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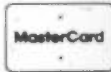
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 43, No. 6
JUNE 1988



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American Squaredance, June 1988

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Have you noticed how many positive things are happening for square dancing this year? Read the "Success Stories" and the "News" this month for even more good news.

★ High on the list is the wonderful kaleidoscopic views of the squares at the opening ceremonies of the Olympic Games.

★ Callerlab has raised \$25,000 of the \$100,000 goal for the Callerlab Foundation, to be used in producing video advertising for use by individuals and groups in their home areas.

★ Callerlab attendance was up, with nearly a thousand callers and spouses meeting. The resolutions, reported last month, showed responsiveness to dancers' pleas and the end results were very minor changes to the Mainstream and Plus programs.

★ Have you noticed the proliferation of "national events" for special groups—the singles, the advanced and challenge dancers, the handicapped dancers, the round dancers, as well as the National Convention which still caters to all these groups? Attendance must be such that these are worth the planning efforts necessary to stage them.

★ 1988 may be the year we see the Square Dance named the National Folk Dance of the United States. Frank and Nan Habersberger, chairman of the National Folk Dance Committee of USDA, ask for a concerted effort once again. A hearing is scheduled for June 28 in

CO-EDITORIAL



Washington, D.C. Among those scheduled to testify are Jim Mayo (Callerlab) and Gordon Goss (LEGACY).

Please write to your congressional representatives, especially if they are not cosponsors of the bill, H.R. 2067, that is up for consideration. Your senator may be asked to cosponsor the Senate companion bill. You may send written testimony on why you believe the square dance and its five related cultural dance forms should be *permanently* designated the American Folk Dance to the Honorable Mervyn M. Dymally, Chairman, Subcommittee on Census and Population, U.S. House of Representatives, Washington DC 20515.

You could be a positive influence in getting square dancing some of the national focus and publicity it needs. Do it now!



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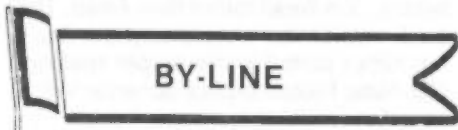
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BY-LINE

June is the month for graduates, brides and the National S/D Convention. It is also the halfway point in a year in which we vowed to keep a positive outlook, as **Jo Jan Nunley** very appropriately reminds us. **Carl and Jo Brandt** of Fort

Wayne share a letter they wrote to their class graduates, emphasizing club loyalty. Also from Indiana, **Sue Brown** relates her adventures in attending a national convention. Space necessitated a digest of her entertaining and Erma Bombeck-like story, but we hope you enjoy the portion here. Last but not least, **Barbara McMenamin** invites dancers to enjoy dancing with handicapped dancers. Barbara is the author of *Dancing with the Mentally Handicapped*, published by ASD.

If you're heading for the Anaheim Convention, be sure to visit the ASD booth and say hello! California, here we come!

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❄ GRAND ZIP ❄

Enclosed is a check for another year of ASD magazine. I have learned so much reading it from cover to cover...Our caller [is] Maurice Warner. We have had a class every year since we have had a club. It is work to get people to come to class but it is all worth it. There is always about one couple that does not finish class. It is exciting to see how they progress and get excited and then want to start wearing our square dance attire. They look forward to 10-week and 20-week dances. They are so happy to see their angels every week. We always enjoy graduation night and the games we play...We have such a happy, friendly club.

This weekend we are having a getaway at Day's Inn Hotel in North Syracuse... time for square dancing, fun, workshops. Maurice and 26 couples will be going. For only \$130 a couple you cannot go wrong—that includes everything. I look forward to dancing every week and so does my husband. I don't know what we ever did before we danced. We started class in 1984, dancing ever since and we also go to other club dances and the special dances all around.

*Charlotte & Jay Austin
North Syracuse, New York*

I have just received the advance April issue...you have spelled my middle name

wrong...it is Read rather than Reed. The bank cashes the checks anyhow...but I am rather partial to the proper spelling. [Ed. Note: Please excuse our error. We're sorry.]

How nice to see Jennifer Norman's article. Allan and Mary Marjerson taught us to dance, also, and while we could not join their festivities in person, we were happy to contribute long distance. We are proud to have that gold 50th bar for our Circles and Squares Badges.

Dave and I will be in Anaheim...we'll be working very hard to have the 1992 National in Virginia. You will see our gorgeous Virginia state outfits all over the place, we hope.

*Mary Read Cooper
Vienna, Virginia*

Thanks you so much for the advance copy of ASD that includes the article I wrote on Fontana Village...I look forward to each issue of your magazine each month. Since I have slowed down and don't get around too much, I renew old friendships, have so many happy memories when I read the magazine—names of numerous friends that I made over the 40 years of dancing seem to leap from the pages. The ads, record releases, articles, and sadly, the announcement of a death—I can remember when I met and enjoyed calling, dancing and playing with each. This last issue was especially full of friends' names, some of whom I had not thought of for some time—Les Gotcher,

Continued on Page 96



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Meandering



with Stan

Spring is finally here, even on the long-wintery Lake Erie shores, and at this time, when young men's fancies get fancier, and when older men's memories get more vivid, I'd like to reminisce a while.

Bob Howell triggered it off for me last month when he printed *Listen to the Mockingbird* in his "Easy Level" column. It reminded me of one of the first square dances I attended in an old town hall in college days back in 1946. My date was a co-ed (not Cathie) that I had wanted so desperately to know better. I was a neophyte square dancer but the calls were easy.

Suddenly the caller was calling that dance, which in those days went like this:

The first couple promenaded the outside
On a June-night, in the moonlight
You swing her in the center, circle six around
And you kiss her in the moonlight if you dare.
Listen to the mockingbird...

Well, it was my turn to swing her in the center. Me! Shy, retiring, frail as a rail, unprepossessing me. (Wow. How you've changed! — Co-ed.) I wanted to kiss her, but I was just too bashful, believe it or not. So I kicked myself silently all the way home, and resolved to be a caller. At least then I could tell others to do things I couldn't do myself.

Enough ambulatory perambulations. On with the travel tales....

Gray (Tri-Cities), Tennessee—The Southland beckoned again, and this time I flew Delta to Charlotte, N.C. for a triple day *gig-erama* on a long March weekend. A Dollar then took me straight north on a four-hour snake-like country drive up over the border to Blountville to meet and eat with host caller Wayne McDonald, bass singer in the Red Boot Boys quartet. The dance in tiny Gray that night was sponsored by the Upper East Tennessee Callers Association and about 11 □'s appeared for the foray. Jim (Kitty) Cass did the cues. Other callers present were Mark Foster, Roy Crussell, and Jim (Gem) Mabe. Also Chester Hand (Dillard CC grad '84) popped up from Elizabethton. On the drive towards Morganton the next day, towns where I'd called before brought back pleasant memories: Spruce Pine (aply named Christmas tree-growing capital), Crossnore (church-related retreat resort), Lincolnton (as patriotic as they come).

Morganton, N.C.—I always feel welcome at the Yellow Rockers. Folks are outgoing, fun-loving, appreciative. Maybe that's why a surprising total of three couples at this dance were all scheduled to marry within the next week/month: Jeff and Kathy Miller, Bill and Garnet Myers (She's a *jewel.*), and Ray and Beverly Landres. Bill and Betty Miller (England trippers) offered me lodging. Bill and Peggy Galloway (prexies) went out of their way to pick up a much-needed p.a. set for me from generous caller Joe Hoover that night, to relieve some anxious moments. Shirley (Quinton) Buff cued cool-ly. Most everyone laughed at my jokes with passion. (No, Stan, they smiled with a feeling of *compassion!*—Co-ed.) Refreshments were meant to refresh and did. All in all—a great TGIF. Next day, driving back to the airport in the Queen City, I also had a GTBA feeling (Great To Be Alive). Spring had really come to the mid-south.

Austin, Texas—Ahead of Delta's jet-stream again, I catapulted from Charlotte

to the capital city of Texas, where I'd been booked by a *Bible*—Gary Bible, that is (Copecrest CC grad '84; Ocean records). It was good to get back to Austin after two years, good to be hosted with spirit and heart by Gary and Linda. A choice crowd attended my dance in a Mt. Olive church hall. Most of the area dancers had chosen that weekend to attend a big Baloney-fest just 30 miles away. (Stan, that may be the first time you've been pre-empted by a link of bratwurst!—Co-ed.) Nevertheless, we *never-minded-the-less*, and all 30-plus stayed to the last *promenade home*, then adjourned to Jim's for a little eat/meet/feet-rest time. Next morning, Sunday, I left for the airport and home in time for all the four *family Bibles* to get to church on time.

Columbus (Reynoldsburg), Ohio—Plans for an ASDance in the Columbus area didn't materialize this year due to lack of an arrangement with Wheelers 969, our usual sponsoring club, but an alternate dance occurred anyway, originally booked by caller Dick Ballou, held just a shamrock-toss away from St. Pat's day. It was a *boatload* of fun with a choice crowd, sponsored by the Reynoldsburg Revelers, an east side club in a small school cafeteria. Paul Filiatrault did the cueing. Bobbie Shumway *headed up details*. (I heard the club members *flipped* over Flippo the night before and flatly *flopped* over you to follow Flip.—Co-ed.)

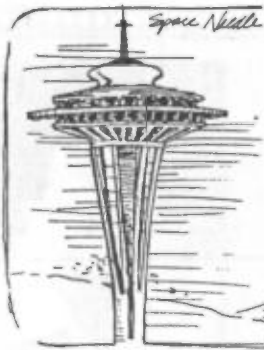
Parkersburg, West Virginia—Spring tried hard to break through snow-laden northern Ohio on the day before Spring as I drove south to park in Parkersburg for a long-awaited repeat ASDance, sponsored by District 5 of the area federation. Even as I drove four hours southward the roads cleared, the sun shone, and blue sky gave a reasonable seasonable facsimile. Choice crowd, good choice of snacks (oodles of noodles), spacious hall (city park pavilion) and good rounds cued by Gary (Barbara) Nichols. Callers present were Ed (Betty) Graham, Bill (Glenda) Skidmore, and Kraig (Ruth) Collins (Huron CC grad '86.) Event *co-operators*

were the Jordans and the Samses. Reps. from eight clubs were there, all good *mountaineers* (I used to be one of 'em at Salem College), no *hillbillies*, some *Feds*. It was a good ol' *mountain do*.

Kennewick, Washington—I got lucky on the first leg of this week-long trip, as the curtains closed on March. After landing in Seattle I got upgraded (at compact prices) to an Olds 98. That's helpful as one is about to assail the treacherous Snoqualmie Pass, the only route leading east. Spring rains (It always rains in Seattle.) *turn quickly to heavy snow* as one crosses that impossible, oft' impassable mountain. But things went well. Beyond the mountain the scenery changes. The land becomes so arid hungry rabbits run scared. Beef, apple and grape country flash by in succession, valley after valley. The terrain is like raw bread dough in a bakery, punched, thumped, rolled and pulled; ready for some giant oven. The wind is so strong the tumbleweeds don't tumble, they rocket by with savage force, wagging little jetstreams behind them.

But I digress. The Tri-City Sundancers had set up the dance in Kennewick, thanks to the diligence of Clyde and Linda Kinslow, Number One Sundancers. My hosts were Jim and Joan Perham. Caller/cuer Harold Parker spun the rounds. Other callers present were Mike Lorang, Marv Williamson, and Cecil Wiltse. Red-garbed Moss Lake Roadrunners came by bus. The dance was fulfilling—so were four food encounters I had while there—at the Big Boy, Roy's Smorgy and more. Sunny time with Sundancers!

Edmonds, Washington—When a club celebrates a 20th anniversary, it's an occasion, but when a club like the Checkerboard Squares celebrates two decades, it's a *festival*. As I drove north from Seattle a few miles to Edmonds, I wasn't prepared for what awaited me. Months of preparation must have gone into that Masonic Hall dance. There were streamers, floating balloons, a big welcome sign,



a three-tiered anniversary cake, flower favors for all, and over 35 sets of dancers. So many good people made it possible, I can't remain listless about credits, which follow unprioritizingly: Bill and Helen Corbett, chairmen/emcee; Alan and Teri McClelland, prexies; Debbie and Paul Taylor, cuers; Eldon Slade, club caller (who called a tip and loaned speakers); Lila and Paul Ford, cake bakers; and Sheri and D.J. Donaldson, decorations. Other callers present were Kappie (Aileen) Kapperman, Eldon (Evelyn) Slade, Bill (Helen) Corbett, Barbara (Dave) Wilson, Ray (Cindi) Gallagher, and John (Lucille) Speaks. John was Checkerboard's caller for eleven years; now retired. Presidents Jim and Polly Burnside (Mount Baker Council) were introduced, as were Dan and Jan Hicks, who brought memories of the Washington Leadership Seminar '87, so special to Cathie and me.

Reno, Nevada—Much has already been said about the Callerlab convention (last month, p.23, this month, p.39) but from a personal standpoint I'm pleased as punch that good educational panels were offered, committees presented *meaty* proposals, good dialogue ensued, and decisions were timely. But let me back up about five yards on this grand gridiron gambol, to its start. Kappie K. and Aileen saw me off at the Seattle airport; I rode from Seattle to San Fran with caller Hector and Jeanette Therriault from Alaska; more callers joined us on the San Fran to Reno leg: Dick (Rawhide records) and Becky Waibel, Clark Baker, others. Cathie had flown from Cleveland and our planes

landed within seconds of each other, side by side, so we shuttled off to the Bally together. Accomodations were super; gambling for us always proves futile, so we gave little revenue to the *quarter-monster corps*. Our magazine booth provided a nice chance to chat with many of the near-thousand callers/wives present. Since I'm off the Board this year (after two terms) the red-eye meetings had ceased. *ASD sub-sales* were negligible; a whopping 95% of all C'lab callers already subscribe.

There was good news and bad news on our homeward-bound flight. We were in first class all the way, but triple trouble tripped up our trip—a lost flight (through snowy Denver); lost bags (due to taking an alternate flight through Chicago); and a lost car (almost, due to negligence by Park & Fly attendants). Nevertheless, it was a keen Reno scenario.

Lexington, Kentucky—True to form, April came in with showers all over Ohio, and there was a bit of pitter-pattering in Kentucky too, as I sailed my *ark* southward for five wet hours. A swell gym-ful of Lex-Singles awaited me down where the bluegrass grows. Any caller would blink with surprise when he/she first runs into that unique Kentucky *do-sa-do* (like a *pas-de-bas* balance), but I daresay it's more tolerable than the Hungarian style *dosa-swing*. Don Williamson (not to be confused with the Red Booted Don) was the prexie/emcee. Glenn and Rosalee Kelley cued both round and solo dancers—a nice mixture for a solo club. It was an alternate MS/Plus evening, spirited and special. Callers Little Joe (Eagle Records) Goins was there; so was Kevin Robins. Lex-Singles is the biggest area club, noted for its charity/benefit projects and other busy activities. Maybe the *busy-ness* produces the *big-ness*, in the case of that club.

Now I must leave you in the land of stags and stallions, while I gallop off to a 3-C weekend—Canton, Charleston and Cincinnati. April entails many more trail tales to tell—bet a buck on it.



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June Marks the Halfway Point



by Jo Jan Nunley
Canyon, Texas

This month bears more of a distinction than merely being the month when many brides choose to make the commitment of walking down the church aisle. Though I'm not trying to take away the importance of June brides, I don't want us to get so carried away throwing rice at newlywed couples that we forget another significance of June.

Half of 1988 is left, or half of 1988 is over, depending on your viewpoint. Has your club accomplished half of what it wanted to when January resolutions were made? Have you as an individual dancer made progress in the ways you wanted to in square dancing?

I would wager that many of us still have things left to accomplish in this year that we haven't yet begun. Am I right?

Should we hang our heads in shame if we haven't become a bigger, better club? Should we feel remorse if we as individual dancers haven't made our appearance at all the dances we intended to visit or danced with half the partners we wanted to? Absolutely and unequivocally not!

Many of us chose 1988 as the year to look at things optimistically. Remember? Looking at things optimistically, so what

if we haven't accomplished each and every item on our agenda for 1988 as yet? Isn't half the year still left in which to make that progress? Sure.

Many of our clubs and many of our individual dancers expect perfection in the dancing clubs and perfection in the members and they expect it right away! Does this make them bad individuals? No, but what it does mean is that they may be displaying the classic Type A personality syndromes that we heard so much about for a few years. If you don't remember, probably no one accused you of being one! We tend to remember labels if we are labeled a certain thing, and maybe not recall it if it doesn't pertain to us.

But, a Type A personality is a perfectionist who puts himself at risk of an early heart attack because he can't make himself completely perfect and he can't manipulate events around himself to come out perfectly all the time, either.

The danger in letting ourselves become Type A personalities, either as a club or as individual square dancers, is that not only will we run the risk of making ourselves physically ill, but we will also run the risk of running people less than perfect away from our clubs and our dancers.

So, if our clubs, and we as dancers, haven't accomplished all we set out to do this year with half the year up, perhaps we should take the lesson of the tortoise and the hare. We can work steadily toward the goals we want for our club and for us as individual dancers without setting a specific time frame to accomplish everything.

We can practice being a little forgiving of failures in our clubs and our own failures. We are, after all, only human. To reach for perfection may be idealistic, but to expect and demand perfection is unrealistic and damaging to our clubs. Perfection will not come to our clubs. It



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will not appear in our club callers and it will not manifest itself in our club officers. But, we can reach for it, also forgiving ourselves in advance for knowing that total perfection in square dancing, as in all aspects of life, will fortunately not come.

Why fortunately? Imagine for a minute a situation in square dancing where every dancer was perfect. Every dress was heavenly, every boot polished, every cowlick carefully slicked down. Imagine a caller so ideal that he never missed a beat or she never missed a lyric. Think of a square that never broke down because of a misstep. Imagine a square dance hall where the floor was never slick but always clean, where the temperature was ideal for every dancer's taste, where the acoustics perfectly matched the hearing capabilities of each and every dancer in each and every square. Now go a step further. Imagine this exact same set of circumstances stretching from here to eternity. Every time you go to dance, the same circumstances prevail.

Total perfection in square dancing would be boring...

See why I say fortunately you won't have to put up with such a set of ideal circumstances? Think how boring if each and every dancer always got the steps, and the caller never missed a beat, and the hall was always the picture of perfection. What would we talk about between tips? What would we strive for next year? Why would we strive to enlarge our membership? We wouldn't, of course.

Maybe some of us aren't striving to enlarge our square dance ranks even now. Maybe we are pleased with the status quo. Since we do live in a non-perfect world, however, it doesn't matter how perfect things appear on the surface now, something will always be brewing. Some members will drop out and leave a hole in their place. Maybe they will move. Maybe they will fall ill. Maybe they will become disinterested in our status quo.

There is a danger in not trying to constantly bring new square dancers into our

ranks. I don't mean we should feel panic and constantly scour all of our friends and working acquaintances to come join our club (maybe just intermittently will do it), but we should not become so set in our ways that we don't welcome newcomers into our ranks. If we don't, some day we may not have a ranks at all!

If you believe a visitor doesn't know when you don't want him there in your club, you are mistaken. We all probably have had the chilly experience of visiting a club that wasn't too gung ho on having visitors that particular evening. Didn't you feel the lack of a welcome reception? Didn't you yearn for the evening to be over? And, most importantly, didn't you remember that club forever and make it a point not to go back there to visit?

So we can't be so forgiving of ourselves for not accomplishing our New Year's resolutions that we give up and don't strive for more perfection in our clubs. There is a happy medium, and since square dancers as a whole are such great people they will, of course, find it easily.

June is a good time to add up the pluses and minuses of your club and of you as a member. How does your club measure up? How do you measure up? What will the rest of the year bring to your club and to you as a dancer? That will depend very heavily on what you and your club are willing to invest in making square dancing what it is—great entertainment.

**June is a good time to add up pluses and minuses.
The rest of the year depends on you.**

We have half a year to accomplish things for square dancing in 1988. Can we do it? Will we do it? I seem to hear the echoes of "yes" out there.

Enjoy the rest of 1988. That is what square dancing is mostly all about. We are good at enjoyment or we wouldn't last long in square dancing, now would we?

Half a year stretches out there for us to accomplish good things for square dancing and for our clubs. I believe it's going to be a half year to remember!

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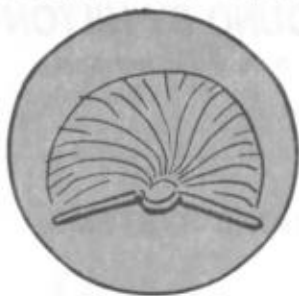


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BADGES OF LEADERSHIP: AWARENESS



We have chosen the word *awareness* to cover many things: general knowledge, learning, resources, an overview. We think that leaders need to know the "big picture." In square dancing, this means knowing what's going on worldwide. Can you explain what the Callerlab programs are? Do you know what countries abroad enjoy square dancing and where it's growing the fastest right now? There is square dancing in at least 30 countries besides ours, and Sweden has gone from a few clubs to 80. Do you know what the latest LEGACY survey had to say about square dancing? Or do you have a local survey? Part of this world view tells us that our small world is getting smaller in terms of communication but the square dance world is growing on new frontiers.

Another part of the overview is knowing what the social trends are in the 80's. Knowing social trends will enable us to work toward new solutions, rather than re-hash old ones. Do you think the fact that young adults today have many options and want to sample many activities, that they also have the money to indulge in golf and boats and VCR's and video cameras, has anything to do with square dancing? Are we going to wait for them to adapt themselves to square dancing (if and when this ever happens) or can square dancing be made attractive to them?

Part of our awareness is a focus on what business we are in. Are we in the dance basics business? Are we in the

people business? Are we in the money-making business? We happen to feel that we are in the people business, and that when we help people in and through square dancing, we help the world in general. We are never going to change the whole world at one time, are we? So let's do it bit by bit and have fun along the way!

Awareness is knowing that one half of the leadership potential in our activity is female.

Knowing resources is important. We were always told in college that we didn't need to know everything (as teachers) but we needed to know how to find information. Use libraries, people, magazines, TV—every medium possible. Articles that seem to have no relevance to square dancing may provide new insights. Use everything. Be inquisitive. And never stop learning and growing.

An important part of awareness for leaders is knowing oneself. Know what to do with what you've got. No leader has all the attributes mentioned in these badges, but we can lean on others to provide what we lack. On the other hand, don't concentrate on what you lack. Develop your good points. If you're a good organizer, organize. If you're a good teacher, teach. If you're a good writer, send articles to *American Squaredance* and your local square dance magazine and even to national magazines. You get the idea!

The magic of self-confidence is in you. Exercise it, nurture it, delight in it. YOU can make anything happen!

"Ten Badges of Leadership" was the topic of the keynote presentation made by your editors at the 1987 Washington State Leadership Seminar in July, 1987. This is the ninth badge in the series.

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DANCING WITH HANDICAPABLE SQUARE DANCERS

by Barbara McMenamin
Spring Valley, California

Having a handicapping condition doesn't necessarily restrict one from participating in square dancing. Whether the condition is mental, physical, visual or auditory, these dancers consider themselves *Handicapable* rather than handicapped dancers. You are encouraged to participate dancing with these enthusiastic dancers in your local community and in the Handicapable Hall at the 1988 Anaheim Square Dance convention. The following are suggestions to make your dance experience enjoyable for everyone.

BE A GUEST NOT AN ANGEL

Remember, a handicapping condition does not alter the idea we are all people first, who square dance by choice, for pleasure. There are no *angels* for the handicapable. There are supportive, friendly guest square dancers who by choice share their dancing pleasure and skill with handicapable dancers. Guest dancers help financially with their door donation while gaining a new circle of square dance friends!

GUIDELINES FOR GUEST DANCERS

You can best support the caller and handicapable dancers by doing the basics. Dance only what the caller calls: no extra frills, swings, twirls, or highland flings. If in doubt, ask the caller. If you came with a dance partner, it is more helpful if each of you dance with a handicapable dancer rather than partner with each other. Reach out to the shy dancers who wait to square up. Hopefully the handicapable dancer has a name badge. If not ask their name. Tell them your name and where you are from. Exchange appropriate conversation as you visit with different dancers between tips.

12 DANCE TIPS FOR GUEST DANCERS

Understand that some handicapable dancers need little or no help keeping up. Others will be more dependent on outside assistance. Encourage gentle hand holding (no tight squeezing), smooth movements (not rough), sincerely praise good dancing, and be a positive dance role model. Politely discourage any grabbing or clinging behavior (between tips or while dancing.) When it's time to square up, be aware that:

1. Not all dancers know when a square is filled with four couples.
2. The lady may need a reminder to be on the man's right side.
3. Some dancers may confuse their right and left hands.
4. A couple may forget where home is or if they are heads or sides.
5. It is important to square up quickly when the square breaks down.
6. It is essential to listen. Unnecessary talking is distracting.
7. Some dancers respond well to physical prompts and others dislike it.
8. Positive, polite assistance is necessary when a mistake occurs.
9. Some dancers think and/or move physically slowly and can't be hurried.
10. Encourage all dancers to think as much for themselves as possible.
11. Have a great time dancing. Thank all the dancers in the square.
12. Return again to square up with your newly found dancer friends. (And don't be surprised when some of the dancers remember you name!)



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WISH WE WERE THERE

by Sue Brown



*This article is an excerpt of one from **Chit-Chat** of Evansville, Indiana, in which Sue recounted at length her convention trip.*

Each year as June moves toward its close, I remember a National Square Dance Convention held in Atlantic City on the Boardwalk, nearly 13 years ago.

The year prior I found myself a single parent with four active young ones ranging from 7 to 16. It is difficult to find an activity suitable for such a wide span of ages. We spent a weekend in Pittsburgh to celebrate our nation's birthday. We covered all the exhibits, including candle making, quilting, construction (as it was for the settlers) and square dancing (not as it was).

For the next few months we talked often of learning to square dance, and in September we registered for lessons with a club called Family Squares. For 18 weeks we tried to drive the 28 miles each Sunday afternoon. The children tried every fast-food place between home and the community center. The activity was a reasonable sum for the opportunity to make friends, have good clean fun, with an added bonus of exercise. Feeding the bunch was another story.

Some escapades would be a story in themselves, but the outcome was the flyer the children spotted at graduation in February, promoting the National Convention. They began their maneuvers at once. "You need to get away," "Wouldn't it be fun?" "We've never gone on vacation." "We'd see so many places." I replied with the usual, "We'll see," and hoped they would forget the idea. Unfortunately, a family we had gotten to know well planned to attend and had a camper. For every excuse I found, they were quick to find a solution. They knew someone who would rent a camper at a reasonable rate; they

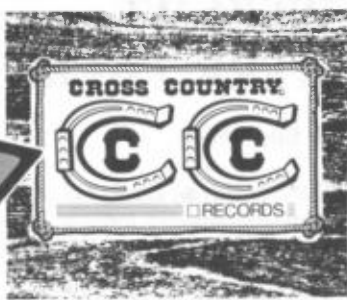
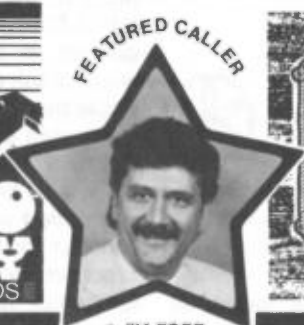
provided me with a long list of food to be taken from home and prepared in the camper to save restaurant tabs, they would teach me to handle a camper, they would be in the same parks and help me every step of the way.

Finally I surrendered, made reservations, and began sewing. All our plans proceeded without a hitch until I had to continue for three extra weeks of in-service at school and the children were left to care for the last minute preparations. They did a great job. The couple which whom we were to travel were faced with health problems and cancelled, but insisted we would manage without their help.

Stopped for breakfast the first morning, I discovered one cupboard was bare—the one which I had set aside to house my outfits for the trip. The only S/D attire I had was the first dress I designed while in lessons, quite likely the ugliest outfit ever to have graced the floor. Oh well, I knew it would be fun watching the children, and now that I was single, I didn't plan to dance.

I drove straight to the convention center to pick up our packet. The aides were most helpful, explaining that the city had a bus strike and the shuttle busses were cancelled. They assured me I would have no trouble finding rides with other campers and directed me to the park. What they did not consider was that even the most congenial campers would hesitate to transport one single dancer with four lively children.

With help, I parked the camper in a spot where I would have hesitated to pull a scooter. I knew I would not move again until it was time to return home. We were without electricity until I discovered a fuse clipped in place with a scrap of foil at point of contact. A new fuse from another camper and "then there was light." I had inserted the refuse hose as instructed, but not quite as it should have been, and while preparing breakfast, I spotted a large mound of white, drenched paper. It took an hour or more to get the hose in place and police the area. This was not a job I relished and for the first time, I



* JIM FORD



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wondered what I was doing here.

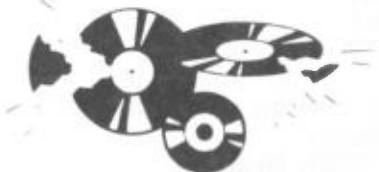
We leased a car, and rode to and from the convention center in comfort, dispensing with our budget. Atlantic City was hot and humid in June, and the children found it was pleasant dancing on the Boardwalk, to callers on the balconies. A crowd gathered. One gentleman, in particular, seemed fascinated watching the children dance. The two older girls found partners in the youth hall without delay, while the two younger ones still found fun in each other's company. I, in my stupid old dress, spent the first few tips as an observer, not at all unhappy. But soon, my son felt his usual sense of duty and insisted I dance with him. The spectator, who had previously observed the children, quickly linked me to them. A few simple questions to the children and he had our life history. The spectator offered his services as my dance partner for the convention. The next three days passed quickly. We began dancing early each morning and stopped only after the final after-party.

We drove home Saturday evening. The children slept and I made few stops, for the camper was due to be returned. I realized the camper was drinking gas like water. Most gas stations do not accept checks and few on toll roads honor charge cards, a fact I neglected to take into consideration before. A very understanding gentleman on the toll booth of the Pennsylvania Turnpike allowed me to exit with a promise to return later to pay my toll. I assume when I offered to leave my children as security, he considered it a threat. I know I was fortunate, for I have since heard of travelers who were not as lucky as I.

Since that trip we have traveled miles to attend many festivals and conventions. And my partner for the Atlantic City National Convention is now my partner for life.

We do hope this year's convention is as great a success as those in the past, and we wish we were there!

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An Open Letter to Our Graduating Class

by Carl & Jo Brandt
Fort Wayne, Indiana



Congratulations! We are happy and proud of the progress you have made since our first session. We hope you have had as much fun as we have had. There is still much to learn about square and round dancing.

In this class we have emphasized, more than in other years, the importance and enjoyment of "dancing to the beat" with a variety of basics. Now that you are about to visit other clubs and dances, we wish to call your attention to the following:

- ★ Loyalty to the club which trained you. Do not attend any other dance on your club night. This is being loyal! A club can only be what its members allow it to become.
- ★ Adhere to the proper way to dance each basic. Some callers will give you a warning if you violate the proper way. The second time you may be embarrassed when the caller asks you to get your money back and leave.
- ★ Read and reread the square dance manners and etiquette list.

★ If you move up to a higher plateau, you should still support your home club. Avoid being "better than thou."

★ You are the best salesperson for this wonderful world of square dancing! Get your friends and neighbors involved in next fall's class. Bring them!

★ When you put on those magical clothes that set you apart from the ordinary routine of life, make sure you also put on your very best smile, a warm sense of humor and a friendly handclasp—these are the qualities for holding squares together. One of the goals of square dancing is to lift you from the trials of everyday living.

★ We would appreciate it if you wore your club badges every where you dance. Make it a habit!

★ Any guidelines we give you have been suggested in order to keep square dancing fun for you and for the others in your square and your club. Have fun!

We love you all and wish you would continue to dance forever!

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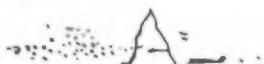
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"Becoming more and more prominent in today's square dance choreography voca-

bulary are such words as zero movement, equivalent, set-up, get-out, and the like. Sight calling is but a part of the total picture. The hashing of breaks is only part of the dance. From these breaks, singing calls are written with changes of partners. Square dance choreography is like chess. It takes study," writes Will Orlich, workshop editor.

Round dances: *My Ideal* and *Slow Poke*.

Singing Square of the Month: *Blue Sioux City Five*, called by Marshall Flippo.

New Basics: *Half fold* by Doc Heimbach Blue Island, Illinois; *turn and deal* by Colin Walton, Miami, Florida.

10 YEARS AGO, JUNE 1978

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Continued on Page 108

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Best Club Trick

CANTON SKIRT & SHIRT CLUB Canton, Illinois

So many people were involved in making the annual project, the Easter Seal benefit, a success for this club, here's a picture of our poster child, Tiffany Mulligan of Canton.

Tiffany has been our Poster Child the past four years and is pictured with her parents. Her father is holding a basket containing a ceramic bear in which donations were placed and presented to Tiffany. Our club gives her a special gift also and this year it was a computerized learning center recommended by Tiffany's teachers.

In the background is seen a very small portion of the auction items donated by merchants and individuals.

The Skirt and Shirt Club is a large club (76 members) so the work was primarily done by our club but we had help from the Lewistown Tribal Squares, who originally did this benefit. Their caller, Chuck Marshall, is a very dedicated person and a great help. Along with Chuck, our caller, Betty Manock, and guest callers kept the dancing going and Auctioneer Marcy Goldring donated her afternoon for the auction. This is a project that takes dedication and the ability to work together.

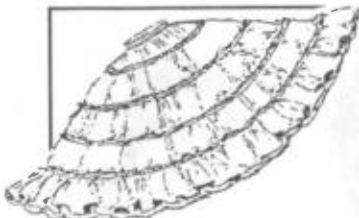
We continue to conduct a cake walk at



our bi-monthly dances, using this money to benefit "special people." The latest donation assisted a little girl facing approximately eleven surgeries to repair a birth defect—the lengthening of a too short leg.

Several members of our club rang the Christmas bells for the Salvation Army in November. The Skirt & Shirt Club is certainly a "club that cares."

*Ruth Siedel, president
Norris, Illinois*



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SUCCESS STORIES

Since our 1988 goal was to print positive news about square dance successes, dancers have sent their "success stories" to be shared with others. Perhaps some of these ideas will work in your area. Try them and see!

Bill Corbet of the Checkerboard Squares in Lynnwood, Washington, wrote a report of their 20th Anniversary Dance, held March 26 at the Masonic Temple in Edmonds. Club members went through 20 years' records of club and class rosters, checked the phone books for current addresses, and mailed out invitations to 69 couples who formerly danced with the Checkerboard Squares. The invitation stated, "Even though you may not be dancing at this time, please come and renew old friendships." Both dancers and non-dancers from this group attended.

The festive evening saw 33 paid squares and a few special guests attend. Jim and Polly Burnside, presidents of the Mt. Baker Council, attended with many of their members from the Whirlybirds, who cancelled their dance to attend. The Square Crows Club sponsored a caravan to the dance.

Bill and Helen Corbett chaired the dance committee; Sheri and D.J. Donaldson, vice presidents, headed the decorations committee. Club presidents are Alan and Teri McClelland. Debbie and Paul Taylor, club cuers, cued the rounds. Caller for the evening was Stan Burdick.

The club has had two callers. John and Lucille Speaks served for eleven years before retiring. Since then, Eldon and Evelyn Slade have called. Eldon called a Plus tip during the break. Both caller couples were greeters at the door. Other callers present were Ray and Cindi Gallagher, Kappie and Aileen Kapperman.

The Community Dance Program has been a success at NACO West RV Resorts in Oregon. Gene and Helen Norris write that the low level, basic program sponsored by Callerlab is ideal for RV'ers

who are on the move. Some are full-timers and others visit weekends and during vacations.

Those who have been introduced to the dance program try to time their return visits to coincide with the square dance program. Some have not danced for some years and enjoy the easy program. Others new on the floor share the enthusiasm with some of the much younger generation. Always some of the Mainstream and Plus dancers are eager to help.

The Norrises started the CDP at NCCO West near Florence, Oregon, last summer. The program was received so well that new members were added to NCO just because of the dancing. Gene and Helen recommend that CDP be stressed in RV resorts where members move too often to maintain MS level. The Norrises are traveling in their own motor home, introducing CDP in resorts and guest calling throughout the west.

Kevin and Sandy Lowe of Castlewood, Virginia, a young caller with a father and brother who also call, wrote that his area had two clubs circa 1980, with two in Richmond 40 miles away, another in Appalachia and one in Bigstone Gap. Kevin was out of calling until 1987 and found that all of these clubs had closed their doors, as well as one in Bristol and one in Kingsport, Tenn.

Kevin and Sandy have started a club in Bigstone Gap. Westmoreland Coal Co., a local employer, offers square dancing as part of its wellness program for employees. They have had two classes and now have an active club with members from the older clubs dropping in now and then. Dances average four squares, which is good in that remote area. Ten squares squares attended a special Fifth Friday

Dance in January with Mike Hoose calling.

The Kings and Queens Club of Kingsport dances the same night as the Lowes' club, the Black Diamond Dancers, and so do two other clubs in the Tri-Cities area. The Kings and Queens and the Black Diamond Dancers scheduled a Friendship Dance in March with callers Joe Todd, Joe Lowe (Kevin's dad) and Kevin in Duffield, Va. Eighteen squares from 14 clubs attended. The success of the first Friendship Dance led to plans for one each fall and spring. The club in Castlewood planned to start dancing again this spring.

A Fall Fest is scheduled in Abingdon, Va. with the support of the local dancers association to promote square dancing, with radio and TV spots. Jack Lasry will call at E.B. Stanley School on September 9-10. A special intro to square dancing will be included on Saturday for people who have never danced. The festival will stress the basics of square dancing—fun and friendship—with a covered dish supper and a meeting on how to keep dancing alive and active.

Pat and Wanda McBride, publishers of the fairly-new round dance publication, *Round Up*, called ASD to see if they could "borrow" the cover kangaroo from the March issue to use in publicizing two dances with Barry Wonson from Australia. Later they wrote to report on the great turn-outs for both dances—16 squares for the MS dance and nine for the Plus dance—even though both were on week

nights. The site was Grand Junction, Colorado.

The McBrides gave a "rave" to Barry and his calling. He was touring prior to the Callerlab meeting in Reno, Nevada.

Sample copies of the March issue of ASD with its colorful kangaroo cover were available for the dancers.

These stories show novel approaches, creative ideas, good promotion, plain hard work, and enthusiasm. All these magic ingredients do produce results.

Let's hear more "success" stories, particularly about classes as they start again. Share the ideas that work so that others may benefit by them too.



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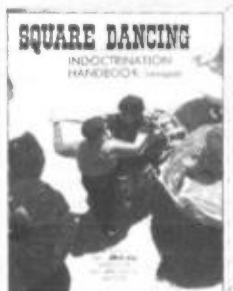
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FEEDBACK

...It is quite late for a feedback on the controversial articles "Why Dance," nevertheless I want to communicate it. The Schreiners have described the situation of square dancing as it ought to be; Hudson Millar has described the situation as it is.

150 years ago there lived the well-known German philosopher, Hegel. When someone told him that reality did not conform with his system, Hegel answered: "All the worse for reality!" However, I believe that this philosophical attitude toward square dancing will not help us. Therefore I admit that square dancing, in its broadest sense, has something to offer for everyone, but not for everyone at the same time in the same place. At least, this is what my personal experience told me.

*Heiner Fischle
Hannover, West Germany*

This is in response to the lamentations of Ed Foote in "AC Lines", February 1988, about quasi-advanced calling to Advanced dancers. I can sympathize with him because I have some laments about quasi-Plus calling at Plus level dances.

In the summer of 1977 my law and I paid in cash and sweat to learn all the

Basic, Mainstream and Plus calls applicable to a Plus level club. We fully expected to hear all those calls at each of our Plus level dances. We are still waiting to hear all those calls at a single dance because the callers have the option to call what they want to call.

We could, and did, tolerate the quasi-Plus level calling as long as it was mostly fun. But the fun ended one night when a caller's option to call what he wanted to turned our quasi-Plus level dance into a shambles.

Since the only squares that kept moving were made up mostly of known Advanced dancers, I jumped to the conclusion that the caller had opted to call Advanced to my Plus level club. My lamentations to that effect were loud and long.

I was informed that my complaints were misplaced and advised to do my research. My research took me to *The Caller Teacher Manual*, copyrighted in 1983 by Bob Osgood and endorsed by Callerlab. In paragraph 11, page 9, I found this statement: "Today's dancer should be trained to work from any spot in the square." The rest of the paragraph concerns the whys and wherefores of Dancing by Definition.

To me that *Manual* raises Mainstream to Advanced. And what's the purpose? Most callers either can't or won't call the calls applicable to Mainstream and Plus as they existed before DBD.

I refuse to take the lessons required to become proficient at DBD. I have already

Continued on Page 98

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<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></p> <p>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</p> <p>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, Sturbridge, Mass. NEW & EXPERIENCED CALLERS <i>Al Brundage — Earl Johnston</i> Earl Johnston, PO Box 2223 Vernon CT 06066</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania July 10-14, 1988 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limit 8 for max. personal attention. 1 year experience Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>
<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</p> <p>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>

Party Line



CUTE KIWI HOOLIE HOOLIGANS

A popular fun event of the Cathedral Squares of Christchurch, New Zealand, is the Hanmer Hoolie, held this year in February. Hanmer is a little village nestled at the foot of the mountains about 134 kilometers from Christchurch, mainly known for its thermal pools, and it is a popular holiday resort. The weekend event there gets better every year: Art Shepherd's dance program is always varied; and the afterparty consists of hilarious games. The Mr. Hanmer Hoolie Muscle Contest was entered with enthusiasm by all participants, including a sheik (and all his wives), an apeman, a Popeye, and various assortments of

weight-lifters. The winner, Barry Taylor (in leotards, center of photo) was presented with a sash and crown. Runners-up were presented with Mr. Muscle Oven and Window Cleaner.

Outings and parties like this are great for club morale. *Mary Stanley*



LEGACY PROMO-PAKS AVAILABLE

Square Dance Month (September) is coming! Get your promotional plans underway now. Send \$1.25 postage to ASD, PO Box 488, Huron OH 44839, for materials, courtesy of LEGACY.

<p>6th ANNUAL ROUND A RAMA INSTITUTE FOR TEACHERS Clifty Inn, Madison, Indiana August 7-11, 1988</p> <p>IV-V-VI IMPROVEMENT CLINIC Teachers Only August 3-7, 1988</p> <p>IV-V-VI IMPROVEMENT CLINIC Frederick, Maryland Dancers & Teachers—May 13-15</p> <p>RAR Teacher Inst., 722 Lawler Ave., Wilmette IL 60091</p>	<p>DANCE O RAMA COLLEGE (Since 1965) August 26-27-28, 1988 <i>Complete Curriculum</i> <i>Lodging & Meals Included</i> New & Experienced Callers Individual Attention Write for Information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>	<p>ENGLISH MOUNTAIN RESORT Sevierville, Tennessee May 29-June 3, 1988 5 Day Pkg for New & Experienced Callers <i>Instructors</i> <i>Don Williamson, Red Boot Records</i> <i>Wade Driver, Rhythm Records</i> <i>Consultants</i> <i>Elmer Sheffield, ESP Records</i> <i>Stan Williamson, Musician & Engineer</i> Don Williamson, Rt. 8 College Hills, Greenville TN 37743 615-638-7784</p>
<p>SUPER SCHOOL-EAST Pocono Manor August 21-26, 1988 <i>Jim Mayo, Bill Peters</i> <i>John Kaltenthaler</i> <i>Full Curriculum Tailored</i> <i>To Individual Needs</i> Write: John Kaltenthaler Box 679 Pocono Pines PA 18350</p>	<p>CALLER COLLEGE FRANK LANE'S DANCE RANCH July 31-August 4 2 years or less experience August 7-11 Two years or more experience <i>Frank Lane, Vaughn Parrish,</i> <i>John Kwaiser</i> Full Curriculum—Mike Time Frank Lane's Dance Ranch PO Box 1382 Estes Park Co 80517</p>	<p>THE FRENCH QUARTERS Aurora, Kansas 8th Annual One-Week Callers College June 6-7-8-9, 1988 For new & beginning callers <i>Staff: Herb Egender, Jack Berg,</i> <i>Jim & Shirley Hayes</i> Jim & Shirley Hayes PO Box 106, Aurora KS 67417 (913)464-3041</p>

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As hosts of Royal Holiday Weekends at Pheasant Run in St. Charles, Illinois, we have many of the nation's finest callers and cuers on our staff. We feel the blending of the two ingredients, Seefeld and dancing to our talented staff, to be a perfect marriage for an idyllic holiday. We are certain you will feel the same. If you have friends or family who are non-dancers, this would be a great experience to share with them.

Come revel in this glorious fantasy land with us!! **Bill and Jacque Blevins**

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NEW ASSISTANT EXECUTIVE

George White of Rochester, Minnesota, has been appointed the assistant executive secretary of Callerlab. He replaces Herb Egender who resigned as of the 1988 Convention.

BOARD OF GOVERNORS

The new 1988-89 executive committee consists of Darryl McMillan, chairman; Ernie Kinney, vice chairman; Red Bates, Daryl Clendenin and Mike Seastrom. Serving in a non-voting capacity are past chairman, Bob Osgood; John Kaltenthaler, executive secretary; George White, newly-appointed asst. executive secretary.

Other current board members are: Don Beck, Jack Berg, Norm Cross, Bill Davis, Herb Egender, Betsy Gotta, Jim Hayes, Larry Letson, Melton Luttrell, Martin Mal-lard, John Marshall, Jim Mayo, Jack Murtha, Stew Shacklette, Elmer Sheffield, Jr., Gary Shoemake, Mike Trombly and Francis Zeller.

QUARTER CENTURY AWARDS

Callers who received Quarter Century Awards at the recent Reno Convention for 25 years of calling are: Bill Addison, Barry

Aronovitch, Gregg Anderson, Corky Birt, Nate Bliss, Del Carter, Bill Cyphert, Jerry den Broeder, Wade Driver, George Ed-wards, Dave Harry, Ralph Hay, Ron Hensel, Norm Hirsch, Bud Huggins, Al Maertz, Joe Maness, Virgil McCann, Bob Nipper, Bob Poyner, Al Rhew, Mike Seastrom, Harry Sutton, Earl Swarner, Lou Vannucci and Francis Zeller.

Quarter Century Awards were mailed to these callers who were not present: Carter Ackerman, Dave Freidlein, Harry Glass, Paul Greer, Earl Kinsey, Bill McConnell, Dick Norris, Joe Portelance, Bob Sedlor, Smokey Snook, Dick Spooner, John Steckman, Stu Taylor and Foley Wood.

SPECIAL GUESTS AT RENO

Guest attendees at the 1988 Callerlab Convention were: Don and Shirley Blan- chard, Russ and Roberta Carty, NEC; Irv and Betty Easterday, Roundalab; Bob and Betty Coates, USDA; Walt and Louise Cole, Gordon Goss and Valerie Thornton, LEGACY.

OVERSEAS MINI-LAB

An Overseas Mini-Lab will be held in Australia, June 12-14, 1990.



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RHYME TIME

GRADUATION

Thirty long weeks have passed
Since you started your square dance class
You probably thought it would never end
But at last it has, my friend.
We're sure you suffered along the way
Had fears and doubts and wondered if you
would stay.

Your instructor so patient and kind
Always assured you, you were doing fine.
The club members were eager to help, too,
Our goal was to make dancers of you.
Knowing you has been a pleasure,
Thirty weeks we will always treasure.
We hope you had fun along the way
And in square dancing you will always stay.
An invitation we extend from the heart
To join the Moonlight Squares and become
a part.

Graduation is not the end, but the beginning
of friendships, of club, of dance
square dance dresses, petticoat and
pettipants

Aching backs and sore feet,
But square dancing is fun, it can't be beat!
Phyllis Goodykoontz, president
Moonlight Squares, Roanoke, Virginia

THAAAAANK YOU!

Bright colored skirts set in motion
Weave the ring, pass to an ocean
As laughter comes from deep within
Someone fails to circle and spin
The caller chortles *Spin chain gears*
And now a whole new set of ears
Will each of us complete the call
For one misstep affects us all
We've done it! Good! We laugh in glee
We're brand-new graduates, you see
And though we love to dance and swing
Do-sa-do and *weave the ring*
We're scared as scared as we can be
Of making fools of you and me

But what the heck let's all have fun
Keeping healthy and keeping young
Those two left feet will soon begin
To educate themselves and then
You won't recall why you were shy
And hesitant to even try
So grab your partner, boy or girl
And do a *California twirl*
It's hard to find more friendly folk
Who love to laugh, who love to joke
About the way they dress and dance
And when it ends they all shake hands
Thaaaaank You!

Gretta Heyer DeMarco
Sparta, Tennessee



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NEWS

37th National Square Dance Convention®

FOR IMMEDIATE RELEASE

June 23,24,25,1988—Anaheim, California

SHUTTLE SERVICE SET

Space for more than 1000 RV's will be provided at the Orange County Fair-grounds, within seven miles of the Convention Center. Dump and water fill-up service is available for a nominal charge. Supplies will be available similar to those found in most RV parks—not elaborate but sufficient for emergencies.

Shuttle service to and from convention activities will be available for \$10.00 per person for the entire three days.

309 VENDORS FOR A SHOPPING SPREE

200 merchants have reserved space to give 1988 convention-goers a "tour de force" of what is available in square dance clothing, jewelry, records, tapes, books and other wares.

FASHION SHOW

Golden State on Parade will be the theme of the fashion show in the Arena at 1 PM on June 25. The parade will feature floats depicting various events from California history and attractions from all over the Golden State. Caller Deborah Parnell (featured in Feb. ASD)

will be among those on the entertainment program for the show.

SEW AND SAVE

At the Sew and Save demonstrations you can learn how to turn your own fashion idea into a custom fashion statement. Learn how to combine patterns, fabrics, and decorative touches to achieve outfits which suit individual taste, coloring and figure types. Also, a special section will contain sewing supplies for on-the-spot repairs by convention-goers.

A BETTER SQUARE DANCE FUTURE

The Organizations Round Table will discuss four subjects vital to POP (Perpetuating Our Pastime) on Thursday from 2-5 PM. Red and Reva Null, R.D. and Oleta Thompson will be co-chairpersons. Presenting topics will be Chet and Julia Vetter, Freddie Kaltenthaler, Randy and Marge Randell, Chuck and Dora Olsen.

The Showcase of Ideas will be located in the Grand Lobby of the Convention Center, and will be open all three days from 10 AM to 6 PM with plenty of ideas and give-aways.

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DANDY IDEA



STICK-ONS, PIN-ONS, PUNCH-ONS



Now that the National Convention is coming to Anaheim this month, there will be the usual crop of small, fancy, promotional pins and stickers sprouting on purses, hats, shirts and skirts on hundreds of square dancers in attendance. Some will promote future conventions, some special events, clubs, benefits, places, groups. There'll be a number of those little embroidered logos and emblems that are made to stick on your badge. Somehow it all adds to the color and pageantry of our big square dance events, so if a stranger approaches and wants to *stick you up*, don't fight it. It's all in fun!



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STRAIGHT TALK

"Nature strives for perfection, the artist anticipates it!"

Dancing is an art form; folk dancing is a folk art form; square dancing is an American folk art form. Why do we do it?

All creatures believe in themselves. Whether by instinct or intellectual rationale, it is necessary for any creature to find purpose in its being. To do otherwise would be fatal to any individual, race or group.

Art is an expression we use to verify our belief in order and purpose in the universe, to justify our conviction that there is perfection to be found within the eclectic world we encounter, to define and proclaim our place in the scheme of things. Music is sound with order and purpose, and in square dancing we should find satisfaction in the orderly and purposeful matching of our structured action with structured sound.

If there is one condition, we can say is "the problem" faced by today's contemporary square dancing, it is that the dancer cannot truly express himself through the music. In contemporary square dancing the music has for the last 40 years or more belonged to the caller. The caller is the true

folk artist. Calling is a caller/music relationship. Why else do caller schools spend time teaching the relationship between the called phrase and the musical phrase instead of the proper relationship between the danced phrase and the musical phrase. The majority of contemporary callers do not allow the dancer/music relationship to happen. The dancer is denied a place in this folk expression.

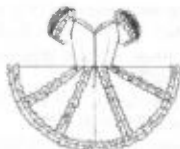
Though contemporary square dance calling is a folk art, contemporary square dancing is not—it is a process. The time spent by the average dancer in the activity is generally accepted to be five years or less. Think about it. We coax them into the activity and process them through. As we run out of dancers, we coax and process some more. We have been doing this for 40 years—bringing them in and running them through the process.

We have all heard the cliché, "The dancer is the most important person in the activity." It is true—it is profoundly true. If contemporary square dancing is to survive, it must honestly ask itself if it truly sees the dancer as number one.

The dancer must relate to the music, not just the beat. *The dancer must find a meaningful relationship between what he is doing and what the music (melody, phrase) is saying.*

Continued on Page 99

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DATE-LINE

Virginia— 22nd Natl Advanced/Challenge S/D Convention, Virginia Bch; June 16-18. Contact Ed Foote, 140 McCandless Dr, Wexford PA 15090.

Kentucky— 22nd Annual Natl Mtn. S/D&C Festival, Slade; June 16-18. Contact Richard Jett, PO Box 396, Campton KY 41301.

Mississippi— June Bride Dance, Gulfport, June 17. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

South Dakota— Roundup Dances, Keystone; June 17-22, June 24-27, July 1-6, July 8-13, July 15-20. Write Rushmore S/D Roundup, 201 N Platt St, Rapid City SD 57702-0361.

Georgia— 1st Annual Peach Festival, June 18, Byron; Contact Mike & Obie Jones, 912-956-5787.

Illinois— Father's Day Dance, Rockford; June 19. Call (815)654-0681.

Tennessee— 6th Annual Hee Haw International Clogging Event, Opryland; June 19-22. Contact Hee Haw International Clogging, Opryland Rm 8444, 2802 Opryland Dr, Nashville TN 37214.

West Virginia— Appalachian Mtn. Dance Workshop, June 19-24. Contact Diane Burton, 20 NE 47th, Kansas City MO 64116.

Canada— Banff '88, June 19-25. Contact Hugh/Lilian Wilson, 2637 21 St SW, Calgary Alta Canada T2T 5A9.

California— Trail-In Dance, Victorville; June 21. Contact Virgil Blaser, 14877 Rodeo Dr, Victorville CA 92392.

California— Trail-In Dance, Riverside, June 21.

Nevada— All Star Festival, Las Vegas; June 21. Write All Star Festival Trail End Dance, 2035 E. Windmill Ln, Las Vegas NV 89123.

Tennessee— Nashville Loves Company Vacation, Opryland; June 22-26. Contact Red Bates, 19 Hadley St, Unit 17, S Hadley MA 01075.

California— 37th National S/D Convention, Anaheim; June 23-25. Write PO Box 8549, Anaheim CA 92802.

Kentucky— 7th Annual KY Summer Dance School, Berea; June 26-July 2. Contact Leslie T. Auxier, 1445B Louisville Rd, Frankfort KY 40601.

Canada— Canadian Rockies Trip w/Bud Millers; June 26-July 6. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Alaska— 22nd Annual S&R/D Convention, Anchorage, June 30-July 3. Write Ivan/Arla Yancey, 13431 Venus Way, Anchorage AK 99515.

California— Singles Weekend Rendezvous, McCloud; July 1-3. Write Dave/Suzanne Abbott, PO Box 1720, McCloud CA 96057.

Pennsylvania— 32nd Annual Jamboree, Greenville, July 1-3. Write Thad Karasinski, RD 1, Conneaut Lake PA 16316.

Canada— Cochrane S/D Festival, Alta; July 1-3. Write Cochrane S/D Festival, 45 Edgedale Way NW, Calgary Alta Canada T3A 2P7.

Alaska— Cruise; July 1-8; (escorts) Lea/Jim Veronica. Write Chuck Arnesty Tours, Box 48582, Los Angeles CA 90048.

Colorado— The Rocky Mt. Dance Roundup, Granby; July 4-10. Write Diane Burton, 20 NE 47th, Kansas City MO 64116.

Idaho— 32nd Annual Funstitute, McCall; July 8-10. Write Jim/Shirley Durdon, 3110 N 36th, Boise ID 83703.

Ohio— A-1 Level Dance Weekend, Findlay; July 8-10. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Colorado— Procter Dance Improvement Phases 4-6; July 10-15. Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

Ohio— 1988 NSDCA International Camporee, Wauseon; July 12-14. Write Kermit/Miriam Whitemill, 4605 Oakhurst Rd., Sylvania OH 43560.

Washington— Summer Fun Fair, Mt Vernon; July 14-16. Write Beverly Ruuth, 1471 Hwy 9, Mt Vernon WA 98273.

Maryland— 25th Star Spangled Banner Festival; July 14-16. Write Bill/Jean Toothe, 7215 Willowdale Ave, Baltimore MD 21206.

Alabama— An IDA Plus Festival, Anniston; July 15-16. Write Harvey/Betty Chambers, 4346 Angie Dr, Tucker GA 30084.

Dancing Tips

by Harold & Lill Bausch

Some dancers seem to never quite fit into the club. If you happen to feel that you are not well accepted, or that you are left out, then I have a tip for you. There are always things that need to be done. You might ask what things. Usually chairs need to be put up or taken down, tables need moving or putting up, after the dance cups need to be picked up. You see, a lot of little things need to be done. When the caller arrives, help carry in his equipment; help carry it out after the dance. The floor may need sweeping. Someone may be needed at the door to welcome dancers as they arrive or speak to them as they depart.

If you are willing to be a part of the club, you soon will be if you pitch in and help. Don't wait to be asked. I have yet to see any dancer not be accepted if he or she is willing to help with the work. Visit with the guests and dance with them.

Recently I called at a club where I guest call two or three times a year. When I drove up, the club president hurried out and helped carry in my equipment. He made two trips and all the other men just

watched; the same was true at the end of the dance. I told him not to make two trips but he insisted. What a golden opportunity for someone to step in, be helpful and become a working part of the club.

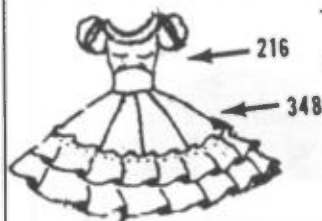
We've seen new dancers graduate, step right in and help in every way they could, and before the next class graduated they were already an important part of the club. We've seen others sit back, watch and wait, and soon fade away.

The same is true when it comes to getting squared up. Those who sit back and are slow getting on the floor will end up in a square with others who sit back and wait. Chances are they are also less helpful in getting through the dances. When the caller puts the needle on the record, get out on that floor fast. Be peppy and enthusiastic and dance with others who are peppy and enthusiastic.

Do you hold back and hesitate because you are afraid of making a mistake? Don't hesitate. If you are going to make a mistake, make it boldly. A bold mistake is easier to recognize and correct than mistakes made because we just don't get going. Don't wait for the other person to take your hand; take his or hers. We know that everyone makes mistakes, so why should you be different?

Let me give you an example: when doing *pass the ocean*, I tell the women that as they pass each other by they should join those left hands and this will keep them from getting out of position. Often

Continued on Page 100



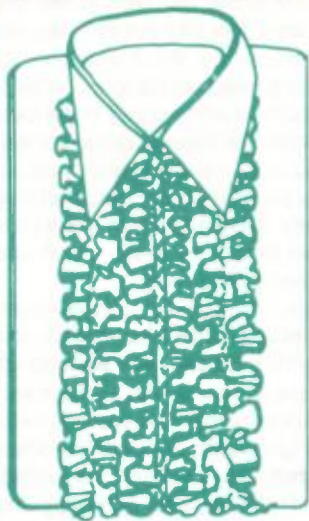
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Calling Tips

by Mike Callahan
From News 'n Notes

Why is it that some callers who are excellent at choreography and other technical aspects of calling are not well liked by the dancers in their own areas?

As callers, we spend much time and effort trying to improve ourselves. Sometimes we give very little thought to one of the most important aspects of our calling careers: people relationships. How do we effectively deal with people, area dancers, area callers and home area clubs? How do we develop and maintain a good reputation?

Let's face it: for most of us, our home area is our bread and butter. In order to be successful and well-liked, we must be willing to give a little as well as take. Sometimes a caller, even without realizing it, will make a seemingly innocent mistake that will alienate dancers or area callers for many years.

I have made a list of things which I consider to be detriments to a caller's reputation. This list is by no means complete; sit back and think of similar mistakes that callers have made. Think what they have done to their reputations.

—The caller who is "too good" to support his local callers' association. He forgets that now he has something to put back into it and he forgets how grateful he was to the caller who helped him get started.

—The caller who is habitually late for bookings.

—The caller who always seems to have trouble with double bookings.

—The caller who "talks down" or gossips about other callers and/or dancers.

—The caller who undercuts other callers.

—The caller who demands more money than his original agreement states.

—The caller who plans a special dance on the night of a local association dance.

—The caller who thinks that he is God's gift to women.

—The caller who "parties" a bit too much before a dance. All it takes is *one* time.

—The caller who tells off-color and/or ethnic jokes (off or on the microphone).

—The caller who guest calls for another club and tries to impress those dancers with how much he knows and how much they don't.

—The caller who gets the reputation of calling "his own" program rather than the one he is hired for.

—The caller who doesn't do his homework.

—The caller who *never* volunteers time to help the local dancer/caller association.

—The caller with poor dressing habits.

—The caller who cancels his own club on short notice to take a more lucrative date.

—The caller who has no use for rounds.

Continued on Page 53

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by Bob Howell

easy level

Belle Goldstein of Mayfield Heights, Ohio, shared the following gem with me. It is a solo routine that is danced in a circle formation. The name of the dance certainly fits this workshop material. It is called...

IT'S SO EASY

FORMATION: Solo. Everyone facing LOD in a circle.

MUSIC: *It's So Easy*, Linda Ronstadt, Spun Gold Label E-45089-B

INTRO: Wait 16 counts and begin on the vocal

- 1-4 Walk forward four steps starting on the left foot
- 5-8 Tap left toe forward, back, to the left and step beside the right foot
- 9-12 Walk forward four steps starting on the right foot
- 13-16 Tap right toe forward, back, to the right and step beside the left foot
- 17-20 Move toward the center of hall with side, close, side, touch (left foot lead)
- 21-24 Move toward the wall with a side, close, side, touch (right foot lead)
- 25-32 Do four Charleston steps (Step forward left, swing right forward, step right back, swing left foot back and repeat)

*From Hyde Park, Vermont, Hal Holmes sends along a figure that he says Ed Gilmore recorded years ago on the Balance Label called **Tipperary**. Hal alluded to the figure from Steve Turner's **Callerlink** on Page 85 of the **March ASD**. I have used the figure both as a patter call and as a singing call and it works well either way. Hope you can get as much use out of it as I have since Hal sent it in.*

- Heads promenade ½, chain the girls across
- Lead right, circle four to a line
- Forward and back, heads diagonally right and left thru
- Pass thru (on same diagonal), hook the sides
- Turn the line all the way (weathervane)
- Bend the line, ladies chain
- Forward and back, star thru
- Corner swing and promenade...

Frank Koenig of Cleveland, Ohio, was given a singing call routine by Gus Guscott before he passed away last year. Frank sent it along with the comment, "Not being inclined to rush into things, here it is..."

IF I HAD TO DO IT ALL OVER AGAIN

FORMATION: Square

MUSIC: Chaparral C401

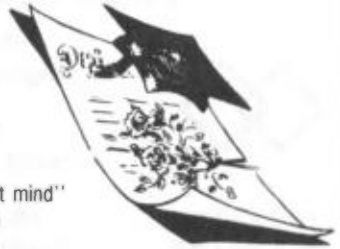
INTRO, MIDDLE BREAK & ENDING:

- Four ladies promenade and swing your partner
- All join hands, into the center and back right out
- One more time, then allemande left and do-sa-do
- Promenade...

FIGURE:

- Circle left, "We're not as young as we used to be, Baby I don't mind"
- Four men go forward and back, men star right and stay in time
- Pass your partner, swing your corner, keep her and promenade
- "Baby, nothing can compare to the good love that we shared and
- If I had to do it all over again, I'd do it with you."

REPEAT for the men, then two times through for the women but star left.



Mary Jenkins, who writes the "Book Nook" each month for this publication, and her husband Bill celebrated a Golden Wedding Anniversary and to honor the occasion, Elie Bortz of Lady Lake, Florida, wrote the following contra. She calls it simply...

CELEBRATION

FORMATION: Alternate duple. 1,3,5, etc., active and crossed over

MUSIC: *It's Been A Long Long Time*, Brass Heel Records BH 0001A or *Major Mackey's Jig*, LSF 196

ROUTINE:

- , With your partner do-sa-do
- , With your corner swing
- , Half promenade across the set (make lines of four)
- , Lines promenade down
- , Dixie twirl, lines come back
- , Cast off, go forward and back
- , Do the Jenkins' Irish Jig
- , -----

NOTES:

1. Dixie twirl: While in lines of four, with hands clasped, dancers make an arch in the middle. The couple on the right goes under the arch, while the other couple walks around, ending with the line facing back up the set; i.e. a *California twirl* by couples.
2. Jenkins' Irish Jig: a heel, toe, step-step, step, alternating feet, or a real jig step if anyone knows how, or any free-style shuffle that seems like fun to the dancers.

MORE APPLICANTS THAN FUNDS

SCHOLAR-SHARES have been awarded for 1988 from ASD. No one else should apply. However, more donors are needed to help worthy applicants attend caller schools. Contact ASD editors, please.

LAST REMINDERS—CALLER SCHOOLS

Pages (36-37) showing many callers schools appear this month in ASD for the last time in 1988. A wealth of training is offered. Consider registering for one this summer or fall.

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by
Ed Foote

Which is easier to learn, Advanced or C-1?

Most people would say C-1, because this is Challenge and is supposed to be more difficult than Advanced. But let us examine this question in detail.

What is required of a person moving from Plus to Advanced? Naturally there are calls to learn, but there is more. The hardest thing a person has to learn is the concept of All-Position Dancing (APD) or Dance by Definition (DBD). Most Plus clubs do not emphasize DBD, so this is a new concept—a new way of thinking for people entering Advanced. If one has danced for several years and then is suddenly told that how he views definitions must be changed, this is significant and requires mental adjustment.

But there is still more. Once a person realizes that APD-DBD exists, he then realizes he does not really know the definitions of calls he thought he knew. So now the dancer must go back and re-learn the true definition of many Mainstream and Plus calls he has been dancing for years. This process of un-learning incorrect definitions and learning the correct ones is a problem for some people.

Now consider the person moving from Advanced to C-1. This person accepts the idea of DBD and thinks of definitions in this manner. This person has applied DBD thinking to all the calls he knows. In other words, he is thinking correctly. So the only things necessary to learn for C-1 are the definitions of the C-1 calls.


C-1 definitions are not any more difficult to learn than Advanced definitions. Many C-1 calls are part of call families or variations of Advanced calls, so the actual C-1

list looks more imposing than it really is. While some C-1 calls are complex, there are not many of these calls.

So the answer to our original question is that C-1 is much easier to learn than Advanced. The reason for this is that a significant mental shift for how one views definitions is required to enter Advanced, but this mental shift has been completed by the time one is ready to enter C-1.

At this point some readers may feel this article is designed to encourage dancers to move from Advanced to C-1. Not so. Dancers should not move from one program to another unless two conditions exist: 1. They are totally competent at the program at which they are dancing. This means they can dance night after night to a variety of callers and make almost no mistakes. Any mistakes which are made are due only to carelessness or to not paying attention. 2. They are bored with the

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THE CARIBBEAN AND SOUTH AMERICA



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program at which they are dancing.

It would not seem appropriate for people to move from Plus to Advanced or from Advanced to C-1 unless these two conditions exist. The fact that many people make the move anyway is what causes many of them to have problems on the dance floor.

CALLING TIPS, Continued

—The caller who cannot understand that, because people are different and people's

needs are different, every program from Mainstream through Challenge is important and has value.

The list is almost endless. The bottom line is that we are all entertainers and, like it or not, we live in a fishbowl. Think before you act. You are only as good as your reputation is in the public eye. We've all heard the old joke about the "national" caller who is "national" because he can't get any work at home. Think about it.

Ed. Note: Pronouns were reprinted as written. Please substitute he/she, her/him.

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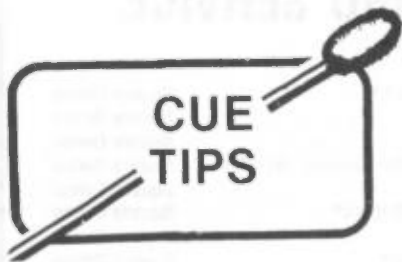
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SEQUENCE: Intro-A-B-A-B-Ending

INTRO

- 1-4 (CP/LOD) **WAIT; WAIT; ROCK FORWARD,—, RECOVER,—, ROCK BACK,—, RECOVER,—;**
 1-2 In CP/LOD wait 2 measures;;
 3-4 In CP/LOD rock fwd on L,—, recover on R,—; Rock back on L,—, recover on R,—;

PART A

- 1-4 (CP/LOD) **TWO FORWARD TWO-STEPS;; STRUT,—,2,—; 3,—,4,—;**
 1-2 In CP/LOD do 2 fwd two-steps L,R,L,—; R,L,R,—;
 3-4 In CP/LOD strut down LOD L,—,R,—; L,—,R,—;
- 5-8 **HITCH 4; WALK,—, FACE OUT,—; SIDE TWO-STEP LEFT AND RIGHT;;**
 5-6 In CP/LOD hitch fwd L, cl R, bk L, cl R; Walk down LOD fwd L,—, fwd R trng RF to fc wall and partner in CP,—;
 7-8 In CP/Wall step sd L, cl R, sd L,—; Sd R, cl L, sd R,—;
- 9-12 (SCP) **TWO FWD TWO-STEPS;; ROCK FORWARD,—, RECOVER,—; ROCK BACK,—, RECOVER,—;**
 9-10 Blend to SCP and do two fwd two-steps L,R,L,—; R,L,R,—;
 11-12 In SCP rock fwd on L,—, recover on R,—; Rock back on L,—, recover on R,—;
- 13-16 **SCOOT 4; WALK,—, FACE,—; TURN TWO TWO-STEPS;;**
 13-14 In SCP scoot fwd L, cl R, fwd L, cl R; Walk down LOD fwd L,—, fwd R face ptr & wall in CP,—;
 15-16 Do two turning two steps L,R,L,—; R,L,R,—;

PART B

- 1-4 (BFLY) **SIDE TWO-STEP; LUNGE/TURN AWAY,—,RECOVER,—; (BFLY) SIDE TWO-STEP; LUNGE/TURN AWAY,—,REC,—;**
 1-2 Blend to Bfly/wall and step sd L, cl R, sd L,—; Lunge thru twd LOD on R,—, trng LF cont turn and recover on L to Bfly/wall,—;
 3-4 In Bfly moving twd RLOD step sd R, cl L, sd R,—; Lunge thru twd RLOD on L,—, trng RF cont turn and recover on R to Bfly/wall,—;
- 5-8 **HALF BOX; SCISSORS THRU; VINE Q 4; WALK,—, PICKUP,—;**
 5-6 In Bfly box sd L, cl R, fwd L,—; Scis sd R, cl L, thru on R blending to momentary SCP,—;
 7-8 Blend to CP/wall and vine sd L, XRIB, sd L, XRIF; Blend to SCP and walk fwd L,—, fwd R picking up W to CP/LOD,—;
- 9-12 **SCISSORS TO SIDECAR; WALK OUT,—,2,—; SCISSORS TO BANJO; WALK IN,—,2,—;**
 9-10 In CP/LOD step sd L, cl R, XLIF to SCar/DW,—; In SCar walk diag out R,—,L,—;
 11-12 Blend to CP and step sd R, cl L, XRIF to Bjo/DC,—; In Bjo walk diag in L,—,R,—;
- 13-16 **HITCH 6 (W SCISSORS TO SCP); LOCK 4; WALK,—,PICKUP,—;**
 13-14 In Bjo hitch fwd L,cl R,bk L,—; M hitch bk R,cl L,fwd R(W scis sd L,cl R,thru on L) to SCP,—;
 15-16 In SCP fwd L, lock RIB, fwd L, lock RIB; In SCP walk fwd L,—, fwd R picking up W to CP/LOD,—;
 (NOTE: Last time through measure 16 of Part B do: Walk,—,2 (to SCP,—);

ENDING

- 1-4 (SCP) **TWO FWD TWO-STEPS;; TWIRL,—, 2,—; STEP APART,—, POINT,—;**
 1-2 In SCP do two fwd two-steps L,R,L,—; R,L,R,—;
 3-4 M walk fwd L,—,R (W twirl RF R,—,L,—); Step apart on L,—, point R twd partner,—;

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2360	HI NEIGHBOR, Caller: Jerry Helt*	Square Dance
2359	MY TWO OPEN ARMS, Caller: Chris Veer*	Square Dance
2358	I WONDER WHO'S KISSING HER NOW, Caller: Johnnie Wykoff*	Square Dance
2357	BE GLAD, Caller: Johnnie Wykoff*	Square Dance
2356	JUST A-WAITIN' FOR A TRAIN, Caller: Pat Barbour*	Square Dance
2355	DARLIN' MIXER, Cuer: Nancy Carver*	Mixer/Round Dance
2353	CLOSE TO MY HEART, Caller: Johnnie Wykoff*	Square Dance
2352	GIVE MY REGARDS TO BROADWAY, Caller: Johnnie Wykoff*	Square Dance
2351	IN OLD MISSOURI, Cuer: Nancy Carver*	Round Dance
2350	FLY YELLOW BIRD, Cuer: Nancy Carver*	Round Dance
2349	PIGTAILS AND RIBBONS, Caller: Johnnie Wykoff*	Square Dance
2348	KITTEN KAPERS, Cuer: Ted Floden	Round Dance
2347	DREAMERS WALTZ, Cuer: Frank Cutter*	Round Dance
2346	LOOKING GOOD, Cuer: Ethel Bieda*	Round Dance
2345	NO MORE DREAMING, Cuer: Ethel Bieda*	Round Dance
2344	RAINY DAY PEOPLE, Caller: Johnny Wykoff*	Square Dance

DANCE RANCH RELEASES

698	CAN'T STOP MY HEART, Caller: Chuck Myers	Square Dance
697	WE GOT THE MEMORIES, Caller: Chuck Myers	Square Dance
696	DON'T FIGHT THE FEELING OF LOVE, Caller: Frank Lane*	Square Dance
695	WALK RIGHT BACK, Caller: Frank Lane*	Square Dance
694	SWEET MISERY, Caller: Frank Lane*	Square Dance

BOGAN RELEASES:

1378	NAOMI, Caller: Ken Jeffries	Square Dance
1377	EVERY MAN'S A KING, Caller: John Aden	Square Dance
1376	BLUE, BLUE EYES, Caller: John Aden	Square Dance
1375	BAYOU BABY, Caller: John Aden	Square Dance
1374	BRIGHTEN THE CORNER, Caller: John Aden*	Square Dance
1373	AM I BLUE, Callers: Tommy White/David Davis*	Square Dance
1372	HERE RATTLER, Caller: John Aden*	Square Dance
1370	RED ROSES FOR A BLUE LADY, Caller: John Aden*	Square Dance
1369	WAY DOWN TEXAS WAY, Caller: John Aden*	Square Dance

LORE RELEASES

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

PETTICOAT PATTEN RELEASES:

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

BEE SHARP RECORDS

128	I HEAR THE SOUTH CALLING ME, Caller: Bob Morgan	Square Dance
-----	---	--------------

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by Ed Fraidenburg

CHOREOGRAPHY

INTRODUCING THE BASIC PROGRAM

5. PROMENADE

b. Single file

All promenade, put the ladies in the lead
Single file, promenade Indian style
Girls turn around and everybody swing
Promenade go round the ring...

c. Wrong way

Like promenade except the couples promenade clockwise.

6. ALLEMANDE FAMILY

Starting formation: any position where dancers can conveniently turn 90° or less to face their corners.

a. Left

Dancers face their corners and turn by the left forearms. Releasing armholds and stepping forward, each dancer ends facing partner.

b. Right

Like *allemande left*, but dancers turn with their right forearms.

c. Left arm turn

Starting formation: facing dancers

Dancers join left forearms and walk forward around each other the distance specified, i.e., half (180°), three-quarters (270°), full (360°).

d. Right arm turn

Like left arm turn, except dancers turn with right forearms.

Sides go forward and do-sa-do, face corner
And do-sa-do, turn to partner, allemande right
Go to corner, allemande left, come home
And swing, promenade go round the ring...

All promenade, put the ladies in the lead
Go single file, men turn around
Allemande left, promenade home...

Allemande left, right to your own
And pull her by, turn the right-hand lady
By the left hand round, partner right
A full turn around, to the corner lady for an
Allemande left, promenade around the set...

Continued next month

PULPOLLEX

Here are two related ideas from Phil Kozlowski:

SET THE NET

From parallel waves (assume "standard" waves for ease of description), all arm turn 1/2 right, centers left arm turn 3/4, lead girls move up to the ends of the six-hand wave; trailing girls 1/4 circulate to become the points of a diamond, flip the diamond, others hinge and those boys run. Ends in 1/4 tag formation.

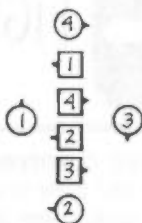
PARALLEL WAVES



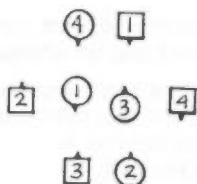
1/2 RIGHT & 3/4 LEFT



LEAD GIRLS MOVE TO THE ENDS OF THE WAVE AND TRAILING GIRLS $\frac{1}{4}$ CIRCULATE TO BECOME DIAMOND POINTS



FLIP THE DIAMOND: OTHERS HINGE AND THAT BOY RUN



EXAMPLES:

Heads square thru four, set the net
Ping pong circulate, extend, recycle
Veer left, ferris wheel, centers sweep $\frac{1}{4}$
Left allemande...

Heads lead right and circle to a line
Pass the ocean, set the net, recycle
Sweep $\frac{1}{4}$, left allemande...

RELAY WITH A STAR

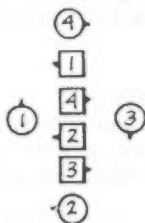
From parallel waves (assume "standard" waves for ease of description), start as in *relay the deucey* ($\frac{1}{2}$ right and $\frac{3}{4}$ left, lead girls move up to the ends of the wave and trailing girls $\frac{1}{2}$ circulate); center four star $\frac{1}{2}$, others trade, finish *relay the deucey* (those who can $\frac{1}{2}$ left, six who can $\frac{1}{2}$ right, girls left $\frac{3}{4}$ as men move up). Ends in parallel waves.

PARALLEL WAVES

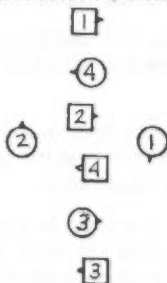


American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented regularly. Mail to Ed Fraidenburg, ASD, PO Box 488, Huron Oh 44839.

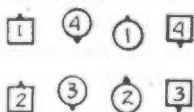
$\frac{1}{2}$ RIGHT, $\frac{3}{4}$ LEFT, LEAD GIRLS MOVE UP TO THE ENDS OF THE WAVES, TRAILING GIRLS $\frac{1}{2}$ CIRCULATE



CENTERS STAR TURN $\frac{1}{2}$, OTHERS TRADE



FINISH RELAY THE DEUCEY



EXAMPLES:

Heads square thru four, ocean wave
Relay with a star, recycle, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Pass the ocean, relay with a star
Recycle, left allemande...

REVIEW

PEEL THE TOP

Starting formation: Z formation or box circulate
The lead dancers *peel off* as the trailing dancers step straight forward and take adjacent

hands; everyone then does a *fan the top*, i. e., those dancers peeling off move forward in a quarter circle in their own foursome to finish as ends of a new ocean wave, as the trailing dancers step straight forward, take adjacent hands and turn $\frac{3}{4}$ (270°) to finish as centers of the new wave.

SAMPLE CHOREO:

Heads lead right and circle to a line
Swing thru, girls fold, peel the top, swing thru
Boys cross fold, right & left grand...

Heads pass thru, go round one to a line
Spin the top, ends fold, peel the top
Ends fold, peel top, girls trade, star thru
Pass thru, trade by, left allemande...

Heads square thru four, swing thru
Ends fold, peel the top, slide thru
Left allemande...

Heads lead right and circle to a line
Spin the top, girls fold, peel the top
Crosstrail thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, ends fold, peel the top
Girls fold, peel the top, recycle, swing thru
Right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, left spin the top
Ends fold, peel the top, boys cross run
Recycle, right and left grand...

Sides rollaway, heads $\frac{1}{2}$ square thru
Ocean wave, ends fold, peel the top
Girls swing thru, all pass thru
Boys cross fold, touch $\frac{1}{4}$, right & left grand...

Heads $\frac{1}{2}$ square thru, swing thru, ends fold
Peel the top, recycle, pass thru, wheel & deal
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads square thru four, ocean wave, ends fold
Peel the top, boys run, half tag, boys run
Trade by, pass thru, trade by, left allemande...

Heads square thru four, sides rollaway
Swing thru, ends fold, peel the top
Single hinge, boys run, centers square thru $\frac{3}{4}$
Left allemande...

Heads half square thru, ocean wave, ends fold
Peel the top, boys run, half tag, boys run
Trade by, right and left thru, left allemande...

Heads swing thru, girls fold, peel the top
Step thru left allemande...



USING THE QUARTERLIES

Heads lead right and circle to a line
Pass the ocean, recycle, veer left
Compress to a column, connect four
Double swing thru, boys trade
Right & left grand...

Heads $\frac{1}{2}$ square thru, veer left, bend the line
Touch $\frac{1}{4}$, connect four, left allemande...

Heads square thru four, swing thru
Girls run, compress to a column (carefully)
Connect four, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads lead right and circle to a line
Rock the boat, girls run, compress to a column
Connect four, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Grand swing thru double, recycle
Rock the boat, boys run, boys trade
Couples circulate, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Side ladies chain, heads lead right
Circle to a line, rock the boat, swing thru
Boys run, compress to a column, connect four
Boys and left grand...

Side ladies chain, heads pass the ocean
Scoot and relocate, extend, centers run
Compress to a column, connect four
Star thru, circulate, bend the line, rock the boat
Swing thru, extend, right & left grand...

Heads half square thru, swing thru
Girls run, compress to a column
Connect four, left allemande...

Heads lead right and circle to a line
Grand swing thru, boys run, half tag
Connect four, pass thru, trade by
Left allemande...

Heads square thru four, ocean wave
Recycle, swing thru, boys run
Compress to a column, boys run
Left allemande...

JUST MAINSTREAM

Heads square thru four, touch $\frac{1}{4}$
Scoot back, split circulate, girls run
Reverse flutter wheel, sweep $\frac{1}{4}$, swing thru,
Recycle, pass thru, trade by, touch $\frac{1}{4}$
Scoot back, split circulate, girls run
Reverse flutter wheel, swing thru
Recycle, left allemande...

WHEEL AND DEAL CHOREO from George Thompson

Heads square thru four, right and left thru
Veer left, wheel and deal, sweep $\frac{1}{4}$
Pass thru, wheel and deal, zoom
Pass thru, left allemande...

Heads star thru, double pass thru
First couple go left, next go right, pass thru
Wheel and deal, centers pass thru, veer left
Wheel and deal, pass thru, trade by
Left allemande...

Heads square thru four, right and left thru
Veer left, ferris wheel, centers sweep $\frac{1}{4}$
Pass thru, sides divide and star thru
Right and left thru, veer left, ferris wheel
Centers sweep $\frac{1}{4}$, pass thru, others divide
& star thru, swing thru, boys run, ferris wheel
Centers pass thru, left allemande...

Heads square thru four, swing thru, boys run
Wheel and deal, sweep $\frac{1}{4}$, pass thru
Wheel and deal, centers pass thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, slide thru, pass thru
Wheel and deal, centers pass thru, veer left
Wheel and deal, two ladies chain, star thru
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, right and left thru
Veer left, wheel and deal, sweep $\frac{1}{4}$
Pass thru, wheel and deal, double pass thru
First couple go left, next go right, pass thru
Wheel and deal, centers pass thru, veer left
Wheel and deal, square thru $\frac{3}{4}$
Outfacers trade, centers square thru $\frac{3}{4}$
Left allemande...

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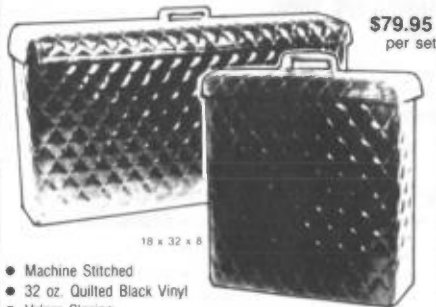
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American Sqauredance, June 1988

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by Walt Cole

TIMING'S THE THING:

INTRO:

-----	:	Heads — square thru
-----	:	-----
Do-sa-do —	:	— — Swing thru
-----	:	Swing thru — —
— — — Recycle	:	— — Sweep a quarter
Square thru $\frac{3}{4}$:	— — Corner swing
-----	:	— — Promenade
-----	:	-----
-----	:	-----

FOR THE MODULAR CALLER:

Tags:

Zero line: Pass thru, tag the line, centers in
Cast off $\frac{3}{4}$, box the gnat, crosstrail thru
Left allemande...

Zero line: Pass thru, tag the line, cloverleaf
Centers turn thru, all pass thru, left allemande..

Zero line: Pass thru, tag the line
Leads U-turn back, box the gnat
Grand right and left...

Zero line: Rollaway half sashay, pass thru
Tag the line, cloverleaf, left allemande...

Zero line: Right and left thru, rollway
Half sashay, pass thru, tag the line
Centers in, cast off $\frac{3}{4}$, crosstrail thru
Left allemande...

THE BASIC PROGRAM:

Wheel and deal:

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple California twirl
Star thru, right and left thru, ladies chain
Star thru, square thru $\frac{3}{4}$, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple California twirl
Do-sa-do to wave, swing thru, boys run
Bend the line, right and left thru, star thru
Pass thru, left allemande..

Zero line: Pass thru, wheel and deal
Double pass thru, all California twirl
Centers pass thru, do-sa-do to a wave, girls run
Bend the line, box the gnat, right & left thru
Two ladies chain, star thru, square thru $\frac{3}{4}$
Left allemande...

Zero line: Centers forward & back, box the gnat
Right and left thru, all star thru
Double pass thru, first couple go left
Next go right, pass thru, bend the line
Pass thru, wheel & deal, centers square thru $\frac{3}{4}$
Do-sa-do (wave), boys trade, girls trade
Girls run, bend the line, circle eight
Ladies center, men sashay, left allemande...

THE MAINSTREAM PROGRAM:

Static Squares:

Heads pass thru, cloverleaf, double pass thru
Lead couple partner trade, spin chain thru
Girls circulate one spot, spin the top
Recycle, slide thru, left allemande...

Heads rollaway half sashay, sides pass thru
And cloverleaf, double pass thru, cloverleaf
Double pass thru, centers in, cast off $\frac{3}{4}$
Box the gnat, fan the top, recycle, pass
To the center, square thru $\frac{3}{4}$, left allemande...

Heads rollaway half sashay, all circle left
Boys turn thru, cloverleaf, girls turn thru
All star thru, couples circulate, boys trade
Boys run right, swing thru, turn thru
Left allemande...

Heads rollaway half sashay, pass thru
Cloverleaf, sides pass thru, do-sa-do (wave)
Swing thru, spin the top, boys run right
Center four wheel and deal, sweep $\frac{1}{4}$
Outside couples bend to face in
Double pass thru, cloverleaf, square thru $\frac{3}{4}$
Left allemande...

Zero line: Touch $\frac{1}{4}$, single file circulate
Center four trade, scoot back, walk and dodge
Outside boys run right, swing thru
Turn thru, left allemande...

Zero box: Touch $\frac{1}{4}$, scoot back, split circulate
Walk and dodge, partner trade, slide thru
Left allemande...

Zero box: Swing thru, scoot back
Boys circulate, girls trade, recycle, veer left
Ferris wheel, zoom, centers square thru $\frac{3}{4}$
Pass the ocean, recycle, sweep $\frac{1}{4}$, swing thru
Grand right and left...

Cast off:

Zero box: Swing thru, boys run
Girls trade and run around the boys, cast off $\frac{3}{4}$
Slide thru, left allemande...

Zero box: Right and left thru, veer left
Couples circulate, girls trade, around the boys
Cast off $\frac{3}{4}$, star thru, pass thru, trade by
Left allemande...

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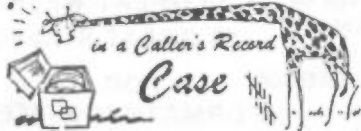
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Steal a Little Peek



RON BALAZS Romeoville, Illinois

A guy that's been both a salesman and a bus driver ought to know a lot about working with kids and adults in the square dance activity, and caller Ron Balazs of Romeoville, Illinois, certainly fills those capable shoes.

He first learned to dance in Madrid Spain, and immediately started to call. While in the US Air Force he called his first festival in Spain. Ron met his wife Eileen at a square dance. They have four children.

For 15 years he has called at the Illinois S/D convention, several National Conventions, and the Wisconsin State Convention. Many classes, workshops, and five clubs are all to his credit. He's proud of a big moment one year when one of his clubs performed with his calling on a popular Chicago children's TV show. He is a member of Callerlab and was twice a director of the Northern District Illinois Callers Association.

His skills also include comical routines at after-parties.



HOEDOWNS

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Bid—Mason-Dixon Line
Back-Alley—Chicago Country
Shakin'—ESP
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Josh/Ricky—Royal

SINGING CALLS

Hooked on Elvis—Rhythm
Toot Toot Tootsie—ESP
Old Black Magic—Chaparral
Are You Lonesome Tonight—Red Boot
Beautiful Noise—Chicago Country
Feelin' A Feelin'—Rhythm
Only You—Mason-Dixon Line
What's Forever For—Rhythm

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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 Flippo, Frank Lane, Daryl Clendenin, Charlie & Bettye Procter and the Osgoods. Write Bob and Becky Osgood (address below) for a brochure available in June, 1988.

2780 Hutton Drive • Beverly Hills CA 90210-1216

FACING THE L.O.D.

BARBARA CURRY

Barbara Curry is a determined person, with a sense of humor that won't quit. She grew up playing the piano, singing and dancing, and is a certified, degree-holding music teacher. Would you agree these are qualities for a good round dance cuer? The only difference with Barbara is that she is blind. When you stop and think about it—what she lacks in sight, she makes up for in the other senses, such as sound, rhythm and timing. One does not have to have sight to cue a round dance or to dance it.

Barbara is a transplant to Key West, Florida, from Delaware. When she first arrived to stay, after many visits, she taught music with the Division of Aging, then went on to teach for four years at St. Mary's School. She openly discusses her job losses (not because of her blindness) with a marvelous sense of humor. She is presently baking biscuits at McDonald's because, as she puts it, "It's a living, it's different, but we have plans for making square dance-related craft items after the remodeling on our home is finished."

Barbara has always had music in her life. Mildred Bryan was a big influence in her early years. Mildred believed she



could do something for blind children to improve their sense of balance through teaching them tap, acrobatic and ballet dancing. Barbara was Mildred's guinea pig, beginning at age three and continuing through sixteen. "I am very grateful to her because she taught me to dance," says Barbara.

"All of these things come together naturally for me to teach round dancing. I love cueing, all I can say is, it is so natural for me, I just started doing it," she says. Byron Lowery, round dance cuer for the Nautical Wheelers, found Barbara easy to teach, so at dances when he had a mixer or a movement to show the dancers, he always asked Barbara to help with the demonstrating. Through learning squares and dancing them, she has, of

Continued on Page 101



Gerald McWhirter

CIMARRON RECORD CO.



Jerry Rash

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Bill Bumgarner



ON THE ROAD WITH OSA MATHEWS

The R.V. show, *On the Road*, for the Nashville TV network taped a show of things to do and see in Palm Springs. This show included square dancing with Osa Mathews calling and being interviewed by hosts Pat and Shirley Boone. The show was to have been aired nationally on April 10 and again several times during the year.



ALLEMANDE HALL & BILL HARRISON

In 1975 Bill Harrison of Maryland called the kick-off square dance to build Allemande Hall in Chattanooga, Tenn. Enough money was raised at that dance to start building what is one of the most beautiful S/D halls in the country. Clubs use the hall every night of the week, and top callers are featured at special dances.

In 1987 Bill Harrison called the New Year's Eve Dance. Dennis and Netsy Leigh traveled with Bill for the occasion; Netsy cross stitched the artwork photographed above. The photo will be added to the memorabilia that people at Allemande Hall so faithfully keep, including scrapbooks that go back to the

PROMENADERS

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ROUNDALAB AND URDC MEETING

Representatives from executive committees of both Roundalab and the Universal R/D Council met in Houston last June to continue exploring areas of mutual interest and to reaffirm the cooperation established through past joint meetings.

The first stage of a work plan—to compare figures that both Roundalab and the URDC have already defined and suggest clarification to bring both manuals into closer uniformity has been delayed since the URDC is currently preparing a new manual. However, when a section is completed, the Liason Committees will proceed with this stage

The UTDC Technical Advisory Committee and the Standardization Planning Committee of Roundalab are communicating with each other to examine the possibility of accepting identical names, cue words and abbreviations to describe various figures and positions in their manuals. URDC used the Roundalab Phase Ratings to identify dances at its last convention.

Other areas that were identified as of mutual interest were proposed booklets on the use of body mechanics as it applies to each rhythm, styling, cueing guidelines and teaching progression. An informational/promotional round dance brochure is in the planning stages.

Through these annual meetings, both organizations have a better understanding of each others' goals and procedures. The decision was made to have these joint Executive Committee meetings annually, alternating the host organization. The next meeting will be in July, 1988, in Winston-Salem, N.C. during the week of the URDC Annual Convention.

NEW JERSEY STATE CONVENTION

More than 1900 dancers attended the second N.J. State S&R/D Convention, held at Trenton State College in Ewing last

March. This is an increase of more than 200 dancers over last year's event. While most were from New Jersey, eastern Pa. and metropolitan New York, participants came from as far north as New Hampshire, as far west as Iowa, and as far south as Florida.

Sixty callers and dance leaders led squares, rounds, clogging, contra and line dancing, as well as workshops and teaching sessions. Many clubs hung their colorful banners in the student center and displays were set up by the seven organizations that comprise the S/D Council of New Jersey. Clinics and workshops dealt with such topics as "So You Want to be a S/D Caller," and "Gags, Games & Gimmicks." The sewing clinic was well attended, and fourteen vendors were on hand to sell square dance clothing and related goods and services.

More than 400 dancers registered for the 1989 convention, to be held at Trenton State College on March 11. Present chairmen of SDCNJ are Doc and Peg Tirrell, 3 Churchill Rd., Cresskill NJ 07626.

Burt Caplan

HOEDOWN ON HORSEBACK

The entertainers of Arabian Nights perform a square dance—on horseback. The caller directs the lady and gentleman riders to "allemande left, meet your partner and sashay home!" in an old-fashioned square dance. Brightly costumed in authentic S/D outfits, the dancers bring the house down every night as they "spur them ponies and circle wide." This hoedown on horseback is performed with such energy that viewers are often brought to their feet, clapping and stomping.

Arabian Nights, an Arabian-styled dinner theater, is the first attraction to open at Park Equus, a one-hundred-acre horse-oriented theme park in Orlando, Florida. Guests at Arabian Nights enjoy a four-course dinner while watching an enchanting tale of a beautiful princess in search of her prince, whom she hopes to find among horses. With the assistance of a



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IN MEMORIAM

Anyone who danced to Frannie Heintz of Monson, Mass. even once realizes the loss square dance suffered with his death on February 28. He called for adult clubs, teen clubs, festivals, camp and dance weekends, and recordings on Top and Reprise labels. He had a unique way of entertaining dancers. His "Bazonga" story is well-remembered and thousands of square dancers wore his badge to prove they had been "bazongalized." Our sympathy is extended to his wife, Maureen (Mo), and their children.

Charles Underwood of Groton, Ct. caller and cuer, also died in February. He was a member and past president of the Connecticut S/D Caller and Teachers Assn., the Conn. Assn. of R/D Teachers, NECCA and NECORTA. He was club caller for Lads and Lassies Club and cuer for the Sea Shells Club. Sympathy is extended to his wife, Elizabeth.

In February the square dance world lost another caller, Henry W. Stover, Jr., of Clemson, S.C. Originally from New Jersey, he had called for 25 years. John Nagy, who sent his obituary, says, "I first heard Henry call in 1940, in Milltown. We attended many of his S/D programs and he left us with many happy memories. He brought many hours of fun and happiness to a great many people during his calling of traditional square dances in the area."



Names of the student callers above aren't readily available, but a most successful school was held at Holiday of Hartland in Michigan with staff callers **Dick Bayer, Al Brundage, Earl Johnston.**

Congratulations to **Orphie (Easson) Marcellus**, chosen as a Trillium Award nominee this year (Toronto and District), one of six in the province of Ontario.

Joe Porritt, owner/recording artist of JoPat records, has taken an early retirement from Ford Motor Co. in Louisville, Kentucky, after a 30-year career as a computer analyst. He is now able to call and travel full time. Next month he is slated to call a festival in Show Low, Arizona, as well as a week-long event in Red River, New Mexico.

Caller **Eddie Powell** earned B.S. degree in Business Management and one in Marketing at Franklin University, Columbus, Ohio.

From Jeddah, Saudi Arabia, **Clyde and Theda Barney** write that square dancing is still popular there. The Red Sea Squares held its annual Jeddah Hoedown in February. 12 squares enjoyed dancing to the calling of **Art Tangen** of Bartlesville, Oklahoma. Their annual graduation ceremony was

held in March in conjunction with the annual Hejaz. 41 graduates celebrated as nine squares danced to the calling of **Earl Cook** of Texas.

According to the *Sunday Bulletin* in Norwich, Connecticut, it was a big night for caller **Joe LoPresti**, when 250 neighbors, fellow Grangers, friends, and band members gathered to roast and toast him, as emcee **Dick Adams** kicked it off on official Joe LoPresti Day in Preston. **Joe** took it all in, truly surprised, then said, "Let's move all these tables and have a dance!"



George & Judy Hadley

Bob Messina, S/D photographer was there. It was the Bakersfield (Calif.) Fiesta at the Kern County Fairgrounds last March. Callers included **Lynette McNeil, George Monahan, Jerry Story, Mike Sikorski, John Reitmeijer, Randy Dibble, Dick Hodnefield, Mark Clausing and Ron Carlton.** Cuers were **Russ and Carol Mathewson and Lois Payne.** Five halls were used: MS, Beginner, Plus, Advanced and Challenge. One hall was reserved for rounds and rounds were cued between tips in the

People

IN THE NEWS

Plus and Advanced Halls.



Folks still remember the good time a while back in the Portland S/D Hall (See "Plumb Line," last month) when mayor of Portland **Neil Goldschmidt** squared up with the Tumbleweeds Club.



Lots of laughter ensued when USA's **Lee Kopman** called with Japanese callers **Moto Yoshimura and Masaru Wada** late last year in Tokyo at several dances, attended by over 100 Japanese challenge dancers from many cities. The photo was snapped by **Ichiro Fujima.**



American Sqauredance, June 1988



OPEN LETTER TO DANCERS

from Gordon Goss, Editor, National Square Dance Directory

Dear Fellow Dancers,

I would like to relate a series of events which have made a great improvement in our lives and may do the same in yours. On our way to a convention, we stayed in San Francisco where we toured Chinatown. There we purchased a product imported from mainland China called DRAGON BALM, a rub-on pain reliever of all natural ingredients for arthritis, sore muscles and joints, sprains, strains and insect bites. Valerie wanted to try it as her knee that was recently operated on was sore and swollen. In addition, her arthritis was flaring up in her knees and ankles. She had already tried various pills, linaments and other products. These so-called pain relievers weren't very effective and had various undesired side effects.

That night she rubbed DRAGON BALM on her knees and ankles. The next morning "a miracle". No pain, swelling down, no skin irritation and the first good night's sleep in months. That day she had no trouble walking up and down San Francisco's notorious hills, convincing me that there was something special about this ancient oriental formula. Thinking about our friends and relatives who could benefit from this amazing product, we purchased a supply to bring home.

Upon our return to Jackson, people we knew were eager to try DRAGON BALM. The series of great reports from them following its use proved that it had widespread application. Pain relief from bad bruises, sore elbows and shoulders, backaches, sinus headaches, fire ant and tick bites and even a broken bone was very impressive. These results along with the continued improvement of Valerie's knee and two instances where it worked on my own body, prompted me to write this letter.

Those of you who know us also know that we are not convinced easily about anything and we are skeptical by nature. Only by using DRAGON BALM were we convinced. It is so effective that it is the first product which we have ever endorsed through the NATIONAL SQUARE DANCE DIRECTORY.

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ROUND REVIEWS

by Frank & Phyl Lehnert

FIDDLESTEPPER POLKA—WW811

Choreography by Ray & Ann Brown

Good lively music and a nice, fun, easy two-step cued by Ray.

PIED PIPER—Scope 30

Choreography by Ken Croft & Elena DeZordo

Good music and a comfortable, easy-intermediate Latin routine in three parts, cued by Ken.

FAMOUS LAST WORD—MCA 53248

Choreography by Ed & Carol Stephan

Good country music (George Strait) and a comfortable, easy three-part waltz. Phase II.

BACK IN BABY'S ARMS—MCA 53236

Choreography by Hoss & Kit Waldorf

Good, peppy Emmy Lou Harris vocal and a nice, two-

part, intermediate cha cha/samba routine. Phase IV.

I STILL DREAM OF YOU—MCA 53236

Choreography by Hoss & Kit Waldorf

E.L. Harris country music and an easy-going, easy-intermediate waltz. Phase II + 2.

FREE AND EASY—Special Press

Choreography by Joan & Ralph Collipi

Good big band music and a good, high-intermediate foxtrot with slightly different choreography. Phase V + 2.

THE SONG WE FELL IN LOVE TO—Special Press

Choreography by Joan & Ralph Collipi

Good music (vocal) with an easy-intermediate two-step. Phase III + 1.

I'LL PIN A NOTE—Atlantic 7-99404

Choreography by Sean Clemons

A good Billy Jo Royal vocal and a flowing intermediate rumba using mostly basics. Phase IV + 2.

THE TIME OF MY LIFE—RCA 5224-7

Choreography by Sean Clemons

Love theme music from *Dirty Dancing* and an interesting high-intermediate rumba.

GREEN LEAVES—Columbia 13-33060

Choreography by Ken & Toni Sulzen

Continued on Page 107



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Flip Side

SQUARE REVIEWS

by Dick Bayer

SISTER KATE—Big Mac 088

Caller: Ron Mineau

A little ragtime that you can have fun with. FIGURE: Heads flutter wheel, touch $\frac{1}{4}$, walk and dodge, swing thru, men run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade. ★★★

THANKS A LOT—Big Mac 089

Choreography by Mac McCullar

You're welcome, but we would like to thank you for this nice number. You've got a good one here,

Mac. FIGURE: Heads star thru, double pass thru, track two, swing thru, boys run, ferris wheel, square thru $\frac{3}{4}$, swing corner, promenade. ★★★

THE LORD MADE A HOBO OUT OF ME—Blue Ribbon 246; Caller: Ken Cucore

Novelty number by Blue Ribbon. FIGURE: Four ladies chain, heads square thru four, pass thru, trade by, eight chain four, swing corner, promenade. ★★★½

APRIL SHOWERS—Chinook 091

Caller: Dan Nordbye

A refreshing rendition of this old familiar melody by Chinook. Figure features a right-hand lady break. FIGURE: Heads promenade $\frac{3}{4}$, sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, swing right-hand girl, promenade. ★★★½

TILL THE END OF THE WORLD—ESP 708

Caller: Craig Rowe

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We sure received some good releases this month. You should give this one a listen. Craig does an excellent job on the flip side of this old favorite. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, single hinge, ladies trade, recycle, swing corner, promenade. ★★★½

AMERICANA—ESP 152

Caller: Elmer Sheffield Jr.

You really should give this one a listen, it's what it's all about. Take the time and learn the fill-in words. I guess I just love our country. Breaks feature *teacup chain* but you can substitute *grand square*. FIGURE: Heads promenade ½, sides right and left thru, square thru, touch ¼, scoot back, boys run, pass thru, tag the line, turn back, swing, promenade. ★★★★★

SETTIN' THE WOODS ON FIRE—ESP 150

Caller: Darryl McMillan

Excellent up-beat number by ESP and Darryl. Good instrumental with a nice mandolin lead.

FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, swing thru, boys run, half tag, swing corner, promenade. ★★★★★

SAVE THE LAST DANCE FOR ME—Fine Tune 106; Caller: Phil Farmer

Nice presentation of this old familiar number. This one will be worth the effort. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch ¼, scoot back, swing, promenade. ★★★★★

ALICE IN DALLAS—Four Square 807

Caller: Ron Robinson

The instrumental side has a little harmony that shouldn't affect the caller. Novelty number and Ron presents it very well. FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, curlique, scoot back, scoot back, swing corner, promenade. ★★½

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Caller: Tom Perry

Nicely done by Tom and the band; this record has a pleasing melody and Tom presents it very well. FIGURE: Heads square thru four, do-sa-do, touch 1/4, scoot back, single hinge, ladies trade, swing thru, boys run, tag the line, girls turn back, swing, promenade. ★★★

TOO GONE, TOO LONG—Hi-Hat 5103

Caller: Kip Garvey

This is the second release of this number. Always a pleasure to hear Kip on a record. Good presentation of a popular number. FIGURE: Heads square thru four, single circle to a wave, boys trade, boys run, half tag, scoot back, boys run, right and left thru, square thru 3/4, swing corner, promenade. ★★★1/2

WALKIN' IN JERUSALEM, JUST LIKE JOHN Quadrille 856; Caller: Ken Burke

Good instrumental; not too sure of the fill-in words. Ken does an admirable job on the flip side. FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, trade and roll, slide thru, square thru 3/4, swing corner,

promenade. ★★★

YOU LAY A LOTTA LOVE ON ME—Ranch House 706; Caller: Keith Rippeto

If you like instrumentals with a strong beat, give this one a listen. It's well done by the band. FIGURE: Heads square thru, do-sa-ado, swing thru, boys run, ferris wheel, centers pass thru, touch 1/4, scoot back, swing corner, promenade. ★★★

CAN'T STOP MY HEART—Ranch House 1101

Caller: Danny Weeks

Good upbeat number with a little rock and roll flavor. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru 3/4, swing corner, promenade. ★★★

FOUR LEAF CLOVER—Red Boot Star 1282

Caller: Church Meyer (Arizona)

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¾, swing corner, promenade.

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★★★½

YOU CAN'T BE A BEACON IF YOUR LIGHT DON'T SHINE—Venture 109; Caller: Charles Quisenberry

Popular country-western number. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade. ★★★

DO YA—Venture 110

Caller: Charles Quisenberry

Catchy melody that will grow on you—give a listen. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru ¾, swing corner, promenade.

★★★

MA! SHE'S MAKING EYES AT ME—White Knight 011; Caller: Michael Johnstone


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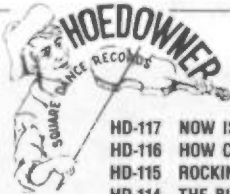


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Remake the thar

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Spin chain the gears	Track two
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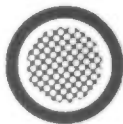
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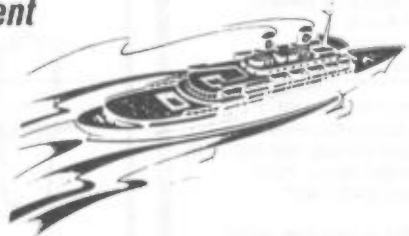
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THE CALLER NOTE SERVICES

In **News 'n Notes** edited by Ed Foote, we see from a "Commentary" by Ben Rubright that *cast off ¾* can be used from lines of four, as in this example:

Heads star thru, pass thru, swing thru
Boys run, girls trade, all cast off ¾
Girls lead, dixie style to ocean wave
Boys cross run, girls trade, recycle, slide thru
Pass the ocean, all 8 circulate, girls trade
Recycle (zero box), left allemande...

We quite often look to **The Choreo Connection** by Ed Fraidenburg for the latest list of experimentals, some good, some "off the wall." Here's the latest crop: *abracadabra, deflect, diamond back, grand toure, headliners/sideliners, mad scramble, quick set, chain down to dixie, exchange and reverse the gears, rainbow spin, trade the thar, tonedown, uncover.*

In addition to choosing *I Don't Care* by the Liles for the ROM, the **Toronto and District Notes** also contain a submission using *grand half tag* by Ron Surgenor that might have good merit. Try it.
Sides curlique, walk and dodge, circle four

Half way, veer left, ferris wheel
Double pass thru, track two, swing thru
Recycle, pass the ocean, center four only
Swing thru, all the boys run right
Grand half tag, coordinate, couples circulate
Centers trade, with the ends cast off ¾
Crosstrail thru, left allemande...

Lots of good ideas, as usual, come from **Southern California Notes**. Here's one on demonstrations: "Demonstrations of square dancing before the general public generally do much good when they are done well. Advance preparation by dancers and callers is most important. Remember you are appearing before today's more sophisticated audiences. Stand tall, feet together, back straight, shoulders back, no talking to partner or others in square, no gum chewing. Men stand one-half step behind girls, hands clasped behind backs, arms straight. Girls' skirts held out at sides, with two hands, elbows against body. All look straight ahead, listening carefully for the music. Smile, look pleasant and assured. When dancing, everyone must be in square dance apparel and everyone must

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A caution comes from Jack Lasry in his **Notes for Callers** this time as follows: "A fan the top into a spin the top will dance well but don't call a spin the top to a fan the top as the centers will become dizzy with two $\frac{3}{4}$ -turns in a row.

Zero line, right and left thru, rollaway $\frac{1}{2}$ sashay Box the gnat, fan the top, spin the top, boys run Bend the line, pass thru, left allemande...

Zero line, pass thru, U-turn back, box the gnat Fan the top, spin the top, boys run Wheel and deal, sweep $\frac{1}{4}$, square thru $\frac{3}{4}$ Left allemande...

From Missouri, the "Show Me" State, comes **Lead Right** from Don Malcom. In addition to some good choreo from Don, Stan Burdick reveals a three-page sub-system called the "Triple P," in which a caller can quickly know whether any two couple combination of figures

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Eric Wendell is the new editor of **Callerlink A.C.F.** from Australia. Facts from his own profile follow: In 1957 Eric took to the mike, and after 31 years he is still calling up to eight times weekly. In 1958 he formed the Wheeling Eights S/D Club which is now in its thirtieth year and as strong as ever. A highlight in Eric's career was the formation of a square dance club of three squares on roller skates, all champions of Australia and New Zealand, and two were world champions. During the period of this club's operation, invitations were sent out all over the world to have skaters take part and compete in a world square dance championship on roller skates. Eventually only contestants from Australia were interested. Eric's teams went on to win

Continued on Page 105

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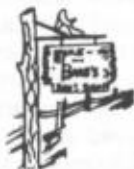


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LEGACY, through its Log and Mini-LEGACIES, has been communicating with the square dance world for the last fifteen years. Although much has been said and written about communication, lack of it has often been deemed the cause for the demise of many organizations and clubs. For most of us, the word *communication* conjures up a vision of the spoken or written word.

Listening is another form of communication. It is listening to what others are trying to communicate to you. Listen to what spectators at a square dance exhibition are saying, "They don't look happy," or "That is for 'old' people." If you hear this, it is telling you that something should be done to change the image we are putting forth.

Observation. How often have you, when attending another club's function, observed what is going on around you? Can you observe friction among the members or are they just one big happy family? Are you greeted with a smile or do you just have the sign-up sheet shoved at you? Take your observations back to your club as a way of improving its image.

Body language is another form of communication. All of us have attended square dance functions and seen people hugging each other as they renew friendships. Hugging tells people that you like them and are glad they are your friends and members of your square dance family.

LEGACY members hope that everyone will concentrate on listening, observing and hugging so that we may impart an entirely new image to the general public and to members of our activity.

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Many local "plant experts" will be on hand to assist beginning club officers in the "nuts and bolts" of their new duties. Other "tree doctors" will facilitate brainstorming, role-playing and sharing sessions for more experienced leaders. Also planned are a styling clinic, exhibits, videos and a fashion show. A "celebration of the harvest" will conclude the day with a dance called by John Kaltenthaler

and cued by Doc and Peg Tirrell.

A highlight of the day will be the first centralized Blood Drive to bolster supplies in the Association's Blood Bank, which serves dancers and their families. All who donate will receive a free pass to a future NNJSDA dance.

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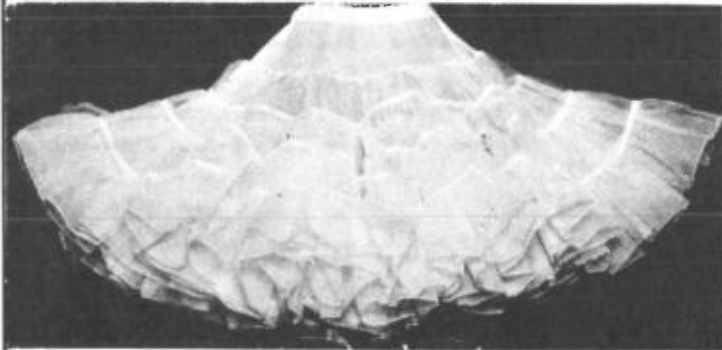
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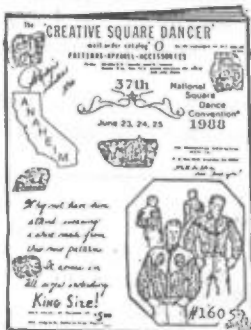


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GRAND ZIP, Continued

Chip Hendrickson, Art Cook, and others too numerous to mention. Thanks again for...the stroll down memory lane.

*Helen Pate
Anderson, South Carolina*

Thanks for accepting my little piece. I'm proud to be a part of your April '88 issue. Nice quality cover, too. Success to you.

*Bruce Herman
Minneapolis, Minnesota*

We both want to thank you for publishing the article "Deborah Parnell—Performer with Pizzazz" in your February issue. What a thrill! I don't think there's an extra copy in the entire state of California! We've enjoyed receiving and reading your magazine for years...

*Deborah Parnell & Frank Lescrier
Rancho Cucamonga, California*

We were pleased to be featured in your "Facing the L.O.D." column in March. Our



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#1 fan, our granddaughter, asked to take the magazine for "show and tell" so off to school we went.

*Ann & Wilson McCreary
Huntsville, Alabama*

I have enclosed my check for two more years...I don't want to take the chance of forgetting and maybe lose a copy. I have given a few of my past copies to all of our present new dancers and I understand a few of them have already ordered their own subscriptions. I wait eagerly for the

magazine and read it from cover to cover...

*Larry Baker
McKeesport, Pennsylvania*

I make a package for each of my students with different articles I have collected over the years and your magazine has always been one of the best received by my dancers...thank you for a fine publication and keep the rooster crowing.

*Michael "Maverick" Sumpter
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wasted too much time taking lessons and workshoping quarterly selections that are never called enough to maintain proficiency in them.

Here are some suggested ways to get the fun back in dancing at Plus level and below: Consign DBD to A-1 and above, require all callers to call all the moves appropriate to the level of the club at each dance and as they existed before DBD.

If these actions are taken, we may avoid the final lament; "Modern Western Square Dancing, 1936-1991 R.I.P."

*John Nickell
Slidell, Louisiana*

In reference to the static concerning Ed Foote's article—lay the blame where it belongs—on the caller! You can't learn to square dance without an instructor; therefore, if you have poor dancers, they had a poor teacher. We just completed a weekend dance in East Texas. One caller was great—clear, good choreography, and a voice like Jim Reeves. Then came

a 50% floor breakdown with the second caller...The commonest phrase heard that night was, "What did he say?"

When I complained to the M.C., he laid the blame on poor acoustics and weak dancers—and quoted "caller ethics" for not remedying the problem—just like doctors and lawyers protecting their own regardless how bad it is!

So, you callers, dance to your own tune. You may find yourself broken down a lot. As for our club caller—he's great!

*R.C. Niklaus
Shelbyville, Texas*



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STRAIGHT TALK, Continued

ing—as much so as the caller-if not more so than the caller.

Whether or not nature strives for perfection, for order and purpose, I'll leave to the philosophers, but I am convinced that the dancer anticipates it. If square dancing con-

tinues not to provide a meaningful musical environment for dancers, it is doomed to be processing them through the grist mill until it very shortly exhausts its supply.

Leif Hetland

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DANCING TIPS, Continued

I see them pass each other by, each waiting for the other to take her hand, and they end up making a mistake because neither did it.

Often club members go ahead and take care of many details and never ask for help, so don't wait to be asked. After all, it is more fun doing things because you want to than because you were asked to do them.

Do you thank other dancers after each tip? You should. You also should applaud after each number, and you can't overdo the applause. A dance where there is a lot of applause is a lively dance, an enjoyable dance. Besides, when you applaud the caller works harder and more enthusiastically.

Do you tell others how nice they look, how well they dance, how much fun it is to dance with them? If you make the dance more enjoyable for others, it will be more enjoyable for you. Have you told the caller how much you enjoy certain numbers? Why not request a number or two

that you really do like? Usually callers will oblige and enjoy doing it.

By the way, shaking hands is the "in" thing. There is ten times as much hand-shaking today as there was when I started dancing, and it is a good thing, too. Hugging—there's more of that, too, and we certainly don't object. We read in the paper that a doctor said, "Everyone should have six hugs a day." Be sure you get your six. Personally, I lose count and have to start all over again.

We really feel sad when we see dancers go all the way through lessons and then see them trying to fade into the wallpaper. We hate to lose good prospects for the club and good prospects for friends. We encourage club members to include newer dancers in their squares, but we know if those newer dancers don't get out, be enthusiastic, and make themselves part of the club, then we will probably lose them.

Come on dancers, don't hang back, don't get lost. Get in there and be part of the team!

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FACING THE L.O.D., Continued

course, run across what many sighted dancers find—rudeness. "Are you really good enough to dance in our square?" the bores are thinking. But her comment is, "It's their loss."

Barbara met Bobby Daniels, the caller for the Pelican Promenaders, where she discovered no rounds were being done, and suggested perhaps she could cue *Frenchie Brown* or something else familiar. At home she began listening to records and tapes, memorizing them at first because she thought that was the way it was done, but then she would panic on stage thinking she might forget a step or two. She began brailleing them, thinking if anyone objected she would stop. Her system is to listen to a dance, record in braille on cards in a notebook, place it on the table, mike in one hand, and read with the other. Barbara has written some rounds, which are not published, due to

her not being able to write the round dance lingo, but she can explain the dance and dancers have given them a good response.

How Barbara met her husband Don is a wonderful love story to be told another time. Don is cuer-hauler, does photography and video tapes. They are learning together. "

Barbara is ambitious and always interested in helping people who are also blind. She has plans to use square and round dancing as a physical and social activity for these folks, help to build their confidence and enjoy the love of music and dance.

Barbara tells it like it is; she has helped to educate me. Given the chance, she will educate others as a member of the Florida Round Dance Council and through her attendance at the National Conventions. Her sentiments are, "I just want to be me." *Bev Warner*

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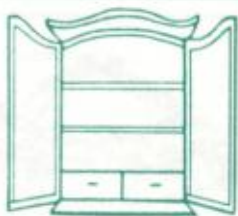
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UNDERLINING, Continued

what was classified as an Australian championship. Currently Eric is the president of the Queensland Callers Association.

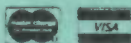
A good definition of a good all-round caller is given by Al Stevens in his **Notes for European Callers** from Germany: "In square dancing today the valuable man is the one who can, with equal skill, handle an evening of fairly complicated dancing or keep a room full of one-time dancers happy for three hours with a one-night stand. He can handle not only the complex problem of satisfying his club week in and week out for ten, 20 or 30 years, but [do] the 'special' dances as well by entertaining the people. He can satisfy the beginner as well as the old-timer. In terms of square dance talents, he is first of all a teacher. He is a 'team' man, working closely with his partner, or

closely with his club officials and local square dance leaders. He has a 'professional' attitude toward his fellow callers and leaders."

Barry Wonson in his **Figuring** has a complete analysis of the modular system this month, and describes the three systems this way: "**Sight resolution**; The ability to call extemporaneously and then resolve the square to a desired end by maneuvering specific dancers. **Mental image**: The ability to guide the dancers on the floor along different paths by moving an imaginary square in the caller's mind. **Module choreography**: A very broad term that encompasses the caller using a series of separate routines that take the dancers to and from specific known formations and arrangements. This method often encompasses both memorized material, written material and sight.

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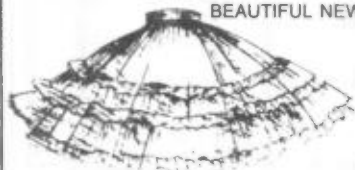


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Choreography by Ed & Carol Stephan

Good peppy Eddie Raven vocal and a fun-type easy two-step with step hops. Phase II.

NEW POSTAGE RATES CAUSE INCREASE IN PRICE

As this is written, the June issue of *ASD* has just been mailed. In it, you will have found, by the time you read this, a notice that our subscription prices have increased to include \$2.00 postage per year for U.S. readers.

First class increases made front page news during April. Little was said, however, about second class mail and about out-of-the-country mailing. Did you know that the cost of mailing *ASD*, the bulk mailing of issues each month, rose 18% as of April 3. May was a grace period, but, please, as of June 1, send \$2 postage with your \$10 subscription. With this low, low subscription price for 12 issues a year, the *ASD* budget just cannot absorb this 18% increase. We regret having to increase prices, but the postal service has made it necessary. Stan & Cathie

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ENCORE, Continued

wonderful way to advertise!' You may be disappointed because a dance has been cancelled, but if all those cancellations are announced on TV and radio, they can't help but arouse some interest among people who are listening intently for news related to their own working or social life which has as yet been ungraced by the joys of square dancing.'

From *Pen-Del-Fed-Facts*

Jim Kassell in "Challenge Chatter" says, "Let's repeat: Pre-setting of squares is not common at Advanced and Challenge weekends, and in fact is almost non-existent except for the special higher level tips which are added. The few people who attempt to pre-set squares are generally looked upon with disfavor by both callers and fellow dancers."

"Steal a Peek" features Johnny Scott who retired from the Air Force in 1976 and has been a full time caller since. He has

in his record case, *If We're Not In Love By Monday, Some Broken Hearts, Luckenbach Texas*, and hoedowns, *Brandy, Rhythm Special* and *Marldon*.

Excerpt from a poem by Steve Dudas:
"All those who convene at a square dance
In an abundance of friendship they live.
They find in their endeavor a pleasure
That few other hobbies can give."

Steve Dudas

Review Figure: *load the boat*

New Idea: *stroll and cycle* by Carl Walmsley, Mississippi.

FRONT LINE COVERAGE

The cadence of a June wedding march is not exactly synonymous with the tempo of a square dance tune, but a *marriage* of other ingredients certainly exists in both activities, as depicted by Pittsburgh cartoonist Al Middlemiss, a regular contributor. There's enthusiasm, happiness, vigor, fancy clothes, and friends in attendance, to name a few. And the groom is rushing his bride off to attend the National S/D Convention—right?

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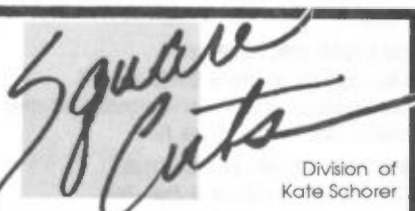
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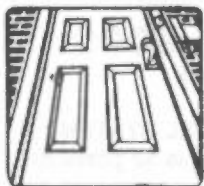
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Book Nook



by Mary Jenkins

DANCE ACROSS TEXAS By Betty Casey

What an interesting book! It would be great if each state and province had someone who would write a book about square dancing in his or her own state or province! Betty has done a fantastic job of "covering" the state of Texas.

Part I has an informal collection of notes and stories about dancers and dances. The dance halls, the dance clubs, the costumes worn by dancers, the many miles one travelled to attend dances, the big parties, the "good times," the fun and enjoyment people had dancing are all written about in such an interesting way typical of Betty Casey's writing! Many of the stories she told were similar to those my dad told of men dancing together (as partners) in the lumber camps or shanties where there were few, if any women.

Part II is devoted to descriptions and illustrations of "How to do Texas Dances." Among these dances *Cotton Eyed Joe*

and *Cowboy Polka (Jessie Polka)* which we often see done at modern square dances.

Sometime ago I wrote a review of another book about Texas dances and in it I mentioned that our son who worked for a company in Texas, came home and was anxious to teach me *Cotton Eyed Joe*. Until I read page 17 of *Dance Across Texas*, I really thought Walt was "pulling my leg." But what he said is true and they really do shout something else instead of "whoops! whoops!"

If you don't want to own this book yourself, encourage your club to buy a copy and pass it around. Read it, enjoy it, and appreciate the time and effort Betty has put into it!

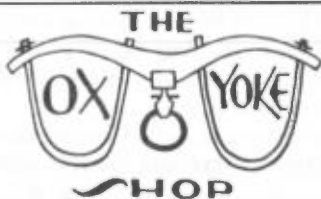
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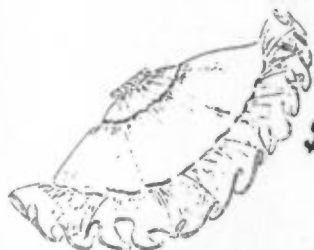
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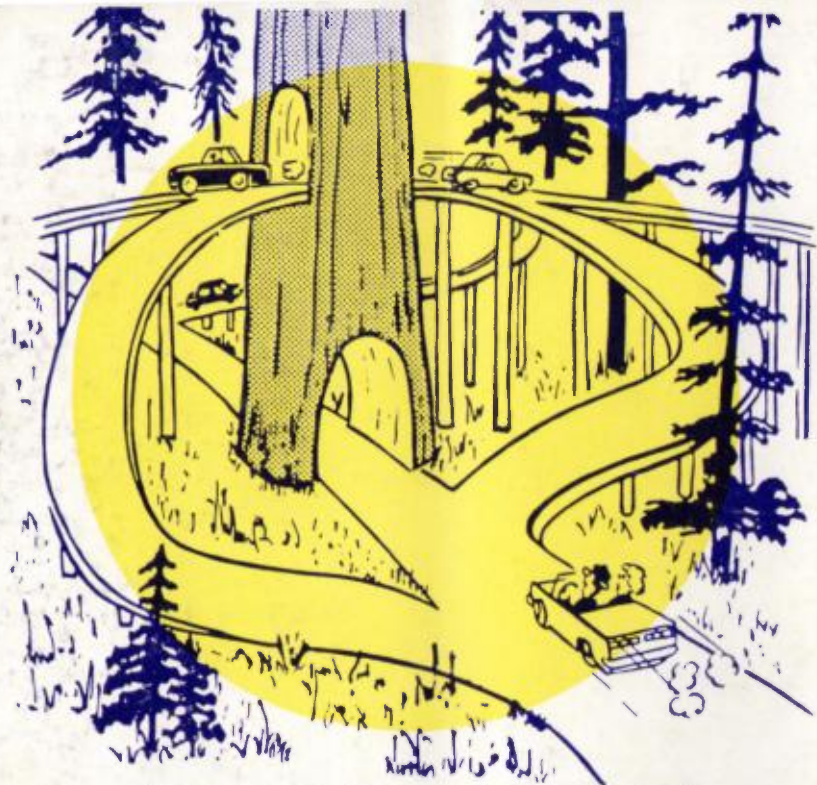
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