behemoth pizza. It was enjoyed by thousands of spectators, who ate the 94,248 slices, sales of which went to the Red Cross and other charities.

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The **CREATIVE HANDIWORK Handbook** (knitting and crochet instructions for capes, stoles, etc.) —\$3.95 + .50 S&H; other Handbooks, posters, postcards, and the Fundamental Teaching Records may be ordered from: **Bob Ruff/Wagon Wheel Records**, 8459 Edmaru Ave., Whittier CA 90606 (Phone 213-693-5976).

The **CONTRA MANUAL** and the **History of Square Dancing Handbook** may be ordered from: **The Lloyd Shaw Foundation**, 5506 Coal Ave. S.E., Albuquerque NM 87108 (Phone 505-255-2661).



Plan ahead for **Winter '89 Asilomar Weekend** and **Week-long Square Dance Vacation Institutes** (February). Staff: Marshall Flippo, Frank Lane, Daryl Clendenin, Charlie & Bettye Procter and the Osgoods. Write Bob and Becky Osgood (address below) for a brochure available in June, 1988.

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PS:MS/QS, Continued

Walk and dodge, partner trade
Pass the ocean, recycle, left allemande...

Zero line: pass thru, tag the line in
Box the gnat, fan the top, spin chain thru
Girls circulate double, boys run, ferris wheel
Square thru 3/4, left allemande...

Zero line: pass thru, wheel and deal
Center spin the top, others divide and star thru
Centers swing thru and recycle, zoom
Square thru 3/4, left allemande...

Standard:

Zero line: pass the ocean, all eight circulate
Single hinge, scoot back, boys run, touch 1/4
All 8 circulate, boys run, pass to the center
Square thru 3/4, left allemande...

Zero line: pass thru, tag the line in
Center four square thru, ends star thru
Centers in, cast off 3/4, star thru
Double pass thru, leaders partners trade
Square thru 3/4, left allemande...

Zero line: right and left thru, dixie style
To an ocean wave, boys trade, boys cross run
Boys circulate, recycle, pass thru, trade by
Left allemande...

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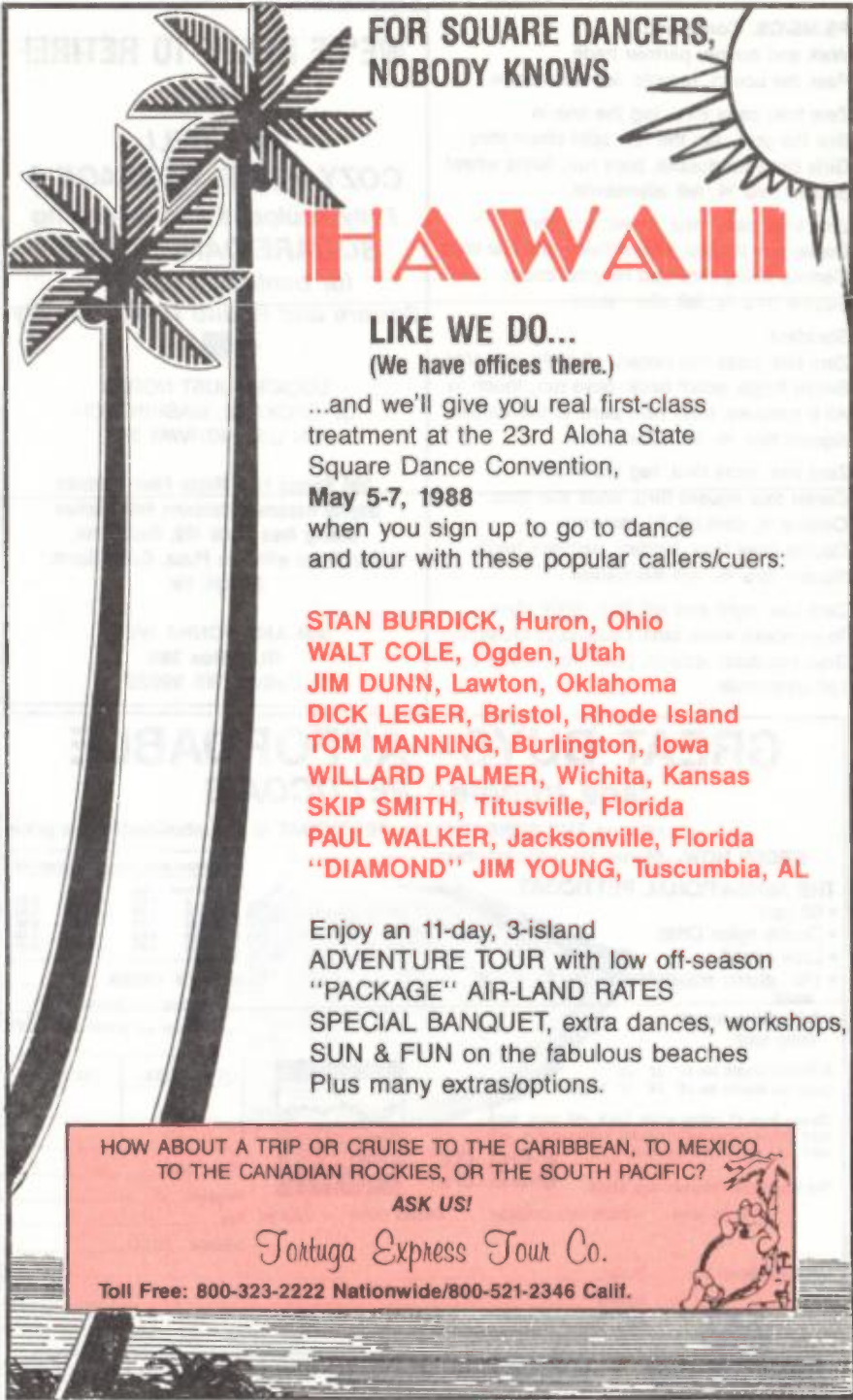
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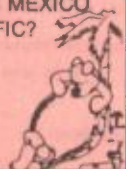
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GRAND ZIP, Continued

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Mike & Liz Morris
Charleston, Missouri

Alas! Alas!

Another year has come to pass.

Reading is time well spent—

My annual check is herewith sent.

Thank you!
Myrtie Hand
Rochester, Indiana

The attached check is for a subscription for our Nashville mayor and his wife to upgrade their knowledge of western

square dancing in hopes it will help our local clubs get better government cooperation.

Ben Tyler
Madison, Tennessee

My club committee feel it would be a pleasant and worthwhile idea to provide our caller with a copy of your most interesting and informative magazine...It seems a pity that so few people here, callers in particular, bother with your magazine as it would seem to be the only way to keep in close touch with what is happening at the heart of square dancing, where it all began.

Eve Dean
Brentwood, Essex, England

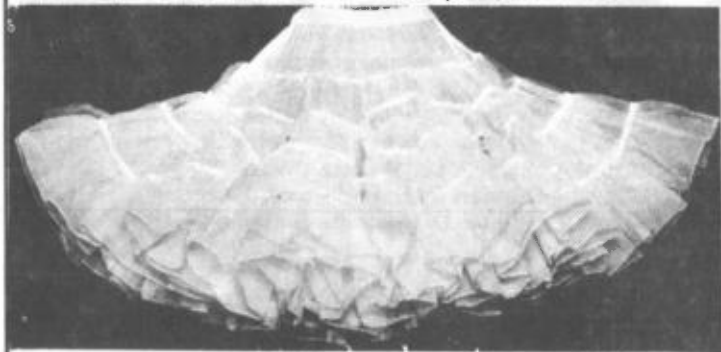
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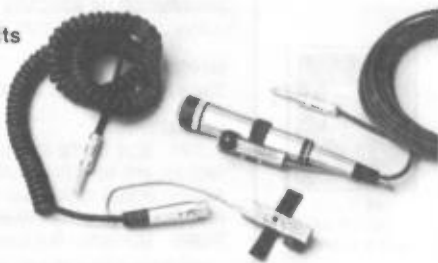


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KUNTRY KWIKSTEP—MCA 53165

Choreography by Corky & Paulette Pell
 Good lively *Am I Blue* vocal by George Strait has a peppy, easy-intermediate, multi-rhythm, four-part routine. Phase III.

LOVE'S IN NEED OF LOVE TODAY—Epic 8-5270; Choreo by Corky & Paulette Pell

Good Englebert Humperdinck vocal on the flip of *Apres L'Entree*, with an interesting intermediate two-step, cha cha and jive routine. Phase IV.

CANADIAN SUNSET—Columbia 13-33085
Choreography by Corky & Paulette Pell

Great Andy Williams vocal on the flip of *Hawaiian Wedding*. A good, intermediate, three-part foxtrot and two step. Phase IV.

WHERE OLD FRIENDS MEET—Windsor 4754; Choreo by Corky & Paulette Pell

Pretty music and a nice easy-intermediate waltz. Phase III.

Another big thank you is due to Reeves Records who provide many of these records for reviews!

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<p>March 18, 19, 20</p> <p>PLUS Darryl McMillan Herb Oesterle</p> <p>Rounds KAMMERERS</p>	<p>April 8, 9, 10</p> <p>A2 & C1—2 Halls</p> <p>Dave Lightly Johnny Preston</p>	<p>April 22, 23, 24</p> <p>ALL ROUNDS Bill/Carol Goss Helen/Bill Stairwalt</p> <p>"Royal Rounds"</p>	<p>April 29, 30, May 1</p> <p>PLUS Jerry Haag Elmer Sheffield</p> <p>Rounds ROBBS</p>

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ENCORE, Continued

Pete Crusher little paw—Miss his hand with a sweep. Smile devilishly.

Jack Jump jirk—Close in, almost in front of him. Smile coyly.

Clem Coffee grinder (twirls girls during promenade)—pull your right hand out of his at the finish of the swing. Smile at corner. Clem will be looking at his waving hand.

Muscles Squeezer arm off (forearm hold)—Return the favor, add fingernails. Smile painfully.

Paul Push me around—Lean back, let him push. Smile patiently.

For the first Quarter of 1978, the Callerlab Quarterly Selection Committee has voted two movements to be used in Mainstream dancing.

The two movements selected are *trade the wave* (Harry Ed Dunkle, 1967) and *ping pong circulate*, (Don Beck, 1975).

"Steal a Peek" features Brian Hotchkies of New South Wales who has been calling since 1962. During the day Brian works as a computer technician/program-

mer and in his spare time operates a S/D caller supply business. In his record case you'll find *Flash of Fire*, *Rubber Dolly*, *Rockin' in Rosalie's Boat*, and *Let Me Sing*.

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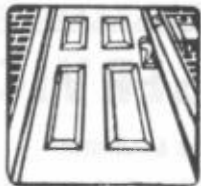
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The material, gathered over the years, is composed of get-outs and singing calls for both Mainstream and Plus programs. Only the moves required, without fillers or lyrics, are given.

PARTY TIME by Mike Litzenberger

Every square dance club that is interested in the fun part of square dancing should own a copy of this 43-page booklet. It should be of interest to both dancers and callers.

The book contains several skits, games and contests, gimmicks, and ceremonies. Some of the skits might not be appropriate for a mixed audience but there are plenty of good things to make this booklet worth its price.

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JANUARY 1
THINGS TO DO

1988

Thank my partner for dancing with me.

Smile when other dancers make mistakes (also when I do).

Support my club all year.

Try saying good things about everybody for three continuous hours.

Bring one new couple to our square dance lessons.

Say "hello" to every dancer at the club.

Use at least one good idea from **ASD** each month.

JANUARY 1
THINGS TO DO

1988

Thank my corners for dancing with me.

Dance at least twice this year to different callers
at different clubs.

Tell friends how much fun it is to square dance.

Renew my subscription to **American Squaredance**.
Renew my subscription to my local S/D newsletter.

Order that petticoat and shoes that were advertised last month.

Keep at least five of these resolutions!

Thanks to an idea by Jim Wheeler in *Promenader*