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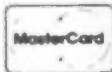
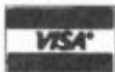
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American Squaredance, February 1988

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CO-EDITORIAL



Why do you dance? Have you ever thought about the reasons? Some readers have been dancing for many years; some are newcomers this season. Why do you continue to dance?

Starting on pages 12 and 13, you will find two articles almost diametrically opposite in their focus. The longer of the two was composed on a computer—perhaps a word processor—and tends to look very impersonally and objectively at square dance learning. Very frankly, at least one of your co-editors disagrees strongly.

Then, in laying out this issue, we came across the shorter, "filler" piece sent by the Schreiners, which gives the reasons they dance. Personal, yes; altruistic, yes. And we tend to agree with them—fun and people are important reasons.

True to our pledge, we are printing both viewpoints. (I won't say *sides*; there are more than two sides to this matter, perhaps as many sides as there are dancers.) We lay them before you, as Hudson Millar says, for debate.

Since we hope you read this column first, we are saying here that we hope you will read them thoughtfully, weighing your feelings about your hobby against those of the Schreiners and Mr. Millar. Where do you agree? Where do you disagree?

In your next square, seven dancers may be there for very different reasons than your own. Is this bad? We think not. The old adages about variety and diversity hold a definite ring of truth. Perhaps you'd rather not even think about why you

dance. You just want to go and enjoy. That's all right, too.

Somehow we want to tie this all up in a neat package of hearts and flowers in this Valentine month. Could we suggest that what is missing when we look objectively at the square dance activity is a concern for the people who participate? Can we take a participatory activity, in which eight people are interdependent for fun or for achievement, look at it with an analytical eye, and reach satisfactory solutions without considering the human element?

Valentines are for love. Love is the key to many problems. Sure it's hokey! So is giving Valentines. So is dressing up in special clothes and going square dancing. But dance one for us—we think your love is important! Happy February!

scope— big mac records

PRESENTS

Square Dance: BM088 SISTER KATE by Ron
Round Dance: SC30 PIED PIPER by Ken Croft
& Elena deZordo, San Francisco CA



Ron Mineau
Arroyo Grande CA

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BY-LINE

Besides the two articles discussed in the "Co-Editorial," this issue features several authors who are very familiar to our readers. The two contrasting articles on why we dance are written by **Hudson Millar**, a professional writer and computer

hacker, and **Al and Vera (Chestnut) Schreiner**, members of the NEC and executive secretaries of LEGACY. The other familiar contributors are **Millard and June McKinney**, prolific round dance writers; **Jo Jan Nunley**, who has examined square dance activity from many angles, and now looks over the caller's shoulder; **Evelyn Borden**, who specializes in caller profiles from her native California; **Ida Reilinger**, who enthuses over dancing with thoughts for every season; **Bev Warner**, who has made another contribution to "Hem-Line." Topping off this issue is a cartoon by **Richard Tomasic** from San Francisco, who has appeared on our back cover before. All wrapped up in a "sweetheart" cover, here is our Valentine to all of you!

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* GRAND ZIP *

While vacationing in Florida recently our camper had a very expensive and time consuming breakdown. Marooned, we used our *Square Dance Directory* to call a nearby Jacksonville club. That evening we were dancing with the Clay Wheel-Arounds and later were invited by a member couple to spend several days with them while repairs were made.

We were very grateful for the friendliness and hospitality we were shown. Without the bonds and trust of square dancing, this would never have been possible.

*Carl & Jayne Koch
Lebanon, New Jersey*

Just a note to say how much we enjoy your magazine. It is filled with so much good information. We even share our old issues with our new students at class.

Also, have you heard of Jaye Fitch? He is a caller-teacher from Springfield. He is our class teacher. It might be a good article for your magazine sometime. We think he is a *great* instructor.

*Lee & Bev Looker
Yellow Springs, Ohio*

Enclosed is my check for renewal. Less than a month ago, we were passing through on the turnpikes and expressways near Huron, and I was thinking about the magazine and that I would have to renew it soon. As always, I have

enjoyed getting it and reading from front page to last...It brings square dancers closer together, with all the latest on calls and news of dancers.

*Vivian S. deBrueys
Slidell, Louisiana*

Enclosed find check toward a two-year extension of our subscription. We enjoy it from cover to cover, including the ads, and yes, we have purchased items from your advertisers. Also, a late thank you for all the sample copies of ASD that you sent for our new club dancers. I hope many of them are enjoying subscriptions.

We [were] extremely busy last summer but still found time to square dance every weekend except two when we were in the mountainous back country. There were so many great campouts and festivals and new friends. Happy dancing!

*Ron & Kathy Rathbun
Moscow, Idaho*

Enclosed you will find a money order for...another year of first class reading and instructions. Up until *S/O* shut down, I had never heard of the *American Squaredance* magazine, and I find that it is on par or even in some areas better than brand X.

I have taught and called for over 30 years on the Sunshine Coast of B.C. by following *S/O* and now your wonderful magazine. I call and teach MS-Plus. I will call and teach A's, C's, or whatever the dancers want, but no one has money enough to make me dance the above

Continued on Page 107

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Meanderings with Stan



Way back in February of 1978, we did a piece about a groundhog (see "Encore", this issue) that may bear repeating, and so, with apologies to long-time readers, we cast authenticity aside without a *shadow* of a doubt, dig back ten years, *burrow* a page from the past, and shovel this dug-up data at you.

This particular weather-prophet is none other than Grover Groundhog, an undercover agent for the FBI. (That stands for Frost Bite Invective, an organization currently campaigning for improved weather conditions.)

Along about February second, Roscoe Sodbuster, ASD reporter for terrestrial affairs, cornered the little rascal, hereafter known as GG, and got down to some nitty-gritty, ground-level, give-and-take banter to see if the fellow had a few "smarts" in fields other than his own.

The conversation went like this:

Q. G.G., this is an ASD exploratory mission to get some predictions, not just on the weather, but on the climate of square dancing today, and where it's going. Have you ever dug round in our field at all?

A. Oh, yes, sir (said the heady hopper), we put on a dance down here in the hollow every Saturday night, and I can tell you there's certainly a real *ground swell* of interest developing in square dancing. Our caller is old "Chuck" Marlow...

Q. Do you predict that square dancing will continue to unite people of all ages, all races, and all classes into a harmonious entity?

A. Yeah, yeah, right on. I'm not up on all the entity dirt, man, but variety is the spice. I once danced with a fast hooper from Arkansas. She was a real Boar. But the kicks come from the mix, I reckon.

Q. Why can't our dancers dance as well as we'd hope for?

A. They're not well-grounded.

Q. Do you think we'll lick our big dropout problem?

A. Sure. Easy. You two-footed dudes need to take a lesson from us early American mound builders. You should build square dancing like we shovel our hovels. We got holes to drop in, holes to drop out, holes to drop off a while, and a whole lot of channels to explore in-between. Our drop-off holes are always convenient to our drop-in holes, so it's easy to come back to the main channel for fun and frolic anytime. You tunnel-vision humans have only drop-out holes, no temporary drop-off holes, and your drop-in holes are so well concealed, nobody knows you got anything inside to brag about. Know what I mean?

Q. Not exactly, GG, but we'll grovel in that one awhile. What do you think of new basics flowing constantly to keep our interest high.

A. They make good mottos, anyway, *Keep busy, by golly* is one I live by. I don't care for the *touch of class jazz*. I like the good old "down-to-earth" stuff like *tunnel thru, dig for the clam*, and such. That's bedrock stuff. I like to *shuttle in and out*, then I'll *roll, chase right*, and *follow my furry neighbor down the lane*. He flashed a toothy grin and then

quipped: but if you take all this sedimental filler too loosely, I'll granite you'll be in a heap o'trouble up to your eyeballs. That way you'll bury yourself as well as your *shindig*.

Q. What if that happens? What will we do? What would you do?

A. Me? Simple. I'd change channels. I'd just change channels, man.

Then he kicked up a divot and disappeared down his hole in a flurry, with a flip of his little tail, leaving our ASD reporter in a bit of an allegorical quandary, and us with a *flip tale* to ponder, if we can possibly dig it.



There'll be a big hole in this low-level literary litter if I don't dig up some travel tales to fill the remaining space.

London, Ontario—How does that old nursery rhyme go? "I'm off to London to ride a white horse..." Well, I didn't ride a horse to London, Ontario but I charged up on my 350-horse-power *charger*, up past *Motor City*, Michigan and *Motor City*, Ontario, then east to England's twin city to do a clinic for the super-charged callers of the SWOCA. It happened on a Sunday—to it, through it, and from it. (I'll bet you *flew it*—at ground level!—Co-ed.)

The clinic started at one. I was there early, so I had a late breakfast near the SWOCA meeting place (Senior Community Center) at Duffy's (tavern). The eggs were good; the rock interior suggests that people get *stoned* there, but don't take that for *granite*.

For the next four hours we dealt with a lot of concepts of self-improvement, and refreshingly little time was spent on choreo and systems. Canadian callers are good clinic-ologists. We shored up some *loose bricks* of the profession, laid a good foundation for involvement in the S/D activity, and kept our *mortars* running the whole time. Thanks to Egbert Jacobs (the booking-maker), Ken Brennan (the *top Beaver*,

himself) for the intro, and Stan Melling (another *brass Beaver*) for the *dough* that helps keep me from the *breadline*.

Pointe Claire (Montreal), Quebec—Two Canadian encounters on two successive weekends. Lucky me. Again I chose to drive, since the weather was non-threatening as November rolled over into December. Besides, it offered a good excuse to stop at our *home-away-from-home*, Silver Bay, by George, which happens to sit just 150 miles south of the Canadian border on the *hippo-hump* of upstate New York. (*Hippo-hump?* Sounds a little *purple-cowardly*—Co-ed.)

Ten down, three to go (hours of driving, that is.), so I stopped off at our N.Y. cottage for a restorative rest overnight. Saturday. Quebec beckoned. I was ready for the easy drive straight north. After crossing the border, it helps to remember that *pont* means bridge, *est* is east and *ouest* is west, and often that terrain does meet, *nord* and *sud* not withstanding.

Montreal had had a storm three days before, and lots of white evidence remained but the roads were clear. Superhosts, as usual, were Charlie and Jennifer Norman. We also celebrated Fred and Jean Crombie's 34th anniversary together. Twenty sets attended the MS dance at Circles and Squares, despite a conflicting dance with a top-rated caller less than ten miles away. Everyone was dressed in club colors, red and white, it seems. (I felt like a camel in a cattle herd with my grass green suit.) The dancing was smooth as silk, and that's no *fabric-ation*. Refreshments were out in the hallway and out-of-this-world. Cues were George (Pauline) Morgan. Emcee was prexie Bill Osterman. New caller/musicians Gerry and Holly (S. Bay CC grads, '87) were there. So were veteran callers Milt Thomas and Allen Marjerson (who set the sound). The after-party took place at the home of Delma and John Cottingham, past treasurers of O's and □'s.

Home again Sunday. A wet one. Twelve hours on the road. That "401" is a masterful piece of engineering, I daresay. That weekend, in which I logged 1400 miles, will be remembered, indeed. (In *speed* more than in *deed*, maybe. Co-ed.)

Livonia (Detroit), Michigan—Golly gee! I've certainly been lucky with weather this fall and early winter, considering all the driving and very little flying. The first weekend in December was another easy, breezy, reasonably non-sneeze-able, seasonal double-dated *Michi-gander* for me.

On Friday, I swung west and north on a gooseneck trek to Detroit in order to do a Plus-'n-such for Bill and Cathi Peterson. (Bill's a S/D entrepreneur with enough proper popcorn popularity for any two other callers.) You could say it was sort of a duo do; Bill cued; there were a few two-by-twos and one-by-twos; java brew *beaucoup*; the night flew; friendships were renewed; and we were through!

Freeland, Michigan—Upstate in the Saginaw (tri-city) area lies little Freeland, site of my next date. This time it was for NEMA. That's the Northeast Michigan Association (about 30 clubs), which produces a mini-festival once a month and books mike-toters like me from a wide area. In a NEMA nutshell: good people, nice crowd, fine dancing style! ASD staffers Ed (and Phyllis) Fraidenburg and Bev (and Chuck) Warner were there. Caller Bill (Joanne) Towner came. Gary (Dorothy) Sod cued. Dorothy (Bill) Koelsch (prexies) gave me away to start the dance. (I've been trying to give you away for years!—Co-ed.)



Fort Worth, Texas—It was a joyful, star-studded, opulent, fast-moving *pilgrimage* on an early December four-day weekend for Cathie and me. We flew to DFW Airport and taxied to Fort Worth for our second visit to the most lavish and memorable *house party* one could imagine! And we were two of more than 65 people similarly treated by our host and hostess, Howard and Mary D. Walsh.

It wasn't all fun and games, food and festivity. We were entreated to "Come and seek His star, together." The focal point was the *star*, the theme was celestial, the fellowship and congeniality was heavenly. Square dancing's great revivalist, Lloyd "Pappy" Shaw (and Dorothy, too) came alive again, one could say, to tell the story of *The Littlest Wiseman*, first performed in Pappy's Cheyenne Mountain School in 1917. Now this inspiring little legend is dramatized annually in the Scott theater (a Fort Worth Theatre production) in conjunction with the inimitable Texas Boys Choir (over 80 voices) and the Dorothy Shaw Bell Choir (over 100 bells, over 50 youthful bell-ringers).

We were housed at the Hyatt; profusely fed at country clubs, homes, and a four-star Mexican restaurant; bussed every few hours to new and extraordinary sites; charmed in each location by lovely hostesses (...and dashing hosts, as well—Co-ed.); flooded with dozens of star-theme gifts and mementos from the Walshes; overwhelmed by viewing hundreds of Howard's original masterpieces by El Greco, Monet, Corot, Sargent, Bannister, Stefan, and others; called-to at two dances by Bob (bright star) Howell of our staff, Ken Kernan, Cal Campbell, and Melton Luttrell (...plus two-star caller, Stan.—Co-ed.); and altogether privileged to share friendly moments with 65 exceptional people that square dancing brought together, with the Walshes as catalysts and generous benefactors. Special treats were to sit next to and chat with J. Mario Ramos, director of the Fort Worth Opera at one meal and Jack (editor of the *Fort Worth Star-Telegram*) and Ann Tinsey at another.

Suddenly Sunday afternoon rolled around and the fantasy was finished—it was back to the real world again! We hope we'll be invited to return next year, to ascend high up *over the rainbow*, and to touch the nearest star!

Enough starry-eyed, stilted, stepping-stone struts. Enough Quixotic quests and quotes. Enough ramblings and rumbings. March with me next to March music...



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BADGES OF LEADERSHIP: COMMUNICATION



Communication is a two-way street. Listening, of course, is the neglected part. Look at our badge, showing the big ears on our listener. God gave us two ears to listen, one mouth to speak. Some folks look like this and talk twice as much as they listen.



The requirements for communication are these:

1. Something to say (a message)
2. Saying it effectively (Make it short, light and clear)
3. Using the best means for the message (media).
4. Getting the audience "with you."

(A "lead" and "mislead" game is done here with the audience, sort of a "Simon says" exercise that leads the group into *not* doing as the leader says.)

The reasons we communicate are:

- to report
- to instruct
- to order

to persuade, and the one I like best, to inoculate (to prevent future criticism.)

What you are, of course, speaks louder than the words you say. Your dress, actions and attitudes belie your words.

Helps for good communication include repetition, being positive, building trust, listening with understanding, and building your audience up. (Never put anyone down, present or otherwise.)

Barriers to good communication may be accents and hearing loss, intrusive body language, speaking before the mind is in gear, and emotions. We sometimes do role-playing here. Let's consider how you greet drop-outs if they come back to a dance. Do you say, "Where have you been?" or "Glad you're here tonight." Do you ask the caller's wife to dance by telling her your wife is (a) tired, (b) too hot and doesn't want to get a chill going out after the dance, or (c) by standing in front of her with your hand out, saying nothing, or (d) worse yet, motioning to her across the room? (These are all true, ma'am, just the facts!)

Do you tell the caller's wife you went to a dance with a really good caller the night before? These I list under speaking without putting the mind in gear, but such thoughtlessness still hurts. At best, it leaves your audience wondering what you really meant. The emotions mentioned above that throw up barriers are expressed in these adjectives: sad, mad, glad, scared. Easy to remember!

One aspect of communication, of course, is publicity and public relations about square dancing. We need to decide what our message is—fun, fellowship, exercise, a combination of these. We need to examine exactly what kind of image we are projecting. Deliberately plan what we want the world to know about square dancing and take steps to tell the story.

For good communication, practice describing the situation briefly, expressing the points you want to make, specify desired changes, and talk about the consequences of the action. The practice will make you a better communicator and a better leader.

"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 fifth badge in the series.

WHY ARE WE SQUARE DANCING

by Al and Vera Schreiner
Oconomowoc, Wisconsin

Square dancing has been defined as "friendship set to music." Dance, as described in the dictionary, is "to move the body and feet in rhythm, ordinarily to music." Then you add the formation of a square, and you have square dancing.

It is a very rewarding hobby, and you may become involved as much or as little as you desire. Even if you choose not to get totally involved, as some of us have through the years, it is a recreation that can be enjoyed all over the world. Have you ever danced to a foreign caller and enjoyed the dancing, only to find out you could not carry on a conversation with this person due to the language difference? All calls are done in the English language, regardless of nationality. Square dancing truly is universal.

Square dancing is pleasurable, and we look forward to it at the end of a hard day as our relaxation and maybe rejuvenation. Our mind and body both need relaxation, and square dancing certainly does help eliminate stress.

When we dance, there is a harmonizing of our feet, hands, heads and heart.

Square dancing is a great social mixer; it uses the stimulants of *fun* and *fellowship*. A few hours of the activity give you beneficial exercise while having fun. It can be a part of your lifelong recreational enjoyment. Fun can be broken down to mean social merriment that gives diversion from our daily routine. Maybe you haven't laughed all day, but get together with a group of dancers, and you find you are relaxed and can laugh. Fun can mean being with people you love or are interested in. Fun can be moving your body to music. Fun can be dancing to movements that seem impossible.

The investment to get started is not that great. Here again, it's what you make it.

Square dancing saves marriages, helps

raise the kids, eliminates worry and despair. Dancers can be one of the best support groups in a time of need. Square dancers are generous people.

Everyday, each of us goes about our job as teacher, engineer, salesman, secretary, farmer, lawyer, baker, accountant, machinist, homemaker, nurse, doctor, or whatever. However, we are all square dancers at the dance, enjoying a pastime we can master, but not get bored with. Square dancing is one of the greatest and most wholesome family recreations there is.

Square dancing provides us the opportunity to do things with friends. There is no age limit. It is suited for both couples and singles. We make new acquaintances, and then look forward to being with these people in our club, area, state, national and international functions. It's like a family reunion when we see them again.

WHY WE ARE STILL DANCING

When you become involved in the leadership portion of the activity, there is no end to what can be done. Many challenges arise at this point—not to say there were no challenges during lessons! You can be a club officer, delegate, state officer, food committee chairman, work on a convention, organize special club activities—the list goes on and on. The possibilities are endless.

"Square dancing belongs to us." If each of us can say this to ourselves and truly feel that, we will promote it, protect it, perpetrate it, and do everything we can to make it enjoyable for others. We will make our own fun.

Square dancing gives us the opportunity to give of ourselves to others. If this rewarding and joyful giving extends beyond the square and off the dance floor, then square dancing is really fun for you.

Square dancing gives you a "great-to-be-alive" feeling by combining a healthy atmosphere and stimulating exercise with fun. Square dancing is here to stay!



WHY DANCE



by Hudson C. Millar, Jr.
Fort Pierce, Florida

As an inexperienced square dancer still climbing the ladder of learning, I have reached the point as a Plus dancer where I have asked questions to which I have yet to receive adequate answers. Maybe there are no set answers due to the complexities—varied environments, makeup of club members as to age and background, the leadership. Yet I must question whether we have adequately probed the psychology of *Why dance?*

I had been told repeatedly that the purpose of dancing is to have fun. Then I had to ask myself whether the only reason why people square danced was to have fun and to socialize.

Other questions I began to ask myself are: Why are the dancers in one club far better dancers than those in another club? Why do certain clubs attract and hold more dancers? Why do the members of certain clubs seem to enjoy dancing more than those in other clubs? Why do squares in some clubs break down all the time? What is necessary for financial survival for both the club and for the caller?

Our beginners group gelled into a fun bunch of people who enjoyed dancing and learning together, much of which can be attributed to our caller. Painfully our caller took us step by step, not hurrying us, assuring that we were proficient in a call before moving too far ahead. Some dancers dropped out; others fell behind. Finally we achieved the Plus level and began dancing with other groups. It was then that I noticed that the dancers in several other groups in our area were superior to those in our group. I began to ask why. The response I received was that they had been dancing longer than we had. For awhile I accepted this answer as conclusive.

But was this the reason? We began dancing Plus with another caller as well

as with our club. This man was what we all termed a *fun* caller. After Christmas I noticed that people from his Mainstream class, even before they had finished MS, joined our Plus dance and that the caller lowered the level of his calling in both pace and calls to enable these less experienced dancers to participate. This was fine for them but somewhat frustrating for the more experienced dancers.

I asked myself how this caller could satisfy both groups. I noticed that many of the better dancers stopped coming as often and some left and began dancing with other callers.

Was fun and socializing the only psychological reason dancers danced, I asked myself, or were there other, more important psychological motives?

Why were the dancers in my original club not as good dancers as those in some other area clubs? Why had we lost members to other clubs? Why had some dancers stopped dancing?

This year I think I found part of the answer and I place these thoughts on the forum for debate. What I found is that the caller in the largest club in the area that possesses the best dancers on the Plus level *never lowers the quality of his calls to meet the lesser qualified dancers*. He keeps the same pace, every night, never varying from calling rapid-fire Plus. In observing the dancers in this club I noticed an interesting fact. Those who were not qualified to dance Plus and who broke down squares came for a week or two and then dropped out.

What was the psychology that made that club the largest in the area? Why did dancers flock to that club? It has to be more than fun and socializing. Then one night as we danced through a tip without a single error and we came together with our *thank you*, I noticed the look on everyone's face. It was that of elation bearing on ecstasy. I suddenly realized that stupid me had overlooked something simple. The main reason for square dan-

cing is *achievement*. We, as Americans, are taught from childhood to be winners, to be achievers. The challenge of going through a square and not breaking down or in not making a mistake is the greatest thrill a square dancer can achieve and makes anything else, including fun and socializing, secondary.

This gave me the answer as to why the dancers flocked to the club with the caller who always called Plus at the Plus level and never lowered the quality of his calls to benefit the weaker dancers. One cannot be an achiever when the mark is set below one's ability because then there is no satisfaction in achieving.

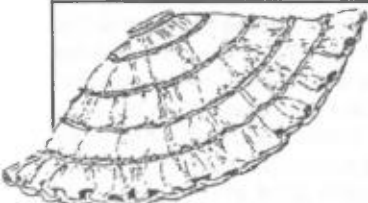
I recalled my engaging in sports when I was in college. When I played tennis with someone who was better than I, my game improved and vice versa. When I fenced with someone who was better than I, I became a better fencer. Is it not also true that when we dance with dancers who are better than we are, we become better dancers; when we dance with dancers who are equivalent, we retain our quality

level; when we dance with dancers who are not qualified on our level, we become weaker dancers and often lose interest and stop trying.

Thus, I must ask, are not callers who lower the level of their calls to the weaker dancers doing a disservice to both the better and the weaker dancer? The better dancer may in time lose interest and drop out or go to another club; the weaker dancers think they are competent to dance on that level when they should be dancing on a lower level. When they dance at another club, they can't understand it when they are told politely they are not ready to dance on that level.

Too many dancers jump from Basic to MS without finishing Basic, from MS to Plus without finishing MS, and into a Plus dance without completing a Plus workshop course. Club officers and callers who permit this to happen must realize that the quality of their dance and dancers will deteriorate and they face a bleak future because the better dancers will

Continued on Page 94



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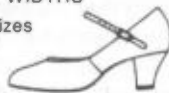
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Classics & Evergreens



by Millard & June McKinney
San Jose, California

Quite often we're asked, "What is the difference between an 'Evergreen' and a 'classic'? It's a logical question for newer dancers to ask.

Way back in 1963, Bill and Lil Knowland, creators and editors of *Round Dancer* magazine, published lists of round dances that were "well-known and well-danced routines." They gave them the name of "classic," which denoted a dance that was well-fitted to the music and danced across the country. Since 1964, dancers have submitted ballots to determine the 15 most popular dances to be given "Classic" status for the ensuing year. Only 15 dances may carry the title of Classic.

After a few years it developed that several dances had been classic for five or more years. These would be designated "All Time Classics." This bestowed a certain honor for having been chosen a Classic for five years (not necessarily consecutive). Removing these dances from the current Classics list allowed other dances to be voted to the current list.

Now we have three types of Classic dances: Current Classics, voted for the year; All Time Classics, having been selected five times; Evergreens, having been selected one or more times.

To be considered for Classic nomination, a dance must be at least three years old and have a high popularity. This seems to be an adequate screening of the many dances that are published each year. Some dances make it in three years and some "sleep" a year or so longer and then come on strong.

Street Fair was 11 years old before achieving Classic status!

Many of the older Classics are now on the verge of extinction, due to record availability. These dances are said to be

on the "retired" listing. Should the record become available, it's possible that they would become popular again, and possibly reach the All Time Classic status.

One should remember that the old-time classics first appeared in *Round Dance* magazine during the 1959-1961 period. These cue sheets are difficult to find in today's files, however, *Charmaine* (Glenn), *Goodnight Two Step* (Moss), and *Rainier Waltz* (Bagley) are Retired dances. Some teachers are fortunate to have records and cue sheets for these dances. They are Classics.

Since round dancing has become more popular, two more organizations have decided to publish Classic Lists. These lists reflect a more current selection of rounds. Roundalab and URDC have lists that are the Classic selections of the organization. In many cases, a dance will appear on all three lists. URDC tends to have dances of a more difficult level than *Round Dancer* or Roundalab.

In addition to the three national Classic listings, many regional lists are published. These generally follow the national organizations and are usually for the more recent and current dances.

Many round dance teacher associations have Quarterly Classic selections to bring newer dancers into the classic realm. Some teachers find it difficult to make time to teach the classics and the dancers may not be aware of the dances that were choreographed to excellent big band records.

The best music usually produces the dances with the longest life.

Thirteen on Decca, ten on Grinn, seven on RCA and five on Windsor, a total of 35 records by four recording companies, account for about 50% of the most popular classic dances.

What Does Your Caller See?



by Jo Jan Nunley
Canyon, Texas

He or she stands there on the stage, microphone in hand. He lifts his hand up to drop the needle on the music, which flows out with the usual uplifting, toe-tapping beat. She looks out across the crowd below before the first word of the song begins. What does the caller see when he looks out? What does he/she think about the crowd? Who is the crowd?

What your caller sees when looking across the crowd is, of course, your club. Your club is you, the dancer. What a caller sees when he begins the dance will, to a large degree, influence how well the dance goes that evening. Why?

Ask yourself this question to answer the "why." Suppose you were the one doing the calling. What would you like to see when you look out to that sea of faces looking back at you? Enthusiasm—one word tells it all. You would like to see a crowd of dancers willing to involve themselves to the fullest for an evening of fun at square dancing. Now tell the truth—isn't that what you would like to

see? I believe the answer from all of you must be an unequivocal yes.

Now, knowing what a caller hopes to see, do a little mental quiz, informally, about your club, about your dancers, about you yourself. What does your caller see?

If the caller is very, very lucky, he may see what is always hoped for—an enthusiastic dancing crowd ready to toe-tap the evening away for the pure enjoyment of square dancing. Unfortunately, that may not always be the case.

I remember one club to which I belonged that was forced to disband after a nosedive of losing membership from which it couldn't recover. On a representative evening, the caller could see some dancers always ready to fill up the small amount of squares, and then he could also see in plain sight the "DRAGGERS." The dragger would only come to fill a square if it became obvious that many dancers would miss out if he didn't drag his reluctant body and feet to the appointed site.

Do you think this made our caller want to belt out his best song? I don't think so.

He did because he was professional but I bet there were many times he was glad when our dance night ended for one more week. Can you blame him?

My personal opinion is that a caller enjoys seeing the traditional square dance attire when he's calling for a really hot dance. Why? Well, it sets square dancers apart from everyone else. That's one reason, and even the staunchest critics of the square dance attire—the expense, the trouble—have to admit that when square dancers are all togged out they look mighty festive. Would you rather call for a bunch of plainclothes people or some festive-square-dance-clad ones? Just give it some thought next time when you make that extra effort to slip the frilly slip on and attach the name tags to the dress or western shirt.

Just as in everything in life, to have the fullest enjoyment of square dancing, one must make some effort towards it. Effort pays off in better enjoyment.

The next time you think—why bother to dress up, no one will notice?—think again. Would you notice if you were the one holding the microphone and responsible for singing the lyrics for dozens of songs? I believe you would.

It must give a caller a sense of accomplishment to take a bunch of greenhorn non-dancers through lessons to the ultimate evening when they all appear in their new square dance clothes and can follow his patter as well as the more seasoned dancers. The clothes make it

festive for the new dancers, and I believe must make it more festive for the caller also.

But, clothing aside, square dance callers like to see a good attitude shining from the faces of dancers waiting to hear him bring out his bag of tricks. People talk so much about having a good attitude these days, but how many of us make an effort to bring that good attitude to our square dances.

Give it some thought. Have you brought out your brightest smile, your best duds, and your shined shoes for your club dances in a while? Do you save the best duds and best attitude for special dances? A lot of dancers do that. I hear many times that this dress is "my festival dress" or "my holiday dress" or my "big dance" dress.

Who is really more special in your square dance life than your own club caller? Doesn't he or she sometimes deserve the very best, too?

It's like my mother asked my widowed grandmother one time, "Mama, what are you saving these new sheets for? Your next husband?" Since my grandmother is 85, the question was meant to stir my grandmother into using the sheets for the important one in her life now—herself.

Square dancers might find their callers most pleasantly surprised if they didn't always save the best attitude and the best duds for an occasion when their very own caller wasn't working. It's just a thought, but then, remember those sheets?

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Deborah Parnell: Performer with Pizazz

by Evelyn P. Borden
Woodland Hills, California



The word *pizazz* is listed as a slang word in modern dictionaries, and most people have a definite impression of its meaning. It's clearly contemporary, probably coined by entertainment critics who were looking for a three-dimensional word that encompasses "exciting, scintillating, and vivacious." Southern California square dancers might simply define *pizazz* as: Deborah Parnell. This classy caller is a performer par excellence.

Though you might use words such as melodious, mellow, full, vibrant, and rhythmic to describe your favorite caller's singing voice, you probably wouldn't include the adjectives *sweet* or *sensuous*. Deborah Parnell's singing is all of the above. In fact, she incorporates three voices into one number, an old Andrews Sisters' song from the 40's. And even if you're not old enough to recall those days

of rationing coupons and men marching off to war, Deborah's version of *Boogie Woogie Bugle Boy* still sounds nostalgic.

Deborah doesn't remember World War II (she's only 35), but she has a repertoire that appeals to all ages. A bit of light opera (*Some Enchanted Evening* by Rodgers and Hammerstein) might be followed by a robust rendition of *Ghost Riders in the Sky* with yodel-like trills.

When her husband, Frank Lesclinier, joins her onstage, they may either harmonize an old-time gospel song or perform a piece in counter-melody. For the latter, Frank dons a stiff-brim straw hat and belts out the ragtime rhythm while she poses in picture hat and parasol, and sings smooth 'n sweet.

Together the couple choreographed a new square dance formation which they have dubbed "the egg." It was published in the June 1987 issue of *News 'n Notes*, a caller's note service edited by Ed Foote. If it becomes a part of future dance routines, you will learn a segment that is called *scrambled yolks*. In between-tips banter, Deborah and Frank predict, "When you do it eggsactly, you'll be eggsperts."

The Lescliniers met at a caller class, taught by well-known Southland caller Bob Johnston. Frank was a student caller, and Deborah was a guest caller. They became friends, fell in love, and decided to blend their lives and calling careers, as well as their voices. Deborah had begun calling in August, 1983, and was already known and booked in advance as Deborah Parnell, so they agreed to work together to build the career that was already launched. Though her "stage name" gets top billing and her picture appears on the flyers, Deborah is quick to point out that Frank has "played a large part" in what she has accomplished in a short time. "He's my manager, advisor, secretary, publicity and booking agent, my biggest fan, and my best friend," she

says emphatically.

Deborah and Frank usually call club dances as a team, except on the rare occasion when his full-time job at Von's Grocery Company interferes or he returns from the Callerlab Convention with a case of "bayou fever." Even then, he may show up in an emergency, as he did one Saturday night last April

when she had taken off for a dance in a hurry without records. Reason: Their plane from the 1987 Callerlab Convention in New Orleans had put down at LAX in mid-afternoon, leaving no time to unpack and organize the equipment. After Deborah left on the one-hour drive alone, Frank realized she had forgotten to put the records in her car, so he immediately hopped in his car, beat her to

the dance, and was already calling when she arrived 15 minutes late. "First time I was ever late to a dance," she says, "but I turned back when I discovered I had no records!" Frank wasn't dressed for a dance (unshaven, in old pants and thongs) but when he asked the dancers whether they would rather dance or wait for Deborah, they opted to square up.

Another amusing incident occurred when they called for the Sundancers in Las Vegas a couple of years ago. Just before the dance, Deborah bought a new hat. After the third tip, a dancer whispered to her, "Do you know you still have the price tag on your hat?" Actually, most everyone had noticed by that time, so Deborah laughed along with them and did her Minnie Pearl impression.

Ms. Parnell has twice called the tips for 1,000 dancers at the annual demon-

stration at Los Angeles Dodger Stadium. Club officials liked her singing so much they invited her back and also asked her to sing the National Anthem at the August 20, 1987, salute to square dancing.

Whether the crowd is large or small, Deborah has a ball because she thinks square dancers are the *crème de la crème* among humankind. "The people involved in square dancing are to the general population like cream is to milk—they're the sweetest part, the richest (in spirit and love), and they always rise to the top. We feel privileged to be in constant contact with so many of God's best people," she says.

The familiar line, "a little bit country, a little bit rock and roll" could be used to describe this classy lady, but like Marie Osmond, Deborah is also more than that. Adding a comparison to the throaty voice and classic, cool demeanor of Anne Murray comes a bit closer to the mark. A square dance with Deborah Parnell on stage is part concert, part music video, and *always* a performance with pizzazz!



Author's Note: *Dancers who will meet Deborah Parnell for the first time at the 1988 National Convention in Anaheim, California, might like to know that she is scheduled to call with Johnny Preston at McCloud Square Dance Resort in Northern California the following week (June 28-July 1, 1988). If you plan your itinerary to include both events, you will be glad you did.*

RAVE

Betty and Clancy Mueller, round dance leaders from Indiana, were in an automobile crash last fall while riding with friends. Wondering how to express their thanks and appreciation to many people for their help, they read "A Lesson in Friendliness" in the November ASD and decided to write their story.

The Muellers had just finished the fourth workshop day of the eight-day Septemberfest at Kentucky Dam Village State Park. On the highway, a man turned left and hit them head on. Immediately other dancers, callers, cuers, and some committee members going in both directions stopped to help. Clancy had to remain in the hospital because of internal injuries and Betty soon found broken ribs. Their friends were hardly injured. Betty was taken back to the Lodge, so that 30 miles separated her from Clancy, rare because the Muellers are usually together.

Committee members took them where they needed to go, picked up prescriptions, made sure Betty had food, and made sure neither was mobbed with company. Betty and Clancy felt and appreciated their prayers and well-wishes.

The show must go on! Other round dance leaders pitched in and cued and taught for the Muellers. Callers Frank and Connie Bedell and Bob and Shirley Wickers worked with the leaders to make them feel at ease. The Bedells even brought in a small stove to keep the food hot that the committee brought over.

The Muellers' children came after them five days later, for the six-hour ride home. Leaders and dancers have written and called since then. Clancy has since been tested internally; all looks good and the Muellers have returned to cueing.

Betty says, "Dancers are family and they do help each other." Round dance leaders who helped were Dan and Rober-

ta Eck, Wimpy and Nancy Carver, Kelly and Alliene Firebaugh, Katie and Gene Hawkins, Al and Carma Heuring, Joe and Emma Kochan, Bill and Thelma Van Wey, George and Dot Young. The Septemberfest Committee includes Nix and Marge Crawford, Harold and Myrtle Douglas, Lewis and Thelma Wallace, David and Clara Harrison, Sid and Florence Jobs, Buck and Wylene Buchanon, Don and Carol Pritchard, and Ralph and Dolly Lorenz, chairmen.

At home, dancers were equally supportive in calling dancers to cancel dates for three weeks, in preparing food, and in carrying the equipment when Betty and Clancy returned to cueing and teaching.

Betty states, "Maybe someday, somewhere, Clancy and I can help others to feel at home under such trauma. We should all love one another and be grateful for our wonderful activity that makes us a unique family."



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—FEBRUARY, 1963

Square dancing is many different types of dancing to people in various regions or areas throughout the United States, writes Lee Waddell.

The first settlers brought with them folk dances, including four-couple dances called quadrilles, that dated back to the Roman days in England.

Large circle dances, derived from many sources and popular in the southern mountains, are known as running sets. When the same figures are done by four couples, they are called square dances.

Today there are six types of formations that can be included in the general classification of square dances: 1. western squares, 2. eastern quadrilles, 3. longways dances, 4. running sets, 5. contras, and 6. play party games.

From a Windsor Record ad: *Gonna Raise a Ruckus Tonight*, Singing Square Dance. "There's never a dull moment in this exciting and novel dance that has a folksy melody and a throbbing beat. It's one of those "stand up and cheer" numbers that callers love to deliver and

dancers love to caper through. With Dave Taylor doing the calling, Ruth Stillion writing the dance, and the Pete Lofthouse Band banging out the music, it's a winning combination."

In 1963, you could vacation at the Lighted Lantern atop Lookout Mountain in Colorado for \$60.00 per person for a full seven-day week. Partial staff: Johnny LeClair, Vaughn Parrish, Tex Brownlee, Johnny Jones, Edna and Gene Arnfield, Helen and Bob Smithwick.

New basic: *Square chain thru* by Lloyd "Minnie" Davis, Newton, Iowa.

10 YEARS AGO—FEBRUARY 1978

In a "Meanderings" interview with Grover Groundhog, Roscoe Sodbuster, ASD reporter for terrestrial affairs, was told there was a real *groundswell* of interest in square dancing, and that if dancers don't dance as well as hoped for, it's because they are not well-grounded.

"Make It Fun"—Ideas from the Texas Federation: **Continued on Page 102**



Gerald McWhirter

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<p>Week of April 24-29, 88 MIKE HOOSE (TN) [PLUS] WAYNE MCDONALD (TN) GARY SHOEMAKE (TN)</p> <p>Week End of Apr. 29-May 1, 88 TEN RED BOOT BOYS (TN) TEN ROLLINS (NC) STEVE & JACKIE WILHOIT (TN)</p>	<p>Week of May 1-6, 88 JOHNNY JONES (TN) [PLUS] RON SCHNEIDER (FL) STEVE & JACKIE WILHOIT (TN) ***</p> <p>DALE MOCLARY (FL) [PLUS] BOB WILSON (IL) PETE & JAN SHANKLE (FL)</p> <p>Week End of May 6-8, 88 BILL FOX (TN) WAYNE MCDONALD (TN) [MS] DEE SMITH (TN)</p>	<p>Week of May 8-13, 88 RALPH & JOAN COLLIPPE (NH) TOM & JAN KANNAPPEL (KY) ROY & EXIE VAN VACTOR (KY) ***</p> <p>T. D. & FRANCES BROWN (TX) Week End of May 13-15, 88 DON FRANKS (SC) LOWELL YOUNG (GA)</p>	<p>Week of May 15-20, 88 CHUCK JOYEUSAZ (FL) GEORGE WARREN (FL) [BS-45]</p> <p>SAM DUNN (OH) DOROTHY ROASA (OH)</p> <p>Week End of May 20-22, 88 BUDDY ALLISON (GA) GARY SHOEMAKE (TN)</p>
<p>Week of May 22-27, 88 LES GREENWOOD (CAN) LORNE LOCKREY (CAN) NEALE & AUTHURLYN BROWN (CAN)</p> <p>Week End of May 27-29, 88 UPPER EAST TENNESSEE CALLER'S ASSN. (MS) DIXIE ROUNDUP</p>	<p>Week of May 29-June 3, 88 WADE DRIVER (TX) *CALLER'S DON WILLIAMSON (TN) SCHOOL*</p> <p>ELMER SHEFFIELD JR. (FL) JIM LEE (CAN)</p> <p>Week End of June 3-5, 88 MAC LETSON (AL) WADE DRIVER (TX) WILSON & ANN MCCREARY (AL) SAM DUNN (OH) DOROTHY ROASA (OH)</p>	<p>Week of June 5-9, 88 WADE DRIVER (TX) TIM MATRINER (VA)</p> <p>Week End of June 9-12, 88 TOM DILLINDER (KY) TOM DAVIS (KY) PHIL & BECKY GUENTHER (KY)</p>	<p>Week of June 12-17, 88 MARK COOK (MS) PAT DIAMOND (AR) FRED & GAIL JABOUR (MS) ***</p> <p>BOB HUFF (MS) MIKE KRATZ (WV) JERRY & DOT YOORE (KS)</p> <p>Week End of June 17-19, 88 C. P. & JANICE ASHBY (KY)</p>
<p>Week of June 19-24, 88 ROGER BECK (MI) KEN KALMEYER (KY) SAM DUNN (OH) [MS] PHIL KOZLOWSKI (IN)</p> <p>Week End of June 24-25, 88 PHIL KOZLOWSKI (IN)</p>	<p>Week of June 26-July 1, 88 R. J. HOGAN (FL) SHANON GRAHAM (FL) [PLUS] ***</p> <p>JOHNNY JONES (TN) [A2] DON WILLIAMSON (TN) [INTRO C-1]</p> <p>Week End of June 30-July 3, 88 MARTY VAN WART (ME) Week End of July 1-3, 88 DON WILLIAMSON (TN) JOHNNY JONES (TN) [C-1]</p>	<p>Week of July 3-8, 88 THE RED BOOT BOYS (TN) PHIL KOZLOWSKI (IN) LARRY CONNER (OK)</p> <p>Week End of July 8-10, 88 WAYNE MCDONALD (TN) MIKE HOOSE (TN) DEE SMITH (TN) ***</p> <p>CHUCK MARLOW (OH)</p>	<p>Week of July 10-15, 88 TONY OKENDING (SC) JERRY STORY (TX) ***</p> <p>SKIP GATES (LA) LARRY JACKSON (TN) BILL & MARTHA BUCKS (LA)</p> <p>Week End of July 15-17, 88 HARRY MCCOLGAN (WV) GEORGE SHELL (VA)</p>
<p>Week of July 17-22, 88 BOB & DIXIE FEHRMANN (MO) RICH FEHRMANN (MO) RON WOOD (TX) GENE & GINA MCMURTRY (MO)</p> <p>RALPH KORNEGAY (NC) FRANK DAVIS (SC) SOPHIE LONG (MO)</p> <p>Week End of July 22-24, 88 THE GOOD OL' BOYS (OH)</p>	<p>Week of July 24-29, 88 EDDIE GARDNER (LA) [PLUS] WOODY USSERY (AR) DOUG & DORIS EVANS (TX) ***</p> <p>FRANK GUTRELL (OH) SCOTTY SCHRARRER (OH)</p> <p>Week End of July 29-31, 88 JOHNNY JONES (TN) GARY SHOEMAKE (TN)</p> <p>JERRY REIGLE (OH) PHYLLIS & BOB HATHAWAY (OH)</p>	<p>Week of July 31-Aug 5, 88 GARY SHOEMAKE (TN) PHIL KOZLOWSKI (IN) THE RED BOOT BOYS (TN)</p> <p>Week End of Aug. 5-7, 88 HARRY LACEY (NC) MEL ESTES (AL) MARK PATTERSON (KY)</p>	<p>Week of Aug 7-12, 88 RON & JUDY EVERHART (IN) BILL EVERHART (IN)</p> <p>DALE & MAKINE EDDY (OH)[PLUS] DICK & GAIL BLASKIS (OH) WICK End of Aug. 12-14, 88 BILL EVERHART (IN) RON & JUDY EVERHART (IN) ***</p> <p>RAY DONAHOO (TN)</p>
<p>Week of Aug. 14-19, 88 TOM MILLER (PA) LARRY PRIOR (FL) ***</p> <p>TIM TYL (TX) GARY WHITSETT (TX)</p> <p>Week End of Aug. 19-21, 88 CHESTER HOWELL (OH) BARBARA SAXTON (OH) ***</p> <p>BILL STEIHL (OH) CHUCK BURNUM (LA)</p>	<p>Week of Aug. 21-26, 88 HAROLD ROWDEN (MO) [PLUS] OLLIE & DONNA LOEHR (MO) ***</p> <p>JIM PARK (MI)</p> <p>Week End of Aug. 26-28, 88 ED GRAMM (WV) J. SPARKS (KY)</p>	<p>Week of Aug. 28-Sept. 2, 88 BOB BARNES (FL) JACK LASRY (FL) [ADV] JOHN SAUNDERS (FL) ***</p> <p>RON SCHNEIDER (FL) [PLUS] JOHN PARKER (FL) Week End of Sept. 2-4, 88 BOBBY NEWMAN (TX) MARK TURNER (TX) CARL & PATSY DAMMEIR (TX)</p>	<p>Week of Sept. 4-9, 88 BOB BARNES (FL) [PLUS] DON & LORETTA HANHURST (FL) JOHN SAUNDERS (FL)</p> <p>* CALLER'S SCHOOL * JACK LASRY (FL) EARL JOHNSON (CT) Week End of Sept. 9-11, 88 EARL & FRAN MERCHANT (SC)</p>
<p>Week of Sept. 11-16, 88 DICK & MARLENE BAYER (MI) GARY SHOEMAKE (TN)</p> <p>Week End of Sept. 16-18, 88 HOMER MAGNET (OH) BARBARA SAXTON (OH) ***</p> <p>RAY DENNY (TN) DON WILLIAMSON (TN) ALLEN TIPTON (TN) JOHNNY JONES (TN)</p>	<p>Week of Sept. 18-23, 88 JERRY STORY (TX) [PLUS]</p> <p>Week End of Sept. 23-25, 88 RHETT GLOVER (GA) RON & SHARON DEAL (IN)</p>	<p>Week of Sept. 25-30, 88 LARRY LETSON (TX) [PLUS] ***</p> <p>BUD & DELORES MILLER (OH) BOB AUGUSTIN (LA) FRED DURANT (LA)</p> <p>Week End of Sept. 30 Oct. 2, 88 DANNY WEEKS (GA) COLEN DYER (AL)</p>	<p>Week of Oct. 2-7, 88 KEN BOWER (CA) GARY SHOEMAKE (TN) RICHARD & JOANN LAWSON (AL)</p> <p>Week End of Oct. 7-9, 88 JOE PORRITT (KY) EDDIE POWELL (OH) MILLIE EICH (KY)</p>
<p>Week of Oct. 9-14, 88 BILL HARRISON (MA) [PLUS] MIKE HOOSE (TN) WAYNE MCDONALD (TN) TOM & JAN KANNAPPEL (KY) DDC GRAY (FL) FRANK DUBDIS (FL)</p> <p>Week End of Oct. 14-16, 88 MIKE HOOSE (TN) WAYNE MCDONALD (TN) [PLUS] DEE SMITH (TN)</p>	<p>Week of Oct. 16-21, 88 CLANCY & BETTY MUELLER (IN) RAY & BEA DOWDY (WV) PERRY & JERRY LEFAVERS (GA) STEVE & JACKIE WILHOIT (TN) ***</p> <p>JERRY HAAG (TX)</p> <p>Week End of Oct. 21-23, 88 HAROLD KELLEY (GA) [PLUS] JOHN SWINDLE (GA) [ADV] HAL & SADIE RODEN (GA)</p>	<p>Week of Oct. 23-28, 88 DARRYL MCMILLAN (FL) KEITH RIPPEO (WV)</p> <p>RAMON MARSH (OH) LLOYD & EILEEN LOCKERMAN (PA)</p> <p>Week End of Oct. 28-30, 88 NICK HARTLEY (IN) JIM CONGLETON (AL) C.B.A.R.C. RECORDING STAFF</p>	<p>Week of Oct. 30-Nov. 4, 88 THE RED BOOT BOYS (TN) * CALLER'S SCHOOL * STAN BURDICK (OH) DON WILLIAMSON (TN)</p> <p>Week End of Nov. 4-6, 88 THE RED BOOT BOYS (TN) PHYLLIS & DOUG ELLINGTON (NC)</p>

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Laura Wibbenmeyer, of Port Charlotte, Florida, displays her circular skirt on which she embroidered western designs around the hem in black and red. Two rows of fancy machine stitching also circle the hem.

When Laura dances to a caller for the first time, she asks him to autograph his name on the skirt and then she embroiders over the signature. The skirt is truly unique to Laura, and is also a history of her square dance activity.



Ever hear of a group that has winter and summer traveling outfits? Clever idea, we thought. Margie and Virgil LaHaie of Alpena, Michigan, are wearing the winter outfit of the Alpena Cement Mixers, a navy print trimmed with white rick-rack and satin ribbon edging. They use different color trim according to their own tastes. The back of the dress has a bustle and bow. The front is laced with white binding and bow. Men's winter shirts are white with the navy print trim.

The summer outfit is yellow and white checked gingham, lightweight and cool. The dress has a scoop neck and puffed sleeve. Each woman adds a bow or sash of her choosing. The men's summer shirts are purchased yellow and white check.

Margie and Virgil have been dancing with the Alpena Cement Mixers for five years.

Bev Warner

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LEFT: Florida and Roland Riendeau, former presidents, and Gladys and Armand Cerrone, the longest active members (25 years) cut the anniversary cake. The Riendeaus rejoined the club this year because of the anniversary. RIGHT: The Sidesplitters' banner.

Best Club Trick

The Sidesplitters Square Dance Club celebrated their 25th anniversary with a Silver Ball at the Canoe Club in West Bridgewater, Massachusetts. 111 dancers enjoyed dinner together, and were joined by 100 more who danced the night away to the calling of Art Nurse and Bill Bean and the cueing of Jo Yakimowski. The group enjoyed a demonstration of 1958's *Lonesome Mama Blues* by Paul and Laura Merola, who wrote the well-known round and are the owners of the Canoe Club.

Sidesplitters, based in North Attleboro, draws members from all over southeastern Massachusetts and Rhode Island. The club was formed in 1962; the original caller was Carl Gundlach, followed by Carl Stinson, Bob McCarron, Dick Arruda, and the present caller, Art Nurse.

Armand and Gladys Cerrone graduated in 1962 and are still active. Several others are members after more than 15-20 years, including Dot Fisher, Jean Stahl, Roy and Betty Palmquist, George Conaty, Tom and Julie Boynton, Paul and Merry Cutler, Lew and Lois Royal and Bob Hyldburg.

Club officers who worked hard to arrange the Silver Ball include Paul and Merry Cutler, chairman and first lady; Joe and Ann Childs, program directors; Jim and Dianne Murphy, Lew and Lois Royal, kitchen directors; Bob and Carol Boette of Foxboro, banner directors; George Conaty, treasurer, and Jean Stahl, secretary.

Sidesplitters thank all who helped make the Silver Ball a success: the club officers, club members, the Merolas, the callers and cuer, and all the dancers, in particular the Lofty Squares, Fairs and Squares, Great Plains Squares, and the South Shore R/D Club, who returned to the "scene of the crime" for old times' sake!

LEFT: Gladys and Armand Cerrone, longest-active members, have been members of the board of directors many times. CENTER: Paul Cutler (left), four-time chairman. and Jim Murphy, three-time chairman. The planning never ceases. RIGHT: Art Nurse (in jacket) and an unidentified guest dancer.





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Committee chairmen include: Mac and Chieko Mackenzie, Frank and Nancy Cherry, all of Florida, Handicapable Dancers Committee co-chairmen; Frank and Nan Habersberger, Florida, National Folk Dance Committee chairmen; Howard and Loraine Backus, Arkansas, insurance chairmen; Joe and Joy Vaccari, Florida, square dancers archives.

Among the more significant programs offered and supported by the USDA is its economical dancer accident/club liability insurance program. As a result of its success over the past five years under the direction of Charles Naddeo, the USDA has achieved financial stability and retired all of its outstanding debts. Again in 1988, the USDA is offering to its affiliate member organizations a dancer medical and club liability insurance policy. Designed to provide coverage for both dancer and club, the accident insurance protects the club members from financial loss arising from accidental bodily injury while engaged in any regularly scheduled and sponsored S/D activities worldwide. Included is protection during group travel in approved commercially licensed common carrier vehicles while traveling to or from a covered dance activity. Liability insurance protects members, club, and association officials from financial loss due to unforeseen incidents which may

develop into litigation. All of this is available for only \$1.85 per dancer through USDA affiliation. Additional information is available from Howard and Loraine Backus, PO Box 1365, Pine Bluff AR 71613, the current insurance chairmen.

The USDA emphasizes the importance of Education and opportunities for the Handicapable Dancer. USDA pledged donations of \$1,000 to the activities of these committees for the coming year.

The USDA held its Mid-Year Executive Board meeting on January 22-23 in Atlanta, Georgia. The annual two-day meetings and work sessions are open to any and all interested dancers, leaders, or other individuals with a desire to contribute to the further development and growth of this national dancer organization. Among the items discussed last month were membership applications, reports on the insurance program and the handicapable dancer program. Work sessions were held to analyze revisions to the By Laws and Standing Rules for presentation to the annual meeting in June, 1988, at Anaheim. Officers and leaders for USDA attend these meetings at their own expense.

Another area in which the USDA is active is the promotion of Square Dancing as the National Dance. Efforts are proceeding with the gathering of Congressional co-sponsors for this legislation within the 100th Congress.

New dancer organizations joining USDA during 1987 were: Valley of the Sun S&R/D Org., Arizona; Metro Atlanta S/D Assn.; Lexington Metro S&R/D Council, Kentucky; Yellowstone S/D Council, Montana; Central New Jersey S/D Assn.; Northeast Oklahoma S/D Assn.; Oregon Federation of S&R/D Clubs. USDA now represents more than 215,000 dancers in the U.S.

For more information, write Jim and Kathy Maczko, 3061 E. Fox Run Way, San Diego CA 92111 or call 619-569-8216.

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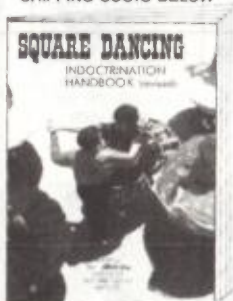
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LAND IS MY LAND



Jack Murray
RBS1283
7 SPANISH ANGELS



Chuck Marlow
RBS1290 WILL THE
CIRCLE BE UNBROKEN



Harry McCoigan
RBS1286 HOUSTON



Mike Hoose Johnny Jones Don Williamson Wayne McDonald



Dave Stuthard
RBS1285
LET IT ROLL



Jack O'Leary
RBS1300 MY
LIFE'S A DANCE

INFORMATION ON BOOKINGS:

Johnny Jones, PO Box 3176, Kingsport TN 37664

INFORMATION ON TAPES:

Wayne McDonald, Rt. 5 Box 185, Blountville TN 37617

RELEASES:

RB3008 BLUE SUEDE SHOES, Wayne McDonald
RB3009 ARE YOU LONESOME TONIGHT, Mike Hoose
RB3010 BOOGIE GRASS SATURDAY NIGHT, Johnny Jones
RB3011 ON THE OTHER HAND, Red Boot Boys
RB3012 ANYTHING, Red Boot Boys



Ron Dunbar
RB274 WHY DON'T
YOU LOVE ME



Drew Searce
RBS1304
I'LL BE HOME
FOR CHRISTMAS



Stan Burdick
RBS 1302
MY BLUE HEAVEN



Phil Kozlowski
English Mt. 100
HOT HOT HOT



Bob Barnes
RBS1301 LOVE
IN THE COUNTRY



Chuck Meyer
RBS1292 THE
OTHER MARY LOU



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RB282 PEG OF
MY HEART



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by Don
Williamson

Available
with/without
background vocal



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Bob Fehrman
RBS1278
DO REMEMBER ME

FEEDBACK

Periodically our "Feedback" file becomes so thick that we print a collection of digested answers. We appreciate receiving your correspondence and we try to print a representative selection of letters. However, space precludes printing several lengthy responses every month. Here are comments from the 1987 file:

We are glad to see that the national callers are calling dances which the majority of the floor can do and enjoy...Many [local callers] are trying to use too complicated choreography for the average dancers in their area...I want to be at a dance where everyone is having fun, not be the only square on the floor dancing!

Carol Staines
Marion, Mississippi

As an amateur caller I can say you need to do what the floor wants you to. If your dancers want to kick, shout and bump, let them. Personally, I feel the problems I keep reading about are not serious, providing you can give the dancers a good time. You can have as much fun in blue jeans as you can in dress slacks. You can have as much fun doing the "Hungarian swing" as you can doing a regular do-sa-

do, if not more...Many dancers I talk to say they would prefer a biannual Callerlab selection rather than a quarterly selection. This would allow dancers to do more dancing and less learning. Dancers do not go to a dance to learn; they go to dance. Callers, listen to your dancers.

Chuck Careway
Weatherford, Texas



Not only are the record companies puttin' together some great sounding harmony...take a look at this group shot taken at the National Convention in Birmingham a couple of years ago! Craig Rowe (ESP), Jerry Story (Royal) (all you can see is his hand), Bob "Fatback" Green, (LouMac), Tony Oxendine (Royal), Bob Baier and Kip Garvey (both of Rhythm). It doesn't necessarily have to be an organized group. This is a common practice to see recording artists from different labels singin' their hearts out for the dancers.

Continued on Page 98

WESTERN SQUARES DANCE RANCH BATON ROUGE, LA.

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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 SEPT. 2,3,4—<i>Bob Van Antwerp</i> Leadership & Teaching Techniques 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 4-7, 1988 <i>Toots Richardson</i> & <i>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,</i> <i>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, <i>Sturbridge, Mass.</i> 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>
<p>OZARK CALLERS ACADEMY Kansas City, Missouri May 28, 29, 30, 1988 Chicago, Illinois September 3,4,5, 1988 Full curriculum with in-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR2 Box 20 Sheldon MO 64784</p>	<p>WESTERN CALLER COLLEGE Black Mt. Ranch, McCoy, CO May 22-26, 1988 <i>Walt Cole & Stan Burdick</i> Callers, partners: Study & vacation at a scenic dude ranch Complete Caller Course</p> <p>Write Walt Cole 944 Chatelain Rd., Ogden UT 84408 801-392-9078</p>	<p>LASRY COLLEGE FOR CALLERS English Mountain Resort Sevierville, Tennessee Sept. 4-9, 1988 <i>Jack Lasry—Earl Johnston</i> Limited to 20 callers: 10 Experienced, 10 Newer</p> <p>Write: Jack Lasry 1513 No. 46 Ave. Hollywood FL 33021</p>



CHERRY NUT SQUARES

- 1 cup butter or margarine
- 1 cup sugar
- 1 t. vanilla
- 2 eggs
- 2 cups sifted cake flour
- 1 cup chopped nuts
- 1 can prepared cherry pie filling

Cream butter and sugar. Add vanilla. Stir in eggs, one at a time. Stir in flour. Add nuts. Mix well. Spread $\frac{3}{4}$ of batter in bottom of ungreased 9x12" pan. Cover with cherry filling. Drop remaining batter on top of filling; spread with spatula. Bake at 350° for 45 minutes. When cool, sprinkle with confectioners sugar and cut in squares. $1\frac{1}{2}$ " squares make nice finger food dessert.

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We dined in their quaint cafes and fine restaurants. We took every tour included in this itinerary, visited every shop, attraction and distraction time would allow. We also looked for and found beautiful halls right in Seefeld perfectly suited to dance 25 to 200 squares.

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NEWS
FROM

CALLERLAB

THE
INTERNATIONAL
ASSOC. OF CALLERS

BOARD ELECTION RESULTS

The Callerlab 1987 balloting for the Board of Governors has resulted in the election of the following: Jack Berg, Daryl Clendenin, Bill Davis, Herb Egender, Larry Letson, Melton Luttrell, Jim Mayo, Bob Osgood and Mike Seastrom. Jack Berg will complete the remainder of the term left vacant by Gene Trimmer's untimely death.

Continuing members of the board are Red Bates, Don Beck, Norm Cross, Betty Gotta, Don Hanhurst, Jim Hayes, Ernie Kinney, Martin Mallard, John Marshall, Darryl McMillan, Jack Murtha, Stew Shacklette, Elmer Sheffield, Gary Shoemaker, Mike Trombly, Ralph Trout and Francis Zeller.

John Kaltenthaler serves as executive secretary and Herb Egender serves as assistant executive secretary. Herb has resigned from this position as of the Reno Convention in spring of 1988, when he will assume his board position.

Bob Osgood serves as chairman of the board of governors, with Darryl McMillan as vice chairman. Executive committee members are Daryl Clendenin, Herb Egender, Darryl McMillan, Bob Osgood, Mike Seastrom, Elmer Sheffield and John Kaltenthaler.

ADVANCED PROGRAMS

John Marshall, chairman of the Advanced Dancing Committee, announced that his committee has revised the current A-1 and A-2 programs and voted to make the following changes.

A-1 Calls Dropped	A-2 Calls Dropped
All 8 swing thru	All four couples:
Arky allemande	pass thru
Arky grand	crosstrail thru
Cross cloverleaf	Beau/belle naming conv.

Calls Added to the Advanced Programs

Diamond chain thru
Grand quarter thru
Grand three-quarter thru
Transfer and (anything)

The added calls will be temporarily assigned to the A-2 program. Review and discussion by the Advanced Committee will take place at the Callerlab Convention in Reno, Nevada, in March 1988.

The above changes are effective immediately. Bulk distribution of the revised Advanced lists are available through the Callerlab office, Box 679, Pocono Pines PA 18350. Cost is \$4.50 per 100 (including postage).

ADVANCED QUARTERLY SELECTION

Mike Jacobs, chairman of the Advanced QS Committee, announced that no new movement received the most votes on the recent ballot for the period beginning December 1, 1987. The current Advanced Quarterly Selections are: *mini-busy*, *open up the column*, *checkover*, and *cover up*. Mike stated that his committee feels there is currently no available call worthy of being placed on this list. He also is pleased with the 71% voting response of his committee.



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RAVE

Northern California, around Siskiyou County, is a wonderful place to be in the summer! The scenery is beautiful, with all the greenery and the majestic Mt. Shasta ever present in the background.

Your trip to this part of the country might be a little extra special if you manage to take a small wrong turn (hee hee!) and end up about nine miles east of I-5 on Highway 86. If you don't blink, you'll see the little town of McCloud.

You will also find a super dance going on at McCloud Dance Country. We were there this past summer. The square dancing was really special, with calling being provided by Tony Oxendine, Bronc Wise, Johnny Preston, Jerry Haag, Wade Driver, Jerry Story, the Chinook Boys, and more (including yours truly)! The round dancing was top flight stuff, thanks to Russ and

Carol Mathewson, Ward and Joyce Foster, Charlie and Betty Procter, and many more talented professionals.

We were there as two separate attendance records were broken. One week, the record was broken for the largest crowd for a one-caller package; the very next week, for the largest package ever.

We look forward to seeing Dave and Suzanne Abbott next year. They're both super people (and Dave's a super caller). Boy, have they done a lot of work at McCloud Dance Country! Each year something has been improved. This year saw the opening of the new dance hall. The wood floor is super, and you can hear easily anywhere in the hall.

The Dance Country RV Park is getting bigger and better each year, too. What began a few years ago as a bare piece of land has now evolved into one of the finest RV facilities anywhere in the country. McCloud Dance Country is a super experience. We'll be there next year. Hope you will be, too. *Mike & Judy Sikorsky*

P R A I R I E M O U N T A I N D E S E R T O C E A N W A V E					
	Al Horn	Renny Mann	Johnnie Scott	Chuck Donahue	Singin' Sam Mitchell
					
	Mark Clausing	Tom Trainor	Kim Hohnholt	Ron Everhart	Jay Krebs
					
Troy Ray	Hal Dodson	Amazin' Grace Wheatley	Bill Reynolds	Frank Sanders	
					
Bob Householter	Dennis Levitt	Gary Bible	Len Dougherty	Jerry Thole	



itches to the public) highlighted are EASY, COLORFUL ATTIRE; HEALTHFUL EXERCISE; SOCIABILITY; EVERYWHERE and SPECIAL NEEDS. For more information on this idea (perhaps even a sample), write to Cecille and Lorne Lockrey, Box 23, Port Elgin, Ontario, Canada N0H 2C0.

PLACE MATTER OF FACT

This magazine has featured place mats once or twice in the past as promotional tools, but we like this one especially well. It comes from our Canadian neighbors, who find it has produced good results when placed in restaurants regularly. They are also trying to get multiple-thousands printed to distribute more widely, and want input from anyone interested in the project. The main categories (good



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TWO-TURNING-TWOS MOBILE



Round dancers are especially familiar with the term *two-turning-twos*, and this mobile is a cute application of that idea. It makes a nice way to decorate for that special round or square event. (Maybe square dancers could use a 4 or 8 digit, and watch 'em swing in the air currents.

At any rate, here's how to make them: Across the top is a solid piece of glass divided into four sections with wire and leaded all the way around the outside edges. The first and third wires extend slightly below the glass, making a small loop to hold the swivel. (Be sure you put the swivel through the loop before you lead it together.) The middle wire extends above the glass to make the loop for hanging.

The two 2's have a small loop at the top to fasten them to the swivel. They are made in three pieces for ease of working. The bottom pieces and angles are straight glass; the top pieces need to be cut to make the curved tops. The 2's are leaded on all edges after they are assembled.

The swivels are the kind used to fasten hooks and weights on fishing line.

Betty and Clancy Mueller, R/D leaders in Indiana, had these made by one of their dancers to present to the 1985-87 board members when they were chairmen of Roundalab.

While these were made from stained glass, other mobiles for party decorations could be made from wood, plastic or cardboard.



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MDL-5 -- "Bundle Of Southern Sunshine" -- Ralph Trout



BETSY GOTTA

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



RALPH TROUT



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PETE DIVEN



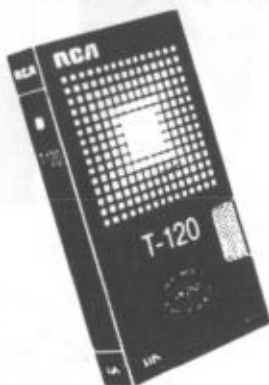
JOHN KEPHART



A TIP-TOP TAPE

Once in a while an item comes across our desks that screams to be seen, and when seen, rightly boasts and boosts some fine, quality products. That's how it was with the new Swing Thru video tape we watched recently, full of colorful fashions and fun. Produced at Buckhorn Inn in the Poconos by Ginni Green, it gives details of each pretty outfit and accessories as the models walk by in the sunlight, and it even contains three little skits by a guy named Jay. That's an unexpected light touch. The whole idea of see-

ing what you might like to buy in full motion and color is a welcome innovation, and even the laughs provided by Jay are worth your investment. The VCR tape rental is only \$10, and you can get \$5 credit upon return. Write to Ginny at Swing Thru, RD 1 Box 428, Cresco PA 18326.



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| RYL 205 | YOU DON'T HAVE TO BE ALONE | by Tony |
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BEST SELLERS

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|---------|----------------------------|---------------|
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| RYL 102 | BLAME IT ON MEXICO | by Jerry |
| RYL 103 | YOU'RE STILL THE ONE | by Jerry |
| RYL 201 | THE PRIDE IS BACK | by Tony |
| RYL 202 | EVERYBODY LOVES A LOVER | by Tony |
| RYL 203 | TWO OUT OF THREE AIN'T BAD | by Tony |
| RYL 301 | BEAUTIFUL BROWN EYES | by Jerry/Tony |
| RYL 302 | DREAMING | by Jerry/Tony |
| RYL 401 | JOSH/RICKY | Patter |

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 Our first introduction
 To the saint called Valentine.
 Laughter, tears and joys we've shared
 In so many yesterdays
 Here in our square dance world
 Where we've weathered every phase.
 Worries fade while dancing
 Like petals in the streams,
 And people smile and laugh a lot
 Fulfilling all their dreams.
 Fields are green in our world
 And skies are always blue,
 We all dance side by side
 Old timers with the new.
 And so this February
 There's one things left to say,
 "To everyone in squares or rounds,
 Have a Happy Valentine's Day!"

RHYME TIME



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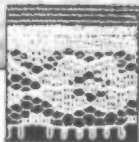
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TIME TO GET MINI-LEGACIES ROLLING

It is well known that every undertaking must have a continuing supply of good leaders. Square dancing is no exception. So, if we recognize the universal importance of good leadership, why is it that so many square dance programs suffer for lack of it? Classes bring in a stream of energetic people who demonstrate that they can quickly learn. And, at least in the early stages, they want to be part of the team. Yet we do not seem to move effectively towards recognizing, attracting, encouraging, developing and using the resource talents that are so readily available to us.

Let's set the record straight! Leaders are made, not born. And Mini-Legacies are designed to help make good leaders for square dancing. Plenty of friendly folks out there on the floor are willing to be used in responsible positions. And square dancing needs them. These persons must be found, motivated and molded. Our activity needs an on-going and continuing supply of good, willing, knowledgeable leaders. They are there, but

they need encouragement, training, help and direction.

Leadership training programs, sometimes called Mini-Legacies, are where all this begins to happen. Local organizations must develop their own supply of trained leaders, and well-planned and executed leader training exercises offer valuable opportunities to do just that. Leader development seminars draw people together in pursuit of desired common goals. They enlighten, develop and strengthen personal feelings of "Can Do" and "Willing to try." Believe it or not, they don't hurt a bit! Fact is, these experiences can be great fun, with good fellowship to boot. We say—*try one!*

For more information about Mini-Legacy Leadership Development programs, contact Al and Vera Schreiner, LEGACY Executive Secretaries, 1100 Revere Dr., Oconomowoc WI 53066, or Dan and Mary Martin, 422 Kemp Drive, Augusta GA 30909.

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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 Flipppo, 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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Dancing Tips

by Harold & Lill Bausch

Permit me to reminisce a bit, and perhaps in the process I might point out a few things you didn't know, or forgot about.

The first club I called for on a regular basis taught me one lesson I shall never forget. The club had been in existence quite some time. The first time I called for them, I was shocked that they couldn't get through many of the calls. I couldn't figure out what was happening until the first tip was over and I noticed that during the rest period every group was sitting around tables with bottles of beer. I realized that no one had told this group about alcoholic beverages and square dancing.

You must remember this was in the early 1950's and we didn't have the help of national square dance magazines to publicize the good and bad habits... [Ed. Note: ASD was founded in 1945, and SIO in 1948.]

The next tip I worked them hard and kept them on the floor until I figured I had worked the beer out of them. I then explained to them as diplomatically as I could that alcohol and square dancing didn't mix. Much to my relief, the habit was broken very quickly.

After the first lessons I ever taught were completed, a man walked up to me and said, "Harold, this is great, my wife and I are enjoying evenings together. We used to go separate ways." That class started the first club I ever had with dancers I had taught, and they taught me what a valuable social event square dancing really is—an event where all are equal and all participate on an even level.

One club I called for regularly danced in a small hall and, as time went on, the crowds grew larger and the hall smaller. At times, we even had a square in the kitchen. This club went out and rented a

large ballroom. Things started to change. Many guests from neighboring towns stayed away. I ran across one of these guests and asked why we didn't see them anymore. He said, "Harold, the atmosphere has changed; they are not as friendly any more."

I knew the people had not changed, and I finally figured out the trouble—the hall was too big. Dancers weren't dancing shoulder to shoulder anymore. When a tip ended, everyone sat down and they were clear across this large hall from one another. If they were to talk to one another, they had to walk across the hall. Before they were so close they bumped into one another and so naturally talked. From this, I decided it is better to have a crowded hall than a large one you can't pack. I try to keep our clubs in halls that are just a little crowded.

Our first set of classes were taught without the help of "angels." It wasn't a matter of choice; we had no experienced dancers to help. Since that time I have been asked many times if I prefer to teach classes with or without angels. My preference is to have them. I explain to the new dancers that the helpers will not explain the calls I am teaching while they are in the squares. This is for both the beginners, so they won't ask, and for the club dancers, to remind them not to talk when I am trying to teach. I encourage the experienced dancers to help during rest periods if the new dancers ask them to. Many times I see a square off to the sides walking through a call, and I am sure it does help.

I do not limit the number of angels. My people are considerate and do not try to teach while I am doing so, and when they exchange partners with the new dancers and dance the calls correctly, they are teaching the new dancers to do so also. One of the biggest advantages is that our new dancers quickly become part of the club and do not feel like strangers when they graduate.

We must remember, this is a recreation, not an exercise in perfection. If we all had to be perfect, what a small club we'd be!



Daryl Clendinin

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CALLING TO THE MENTALLY HANDICAPPED by "Railroad Bill" Barr

Calling square dances for the mentally handicapped can be a frightening prospect if one is unfamiliar with working with these groups, but it need not be. Don't say no to any group that you can accommodate on your schedule, for the rewards, both to you and to the dancers, will be tremendous! Your best bet would be to contact a local "halfway house" to see if the residents would like an evening of square dancing as a recreational outlet a bit different from the usual. Such groups may have small funds to pay for such amenities, so don't be afraid to ask for a few dollars to offset your expenses, but don't be discouraged if you end up doing a "freebie." The rewards of calling to these people are not monetary in nature, believe me, but are measured in terms of personal satisfaction.

The following program has worked, does work, and will work for you, provided there are sufficient staff members present and you are patient. Start with a simple mixer or a play party game, such as this: From facing lines (boys on one side, girls on the other), top couple (nearest caller) takes hands across in butterfly position (or just level with the waist if this is a problem) and sashays down to the foot of the line and back. Now everybody does a regular right shoulder *do-sa-do* followed by an irregular left shoulder *do-sa-do*. Try to stress the fact that they do not turn around, for this could mean disorientation. Try saying, "You always face the same wall (during a *do-sa-do*)." Another trick is to identify left and right by saying that most people wear their wristwatches on the left arm. The next call is a *left arm turn* and back to place, then a *right arm turn*, and then *just the top couple sashay down and stay there* (at the foot

of the line). Then *New top couple will sashay down and back*.

Use a rhythmic, simple melody like *Alpine Hoedown* (TNT 184) and adjust your speed down into the high 30's to start. Try to call on the phrase, just as you would any contra or quadrille.

You have taught them the basic *do-sa-do* and arm turns, which you can then put into practice in squares. Keep it simple and explain that head couples are facing the caller directly or can't see the caller at all, while side couples are looking at you sideways. Avoid numbering the couples entirely, just use heads and sides, and make your instructions clear and brief, but firm. Tell the staff to avoid long explanations and just ease anyone having difficulty into the approximately correct position. Be sure to explain how the regular *do-sa-do* always involves right shoulders, never left, and that the one they learned was only for that particular "reel-type" dance.

Any adjustments that are required in the program should be made quickly and without emphasis. Are some tired? Let them sit while others take their places. You should probably avoid singing calls but a change-partners mixer might work from a big circle if it is simple: boys take three steps in, turn around, walk out to the corner, swing, put her on the outside, promenade, all back out, join hands, circle right, and repeat.

Above all, be enthusiastic and have a good time yourself. Your attitude will be infectious. You may find many who have been to camps where square dancing has been taught and they will be your best students in most cases.

A final word of caution—don't overdo it. Take frequent and longer breaks than you would with other dancers; some have physical as well as mental disabilities. Be sure to mix in dances which don't require a partner—*Hokey Pokey*, *The Birdie*, *Alley Cat*, *The Bunny Hop*. The key to successful calling to any group is summed up in one word—patience. Be patient, plan your dances, and just be yourself. You will win everlasting loyalty and devotion.



by Bob Howell

easy level

*Hulon Shows and Dorothy Balling of Dayton, Ohio, have been teaching seniors at Lohrey Recreation Center. They have produced a little instruction booklet entitled **American Folk Dancing**. In it, they have included a dance I don't believe I have shared in this column before. It's an old-timer but still a goodie. The name fits one of my teenage sweethearts.*

JESSIE POLKA

MUSIC: *Jessie Polka Square*, Blue Star 2341

FOOTWORK: Same for man and woman.

STARTING POSITION: Couples facing LOD either with hands crossed in front or around waist. Can be done solo also.

INTRODUCTION: Wait 4 measures or 8 beats.

MEASURES:

1-4 HEEL, CLOSE, BACK POINT, TOUCH; FORWARD HEEL, CLOSE, HEEL, BRUSH;

Touch L heel diagonally L (ct 1), close L to R (ct 2), touch R toe to rear (ct 3), touch R toe to L foot (ct 4);

Touch R heel forward (ct 5), close R to L (ct 6), touch L heel diagonally L (ct 7), brush L toe across R (ct 8);

5-8 Forward 4 two-steps

The Quarterly Selection to the Traditional Dance Committee of Callerlab has selected the following for the first quarter of 1988.

TRIPLE ALLEMANDE

Allemande left and the ladies star, gents walk around but not too far

Allemande left and the gentlemen star, ladies walk around but not too far

Allemande with the old left hand, right to your partner

Right and left grand...

Dancers do an allemande left and immediately the ladies form a right-hand star in the center of the set and turn the star forward (CW), while the gents promenade single file (CCW) around the outside of the set. Turn the same corner halfway by the left and the gents step to the center to form a right-hand star and turn the star forward (CW) as the ladies promenade single file (CCW) around the outside of the set. With the same original corner, allemande left, and right and left grand.

NOTE: The fun in dancing the *Triple Allemande* is to get all of the dancers dancing at the same pace so that the figure flows smoothly. Caution the dancers that with the star in motion and dancers moving on the outside in the opposite direction, the corner comes around very quickly and that they must be alert.

Paul Moore of Columbus, Ohio, has recorded a very basic routine which would fit any one-night-stand program.

SHERBROOKE

MUSIC: Grenn 12204

FIGURE:

- | | |
|--|---|
| 16 All walk left (CW) single file full around—home | 2 Men step out at home and stand facing center of set while ladies keep going |
| 2 Turn back (right face) | 8 Ladies star right full around to home |
| 16 All walk right (CCW) single file full around | 6 Turn partner left $\frac{3}{4}$ to face corner |
| 2 Ladies step out at home and stand facing center of set while gents keep going | 4 Turn corner right $\frac{1}{2}$ around to face partner |
| 8 Men step in to center of set to make left-hand star & turn it fwd CCW full around to home | 12 Turn partner left $\frac{1}{2}$ around to end with all facing center of square at home |
| 12 Men pick up partners with an arm around and star promenade CCW full around to home | 8 Four men star right full around to home |
| 12 Each couple pivot $1\frac{1}{2}$ around at home to put ladies in the center for a right-hand star | 6 Turn partner left $\frac{3}{4}$ around to face corner |
| 12 Star promenade CW full around | 4 Turn corner right $\frac{1}{2}$ to face partner |
| | 2 Go back home and stand beside partner to face center of set. |

The Contra Committee of Callerlab has selected one of Tony Parkes' fine dances for the first quarter of this year.

INFLATION REEL

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

MUSIC: *Bye Bye Blues*, *Pulse*; *Ragtime Annie*, *Gold Star*; or any well-phrased standard reel.

INTRO:

1-8	-----	With the one below (corner), do-sa-do	8 counts
9-16	-----	With the same lady swing	8 counts
17-24	--- Wheel turn	Put her on your right, go down in fours	8 counts
25-32	--- Bend the line	--- Come back to place	8 counts
33-40	-----	--- Right and left thru	8 counts
41-48	-----	--- Two ladies chain	8 counts
49-56	-----	--- Circle four	8 counts
57-64	--- Pass thru	--- Once and a quarter more*	8 counts
		New corner do-sa-do	8 counts

*At this point the caller indicates that head and foot couples should cross over.



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by
Ed Foote

Advanced dancing continues to expand and grow in popularity. Ten years ago no one would have imagined such strides would occur. But with growth has come a watering down of the product. Many callers are calling quasi-Advanced, which is a term that has come to mean one Advanced call from one memorized position followed by 10-15 Mainstream and Plus calls from standard positions, then one more Advanced call. This is not Advanced; it is nothing more than Plus with a few additional calls.

The big weakness which is seen among countless Advanced dancers today is a *failure to understand Mainstream and Plus calls*. Callers are not working Mainstream and Plus calls DBD (Dance By Definition) or APD (All Position Dancing) nearly enough with Advanced dancers.

We know that DBD is not a requirement for the Mainstream and Plus plateaus; it is an option and many, if not most, MS and Plus clubs do not use much DBD. Fine. But MS and Plus DBD is a requirement for Advanced, and the only way dancers are going to learn it is for the callers to teach and call it.

Why is MS and Plus DBD a requirement for Advanced? Because these plateaus constitute the very *foundation* of square dancing. If we are going to build on top of this foundation with an additional plateau, the underlying foundation must be strong. If a building does not have a strong foundation, it will crumble when a superstructure is added. The same idea applies to dancers attempting to add Advanced to a foundation of MS and Plus.

Unfortunately, many callers become so enthralled with the Advanced calls that they forget about the MS and Plus calls.

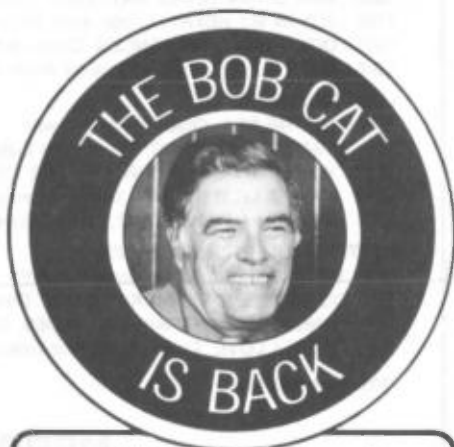
They forget to teach and call these calls DBD. The result is a weak foundation for dancers, which means that the only way that dancers can survive is if the caller calls quasi-Advanced. So the situation feeds upon itself.

As a dancer it is important for you to be aware of how vital it is for you to have this MS and Plus DBD background. A-1 is the program where callers should teach and constantly use MS and Plus DBD; somewhat less can be used at A-2, but it cannot be eliminated or the dancers will lose their strong foundation.

BASIC RULES OF THUMB

1. In an A-1 class, for every Advanced call taught, an MS or Plus call should be reviewed DBD. Since DBD is only appropriate for about 40 of the MS and Plus calls, this means that by the time dancers have completed learning A-1, they will also have completed absorbing a solid foundation of the MS and Plus calls.

Continued on Page 108



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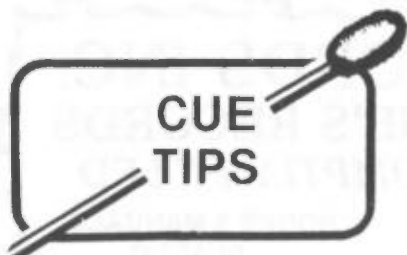


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CHOREOGRAPHERS: Richard and JoAnne Lawson
RECORD: McGregor 034 (New Release)
LEVEL: Phase II (Easy Level)
FOOTWORK: Opposite, directions for M except as noted
Sequence: Intro, A,B,A,B, Ending

INTRO

- 1-4 **WAIT; WAIT; ROCK FWD,—, REC,—; ROCK BACK,—, REC,—;**
1-4 Escort LOD wait; wait; rock fwd L,—, recover R,—; rock back L,—, recover R,—;

PART A

- 1-4 **FWD TWO-STEP; WALK 2; FWD TWO-STEP; WALK 2;**
1-4 Escort LOD fwd L, close R, fwd L,—; fwd R,—, fwd L,—; fwd R, close L, fwd R,—; fwd L,—, fwd R,—;
- 5-8 **VINE APART 3 SWING; VINE TOG; CIRCLE,—,2,—; TOG,—,2 BUTTERFLY WALL,—;**
5-8 Release hands vine apart from partner side L, XRIB, sd L, swing R across; vine tog sd R, XLIB, sd R, touch L no hands joined; circle away from ptr L,—,R,—; circle tog L,—,R to bfly wall,—;
- 9-12 **HALF BOX FWD; ROCK FWD,—, REC,—; HALF BOX BACK; ROCK BACK,—, RECOVER,—;**
9-12 Broken box—Bfly wall sd LOD L, cl R, fwd L,—; rock fwd R,—, rec L,—; sd RLOD R, cl L, back R,—; rock back L,—, rec R,—;
- 13-16 **FWD HITCH; SCISSORS THRU TO OPEN POSITION; ROLL,—,2,—; WALK 2 BUTTERFLY WALL;**
13-16 Bfly wall fwd L, cl R, back L,—; side RLOD R, cl L, thru R to OP LOD,—; roll LOD L,—,R,—; fwd L,—, fwd R to bfly wall,—;

PART B

- 1-4 **ROCK SIDE,—, RECOVER,—; CROSS, SD, CROSS,—; RK SD,—, REC,—; CROSS, SD, CROSS,—;**
1-4 Bfly wall rock side L,—, rec R,—; XLIF, side R, XLIF,—; rock side RLOD R,—, rec L,—; XRIF, side L, XRIF,—;
- 5-8 **BASKETBALL PIVOT BFLY WALL;; 2 SD CLOSES; SD,—, THRU TO SCP LOD,—;**
5-8 Bfly wall sd LOD L,—, rec R to LOP RLOD,—; sd RLOD L,—, rec R to bfly wall,—; sd L, cl R, sd L, cl R; sd L,—, thru R to SCP LOD,—;
- 9-12 **TRAVELING BOX;;;;**
9-12 Blending to CP wall sd LOD L, cl R, fwd L,—; blending to RSCP RLOD fwd R,—, fwd L,—; blending to CP wall sd RLOD R, cl L, back R,—; blending to SCP LOD fwd L,—,fwd R,—;
- 13-16 **HITCH 4; WALK 2; TWIRL,—,2,—; WALK 2 ESCORT LOD;**
13-16 SCP fwd L, cl R, bk L, cl R; fwd L,—, fwd R,—; fwd L,—, fwd R (W twirl RF under M's raised L arm R,—.L,—); fwd L,—, fwd R to escort LOD,—;
- NOTE: Second time through Part B blend SCP LOD.

ENDING

- 1-5 **HITCH 4; WALK 2; TWIRL,—,2,—; FACE,—, CLOSE, SWIVEL/SWIVEL; APART, POINT,—,—;**
1-5 SCP LOD fwd L, cl R, bk L, cl R; fwd LOD L,—,R,—; fwd L,—, fwd R (W twirl RF under M's raised L arm,—); fwd L turning to face ptr,—, close R, swivel both knees LOD/RLOD; apart from partner L, point R,—,—;

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P.S.: MS/QS

Submitted by Dick Han
Monticello, Indiana

SOME FUN IDEAS:

Heads half square thru, slide thru
Pass the ocean, scoot back,
Eight circulate $1\frac{1}{2}$, right and left grand...

THEN TRY THIS:

Zero box to a wave: scoot back

SOME PLUS MATERIAL:

Zero box, swing thru, girls circulate
Boys trade, swing thru, spin the top
Slide thru, roll twice, right and left grand...

Heads square thru four, centers in
Cast off $\frac{3}{4}$, all eight circulate $1\frac{1}{2}$
All eight spin the top, right and left grand...

Heads right & left thru, heads pass the ocean
Ladies trade, ping pong circulate
Scoot back, centers recycle
Right and left grand...

Heads right & left thru, heads pass the ocean
Ping pong circulate, dixie grand
Left allemande...

Heads star thru, zoom, double pass thru
Peel off, pass thru, $\frac{3}{4}$ tag
Right and left grand...

Heads half square thru, swing thru
Boys run, tag the line right
Ferris wheel and spread, pass thru
Three-quarter tag, right and left grand...

Heads half square thru, single circle to a wave
Split circulate, boys trade (with each other)
Centers run, $\frac{3}{4}$ tag, right and left grand...

Zero box to a wave: eight circulate, scoot back
Split circulate, girls trade (with each other)
Centers run, $\frac{3}{4}$ tag, right and left grand...

Four ladies chain $\frac{3}{4}$, sides rollaway
Heads right & left thru, heads pass the ocean
Scoot and relocate, extend
Right and left grand...

Eight circulate $1\frac{1}{2}$, right and left grand
On the third hand, promenade...

Heads lead right, star thru
Pass the ocean, scoot back, split circulate
Centers run, half tag, right and left grand...

Heads lead right and circle to a line
Pass the ocean, swing thru
Split circulate, centers run
Half tag, right and left grand...

Heads right and left thru, pass the ocean,
Scoot back, right and left grand...

Heads pass the ocean, swing thru
Scoot and relocate, extend, scoot back
All eight circulate, swing thru, scoot back
Right and left grand...

Zero box, swing thru, boys run, girls hinge
Diamond circulate, boys swing thru
Girls face in, scoot and relocate, extend
All eight circulate, single hinge
Right and left grand...

Zero box: right and left thru, veer left
Ferris wheel and spread, pass thru
Wheel and deal, girls swing thru
Scoot and relocate, extend, single hinge
Right and left grand...

SINGING CALL FIGURES:

Heads promenade $\frac{1}{2}$, heads pass the ocean
Swing thru, scoot and relocate, extend
Swing thru, turn thru, swing corner...

Heads slide thru and pass the ocean
Explode and single circle to a wave
Scoot and relocate, extend
Scoot back, eight circulate twice
Swing...





Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

A common arrangement with which many callers and dancers feel uncomfortable is "same sex couples." Unless the dancer has been exposed to a lot of choreo utilizing this set-up, he/she feels something isn't right, and, unless the caller has worked with this type of choreo before, the same uncertainty is felt.

In my opinion, there is nothing wrong with having boys together, girls together—for *short* sequences. Here are some calls which quickly convert to a more "normal" arrangement:

FROM

Eight chain thru
(Boys on inside,
girls on outside)

CALL

Touch $\frac{1}{4}$
Star thru
Swing thru, centers trade,
girls trade

RESULT

R-H waves (girls in center)
Facing lines (normal)
Facing lines (normal)

Eight chain thru
(boys on outside,
girls on inside)

Touch $\frac{1}{4}$
Star thru
Swing thru, centers trade,
boys trade
Swing thru, centers trade,
girls trade

R-h waves (boys in center)
Back to back lines
Facing lines
Back to back lines

SAMPLE CHOREO:

Heads pass thru, go round one to a line
Pass thru, wheel & deal, centers pass thru
Touch $\frac{1}{4}$, centers trade, centers run
Wheel and deal, star thru, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Sides rollaway, heads square thru four
Split those two, go round one to a line
Pass thru, wheel and deal, centers pass thru
Wheel and deal, centers pass thru
Swing thru, centers trade, girls trade
Star thru, pass thru, trade by
Left allemande...

FROM

R-H boy-boy/girl-girl waves

CALL

Centers trade, boys run
Swing thru, boys trade
Boys trade, centers trade,
boys run
Girls trade, centers trade,
boys run
Cast off $\frac{3}{4}$, centers trade,
girls trade

RESULT

Facing lines
Facing lines
Facing lines
Facing lines
Facing lines

R-H girl-girl/boy-boy waves	Centers trade, girls trade	Facing lines
	Swing thru, girls trade	Facing lines
	Swing thru, boys run	Back to back lines
	Boys trade, centers trade,	Facing lines
	girls trade	
	Girls trade, centers trade,	Facing lines
	girls trade	
	Cast off $\frac{3}{4}$, centers trade,	Facing lines
	boys run	

Heads square thru four, sides rollaway, swing thru, boys run
 All pass thru, wheel and deal, zoom, square thru $\frac{3}{4}$, left allemande...



EXTEND THE TAG

STARTING FORMATION: Double pass thru, parallel ocean waves (half tag) any tag ($\frac{1}{4}$ or $\frac{3}{4}$) formation.

DEFINITION: All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the *extend* leaves dancers facing no one, they remain facing out.

From right-hand waves, dancers will *extend* to right-hand waves.

From left-hand waves, dancers will *extend* to left-hand waves.

From double pass thru formation, dancers will *extend* to a (right-hand) quarter tag formation.

From quarter tag formation, dancers will *extend* to parallel waves.

From parallel waves, dancers will *extend* to a $\frac{3}{4}$ tag formation.

From a $\frac{3}{4}$ tag formation, dancers will *extend* to a completed double pass thru formation.

Heads square thru four, swing thru
 Extend the tag, swing thru, extend the tag
 Centers out, partner trade, crosstrail thru
 Left allemande...

Heads lead right and circle to a line
 Spin the top, extend the tag, swing thru
 Recycle, heads turn back, zoom, flutter wheel
 Square thru $\frac{3}{4}$, left allemande...

Heads $\frac{1}{2}$ square thru, swing thru
 Extend the tag, swing thru, extend the tag
 Centers out, partner trade, left allemande...

Heads lead right and circle to a line
 Pass the ocean, extend the tag, all boys run
 All cast off $\frac{3}{4}$, pass thru, wheel and deal
 Girls turn thru, star thru, couples trade
 Couples circulate $1\frac{1}{2}$, bend the line
 You're home...

Heads lead right and circle to a line, pass thru
 Wheel and deal, extend the tag, swing thru
 Extend the tag, swing thru, extend the tag
 Swing thru, extend the tag, girls trade
 Swing thru, boys trade, centers trade
 Right and left grand...

Heads pass thru go round one to a line
 Pass thru, wheel and deal, swing thru
 Extend the tag, centers trade, swing thru
 Girls trade, crosstrail thru, left allemande...

Heads pass thru go round one to a line
 Pass thru, wheel and deal, zoom, swing thru
 Extend the tag, boys run, spin the top
 Right and left grand...

Heads pass the ocean, extend the tag
 Recycle, veer left, ferris wheel, zoom and
 swing thru, extend the tag, girls trade
 Centers trade, all single hinge
 Right and left grand...

Heads pass the ocean, swing thru
 Extend the tag, boys trade, centers trade
 Girls trade, left allemande...

Heads lead right and circle to a line
 Pass thru, wheel and deal, zoom
 Swing thru, extend the tag, swing thru
 Girls trade, slide thru, left allemande...

Sides square thru $\frac{3}{4}$, heads pass the ocean
 Extend the tag, centers in, cast off $\frac{3}{4}$
 Star thru, pass thru
 Left allemande...

PULPOLLEX

EGG FORMATION and Related Calls:

INSTANT EGG: From a column, half *circulate* and centers six *spread*. This results in the egg formation.

EGG CIRCULATE: From an egg, all *circulate* (move up) into the next dancer position.

LAY AN EGG: From a column, all *circulate* 1½, *trade* and *spread*.

SCRAMBLE THE EGG: From an egg, the center six (the yolks) slide together and *trade* (squeeze), then very centers and lonesome ends move up (*hourglass circulate*) to become line ends as in *coordinate*.

FLIP THE EGG: From an egg, lonesome ends and very centers *egg circulate* as others (outside yolks) flip to the nearest center.

CUT THE EGG: From an egg, lonesome ends and very centers *egg circulate* as others slide together and *trade* (squeeze).

SWITCH TO AN EGG: From parallel lines/waves with ends in tandem, ends *egg circulate*, centers *run* (out).

And to accompany your omelet:

THE SAUSAGE (Stewart Kramer)

No sooner was the "egg" idea hatched (??) it was decided that if we "squeeze" the egg (yolks slide together and *trade*) we must have a "sausage."

MAKE A SAUSAGE: From a column, all *circulate* 1½, *triple trade*.

SQUEEZE THE EGG: From an egg, center six (yolks) slide together and *trade*.

SQUEEZE THE SAUSAGE: From a sausage, center six *trade* and *spread* = egg.

SAUSAGE CIRCULATE: From a sausage, all *circulate* (move up) one position.

INSTANT SAUSAGE: From a column, *half circulate*.

SLIDE THE SAUSAGE: From a sausage, #1 and #3 yolk dancers squeeze (*trade* and slide apart) as the outer four *sausage circulate*.

PEEL THE SAUSAGE: From a sausage: #1 and

#3 yolk dancers flip out (like a *peel off*) as the other four *sausage circulate*.



CATCH THE WAVE

BY Phil Kozlowski

DEFINITION: From trade by or double pass thru formations, centers *pass the ocean*, out-sides *partner hinge*, all (in their own wave) *fan the top*. Ends in parallel waves.

A "catchy" zero:

Zero lines: slide thru, pass thru, *catch the wave*
Walk and dodge, partner trade...

SAMPLE CHOREO by Phil:

Heads star thru, *catch the wave*, scoot back
Recycle, pass to the center, pass thru
Left *allemande*...

Heads square thru four, pass thru
Catch the wave, scoot back, boys run
Pass thru, wheel and deal, zoom and
Pass thru, left *allemande*...

Heads lead right and circle to a line, slide thru
Pass thru, *catch the wave*, walk and dodge
Partner trade, touch ¼, *circulate*, boys run
Left *allemande*...

SAMPLE CHOREO by Ed:

Heads lead right and circle to a line, pass thru
Wheel and deal, *catch the wave*, square thru
But on the third hand, right and left grand...

Heads flutter wheel, star thru
Catch the wave, right and left grand...

Heads lead right and circle to a line, pass thru
Wheel and deal, square thru ¾, pass thru
Catch the wave, swing thru, centers trade
Boys run, left *allemande*...

Heads pass thru, go round one to a line
Star thru, *catch the wave*, boys run
Wheel and deal, left *allemande*...

Heads pass thru go round one to a line
Pass thru, wheel and deal, *catch the wave*
Swing thru, girls trade, square thru four
Trade by, left *allemande*...

Heads lead right and circle to a line

Rollaway, pass thru, wheel and deal
Catch the wave, recycle, veer left
Partner trade, half circulate, bend the line
You're home...

Heads lead right and circle to a line
Square thru four, *catch the wave*, girls trade
Pass thru, wheel and deal, *catch the wave*
Girls circulate, boys run, girls trade
Ferris wheel, dixie grand, left allemande...

Sides rollaway, heads lead right and circle four
Men break to lines, pass thru, wheel & deal
Catch the wave, boys run, crosstrail thru
Left allemande...

Heads lead right and circle to a line
Spin the top, swing thru, recycle
Pass thru, *catch the wave*, scootback
Boys run, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, pass thru
All pass thru, *catch the wave*, split circulate
Boys run, reverse flutter wheel
Left allemande...

Heads square thru four, pass to the center
Centers right and left thru, all rollaway
Catch the wave, recycle, left allemande...

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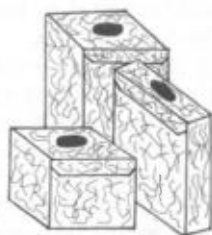
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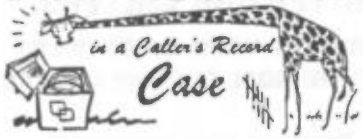
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BILL FOX

Knoxville, Tennessee

Bill Fox took square dance lessons from Allen Tipton in 1965. In 1968, Allen gave him a record on the condition that he would learn to call it. His calling grew as Allen gave him more records. Bill began doing guest appearances in 1970. He accepted his first club, The Yellow Rockers in Coalfield, in 1974.

By 1975, he had three clubs and three classes. An advanced workshop and club were added in 1978. For nine years he called for Hidden Valley Squares in McCaysville, Georgia, a 270-mile round trip. In 1986, he resigned from that club due to his schedule. He resigned from the advanced club in 1982 when Janice and he were married, in order to have more time at home. The Foxes have four children and five grandchildren.

Bill started the first successful singles club in the Knoxville area, the Volunteer Travelers, in 1975. It remains a very active club, and very important to area singles. His Grand Squares Club has 200 paid members and meets weekly. Bill says that this success is due to keeping the dancers' happiness as the #1 priority and to having dedicated and caring officers.



Bill has called in most states within a 200 miles radius, at state and national conventions, and numerous festivals.

Bill Fox works with handicapped children on a part-time basis and Janice works for the Knoxville City Schools.

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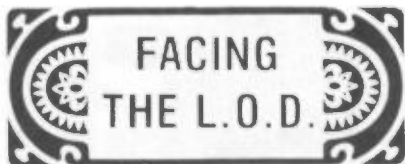
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IVEN & BARB SAXTON

The Saxtons, who live in Washington Court House, Ohio, started square dancing in 1976 and took round dance lessons in 1977. In 1982, they started working with a few friends who wanted to brush up on some dances, and taught their first basics class that fall. Just for round dancing, Iven and Barb built a 24'x32' garage on their house lot, where they have been running at least three workshops a week for the past four years.

The Saxtons cue full-time for three square dance clubs and are co-leaders with Bud and Jan Cohan for the Fun-tastics in Columbus, Ohio. Fun-tastics is a round dance club recently formed to promote round dancing at easy-to-easy-intermediate level. The Saxtons work several weekends a year and enjoy traveling and meeting new friends. They have cued/taught at Ohio State Conventions.



Iven is a supervisor for Kenworth Truck Co. in Chillicothe and Barb works as a secretary/insurance agent. They have two daughters and one granddaughter.

The Saxtons are members of Roundalab, Miami Valley Callers Assn. and Buckeye R/D Council, where they serve as secretaries. They have attended leaders' schools taught by the Muellers and by Gosses and Easterdays.



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ROUNDUP IN ARIZONA

Sierra Vista, Arizona, was a "swinging" place during the Southeastern Ariz. S&R/D Association's third annual Roundup last October. 130 people danced to the calling of Michael Kellogg and the cueing of Stan and Judy Crawford. The Roundup is scheduled to be a yearly event held on the fourth weekend in October.

*Carrol and Sherman Pauley
Sierra Vista, Arizona*

SQUARE DANCING AROUND THE WORLD

The 1988 edition of the *National Square Dance Directory* contains a new section with articles on S/D activity outside the U.S. The articles, about New Zealand and Great Britain, were prepared by dance leaders in those countries. Plans are to expand this section in upcoming editions.

The over-10,000 club listings include type of club, program of dancing, when and where dances are scheduled, and a contact name, address and phone number. There is a "New Dancer" section with information on S/D history, etiquette, apparel and other items. A S/D sewing and crafts section will appeal to those who like to create their own apparel and accessories. Directories of festivals, conventions, publications, organizations, callers and leaders are among the features. Details on over 1000 products and services add to the usefulness of this publication. For costs, see ad on page 105.

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end last September with Ron Libby calling at Sault Ste. Marie, Michigan. Over 50 couples attended, with participants from as far away as Missouri and Washington State. Ron workshopped *right/left post, tone down* and *swing the gamut*, as well as all QS for Mainstream through A-2. The format was two Advanced tips, followed by a C-1 tip. C-2 star tips were called following all sessions.

The club hopes to schedule another extravaganza next season.

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- TNT261 MADRID RD/MIXER, George Korbmacher

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DOUBLEHEADER A SELL-OUT

Over 500 happy feet enjoyed the calling of Tony Oxendine and Larry Letson at the Dayton S/D Club's Sixth Annual Sunday Doubleheader recently. George and Mady D'Aloiso cued the round dancing.

This dance has been a sell-out almost since its inception six years ago. The 1988 dance was sold out before the end of the '87 dance. A committee of only two couples, Glenn and Davida Dutiell and George and Linda Knapp, have been co-chairmen of this dance every year.

*George and Linda Knapp
Middletown, Ohio*

IN MEMORIAM



Harold Dee Cox of Cortez, Colorado, died in November in New Mexico. He had called for the Circle Eight club since 1952. As well as a caller, he was an artist, inventor and musician. Sympathy is extended to his wife, Eulene, their two daughters, and five grandchildren.

UNDER LONDON BRIDGE



About 700 dancers squared up under the London Bridge last October for the Blue Waters Swingers 17th annual S&R/D Festival at Lake Havasu City, Arizona. Dancers came from all over the world, with a group of 47 from England who came to dance under "their" bridge. Dale Casseday was the caller and Jack and Dorothy Wright were cuers. The Swingers will hold their 18th Annual Festival on October 7-8, 1988, with Mike Sikorsky Calling and Joe and Sandy Parker cueing.

Susie Scott

NEW OFFICERS FOR SO. CAL. CALLERS

Recently inducted as 1988 officers of the Southern California Callers Association, Inc. were Larry LeDuc, president; Paul Redd, vice president; Jim Fisher, secretary; Bob Nelson, treasurer. Jack Drake continues on as executive secretary. The association's big event for 1988 will be their anniversary dance in September. Program for the first meeting of the year will feature the topic, "Training Angels."

*Jack Drake
Huntington Park, California*

GREMLINS, AGAIN!

Norma Deibert wrote to say that the phone number in their classified listing in December was incorrect. Anyone interested in the shop for sale should call 307-742-4577.

In the ad advertising the square dance hall of Jim and Donna West for sale, the square footage of dance floor should read 3000 (not 300). Our apologies!

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Speaking Of



Singles

COMING EVENTS FOR SINGLE DANCERS

February 28, Single Twirlers Anniversary Dance, Balboa Park Club Bldg., Balboa Park, San Diego CA. Caller: Steve Moore. For info: Ken at 619-277-8652.

March 11-13, Texas Association of SSD 14th Annual Round-up, Hyatt Regency, Fort Worth, Texas. Callers and cuers: Kevin Bacon, Bob "Fatback" Green, Craig Rowe, Taco Zuniga, Ray and Lillie Doyal, and Bob and Jeannette Graham. For info: Russell Rice, 509 Branch Circle EL., Fort Worth TX 76108, 817-246-0716.

March 19-26, Single Square Dancers USA 1st Annual S/D Cruise. Caller; Vern Weese. For info: Yellowrock Tours, 239 West Olive Ave., Burbank CA 91502. 213-663-4618.

March 25-27, Lehigh Valley Chapter Bachelors 'n Bachelorettes International, Brandywine Hotel and Resort, Downingtown PA. Callers: Dalt Young, Ted Knauss. Cuers: Mary and Pete McGee. Write Pauline Kline, 14 Underwood Rd, Wyncote PA 19095. 215-884-8456.

April 15-16, Heart of American Singles S/D Assn., Convention Center, Des Moines, IA. Callers: John Carlton, Jim Logan, Tom Manning and other area callers and cuers. Info: Karl Anderson, 431 SW State, Ankeny IA 50021. 515-964-7210.

April 29-May 1, 8th annual New Mexico Singles S/D Fiesta, Albuquerque S/D Club, Albuquerque, NM. Callers/cuers: Ronnie Woods, Paul Infanti, Louie Martinez, Wayne & Rita Galdony. Info: Min McKenna, 913 Indiana SE, Albuquerque NM 87188. 505-266-3650.



Caller **Tom Dash** (our October *Jack-o-lensman*) of Fairview, Pennsylvania, has another *first* to his credit. In December, he and his cuer/wife **Mary Kay** sold out a Generic Squares live band dance in Erie with **Joan and the Hoedown Band**, combining both modern MS and traditional calls, cues and melodies. It was a four-hour night to remember.

James B. Cantrell at the age of 86 is still going strong, and is scheduled to teach square dancing in three county-city schools around Manchester, Tennessee. He and his late wife Margaret were inducted into the Tennessee Hall of Fame in 1986.



Shown above are five of the callers from Japan who called with Hawaii's **Buddy Weaver** in Hiroshima (story last month, p. 70). They are (l. to r.) **Moto Yoshimura, Kozi Harai, Tac Osaki, Davy Nakamori and Mitchell Osawa.**

From the biggest morning paper in New Zealand,

comes a photo story of traveling caller **Jerry Gilbreath** and his wife **Mary Beth** of Waxahachie, Texas, who called, on an exchange basis, with caller **Raymond Mason** at his Waimarie S/D Club in Onehunga, Auckland. The Gilbreaths danced and called on an 11-day South Pacific tour.

In Chateauquay, Quebec, the **Kountry Cousins Club** hosted 52 sets at their 10th anniversary dance in October. Callers were **Red Bates** of Massachusetts and **Kevin Van Vliet** of Quebec. Area R/D cuers were **Ben and Kathy Ward**. Special guests were founders **Sheila and Grant Van Vleit, Karen Van Vleit and Trevor Tripp**. The latter couple flew across Canada from Vancouver just for the event. Charter members/organizers were **Jim and Joanna Booth, Bill and Joyce Downey, Bob and Dorothy King, Doris and Cal McCartney, Gerry and Eleanor Mercier, Shirley and Allen Rothwell, Anita and Ed Plover and Bob and Vi Whittall.**

Active square dancers **Vernon and Grace Kay** of Okabena, Minnesota, were both born in 1917, and will have been married 50 years in two months, on April 10, 1988. Congratulations to the couple.

Square dancing campers **S. Vernon and Joyce Grosvenor** of Dixon, Nebraska, report they recently danced on a float on a Dakota Days Parade in Vermillion, South Dakota.

People

IN THE NEWS

In November retired dancer **I. Fenton Sellers** attended the Silver Anniversary (25th) of the mid-South S&R/D Festival in Memphis, Tennessee, and visited many old friends in the Nostalgia Room (for special guests and with special seats for those who had attended 25 years ago). She attended the first such event and a number after that.

Bob Fisk and Harry Lackey called the first festival 25 years ago and called this one also. **Dick Hawley** of TV5 emceed the fashion show, as he had 25 years ago. **Allen and Doe Roberts** were in the show, and **Doe** wore the dress she wore at the first festival. **Allen** was a caller in the area for several years.

Memphis caller **Eddie Ramsey** with his Precisionaires will perform at the 38th National Convention in Oklahoma City.

Someone pointed out, after seeing the article on the world's largest pizza last month (p. 100), that we didn't actually show the Florida-made pizza. Here's a Bunyan-ish bite of it. Thanks again, **Marge Bagwell.**





A REAL SHOWPLACE IN AUSTRALIA

The Sunshine Coast Square Dance Centre, located in a top tourist area of surf, sand and beaches near Brisbane, is a dream come true. Caller Nev McLachlan (now resident manager and director with Bev, his wife) first suggested the idea in 1979. A real estate and industrial developer, Clive (and Ada) Latcham, now chairman, entered the scene and plans started to move forward.

A lucky break came when a federal grant of \$300,000 was awarded the committee, based on employment of the area's unemployed, with the stipulation that a five-figure sum had to be raised locally. With dancers' help, this was accomplished, and the Centre was officially opened in August, 1985, with over 400 dancers present.

It's a showpiece: seven acres of land, landscaped gardens, 65'x85' dance floor, stage, kitchen, showers, toilets, pic-

nic/camping area, and an adjoining national park where deer and kangaroos roam. There's also a separate manager's residence.



Now square and round dance clubs hold classes, club and festival events there most every night of the week. Improvements are still underway, and ongoing projects include the sale of souvenir spoons and glasses, ball point pens, cloth badges, T-shirts, cookbooks and *buy-a-brick*. Nev and Bev are at P.O. Box 248, Bederim, Qld. 4556, Australia. The phone is (071) 45-1238, and Nev says, "Come visit us!"



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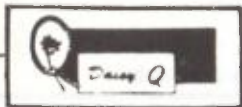
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Good Marty Robins vocal and a good, easy-level two-step with a rumba flavor.

COCKTAILS FOR TWO—Windsor 4-521

Choreography by Corky & Paulette Pell

Good catchy music with a catchy intermediate, four-part, cha cha routine. Phase III.

OLD MAN CHA CHA—Windsor 4520

Choreography by Corky & Paulette Pell

Good music with a three-part intermediate-plus cha cha routine. Phase IV.

SUNNY CHA CHA—Grenn 17106

Choreography by Irv & Betty Easterday

Good music and an interesting challenging cha cha cued by Irv. Phase V.

CHRISTMAS POLKA—Smash 888-1967

Choreography by Dan & Doris Sobala

Good Frankie Yankovic music and a peppy easy polka. Phase II.

TEDDY BEAR—Epic 34-07367

Choreography by George & Johnnie Eddins

Good groovy music and an interestingly different, easy-intermediate two step. Phase II + 2.

SPANISH HARLEM—Spec. Pressing CDC11003

Choreography by Ralph & Joan Collipi

Good music with a nice high-intermediate rumba with some different combinations. Phase V.

I'M IN LOVE—Special Pressing CDC11003

Choreography by Ralph & Joan Collipi

Good music and a good smooth intermediate foxtrot/two-step.

TWINKLE TWINKLE LUCKY STAR—Epic 34-07631

Choreography by Steve & Jackie Wilhoit

Good Merl Haggard vocal and a nice, easy-going, easy-intermediate two-step. Phase III + 1.

SIDE BY SIDE—Scope 27

Choreography by Bill & Nona Lizut

Good peppy music and a good easy two-step, three times through. Cued by Bill.

DARLIN' MIXER—BS 2355

Choreography by Nancy & Wimpy Carver

Great peppy music with an interesting easy mixer, cued by Nancy.

SWEETHEART TREE WALTZ—Roper 141

Choreography by Hap & A.J. Wolcott

Pretty music and an interestingly different intermediate waltz.

CUANDO CALIENTA EL SOL—Roper 280

Choreography by Hap & A.J. Wolcott

Good music and a nice intermediate foxtrot/two-step.

NEW BOOK FOR CALLERS

We can say that our *Caller Clinic* book is essentially a new one, since it is now completely revised and updated. The price remains the same, \$6 plus postage. Lots of good tips for callers. Check the book list, this issue, page 110.

ANNOUNCING

THE 24th ALOHA STATE SQUARE DANCE CONVENTION

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JANUARY

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SQUARE REVIEWS

by Dick Bayer

WALLPAPER ROSES—Big Mac 086B

Caller: John Eubanks

Many of the records we received this month have very good instrumentals and this one is no exception. The music is well done and the dance moves right along. FIGURE: Heads promenade 1/2, pass the ocean, extend the tag, swing thru, men run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade. ★★★

JUST A-WAITIN' FOR A TRAIN—Blue Star 2356

Caller: Pat Barbour

Excellent instrumental with a good melody and Pat does a nice job on the flip side. You should give this one a listen. FIGURE: Heads square thru, do-sa-do, swing

thru, boys run, ferris wheel, pass thru, star thru, square thru 3/4, swing, promenade. ★★★½

HERE RATTLER—Bogan 1372

Caller: John Aden

Another recut from Bogan. John put old "rattler" right on the flip side. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, dixie style to ocean wave, slip the clutch, left allemande, promenade. ★★★½

AM I BLUE—Bogan 1373

Callers: Tommy White & David Davis

Tommy and David team up to bring you a nice melody on Bogan. FIGURE: Heads promenade 1/2, touch 1/4, boys run, swing thru, boys run, tag the line right, wheel and deal, box the gnat, square thru 1/4, trade by, swing corner, promenade. ★★★½

TIME—Chaparral 707

Caller: Marshall Flippo

Chaparral has another good one here. Nice fill-in words. Flip does his usual good job. FIGURE: Heads right and left thru, pass thru, partner trade, reverse the flutter, sweep 1/4, pass thru, slide thru, right and left thru, ladies lead dixie style, boys cross fold, swing, promenade. ★★★½

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ELK 007 — HAPPY COWBOY

ELK 008 — HELP ME MAKE IT THROUGH THE NIGHT

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HI  HAT DANCE RECORDS

**I DON'T WANT TO SET THE WORLD ON FIRE—
Chinook 088; Caller: Daryl Clendenin**

An old favorite melody you can really enjoy. Good instrumental well done by Daryl. FIGURE: Heads square thru, do-sa-do, touch ¼, split circulate, boys run, right and left thru, flutter wheel, slide thru, swing corner, promenade. ★★★½

**WALK RIGHT BACK—Dance Ranch 695
Caller: Frank Lane**

A rerun of an oldie that was quite popular a few years ago. Dance Ranch has revived it with a slightly different figure. FIGURE: Heads square thru, right and left thru, do-sa-do to ocean wave, ladies trade, girls run, tag the line right, wheel and deal, circle four ½, swing corner, promenade. ★★★

**WHERE I'VE BEEN—Golden Throat 0001
Caller: Lonnie Seshar**

The musicians seem very professional; however, they have a tendency to individualize their instruments. We don't feel the harmony of a band. FIGURE: Heads square thru, right hand star with sides, heads star left in the middle, go right and left thru same two, swing thru, boys run, half tag, scoot back, swing, promenade. ★★★½

**SMOKEY MOUNTAIN AIR—Golden Throat 0002
Caller: Lonnie Seshar**

A tribute to the Smokies and Fontana Dam. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, veer left, veer right, trade by, swing corner, promenade. ★★★½

**MARY ANN—Golden Throat 0003
Caller: Lonnie Seshar**

This one is a recut of an oldie and the dancers liked this one. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru, corner swing, promenade. ★★★

**GOOD WOMAN'S LOVE—Golden Throat 3001
Caller: Mike Holt**

This is a nice number and the melody is pleasing to the ear. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru ¾, swing corner, promenade. ★★★

**SHERBROOKE—Grenn 12204
Caller: Paul Moore**

If you would like a few pointers on how to handle one-nighters, listed to Paul. He really does a nice job on this old favorite. FIGURE: Walk single file full around

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to home, turn back, walk single file full around, ladies step out at home, men keep going, men left-hand star, pick up partner, star promenade, ladies in for a right-hand star, star promenade, men step out, ladies keep going once around to home, turn partner $\frac{3}{4}$, turn corner $\frac{1}{2}$, turn partner $1\frac{1}{2}$, men star right, partner left $\frac{3}{4}$, corner right $\frac{1}{2}$, go home. N/A

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Caller: John Kwaiser

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MUDDY WATER— JoPat 224

Caller: Joe Porrit

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BURY ME BENEATH THE WILLOW—Sundown Ranch

111; Caller: Louie Sequin

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2. Snap Your Fingers II
3. Sunday Afternoon/
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PHASE III

1. Die Lorelei
2. A Beautiful Time
3. Fireman Two-Step

PHASE IV

1. White Sport Coat
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Pearly Shells
Jacalyn's Waltz
All Night
Little White Moon

PHASE III

- Alice Blue Gown
Desert Song
Crazy Eyes
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I Want A Quickstep
Maria Rumba
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- Lisbon Antigua
Beautiful River
Third Man Theme
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That Happy Feeling

PHASE IV

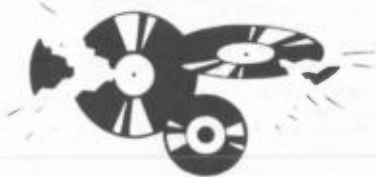
- Pop Goes the Movies
Adios
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Lazy Sugarfoot
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Send Her Roses
Elaine
Rainbow Foxtrot
Marilyn, Marilyn
Pagan Love Song

PHASES V & VI

- Maria Elena
Autumn Leaves
Riviere de Lune
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by Erma Reynolds
Longmeadow, Massachusetts

Solve the definitions first. The blanks at their right tell you the number of letters in each word. Transfer the letters, matching the numbers under each to the numbers in the Solution Section. Work back and forth from the words to the solution. The solution will reveal a quote from a square dance call.

DEFINITIONS

WORDS

- | | |
|------------------------------------|---|
| 1. Dracula's title | $\overline{23} \overline{35} \overline{29} \overline{7} \overline{31}$ |
| 2. A suitor bends this joint | $\overline{5} \overline{9} \overline{12} \overline{33}$ |
| 3. Actor's signal | $\overline{1} \overline{36} \overline{6}$ |
| 4. Round of applause | $\overline{11} \overline{16} \overline{20} \overline{34}$ |
| 5. Door condition | $\overline{2} \overline{8} \overline{26} \overline{37} \overline{15} \overline{17}$ |
| 6. Give one's support to a project | $\overline{13} \overline{19} \overline{4} \overline{24}$ |
| 7. Dinner hour for some | $\overline{22} \overline{3} \overline{27} \overline{32} \overline{10}$ |
| 8. Airplane flight | $\overline{38} \overline{28} \overline{18}$ |
| 9. Stumble over an obstacle | $\overline{30} \overline{14} \overline{25} \overline{21}$ |

SOLUTION:

$\overline{1} \overline{2} \overline{3} \overline{4} \overline{5} \overline{6} \overline{7} \overline{8} \overline{9} \overline{10} \overline{11} \overline{12}$
 $\overline{13} \overline{14} \overline{15} \overline{16} \overline{17} \overline{18} \overline{19} \overline{20} \overline{21} \overline{22} \overline{23} \overline{24} \overline{25} \overline{26} \overline{27}$
 $\overline{28} \overline{29} \overline{30} \overline{31} \overline{32} \overline{33} \overline{34} \overline{35} \overline{36} \overline{37} \overline{38}$

Answers on Page 105



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Texas— Ice Breaker R/D Festival, Harvest Club, Beaumont; Feb. 19-21; Jim/Dottie McCord. Contact Bob/Barbara Herbst, PO Box 8476 LRS, Beaumont TX 77711.

Ohio— Sweetheart Special, Jackson Middle School, Massillon; Feb. 21; D.McMillan, K.Rippetto, L/L Lucius. Contact Clyde/Pat Wiley, 442 Colonial, Canal Fulton OH 44614.

Hawaii— Cruise By land; Feb. 24-March 9. Contact Bob/Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

Hawaii— 1st Annual Spring Fling S&R/D Festival, YWCA, Hilo; March 4-6; P.Farmer, J.Roberts, T.Campbell, B.Weaver, A/K Mitsuda, D.Farmer. Write Spring Fling, PO Box 4844, Hilo HI 96720.

Virginia— 15th Annual Spring Fling S/D Festival, Norfolk City Arena; March 4-5; D.McMillan, C/B Dunlap, S/K Pollack, B.Terrell. Contact Bob/Doris Bietz, 5612 Plowshare Brief, Va. Beach VA 23455.

Alabama— 35th Annual Azalea Trail S&R/D Festival, Mobile Municipal Auditorium; March 4-5; T.DeGeorge, M.Flippo, D.Dougherty, W/B Blackford, J/D McCord. Write Mobile S/D Assoc., PO Box 91593, Mobile AL 36691.

Tennessee— Spring Fling, Grand Hotel & Convention Ctr., Pigeon Forge; March 4-5. Write Lynne Goode, 8317 Ball Camp Pike, Knoxville TN 37931.

California— Central CA Wing Ding; March 4-6; B/MA Rother, M.Clausing, B.Davis, J.Henderson. Contact Robert/Linda Meadows, 1003 Souza Blvd., Manteca CA 95336.

Pennsylvania— 26th Annual S&R/D Carnival, Harborcreek H.S.; March 5; J/B Tarr, S. Sharrer, J. Wheeler. Contact Bernie/Carol Clawson, 1945 Fairmont Pkwy, Erie PA 16510.

Ohio— Annual Nite Owl Special, Red Lantern Barn, Brewster; March 5; D.Simon.

Ohio— 14th Annual Winter Whirl, KSU, Kent; March 6; C.Stinchcomb, G.Brown, G.Eberhart, L/L Lucius. Contact Richard Hopp, 2701 Maitland Ave., Cuyahoga Falls OH 44223.

Kentucky— Spring Promenade, Covington; March 11-12; C.Myers, B.Volner, F/P Lehnert. Call Paul/Carol Allen (606)331-4441.

Louisiana— 19th Annual Convention, Cajundome, Lafayette; March 12; D.McMillan, G/L Vancourtlandt. Contact R/B Byrd, 209 Sunny Lane, Lafayette LA 70506.

Virginia— Dance, Christ Lutheran Church, Roanoke; March 12; M.Hoose, J.Viskup. Contact Edith Hayes, 3618 SW Brandywine, Roanoke VA 24018.

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STRAIGHT TALK

LET'S GET BACK TO BASICS

We had a wonderful time last night. It was a Mainstream "special" at our home club. Why does this seem strange? We are A-2 dancers and have been in the square dance movement for eight years, progressing up the ladder of levels. For the last few months we have only been dancing once a week at an A-2 club and once a month at our home club's A-1 dances. Why was last night different?

It was a Saturday night dance (a rarity in our club) and we had a super guest caller who makes all enjoy themselves and brings a special feeling to the dance. And we saw people we haven't seen for quite some time. It was an atmosphere of fun and friendship.

Fun and friendship—don't those words sound familiar? They are part of the graduation ceremony for our club's class each year. Our teacher, Allan Marjerison, talks about the cornerstones of square dancing and says that these are two of the basics upon which to build. He should know. He's been calling for over 30 years and has taught over 25 classes of new dancers.

It's easy to forget when you get wrapped up in the "rat race" to progress on to higher levels of dancing. No sooner are you out of class than you feel pressure to go on to Plus. This soon becomes "boring" and you go to A-1, and then of course, A-2. Some dancers make the transition from class to A-2 in three years. They leave behind them a great many of their fellow classmates, friends they have made in the happy year of class, and they leave the club itself to go to one which offers a higher level of dancing. Then they get "burned out" and leave the activity altogether. From what I understand, the average lifespan of a square dancer is five years. What a waste!

CHOICES A-PLENTY FOR CALLERS

New callers need help getting started. Experienced callers need new ideas, new techniques, renewal. Now is the time for callers and would-be callers to think about signing up for spring, summer and fall schools for '88 before they fill up. Most have limited enrollment.

Check the wide variety shown on pages 36 and 37. If your dates are flexible, first pick the area and staff you like. If the dates you can attend are limited, that's your primary guide. If you can't travel far to attend, see what's close to you. We'd be especially pleased at ASD if you'd choose one of the five schools in which we're involved— Colorado starts May 22, Indiana on June 12, Northern New York on July 20, New Mexico on September 4, and Tennessee starts October 30.



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We were lucky. We were asked to serve on the club's executive committee at the end of our first year of dancing. Lucky? Well, we certainly worked very hard for four years but we also got much more from the activity. We made it a point to get to know all our club's members (and during our presidential year, this was no mean feat, there being over 125 couples). We also made lasting friendships with the people with whom we served on the executive committee. We met dancers from other clubs at area meetings. The core of our executive committee still dances together. We have all progressed to the A-2 level but we all support our home club.

By serving on the executive committee we slowed down our progress through the levels of dancing and, I think, became better dancers for it. Two years of Plus dancing before moving on to A-1. Then a full year of A-1 (resisting the strong pressure of our then caller) before going on to A-2. We have since repeated the A-1 and A-2 moves from the beginning supporting new classes of advanced dancers our home club was bringing along. And, in the process, we have made even more new friends.

This circle of club acquaintances and friendships makes being a square dancer for us a special kind of feeling. Corny—You bet it's corny. But it's also what life is all about. Don't be in such a rush to progress that you leave behind what brought you into the activity in the first place. Let's get back to basics!

Oh, I almost forgot. That super caller who made it so much fun last night? None other than Stan Burdick. Thanks, Stan.

Jennifer Norman

Pointe Claire, Quebec

Co-Ed Note: Stan said the last paragraph should be deleted. It's such a great compliment that Co-ed decided to print the letter just as Jennifer Norman wrote it. Incidentally, the 1987 dance was the 16th annual dance that Stan has called for the Circles and Squares in Pointe Claire.

UNDERLINING

THE CALLER NOTE SERVICES

Leafing through the **Toronto and District Notes**, we found an item we had written in Ohio about "Positive Problem Solving," which we "borrowed" from a California TV evangelist and put into Don Malcom's **Lead Right Notes** in Missouri, and now it has surfaced in Canada. Interesting how good thoughts travel. Other good stuff this month: ROM—*Carolina In the Morning* (Croft and deZordo); "How Does the Phase System Work?," *open up the column; clean sweep 1/4, 1/2, 3/4; sterling chain thru; spin chain and exchange to a diamond; switch the wave, switch to a diamond; and mini-busy.*

From the **Santa Clara Valley Notes** by Bill Davis, we can again take a long look at featured figures such as *outchain 2,3*, and then take a cursory look at possibly transient ones such as: *circle on, common point diamond circulate, common point diamond, counter bend, cross cut the diamond, everybody move, in/out-chain, 2,3, pass and hinge, relay with a star, rip the wave, roll the diamond, set the net, settle back, simmer down, te-ce-o, 3 by 1 bend, tee off, track and locate your neighbor, turn into/out to a diamond/line.*

A couple of items of interest come from the **Southern California Notes** (editor Jack Drake). There's a contra (*Turn Thru Contra*) on the back page, a round dance (*Crissie* by Taylor) up front, and one of several *goodies* in the middle is a page on Triangle Squares.

We like Warren Berquam's 16 pages of **Minnesota Callers Notes** particularly this month, when he has a real smorgasbord of variety material. He starts off with news items of national S/D happenings, then gives us a commentary on relative merits of the proposed 25-week program of Callerlab, and then there's plenty of choreo under these headings: *box the gnat, get-outs, get-ins, hinge a quarter, explode and anything, cross fire, rock the boat, swap around, checkover, mini-busy, split counter rotate.*

A good potpourri is found in **The Choro Connection** by Ed Fraidenburg, such as "Platter Pix," best sellers from Hanhurst's Tape Service: *Saints, Cross Country, English Mountain Special/Diggin' Up Bones, Red Boot, Alabama Jubilee, ESP, White Christmas, Dance Ranch; It*

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Doesn't Matter Anymore, Sting. *Diamond crossfire* is especially featured. Other new experimentals listed are: *circulate to a formation, clean sweep 1/4, 1/2, cross track two, dixie roll, fan the connection, linear connection, culminate, dixie connection, outpost, and saddle up.*

Just a sample of the good stuff to be found in **Lead Right**, offered by Malcom, Burdick and others, is listed here: "The Caller Speaks—Fish or Cut Bait," "Calling Technique—Module Calling—Multiple Zero Sequences," "Timing the Module—Sing Along," "Workshop Fun—roll the diamond," "Theme Idea—Mulligan Stew (MS)," "Formation Awareness," "Exploring Plus," and others.

Don Beck has some neat get-outs in **Choreo Breakdown**, for situations when all promenade with partner but are out of sequence. Here are some:
Heads wheel around, star thru
Eight chain five, left allemande...
Heads wheel around, pass the ocean

Scoot back, grand right and left...
Heads wheel around, ladies chain
Spin the top, grand right and left...
Heads zoom, promenade home...
Heads U-turn back, touch 1/4. single file
Circulate, men run, square thru 3/4
Left allemande...
Don also features a new experimental, *saddle up.*

In addition to much good choreo and comments, Jack Lasry has both a complaint and an appeal in his **Notes for Callers**: "The Plus QS selection for Nov.-Jan. [*rock the boat*] was announced by Callerlab the last week of October. In case you are wondering why we are waiting until the Dec. issue to cover the selection, Callerlab will no longer release the information to the note services until it is too late in the month to get into the release month's issue. I take issue with this practice but to no avail."

Steve Turner's **Callerlink** reports that West Australia has adapted the 25-

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week program minus the Plus calls as the level to be called and danced at all major functions for 1988. Reasons for this decision: 1. An opportunity of involving newer dances at large functions. 2. Eliminates a split level dance (Basic vs. MS). 3. For MS dance, the 25-week list provides satisfaction for the more experienced dancer. 4. To avoid MS dancers sitting out on Basic Round-ups (Grand Marches).

Ed Foote's **News 'n Notes** is filled with tips and topics that can enhance a caller's ability and repertoire. One little gem this time is his emphasis on using *left spin the top*. Here are some figures: Zero lines: right and left thru, dixie style to Ocean wave, left spin the top, all step ahead U-turn back (zero lines), left allemande... Heads lead right, left swing thru, Left spin the top, boys run left, bend the line Swing thru, boys run, promenade home... Zero box, left swing thru, left spin the top Step ahead, partner trade, star thru, Pass to the center, square thru $\frac{3}{4}$ Left allemande...



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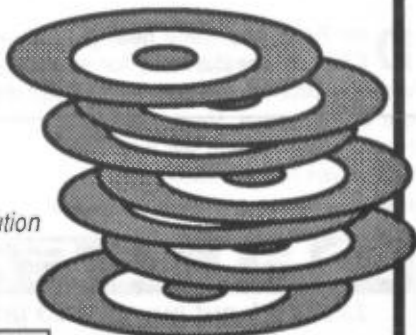
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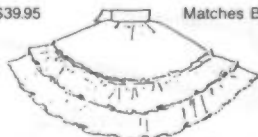
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WHY DANCE, Continued

stray to other clubs or drop out entirely.

That brings us to another consideration—the financial. If a class is too small, the club may not be able to afford to have the caller call at the level he should be calling. At the same time, if there is sufficient cash in treasury or some of the members will back the project, then the club ought to bite the bullet and build for a strong future by instructing the caller to call at the required dance level and not lower the level of his calls.

Another problem arises when a caller is paid on the number of dancers. Under such an incentive plan the caller has a vested interest in retaining the maximum number of dancers and would tend to lower the level of his calling to meet the weak or unqualified dancers.

It isn't easy for a caller or club officers to tell a couple they need to go back to a lower level. It takes guts. Often club officers fail to live up to this responsibility and place the burden on the caller. An

answer might be to form a three person Quality Committee, whose duty would be to screen dancers and to diplomatically tell unqualified dancers that they need more instruction before attending that level and will be welcomed back when they have more experience.

Another problem can occur when a club commences an advanced class such as position dancing or A-1, and then commits two sins: the first is to open up the class continuously to newcomers, which forces the starting dancers to go back through the same material; and the second is to permit unqualified dancers to enter the class. What will happen is that the class will end up a remedial dance class, which might not be all bad if the club's level of dancing needs improvement. The bait can be learning something new and yet the majority of the instruction time can be spent improving the dance level of club members. The problem is the possible loss of trust between club officers and members.



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March 18, 19, 20 PLUS Darryl McMillan Herb Oesterle Rounds KAMMERERS	April 8, 9, 10 A2 & C1—2 Halls Dave Lightly Johnny Preston	April 22, 23, 24 ALL ROUNDS Bill/Carol Goss Helen/Bill Stairwalt "Royal Rounds"	April 29, 30, May 1 PLUS Jerry Haag Elmer Sheffield Rounds ROBBS
May 13, 14, 15 ADVANCED Bob Baier Rounds STAIRWALTS	4TH OF JULY FESTIVAL July 1, 2, 3 PLUS & ADVANCED — 2 Halls LARRY LETSON—ELMER SHEFFIELD CRAIG ROWE—BOB NEWMAN Rounds Stairwalts <small>*Special Rates*</small>		September 23, 24, 25 PLUS Jerry Haag Dale McRoberts Rounds JONSSONS
October 7, 8, 9 A1 w A2 tips Ron Schneider Bob Hester Rounds HOLMERS	October 14, 15, 16 PLUS Larry Letson Jerry Story Rounds STAIRWALTS	October 21, 22, 23 A2 & C1 & C2-3 3 Halls Lee Kopman Steve Kopman Bob Fisk <small>*Special Rates*</small>	November 4, 5, 6 PLUS Darryl McMillan Tony Oxendine Rounds LOEHRS

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The Western Square Dancers, a group of 22 from Montana, Minnesota and Canada, with their caller Steve Gillis of Billings, enjoyed a S/D and sightseeing tour to Norway, Sweden, Denmark and West Germany last summer. It was arranged by Nordick American Travel. Tour members included: Gil and Alta Swainson, Alvin and Amelia Sveinson, Rod and Dolores Baldry, Don and Alice Kitt, Russ and Luci Farmer, Max and Eileen Lanzendorf, Dan and Betty Rude, Sid and Sis Gooley, George and Arlene Levy, Archie and Margaret Groat, Wilber and Emma Moats, and Clara Christianson.

Steinsgardskroken Spel and Danslag hosted the group in Norway, where they stayed in members's homes for six days. The travelers enjoyed a paddle wheel yacht ride, toured Oslo—the Sonje Heine Museum, the city hall, Homenkolen Park where the 1972 Olympics were held, and Vigeland Park with the "cycle of life" stone statues. They visited Hadeland Crystal Glassverks and the Sawmill Forestry

Museum, and were hosted at many get togethers and parties. They danced at a retirement home in Eidsvold, where they were told, "You are the best ambassadors that your country could send."

The dancers toured Sweden, Denmark and West Germany for two weeks, returning to Tonsberg, Norway, to be in a parade sponsored by Oseberg 001-Tonsberg Sons of Norway Lodge (pictured above).

In Stockholm the visitors danced with the Tyreso Square Dancers, with three callers. One caller was Bjorn Jerneborg who records for Sting and is advertised in ASD. The accent of the call was soon understood and a grand evening was enjoyed!

At Siljan, Sweden, they danced with the Mora Folk Dancers to a violin and accordeon. At Koln, West Germany, they attended a festival of seven clubs, sponsored by the Colonia Swingers. They danced 14 times, with much friendship extended to them everywhere they went.

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FEEDBACK, Continued

Plenty of egos, for sure, but no jealousy here!

*Bob Green
Selma, Alabama*

On inviting cruise passengers to dance with tour groups: I can see some valid reasons for the group not to invite other dancers. If no such reason existed, it would seem to me to be the best of opportunities for sharing...It seems petty to me to deny someone else simply because you have paid more money than they have...There may even be a benefit...You might become acquainted with some people that you will be glad to have had the opportunity to meet.

*Lindell Webb
St. Louis, Missouri*

On courtesy: Firstly, I believe "ladies and gentlemen" is the correct address when giving commands to dancers... Secondly, I believe that the thing called "yellow rock" is the AIDS of our activity and should be stamped out. It is part and

parcel of rough dancing...I believe we have a clean, healthy, happy family activity that has no need for terms like "old girls, fat ladies, skinny ladies..." When leaders can all again agree that the fun of the activity is in dancing smoothly and getting through the dance without breakdown, pushing or shoving, maybe, just maybe, we can use such terms as "Ladies and Gentlemen" because that's what we'll be acting like.

*Art Shepherd
Christchurch, New Zealand*

Our Callerlab QS committee is to be complimented on giving dancers something else to remember. Why *scoot* back 1½?...I think Callerlab would be doing square dancers and square dancing a great favor if it considered gender in the use of more moves. It has been determined that moves with a courtesy turn be called in "normal" boy-girl positions... Why not include *do paso*, *pass the ocean*, and particularly, *recycle*? I think Callerlab should address the growing use



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of *clutch, yellow rock, stage coach*...Let's squeeze out Yellow Rock roughness forever! Let Callerlab be a leader in teaching good manners, along with good calling and smooth dancing. *Bill Corbett Lynnwood, Washington*

Recently there has been a move toward smooth dancing, elegance, artistic styling and polish in square dancing. We must remember that square dancing is a participant sport for fun...If everyone moves smoothly, gracefully in unison, with no noises, no laughing, no hand-smacking, then we're just doing maneuvers, all together, set to music. Somehow this seems like a very apt description of colonial ballroom dancing or round dancing. Just keep square dancing fun, fun, fun for everyone. *Earle Williams*

Callerlab could eliminate Plus and add the movements to the MS list...If there is a real need for a Plus level, make it a workshopping level of Basic and MS

danced by definition. Newly-created and experimental figures should be added at Advanced or Challenge levels only. If they are unpopular, they can be dropped without affecting the majority. If they are popular, the QS will provide a way to work them into the mainstream of square dancing. *Charlie Wilkins Houston, Texas*

I would hate to see the present style of square dance attire go into a major change...these lovely dresses are the part of S/D that sets us apart from other active groups. *Helen Bracy Battle Creek, Michigan*

Swishing full skirts and a definite feminine look, along with casual or dressy western-style clothing for men, is a key part of the American folk dance which we call square dancing. We are recognized as square dancers...Any radical change in the clothing could destroy our highly marketable identity...*Ed & Mary Warmoth Corvallis, Oregon*



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*Mary Martin
Augusta, Georgia*

At least once a week like a princess
I love to don ruffles and lace
And dance with my prince for an evening
Of fantasy, music and grace.
For beauty is more than the rhythm,
It's more than relief of our stresses,
It's part of the magic of dancing—
Let's please keep the beautiful dresses.

*Ruth M. Trice
Hobbs, New Mexico*

...The Hollywood-western-chic that pervades modern squares has not been

around long enough to qualify as "traditional" on its own, and it is nothing like the clothing worn by the original square dancers...Lloyd Shaw would not support the modern ladies' dress. In *The Long Shadow* (Nov. 1975), his widow, Dorothy, in citing aspects of modern square dancing that "Pappy" would disapprove of, included, "skirts that he believed were only lovely on ballerinas. His dancers wore long, full skirts."

*Marvin Gardner
San Jose, California*

Your article "Hot Potato" will not cool down until we get square dancing back into our S/D nights and cut down on other activities. The people who wrote about this article were mostly round dancers. Naturally, they want things to stay as is. They dance all night while 90% of the people are standing against the wall waiting to square dance...People in charge need to learn just how many people don't want to round dance. We want the time to square dance...to teach QS,

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do walk-thrus, teach Plus or Advanced dancing....Let there be a choice for all of us to dance as much as we like and pay the expenses for those dances we take part in. Don't let one dance destroy the other.

*Bill Oliver
Columbia, Tennessee*

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*Dave Stone
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In our area we depend on both square and round dancers to make a successful dance...The more dancers you have, the more money the club makes...Let's not confine ourselves to the support of only one or the other, even though you may actively participate in only one. Just look at all those wonderful people you might not

meet.

*Sonny & Charlotte Ezelle
Longview, Texas*

Nowhere have I heard anyone say, forget APD or DBD. So much stress on all position or dancing by definition has made our activity drill team practice rather than dance...Teaching people to dance to music is more important than teaching APD.

*Bill Corbett
Lynnwood, Washington*

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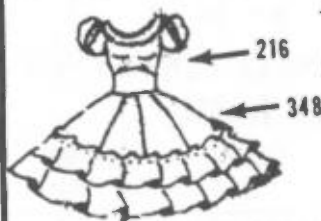
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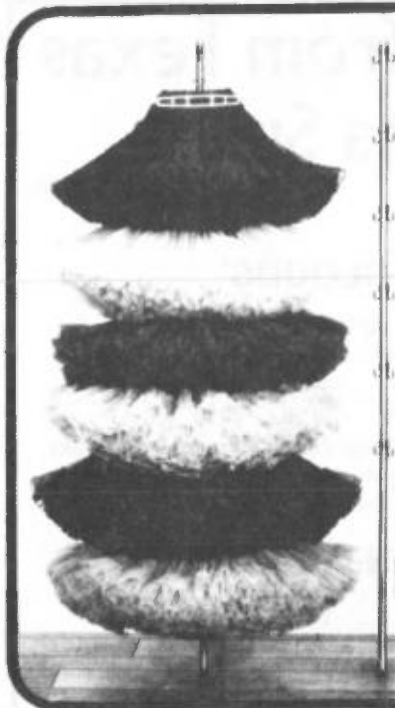
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figures, so I challenge all square dance callers to please tell me where the fun in square dancing has gone...A square dance hall full of laughter and smiling dancers is better than watching a group of dancers knitting a pair of socks with their eyebrows. *Maurice Hemstreet Sechelt, British Columbia*

You've probably received a hundred responses to the person who asked how to get his computer to produce interlocking squares, but here goes anyway. The Printmaster program will allow you to draw your own designs, which is how I got the above interlocking squares...*Steve Turney Fayetteville, North Carolina*

Our club, Indalo Squares, is flourishing and we get visitors from many parts of the world to dance with us...never ceasing to amaze our club members who had never heard of square dancing until they came

to live in Spain! ...Johnny did a one-night-stand at a holiday complex, and we had a couple of local Spaniards dancing who didn't speak a word of English! We hope to get more interested, and when Johnny learns more of the language he'll be able to explain the moves to them.

*Johnny & Renee Hayes
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A/C LINES, Continued

2. At an A-1 dance, the caller should devote $\frac{1}{2}$ of the dance to MS and Plus calls from a wide variety of positions. This will provide the constant repetition needed by the dancers.

3. At an A-2 dance, the caller should devote 10% of the dance to MS and Plus DBD. This sprinkling in of a variety of positions for MS and Plus will ensure that the dancers do not lose their strong foundation.

Suggestion to Dancers: If you are in an A-1 class and your caller is not teaching MS and Plus DBD, request that he do so. This is vital to your long-range success at the Advanced plateau. Likewise, if you are attending A-1 and A-2 dances and your caller is not using MS and Plus from a variety of positions, request that he do so.

Next month we will provide a specific list of MS and Plus calls which should be worked DBD and what positions should be covered for each call.

C-1 Definitions. Callerlab has announced that its booklet of C-1 definitions is available to anyone who is interested. Cost is \$2.00. Order from: Callerlab, Box 679, Pocono Pines PA 18350. Advanced definitions are also available from Callerlab. Cost is \$2.00.

FRONT LINE COVERAGE

Does the cover this month look vaguely familiar? No surprise to regular readers, who've seen it in different forms twice before. Those sculptured figures first appeared in full color on our September '83 cover, then again as scratchboard art in September, '86, promoting Square Dance Month. Now their Corsican porcelain faces return with a touch of *l'amour*. Small wonder. Their names are *Val 'n Tina*. Get it?



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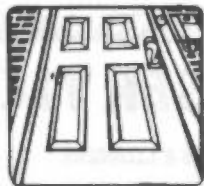
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Book Nook



by Mary Jenkins

A-1 AND A-2 GET-OUTS/SINGING CALLS by M.L. Litzenberger

This booklet has 23 pages of material that should be helpful to callers who call the A-1 and A-2 program.

In the Introduction, Mike says; "Over the years I have collected a lot of material. Some of it by writing my own and a lot of it by listening to other callers, reading publications, notes, etc. The contents of this book are the results.

"All the singing calls that have been included begin with a static square, so I did not specify who is supposed to start. I might note here, however, that I have noticed some callers alternating singing calls for heads, sides, heads, sides. You should note that if you use this format, two of the ladies are never part of the active couples because of the progression. If you are one who likes to vary the se-

quence, it doesn't really matter how you do it, as long as you use one pair of couples twice in succession, i.e. heads, heads; sides, sides; heads, sides; sides, heads; etc.

"It should also be noted that as much as we try to standardize moves, dancers in some areas dance faster or slower than others. Timing charts or not, all dancers do not take the same length of time to perform some of the moves. Part of this, of course, is due to the size of the square, how they are taught, etc. When writing singing calls and putting filler in, you may come up with a little time left over. This is when you use the "time killers.""

This book costs \$10 and may be ordered from the author at 1030 Hwy. 190 W, Slidell LA 70460.

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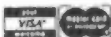
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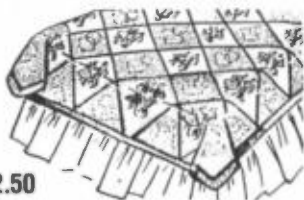
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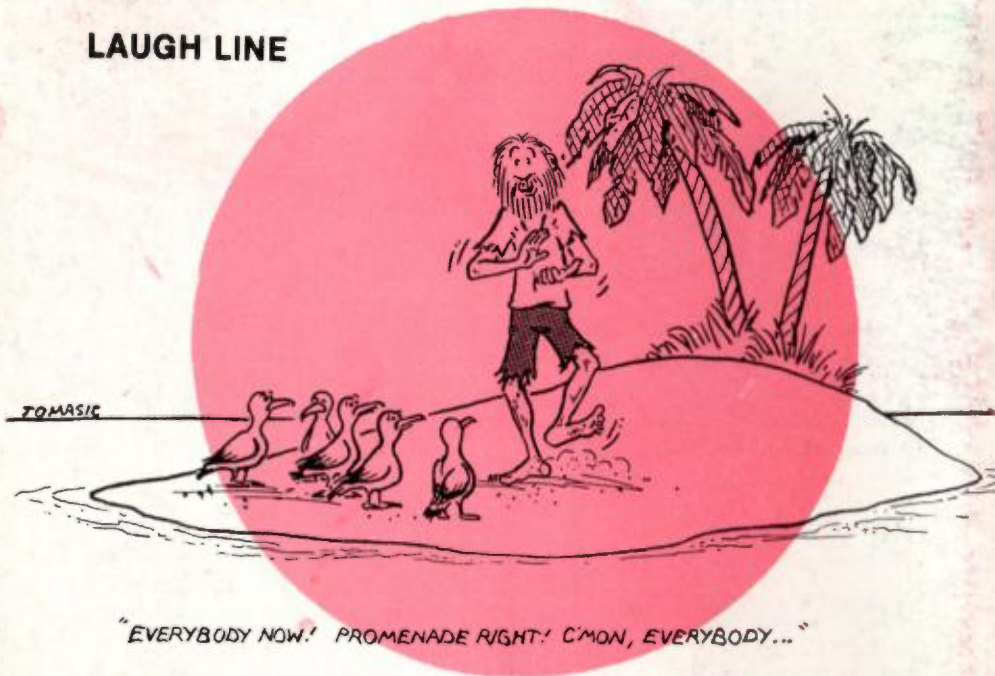
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