

AMERICAN 
SQUARE DANCE

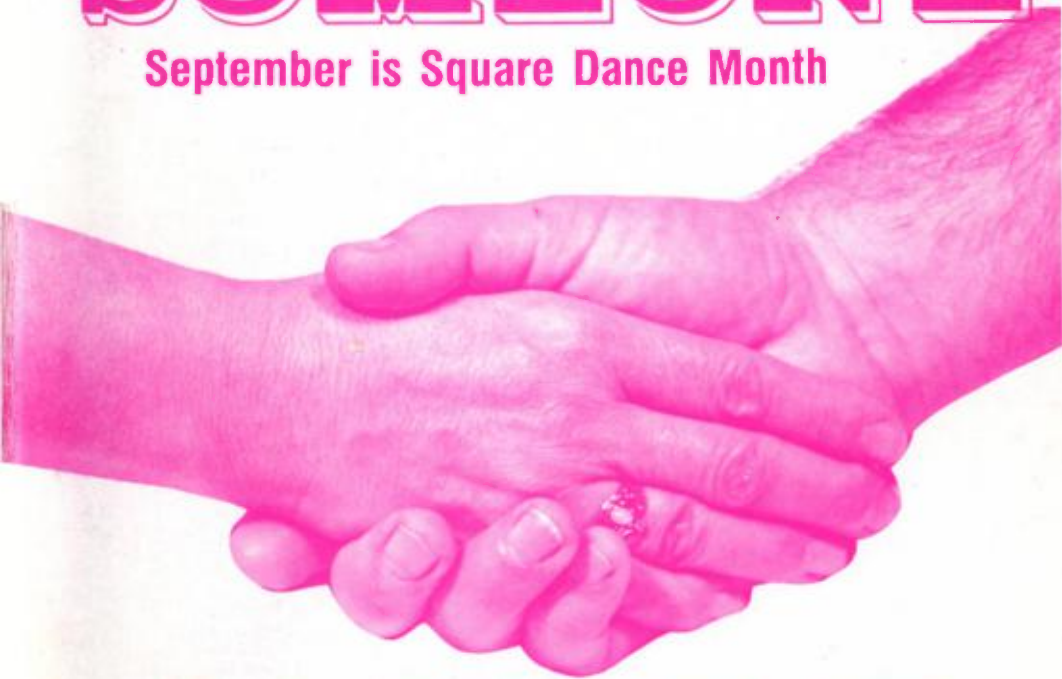
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 43, No. 9
SEPTEMBER, 1988



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September has rolled around again. Square Dance Month is upon us. Many clubs and associations have ordered the LEGACY promotion packets over the last two years, and we feel confident that those who implemented several of the promotional ideas were rewarded with increased class memberships.

For most of 1988, we have included in these pages stories of square dancers helping other square dancers, both friends in home clubs and strangers on the road. We have highlighted occasions where the special bond among those in the activity has been in evidence. We have experienced again, just a few days before this writing, an example of long distance friendships. A caller and taw from southernmost Florida visited two of their club's dancers in northern New York, and took an hour off to come by and have coffee with us at Silver Bay. When we talk about friends in square dancing, their addresses range from coast to coast, north to south. This is not just because of the magazine; many dancers who attend dance conventions and/or seminars have friends all over their states, the country and the world.

Just after this issue is delivered to the printer, your editors will be heading slightly north for the Canadian National Convention in Hamilton, Ontario. After working at the U.S. events for 20 years, the thought of attending a convention *for fun* was appealing. We also know that old and new friends are waiting to square up and

CO-EDITORIAL



to join in good conversation.

By the way, a good friend from many conventions, photographer Ichiro Fujima, has been seriously ill and is recovering from stomach surgery. Square dance friends may send greetings to Ichiro at 3-38-3 Daita, Setagaya-ku, Tokyo 155, Japan. Ichiro is a familiar figure, wheeling his tripod around the square dance floor, shooting thousands of pictures.

Why all the repetition about square dance friendships, you ask. We think this is one of the greatest assets of the activity, and we haven't emphasized it enough in recent years. We need to stress all the benefits of square dancing—good exercise, better health, less stress, fun, good friends—as we persuade others to join us.

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BY-LINE

My! How time rolls by! **Jo Jan Nunley** reminds us that the school bells of September are calling us to another season of fun in square dancing. Following through on the "Co-Editorial," **Beverly**

Ruuth describes a friend who is no longer with us in a story that will remind many of us of dancers we have known. **Gloria Kilner**, in her round dance newsletter, *Grapevine*, published her Sherlock Holmes tale, a good one for both round and square dancers. Did you ever stop to think that you miss opportunities for friendship by not attending your association meetings? **Marilyn Niebart**, co-producer of Square Dance Videos, sent us the article on her friend and caller, Manny Amor, a man of great humor and many hats!

Finally, don't miss "Teen Tempo" by **Karen Saxton**. Karen originally wrote about this problem in May, 1987, and sent her follow-up after the Anaheim Convention. We hope it will generate some discussion. Teens are the dancers of the present and the future. Do we want to shut them out? Let's hear from you!

Happy Square Dance Month to all of you from the staff at ASD!

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✱ GRAND ZIP ✱

Thank you for featuring the Canton, Ill. Skirts and Shirts S/D Club in the June issue. Bob and I look forward to each issue of the magazine and read it from cover to cover. Each issue provides something for each dancer. Continued success.

Betty Siedel
Norris, Illinois

Thank you for the sample copies of the square dance magazine. The class members and new officers were very interested. I hope they find it as helpful a tool as I do in keeping up with what's happening in the square dance world.

Mrs. William Mason
Willow Street, Pennsylvania

I'd like to answer Ray Aubut in his "Straight Talk" with a little of my own. We retired 13 years ago from a metropolitan area (SF) to a quiet mountain community 350 miles north. We've been dancing over 30 years and to quote Charlie Procter, "Dancing is our life." We dance five times a week and if it cost any more, we would have to forego several of those times. Each dance is around \$5, \$25/week except for expensive festivals, motels, etc. We work hard in our home club and participate fully in three others. We still "angel" for our beginners and still enjoy seeing people enjoy the thrills for the first

time. It is not money that makes things valuable and I'd hate to see square dancing as commercialized as the rest of our surroundings. Mrs. George Feddersen
Fort Jones, California

We just finished a wonderful square and round dance week in Cham, Germany, about 60 miles east of Nurnburg ...The whole week was a great success, with all of us learning and laughing a lot, and of course parties and surprises every night. One of the best was the ingenious choreography presented to us the last night by our own Jim Robar. Try this on your floor some evening!

Allemande left your corner, right & left grand
Meet your own and box the gnat
"Chicken walk" home, heads square thru
Step to a wave, balance left and right to banjo
Scissors to sidecar, scissors to banjo
Swing thru, girls turn back, promenade home...

...A great way to end a great week and to show real togetherness in the square and round dance sport!

Susie Rotscheid-Streib
APO New York

We have just returned from a great weekend of square dancing in Sydney to celebrate Australia's bicentennial. Two large halls of the NSW Sports Centre were needed to cope with the 2,500 dancers from the U.S.A., Canada, United Kingdom, New Zealand and all states of Australia. The larger of the two was very

Continued on page 94



Bill & Nona Lizut
Santa Fe, New Mexico

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Auburn, Indiana—In last month's editorial Cathie wrote about the very essence—the core—the intangible spirit that was generated at this year's Midwest Callers School in Auburn in June. I won't try to enlarge on that *certain something* we all felt in those great six days of sharing, caring, learning, laughing, but there's more. The magic words of encouragement were "Atta boy, Dave!" (even if it wasn't Dave calling). Most of the thoughtful thirteen were brand new, first-time, fledgling callers, fresh from the nest, and thirsty for the heaping helpings of blue-plattered strata-data that Don Taylor and I could feed 'em in palatable portions concerning the feast 'n famine of *microphonomania* and *choreorganisms*.

Mid-June. Hot as heck driving the old heavy Chevy west towards Fort Wayne. A car-ful of carefully-compressed training gear. Endless parched Ohio and Indiana cornfields. (Stan, you're also passing through a dangling phrase phase as you gaze through that blazing maze of maize and haze on that lazy day's chase to your praiseworthy place. Hoping the malaise is less than contagious!—Co-ed.)

This is the fourth year for our hash-academy in the Antique Auto Capital City. Fellow caller-mentor Don and shop-proper-proprietor Bev have recently enlarged/renovated their hall/shop to double dimensions. Cool comfort and plentiful space made the setting ideal.

Here are some random observations from Poor Stanley's Almanac: *The younger they come, the faster they learn. You're never too old for a turn at the calling game. Just over the hill may lie green pastures. It's a long, long way from the dance floor to a low stage for some. There's a long distance between the neo-song-slinger and the polished professional. A personality that glows grows fans. A pleasing personality can't be taught. Nurture it well if you have it—it's worth more than all the chili in Texas. Laugh at yourself and the square dance world will laugh with you; laugh at the expense of a dancer and you'll receive the last guffaw. Too much calling gimmickry is like honey—folks don't eat it alone but spread lightly over standard muffin stuffin', it's a real country crowd-pleasin' taste treat. Humility promotes stability; egocentricity can turn you to history. Midsection butter-fluttering before the first allemande is as natural as breathing. A caller without a partner is like a pad without a pencil. The best criteria for caller success is the pattern made by repeat feet. Are they coming your way or going another way? It's not what you call, but the way you call it. To raise the floor, try lowering the level and tempering your tempo. Building an image, like building a building, calls for some physical structural adjustments for starters—a sharp shape, straight standing stance, a clean mien, and a happy facial facade. Smoking is for hams, not tongues or lungs. Styling is contagious, and starts with the caller. A mortarboard does not a caller make. Neither does a turntable and a singalong record. But if a professed caller hangs out his shingle, he must immediately robe himself with the mantle of leadership.*

Enough soap-boxing, punstering, sage-brushing, conundrumming and Auburnishing the facts concerned with those didactic Indiana days. Suffice it to say, additionally, that the Starlite Motel was a heavenly haven; Bev sold me a nice in-laid eagle shirt to keep me in stitches; I circled over to a Rotary meeting in Garrett; and I sallied sans ceremony to savor a solid salvo of Wendy's slick celery salads.

(Who's Wendy?—Co-ed.)

Cheers and backpats to a promising platoon: Steve B., Wayne G., Walt J., Leota K., Kirk K., Marty O., Al P., Ralph S., Dave and Tom S., Ken T., Al W., and Jim W.

Bob Messina photo



Anaheim, California—How in the world does one describe a National Convention? Well, for the uninitiated, one could say it's the biggest Showcase of Square Dancing in operation today. It happens for a long weekend in late June in a different city each year by invitation (via a bidding process) and is the largest all-volunteer convention held annually anywhere in the world. (Thousands upon thousands of work-hours by thousands of committee people, callers, cuers, leaders, panelists, directors, office staffers would cost a million bucks in any other convention.) For instance, one key committee member from California told us she'd been working on a daily basis for three solid years on just one small phase of the affair. That's dedication!

Enough background. Let's get right down to brass tacks and attack a stack of facts. We'll simply lump the Plusses and Minuses, Pros and Cons, as they come to mind. While the East sweltered, California arranged for a mild 60° to 70° range for our comfort. The Convention Center complex was double the size we remembered in 1976, but only slightly over 24,000 dancers came out for this one, against over twice that number predicted earlier. Air conditioning was very ade-

quate. There were some complaints by callers (more than usual, it seemed) about the inequity of calling spots. Most callers, even full-time pros, got one ten minute spot during the three days. Some better known callers got two spots, a few well known callers got half hour spots more than once. There were 10-minute, 18-minute, 20-minute and 30-minute spots given out. One sometimes wonders about the criteria that is used to assign those periods in some sort of ascending-descending-popularity order. My lone, one-day calling spot for ten minutes was well-attended, anyway. No complaints. (Then why are you sniffing, Stan?—Co-ed.)

Business in our magazine/book sale booth was good. Our new splashy display panel helped as well as a corner booth position. Our accommodations were excellent—the Hilton across from the Convention Center. We especially enjoyed the wit and wisdom of Chuck Jones (creator of Bugs Bunny and other characters) at the Press Breakfast. Another highlight was an invitation from Nita Page to a dinner honoring the Chinese delegation, a historic *first* for Anaheim and for square dancing generally, signifying a newly-opened door to our activity abroad.

The well laid-out Showcase of Ideas (over 100 displays) was informative. The Parade of States on Saturday evening was sold out to the rafters; the Fashion Show that afternoon was colorful; special shows/dances at Knott's Berry Farm and Disneyland added a special local dimension; the Country-Western concert Thursday night, featuring S/D recording groups was unique; each night dancing after-parties took place all over town; clogging and singles halls were full; demo teams performed constantly and beautifully; contra dance involvement reached a new high; educational panels/clinics were plentiful; and the bid ceremony was exciting: Cincinnati won over St. Louis, Atlantic City and Richmond for the 1992 convention.

It was a special privilege for Cathie and me to work with Bob and Becky Osgood on a two-hour After-Party Panel, providing

a skit-a-minute pace for a triple digit crowd. We also repeated the LEGACY Fun Panel with others for the third time. I got assigned to two other panels: one on One-Night-Stands and one on Sources of Leadership. A short stint in the contra hall completed my obligations.

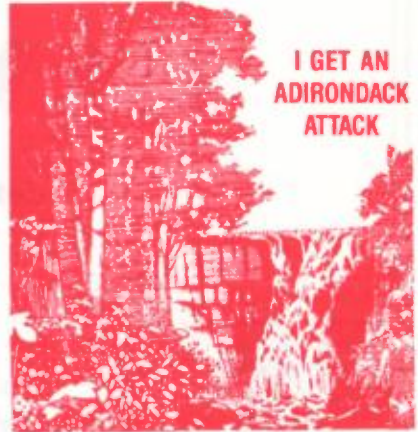
We had flown to Los Angeles a few days early (Cathie and I with Mary of our staff), rented a Pontiac van, and buzzed off to Victorville where caller Bruce Phillips had played host to a dozen book/magazine boxes for us. Other spare time pursuits: some special dinners in the Hyatt, the Marriott, and the Jolly Roger; miniature golf down the street; chasing gulls on Newport Beach (He said *gulls* not *girls*—Co-ed.); breakfast at the very unusual Belises; a visit with my brother Vic (and Beth) from Pasadena; attending a LEGACY Board meeting at convention end, and a meeting with Contralab members just before the convention opening. (I reckon I'm now on the slate for Board duty in that one.)

For the most part we enjoyed the convention. It wasn't the best, but we don't look at facilities, program, dancing or even calling as high convention priorities these days—we go to each one to meet *you*, our readers, and we certainly met a lot of you. People. That's our business. New friends. Old friends. Story ideas. What's happening. Taking the pulse of the activity at these big events in order to pass it on. From that standpoint, *mission accomplished!*

Medina, Ohio—I was pleasantly surprised on my first visit to the Medina Squares (less than an hour's drive straight south of Cleveland) to find they had a full house, right to the walls of the K of P Hall, with nine sets, inasmuch as the club was close to closing its doors just a few months ago. Dick Freese was emcee. Gary Zimmerman did the cueing. I called easy Plus stuff. Refreshments were special—ice cream with do-it-yourself topping.

Greenfield, Ohio—On a weeknight in early July I drove down through Colum-

bus, on through Wash. C.H., to tiny Greenfield, where caller Jack Reno calls most often (back to good health again) and where the Star Thrus dance in the Eagles Hall, center of town. Jack Weinrich booked me, Bob Ravenscraft was emcee. The hall was warm, the crowd was choice, but the summer informality they'd established (slacks and light tops, nothing western) seemed to be the right ticket.



Silver Bay, New York—You've heard it over and over, if you're a long time reader, but we must say once more that just as birds migrate in the fall, a homing instinct hits us in early July and the impulse to push north to the Adirondacks is irresistible. So that we did, on Friday July 8, my Chevy chasing her Ford all the way to our cottage (560 miles), like a kingbird chasing an osprey. On the subject of birds, it was fun watching the rapid growth of triplet baby robins in a nest tucked into the eaves of the porch where we spend many leisurely summertime hours. Wow. Those little yellow beaks open wider than mason jars, don't they? All too soon that family of robins are robbin' our trivial treat, and they're gone. But the time to watch such trivialities lingers and the therapeutic value is genuine. So, a few weeks of vacation remain here on the shores, by George, with a steady formula of a little work, a little play, a few dances to call, and lots of R. & R. Who could ask for anything more?

PREVIEW OF THE
**24th Aloha State
Square Dance Convention**
in
HAWAII



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TOUCH SOMEONE

THE 1988 LEGACY SQUARE DANCE MONTH THEME

“REACHING OUT AND TOUCHING SOMEONE” is not an exclusive with a phone company. Square dancers know very well the feeling. As a matter of fact, *touching someone* is as old as the courts of kings, the temples of the pharaohs, the Garden of Eden. People are born with a natural desire to seek comfort, friendship, security, love, and just the uninhibited social response that comes with the touch of another human being.

Touching is knowing you're wanted, and wanting to be with someone else. Touching is feeling a part of a team effort, as narrow as a square of eight and as wide as an activity of millions. Touching, as part of square dancing, is not caring about the status, affluence or nationality of the person you touch.

Whatever magic and fulfillment comes from this touch tendency, there's more. Add the other magical qualities found in square dancing—music, rhythm, symmetry, smiling faces—and you've got an unbeatable combination.

Now is the time. September is here, and September is LEGACY-designated Square Dance Month. Reach out and touch someone who doesn't know the joys you've found in the touch of another through square dancing. Introduce someone to this fall's square dance lessons, and in so doing you'll touch the very essence of a human need we all share.



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RB 912 HOT STUFF/
YOU'LL NEVER KNOW



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FLAT TOP BOX



Bob Fehrman
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DO REMEMBER ME

SEPTEMBER'S SCHOOL BELLS ARE RINGING

by Jo Jan Nunley



September means schools all over the nation are starting. It means kids are wanting new pencils, new erasers, new notebooks, crayons and markers. It also means that parents are buying them and remembering their own Septembers when they were rushing off to meet new teachers and new kids. In other words, it's nostalgia time for a lot of us. So, why not let this work for our clubs.

How can nostalgia work for our clubs? Why not plan a September brain fest? Plan a novelty dance for your club where all the members dress in school girl or school boy first day of school attire. This could spice up our club's fall beginning.

At the end of the Back-To-School Dance, put the square dance school in session. Have notebooks with pens ready to pass out. Have a mini-test over different subjects. For fun, you might give several questions on the history of your club—the year it started, with how many squares, who was the original caller, when did the current caller take over the post, who were the first club officers. The dancer with the most correct answers (and most dancers may have guess answers) might win a gift certificate.

Another question might be suggestions for getting new members for the fall square dance class. All heads together from the club will give better answers than just a select few because the variety of methods to choose from will be greater. The dancer with the most unique suggestion might win another prize. He or she might also be the chairman for putting the suggestion into practice. This method might get some individuals who don't often become involved with the mechanics of running the square dance club actively participating.

Yet another question might be open suggestions for making the graduation ceremony even more exciting than it has

been in the past for your club. Changing the graduation might enhance the value of attending yet another ceremony for members who have attended many graduations. Staleness is one enemy our clubs can and should fight to the death. Square dance members have some of the most active imaginations I've had the pleasure of running into!

Your club might want to work the going-back-to-school angle in local advertising. You could advertise your own version of school—a few free lessons to the chosen few of the community brave enough to go along with their kids and get back into the school days swing of things. Make it a challenge by advertising on radio channels that provide free announcements as a community service. Some cable television companies provide the same service. Have a member who possesses the gift of gab to type up a clever announcement of your "School Is In Session" lessons for your local newspaper. Newspapers often gratefully accept such items because they want to let the community know what's going on. Your club can "toot" its own horn and in the same way attract new interest to newcomers to take the challenge and take square dance lessons.

Contact local store merchants and see if they might allow you to put some posters in strategic places along with their school supplies—maybe giving the store a plug as well—"Get your school supplies at X-Store and your Square Dance Learning at *our club*." Just because a thing has not been done in the past does not mean that this September our clubs can't do it!

In fact, just because a thing hasn't always been done in the past may give your club just the ticket it needs to rejuvenate it for a great new season of club lessons. People love innovative changes. Some clubs have complained of dwindling membership and interest. This Sep-

tember if those clubs put their thinking caps on, I'm sure they could come up with even more good suggestions for putting the spring back in the step of square dance lessons.

Maybe for the first square dance lesson your club might want to decorate the dance hall like a school room—preferably a school room at the turn of the century (to play the nostalgia key up a bit more). The caller could dress as either an old-time school marm or school master as the case might be. A dunce seat might be placed in the corner with something appropriately labeled on it like "Dunce Hat for Those Unwilling to Give Square Dancing a Try." Your club might also utilize this concept in their newspaper advertising and posters. Giving people a gentle challenge with humor sometimes gets the ball of good fun rolling in your club's direction.

Some of your members may own the old type school desks that are often on display now in museums. If you could come up with a few of those for decoration on your first square dance lesson night all the better. A school bell—the kind the teacher used to ring to call kids in from recess—could call lessons into session. The more fun ideas put into play for the first lesson, the better.

Instead of the "pupils" giving the caller or teacher an apple on that first day, perhaps your club could present each student with an apple for the refreshment period or at the conclusion of the first lesson. A ribbon could be tied on the stem with a ticket for the next free lesson perhaps. Many clubs make the first three lessons free. If your club uses this method, then the apple suggestion might be worth pursuing.

Your club might give prizes to students all the month of September for the best school boy or school girl costume. This would add a little fun into the theme and maybe the prizes could be extra special. If club members own businesses or possess special talents, they might be willing to donate either items or their talent for the prizes. This would eliminate prohibitive cost for the club.

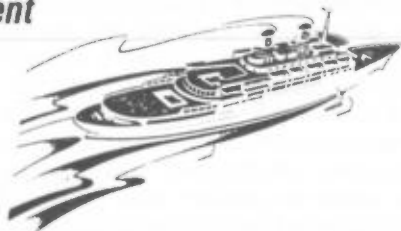
So when your club hears those September school bells ringing this year, maybe your own bell for lessons can start ringing in a new more innovative set of lessons than ever before! September is the start of the fall season. Let it also be the fall of stodgy set ideas for our clubs. New ideas come from fertile minds all working together for the same goal—great square dancing.

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FRIENDS ACROSS THE SQUARE



by Beverly Ruth

The huge hall is packed and I cling to my husband's arm. "What are we doing here, at a State Festival? I'm still not really sure where to go on a *circulate*," I whisper.

"*Scoot back's* the one that throws me," my husband whispers back.

We had just graduated from a Mainstream class and we were told to get all the floor time we could.

With two big dance halls, my husband and I have somehow gotten into the opposite one from the one the other three couples from our class are in. I feel a moment of panic and wonder if it's always going to be this painful to walk into a strange hall and square up with people who seem to flow through all the calls with no effort at all?

Then music fills the hall and my husband and I are being waved into a square in front of us, needing one more couple to fill it. My legs are actually trembling as I follow him into the third position.

There is a flurry of greetings and handshakes around the square, then I'm circling left. I'm doing fine up to the time the caller calls *fan the top*. Instantly, I don't know the difference between a *fan the top* and a *spin the top*. I should. I did at classes. That was one move that I had gotten straight when so many of the other new dancers were having trouble. It had been a point of pride with me. But now I stand, frozen in place as though I have lost all comprehension of the English language.

I'm an emotional person, and tears press behind my eyes as the square starts to fall apart around me.

"This way," a soft tiny voice says in my ear. And a frail hand reaches out and takes mine and gently guides me into a proper *fan the top*. I'm so nervous after that, I don't make eye contact with anyone in the square, and when the dance is over, I look

at the floor as we draw into a circle and say thank you.

"I thought you knew a *fan the top*," my husband says when we are through.

"I do," I snap. "Or at least I did," I amend, when I hear my own tone of voice.

Somehow we make it through another two tips without too many mistakes, at least none that breaks an entire square down. Then the last tip of the evening is squaring up and I push aside how tired I am as we get into a square.

All-in-all, I'm feeling pretty good about our performance during the evening, and I'm just giving myself a mental pat on the back when something happens and hands are groping at me. "What?" I ask of the square at large. Have I missed something?

"*Dixie style to an ocean wave*. you know." My husband hisses.

Then the soft tiny hand from the first square of the evening catches mine and I am saved. The square is saved.

This time I look at the hand's owner and into the face of a wrinkly, tiny-little bird of a woman. She is as frail as her hand is. Her eyes are a soft shade of violet and they're smiling at me. She's smiling at me and nodding her little head, topped with a mound of snow-white curls.

"Thank you," I say as we sweep into the next step.

Then I look around my square and instantly I know who her partner is...a tall thin man with equally white hair and slightly stooped shoulders. He has the same frailness and I know they are Mr. and Mrs. Somebody. They have no badges, only identical smiles. To myself, I call them simply Mister and Missus and when I rotate to him I give him an extra special smile. He smiles back and nods, a gesture that says, you're doing fine,

Continued on page 99



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SUSPENSE! ADVENTURE! MYSTERY!

by Gloria Kilner
Editor, *The Grapevine*



Sherlock Holmes and Watson have been summoned to the home on Telemark Drive. The couples living there have not been heard from for several weeks and friends in their local social club are concerned.

Sherlock speaks: Mr. & Mrs. Pivotue! You appear to be well. There has been some speculation that you may have fallen into devious hands.

Mr. Pivotue: Why, No, sir! Why the concern?

Watson: You have not been at any of the council meetings this year. You were quite excited at the prospect when you joined—to meet with friends and couples who share your love of dancing. Well, they were sure you have not been staying away because you don't like to be with them so the only other explanation was that you had been kidnapped!

Mrs. Pivotue: My heavens, no! Nothing of the sort. It's just that, well, Sunday afternoons are lazy sometimes. We find it so easy to stay at home and watch TV or do the yard work, or just perhaps visit with the grandchildren.

Enter Holly Hitchfor: I couldn't help overhearing your conversation. I just keep forgetting until it's too late to come.

Holmes: Perhaps you do not enjoy yourself when you do attend.

Holly: Sometimes I just don't get to dance as much as I would like. I only do easy rounds and when they start to teach and cue more difficult dances, then I am left out.

Watson: You do understand that all phases are programmed and not everyone can dance every dance. But, do you take advantage of the teachers? Do you go to the workshops? And, there is more to the council than just the dancing.

Holmes: That's right. There are four offices that change each year. Serving on the board as an officer is not only a rewarding experience, it's also a lot of fun. It would make you feel more like an active and accepted member. Being on the committee for the October workshop is a great way to make friends and have a good time. And, the council would love to have you serve.

Mrs. Pivotue retires to the kitchen to make tea. Enter Mr. and Mrs. Dub Reverspin, instructors and leaders of round dancing.

Watson: Ah, so our appearance alleviates our concern that something sinister had happened to you.

Mr. Reverspin; Humph! Sinister indeed!

Holmes: But, you haven't been heard from by the program chairman and two letters have been sent requesting you to assist with the teaching program next year.

Mr Reverspin; They don't need me! We are content to just take care of the round dancers around here. We joined the council just to say we are members and to receive the newsletter so we can see what's happening around the state.

Holmes, shaking his head sadly: I'm sorry to hear that, sir. Why, if everyone thought that way do you realize there would be no council? You don't send any news into the *Grapevine*, yet you want to know what's happening? If everyone was like you, there would be no *Grapevine*.

Continued on page 91

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ASD 1988

American Squaredance, September 1988

TEEN Tempo

by Karen Saxton

Boredom, Thursday. Excitement, Friday. Anger, Saturday.

This is how an observer could have described the youth hall at the 37th National Convention in Anaheim.

Thursday, the youth hall looked like a teen club dance on prom night. The sparse crowd was not due to the programmed callers, as the program in the youth hall was at least equal to that of any other. Nor was it due to a lack of young people. Registration estimates showed over 700 youth or 88 squares, not including those who registered on their own and were counted as adults. Where were the young dancers?

Many could be seen wandering about the convention center. Others danced with their over 19 year old partners or parents who were not allowed in the youth hall. Still others were intimidated by the press-board

flooring (which was quite danceable once you got used to the slick surface). The tiny hall became extremely warm due to security's insistence that the door be closed, preventing the entrance of cooling breezes and illegal dancers. Some left to escape the heat. Finally others, including one 17-year-old girl and one 15-year-old boy, were expelled for the heinous crime of not possessing driver's licenses to prove their ages!

The insistence on proof of age is ludicrous. Do we ask dancers entering the Plus hall to show a certificate of competence? Do we ask cloggers to demonstrate their skill at that activity before entering the clogging hall? In the same way there should not be an age requirement to dance the fast-paced, showy-style enjoyed by our youthful dancers.

This was the concensus of the youth in attendance at the Teen Rap Session, Friday morning, moderated by caller Phil Farmer. He asked the question, "Why could we fill a 25,000 square foot hall to capacity in 1976, when we can hardly keep half a dozen squares on a floor roughly one-tenth that size here in 1988?"

The young people present answered, "Open the hall so we can dance with our friends." No matter how the moderator tried to direct the conversation, (for the NEC had made up their minds and would not tolerate an open hall) the young peo-

ple present kept returning to the subject of an open hall. Finally Youth Hall Vice-chair Chip Gladwin announced the hall would be open if the kids wanted it so, warning that the small hall would be swamped that evening. The vote was unanimous— Open the Hall!

It was, and dancing started immediately with the young people drafting any and all willing callers to fill in the unprogrammed time from 1-3 that afternoon. Their other suggestions were to fill the program completely with dancing, adding a few rounds, lines, and some clogging.

The atmosphere changed in that little hall. Dancers smiled; they were having fun. The doors were left open, and the hall stayed comfortable even when filled to capacity by callers Mike Sikorsky and Lee Schmidt. Then Deborah Parnell "put the hammer down" with a fast-paced challenging tip designed to clear the hall of the slower dancers. The youth had so much fun that they were still line dancing a few minutes after the official closing time of 11 p.m. Bob Byram shut down the hall and it remained locked all day Saturday. It was announced that there would be no youth halls at future conventions.

The youth responded by marching hall to hall Saturday morning with a sign that read "Youth Hall, we want it back!" For their efforts they received a round of applause, indicating dancer support, but

Continued on Page 37

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The United Square Dancers of America, in conjunction with the National Dance Archives Coordinating Committee of the Lloyd Shaw Foundation is sponsoring this survey to identify existing collections.

The completed survey form should be sent to the National Dance Archives Coordinating Committee, Lloyd Shaw Foundation Dance Archives, 1620 Los Alamos SW, Albuquerque NM 87104.

The NDACC has as its purpose to preserve the American heritage of traditional and social dance. This heritage is considered in its broadest sense and includes all forms of line, couple, solo and group

dance such as square, round, contra, line, clog, country, ethnic, vintage, ballroom.

Besides promoting the formation and preservation of libraries, archives, museums, halls of fame and personal collections, the Lloyd Shaw Foundation Dance Archives, working with the Archive of Folk Culture in the Library of Congress, will serve as National Clearing House. The NDACC will provide a network to publicize collections and their contents; help to archivists, librarian, and historians; promote cataloging of collections; promote the indexing of publications and assist in the publication and distribution of these catalogs and indices; enrich and protect collections through the cooperative exchange of duplicates of important unusual or unique items.

For more information about the archives or to donate to its support, write to the address above.

QUESTIONNAIRE FOR DANCE COLLECTIONS

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Address: _____

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Do you represent a dance organization? Yes _____ No _____

If yes: Name of organization _____

Your title: _____

Is your collection open to the public? Yes _____ No _____

Areas of strength in your collection: (Check all that apply)

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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—SEPTEMBER 1963

A message from the publisher and editor, Arvid Olson: "19th Anniversary issue! Since its birth as a mimeographed newsletter 19 years ago *American Squares* has grown and changed with the square dance movement.

"People make square dancing. The future of our hobby depends on the leadership of it. Many men have made positive contributions to contemporary square dancing on a national level.

"Each month during our Anniversary year *Squares* will feature one of these leaders.

"Bob Van Antwerp, Long Beach CA, caller, teacher and leader since 1948, is our first featured personality. He records for MacGregor Records, conducts institutes and training sessions and tours. Bob is Assistant Director, Recreation Department in Long Beach."

"There is far too much tension in our everyday living. Tension should definitely be eliminated from dancing to keep it the wholesome activity it is meant to be..." Maxine and Wally Schultz, R/D

instructors.

Will Orlich observes that after several years of using *wheel and deal*, dancers will still break down on the movement unless it is preceded by a *pass thru*. To have lines facing each other and then expect the dancers to *wheel and deal* out properly for the next command is almost sudden death to call.

"Records that make a positive contribution to the square dance picture are rare. This is one of those rare items that comes along not often enough. Simple, different, technically perfect. Recommended, the best in a long, long time."

Andrus Andrus gets a "rave" review for *Tie Me A Kangaroo Down*.

New Basic: *Merge* by Bob Coats, Wickliffe OH.

10 YEARS AGO—SEPTEMBER 1978

How soon should dancers be made aware of square dance attire? In a panel discussion in Oklahoma City, Al Eblen

Continued on page 90

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Hem-Line

Every now and then readers raise some questions about square dance attire. In fact, we once raised some ourselves in a "Co-Editorial." These questions and the "Feedback" letters they brought in gave us an idea about printing some tasteful square dance dresses that are alternatives to frills, ruffles, short skirts and puffy little sleeves. Alas, we never made rough sketches for our co-ed staff artist or got permission to reprint pictures from a catalog. Now, lo and behold, Judy Foley in her June, 1988 column in *The Northeast Dancer*, has done just that. And she's an artist! (Also the author of two volumes of *Needle Notes* for square dance seamstresses). Since the editors of *The Northeast Dancer* have given us permission to reprint, let us pass on to you, our readers, excerpts from Judy's sage advice on dressing for square dancing.

"Some of you say you don't want to look like a ballerina in those big full petticoats—no problem, don't wear them. Wear a smaller petticoat with just enough fullness to keep your dress or skirt from tangling in your legs. Some women who are really slender prefer the longer, semi-

full type skirt. Why not? If it moves nicely and makes the wearer look graceful, then it should be acceptable.

"...Visit a good square dance shop and see (and try on) some of the very well designed dresses and skirts available...

"Dressing well is a form of compliment to the people whom you are with...

"I have sketched four outfits (below) from a dress catalog...quite appropriate for square dancing for those who are not ready to wear the fluffy S/D dress.

"A is an interestingly tiered skirt of woven cotton in chambray blue, green or yellow. The striped shirt is matched in color and fabric and is loose fitting. Skirt, \$32 and shirt, \$24.

"B is a blouse and skirt of coral cotton gauze. Cool and soft and washable. The pair, \$39.95.

"C is a cream blouse and skirt set with a hand-crocheted neckline and interesting fringe on neckline, sleeves and hemline. Washable. The set costs \$42.

"D. The skirt is a three-tiered pink and white or blue and white woven cotton done in stripes and plaid. It has a button-down front and a narrow ruffle on the bottom. Cost, \$30. The poplin blouse is princess-shaped and comes separately for \$24. Both pieces together are \$48.00.

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Best Club Trick



Triangle Squares members prior to dancing on the Christmas Parade float. Left to right: Benny and Jean Wood, Randy Ellis, Rachel Paulson, Sue Ellis, Olivia Moore, and Lynn Rhodes. (Photo by Mike Teagle)

Triangle Squares does an outstanding job in giving square dance lessons to new dancers. Each and every student gets a partner who is an experienced dancer. There are so many club members at the class that club announcements and business are conducted during the breaks. The class is invited to the club's special events such as the Halloween party, the Daffodil Festival, and the Pig Roast. The caller will call a tip or two for the students. The class helps decorate the float that Triangle Squares has in the mile-long Christmas Parade each year. The class is also encouraged to help the club pick daffodils and decorate the hall for the annual Daffodil Festival, and serve refreshments at special events. The students begin to dress for square dancing early in the lessons. Before graduation they are required to provide the entertainment as a demonstration group at a near-by nursing home. By the time graduation come the students are so well integrated into the activity it is hard to tell them from the club members.

Continued on Page 36

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A "Linelight" Feature



Manny Amor, caller extraordinaire, was honored recently by Hill City Squares of New Providence, New Jersey, on the completion of his twentieth year as club caller.

Rob Shallcroff, chairman of the evening, and his committee of Karen Nemick and Wayne and Kay Schroeder, had spread the word so that the hall was packed with two raiding clubs and many of Manny's loyal followers, joining Hill City for the fun.

Manny had planned a very special program, a short history of square dancing. Each singing call was a favorite from the past. He taught several calls that have either passed from use or evolved into a new form.

Manny believes that while a caller's job is to tell the dancers what to do so that they can do it, the more fun that can be added and still keep the dancers dancing, the better the dance will be. One way Manny provides that fun is to dress in costume for several singing calls each evening. While Santa's hat, Abe Lincoln's beard and top hat, and leprechaun ears and beard make seasonal appearances, Manny's favorites are related to particular songs. "Make 'Em Laugh," to which Manny wrote original lyrics and choreography, incorporates seven costume changes, each a different person who will "make 'em laugh."

This well-known love of costumes prompted Bob Bullard to suggest that everyone bring a hat to wear on the third tip. In typical square dance style, the creativity shown was masterful. One dancer wore an Easter basket, another cut open a ball and wore it like a cloche, still another fashioned a hat from a hubcap. The artistic dancers used cardboard to fashion everything from a birthday cake to toy cars. Rose Ericson's skimmer with thirty different jokers in the brim was the perfect tribute to a joking caller.

At the end of the tip, Manny was presented with all the hats. One wonders how and when they will be seen again. The only sure thing is that they will be.

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STRAIGHT TALK

[Ed. Note: Some complaints from northern USA-based callers and dancers are heard from time to time about "snowbirds" (N-S transient dancers) not being proficient as returnees in the spring. This rebuttal to that real or possible problem comes from a group of south Texas resort callers.]

"We would like to explain a few positive points that we feel we have been creating to build and benefit the square dance activity. First of all, you must realize that in resort areas we have a very limited time frame to teach beginner classes; and it usually takes a couple of seasons before we put these people into a good, solid Mainstream program. We have always added numbers of square dancers into the activity in previous years, but this year we did something special. We think we have created a unique situation with callers cooperating and sharing for the benefit of square dancing. We taught a

beginner class cooperatively at the Civic Center in McAllen, Texas with the cooperation of the McAllen Chamber of Commerce. Our final committed registration was 64 squares of beginner dancers. Along with the program that we established at the Civic Center, the new dancers are provided with the opportunity to dance at their level at beginner dances that have been provided by the callers involved. We, also, plan to have a program for these people when they return the following season and we plan to teach another beginner class next year and hopefully it will be bigger and better. We feel we have created a strong precedent for others to follow and we hope that when these new dancers come to you, as a caller or dancer, you will help them to find a place to dance in our wonderful activity. We realize that it will require more dedication as callers and leaders to take these people and provide a way for them to continue enjoying our activity and be a part of square dancing."

Bob Baier, Jerry Haag,
Wiley Hutchinson, Jerry Story,
Larry Letson, Darryl Lipscomb

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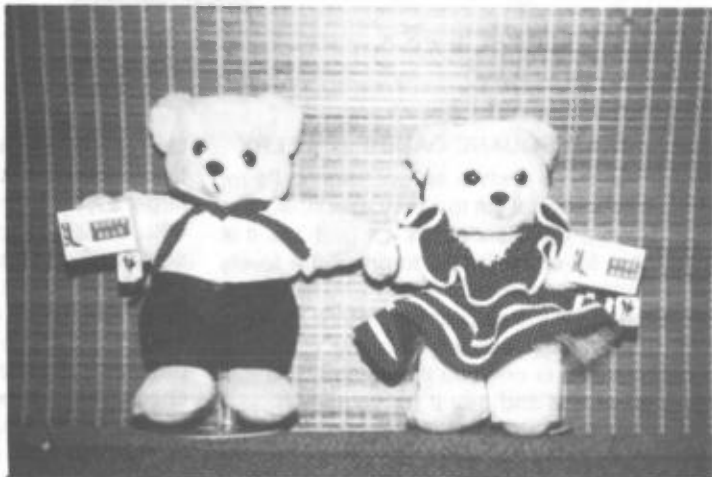
dance lessons two years ago in February and soon discovered *American Square-dance* magazine, along with all the other pleasures of the swing thing. They wanted to share the idea of cuddly bruins. This pair might liven up your own club interest, or at least give you an awe-ful good jaw-ful of colorful conversation!

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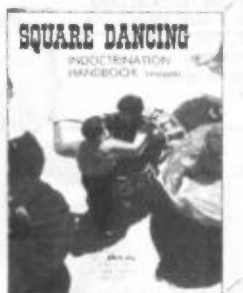
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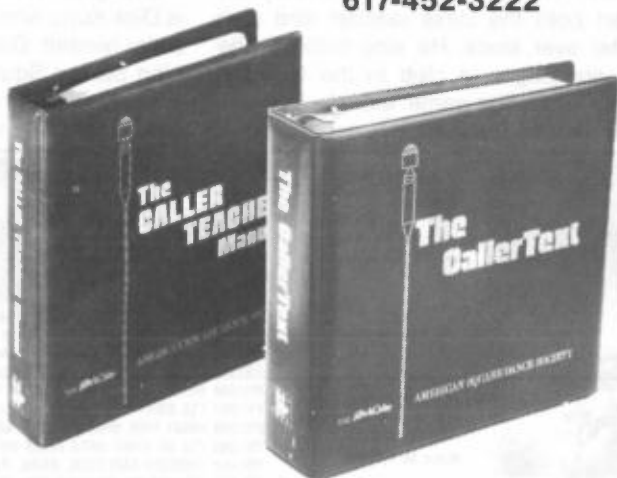
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BEST CLUB TRICK, Continued

Triangle squares was founded in 1972 by Ernie and Rachel Paulson. The Paulsons had danced in the Norfolk, VA. area, and they wanted to start a group closer to their home. They personally called everyone in their church directory, and the interest was tremendous. A large class was formed and Okey Wilson was their teacher. A club was formed and Okey has been both the class teacher and club caller ever since. He also calls for the Square Edges, a club in the Newport News area. The name Triangle Squares was chosen because the geography of

the land where the members live is in the shape of a triangle.

Benny and Jean Wood are graduates of the 1972 class and they have earned a devil's badge by being angels to the beginners class four years in a row. The Woods also help create, and dance on the Christmas Parade Float each year. Randy and Sue Ellis are club presidents.

One graduate of Triangle Squares class is Dick Kurtz who has become a popular caller himself. Dick calls for nearby Stepping Stones Squares and the two clubs support each other's activities. The colonial spirit lives on!

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TEEN TEMPO, Continued

little else. They settled in the Mainstream hall; spirits diminished. No one had as much fun as on Friday night, and most felt cheated by the hall closure.

Perhaps the crowning touch was the NEC's hypocrisy in publicly calling the youth "the future of square dancing" twice on Saturday, while at the same time spreading insidious rumors designed to undermine the reputation of the youth and their supporters. Blame for the closure of the hall was laid on the Rap Session panel, local area teen clubs, a fictional fist-fight, and the erroneous report of an older person getting fresh with a young girl. These reports were given by people who had not actually been in the hall all night. Eye-witness accounts stated that the hall ran smoothly until its closure a few minutes after 11 p.m. The apparent truth of the matter is that the NEC cannot stand to see our youthful dancers having fun. If the NEC doesn't change their attitude soon, they're going to lose the "future of square dancing."

P.S. Those interested in supporting the teens are encouraged to write a letter of support to Chip Gladwin for his efforts and send it to host organization A Square D with copies to the NEC (addresses available on pages 18/19 of the Convention program).

SNEAK PREVIEW OF TOURS

By now all readers know that the largest of all *ASD Tours* ever set up (230 participants) leaves this month for Germany/Austria/Switzerland. That tour has long been sold out. The next one, now almost sold out, is the *ASD/Continental* cruise from island to island set for January 7. Plans are now made and information is now available for *ASD Tours'* Scotland/Ireland adventure May 30-June 9, 1989, next spring. And that's not all! Lookin further ahead: Aloha Convention/tour late January '90; Germany festival/tour late May and early June of '90; Italy (Venice, Rome and More) late September and early October of '90.

December 29, 30 and 31, 1988

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FEEDBACK

Expecting perfection, we will "run the risk of running people less than perfect away from our clubs and our dancers." (Jo Jan Nunley, *ASD*, June 1988) Thank heavens for the friendly, practical optimism of those like Jo Jan who speak of the good of our beloved square dance activity, rather than of "the problem" with dancing today.

How many of your cherished long-time friendships in square dancing have grown from an inside joke shared within the square where someone (or everyone!) made a silly mistake which was understandingly accepted by other warm, friendly dancers in the square? Suddenly a memory, a glimpse of our personal human flaw, was born—to be shared again and again in future squares with warm smiles of remembered common experience. Probably many more friends began there than ever began in the ritual handshakes and thank-you's of the boring "perfect" square!

The heart of square dancing today is, as it always has been, the fellowship between imperfect humans who enjoy together their common interests and delight in their individual differences. The joys of dancing grow from the differences we bring to the same activity.

The warm sensitivity to human error Jo Jan suggests is undoubtedly the answer to the "the problem" much debated in *ASD's* columns since Ed Foote's February article. Different is not worse or better; it is simply different. There is plenty of room in American square dancing for all levels and types of dances and dancers, just as there is plenty of "blame" for everyone if we must persist in finding someone to blame for the current status of the activity. Callers, instructors, clubs, officers and dancers have all at times acted upon the myth that Plus is somehow better than Mainstream, or Plus is not so good as Advanced. Mainstream dances are different from, *not* less than, Plus dances; each level from Basic to C2 has its unique features and challenges and should be enjoyed, encouraged, and enlivened by all of us who feel the stronger lure of dancing for pleasure. Let the warm friendship promoted by Jo Jan prevail! Perfection makes a very cold partner.

*John Holmes
Casa Grande, Arizona*

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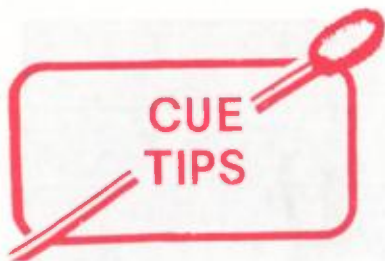
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PHASE: II
SEQUENCE: Intro, A,A,B,A,B,A,Ending
RHYTHM: Two-step

INTRO

- 1-4 **WAIT; WAIT; APART,—, POINT,—; TOGETHER BUTTERFLY WALL,—,TOUCH,—;**
1-4 In open fcg wait; wait; apt L,—, pt R,—; tog R to BFLY wall,—, tch L,—;

PART A

- 1-4 **FACE TO FACE; BACK TO BACK; BASKETBALL PIVOT OP LOD;;**
1-4 In BFLY wall, sd L, cl R, sd turning LF ¼ (W RF); continue turn sd LOD R, cl L, sd R turning to OP LOD,—; turn to face ptrn and wall lunge sd L,—, rec R pivoting RF (W LF) to LOP RLOD,—; lunge RLOD L,—, rec R pivoting RF (W LF) to OP LOD,—;
- 5-8 **DOUBLE HITCH CP WALL;; TWO TURNING TWO-STEPS CP WALL;;**
5-8 In OP LOD fwd L, cl R, bk L,—; bk R, cl L, fwd R blend to CP wall,—; sd L, cl R, starting RF turn sd & bk L,—; continue RF turn sd R, cl L, sd & fwd R to BFLY wall,—;

REPEAT PART A TO CP WALL

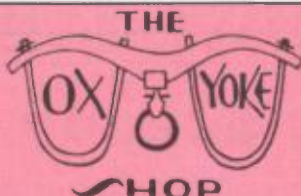
PART B

- 1-4 **TRAVELLING BOX;;;**
In CP wall sd L, cl R, fwd L,—; blend to RSCP fwd RLOD R,—, fwd L,—, blend to CP wall sd RLOD R, cl L, bk R,—; blend to SCP LOD fwd L,—, fwd R,—;
- 5-8 **SCISSORS THRU TWICE TO BFLY WALL;; CIRCLE BOX BFLY WALL;;**
5-6 Turning to face ptrn & wall sd L, cl R, thru L to LOP RLOD,—; turning to face ptrn & wall sd R, cl L, thru R to Bfly wall,—; 7-8 M sd L, cl R, fwd L,—; sd R, cl L, bk R (W circle RF under M's raised L arm R,L,R,—; L,R,L) to BFLY wall,—;

ENDING

- 1-5 **TWO FWD TWO-STEPS;; CUT BACK TWICE; DIP,—,REC,—; SWIVEL,—, BUMP,—;**
1-5 In SCP LOD fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; XLIF, bk R, XLIF, bk R; dip back RLOD L,—, rec R,—; swivel hips away from ptrn,—, hips together & bump,—;

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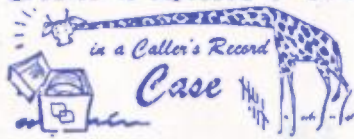


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Steal a Little Peek



SHANE GREER Wagoner, Oklahoma

Shane took square dance lessons in 1981, at the age of 14, along with his parents and younger brother. After about a year of dancing and practicing *cold turkey*, his parents realized he was interested in calling. They took him to Ozark Callers Academy at Butler, Missouri, to Don Malcom, and again the next year to Kansas City to Don Malcom, Walt Cole and Stan Burdick. He called his first complete dance on December 31, 1983 and became the caller for the Twilight Twisters Teen Club in Wagoner. He now enjoys calling for two MS clubs and one Plus club, with many regular area bookings.

Shane is working on a BA degree and will be a senior at Northeastern State University, Tahlequah, Oklahoma, majoring in business administration. His hobbies, besides dancing, are fishing and hunting, playing golf, and spending as much time as he can with family and friends.

He is an active member of the Tulsa Area Callers and Teachers Association, the Oklahoma State Callers and Teachers



Assn., and has processed the necessary documents for joining Callerlab.

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JOHN AND MARY MACUCI
District Heights, Maryland

John and Mary met in a ballroom at Glen Echo Park, Maryland, and married six months later. Raising six children during the first years of marriage didn't allow much time for dancing. Later, after much persuasion from dancing friends, they took up square dancing, and round dancing followed. Their teaching started with dancers who needed help with basics, then to workshop classes, and eventually a basics class. Presently they have two round dance clubs, they cue for a round dance club and they guest cue. They write a column, "Round Dance Circle," for their local publication, *Calls 'n Cues*.

The Macucis teach dance lessons in a dance studio John built on the back of their home. To improve dancing and teaching skills, they take weekly ballroom instruction. John and Mary are members of Roundalab, URDC (serving on the Board of Directors, the Technical Advisory Committee and as chairmen of the Quickstep Committee of the TAC), Dixie



R/D Council, R/D Teachers Council of the Greater Washington Area and National Carousels Club #109.

Their choreo includes *Miss Peabody Brown, Flirt Tango, Southern Comfort, Tampa Jive, Ruby Baby, Rub It In* and many specialty demos.

The Macucis' philosophy is to teach the basics using practice drills with good posture and body mechanics. They feel that if "just one idea" is learned well, it may be added to the dancers' building blocks of dance knowledge.



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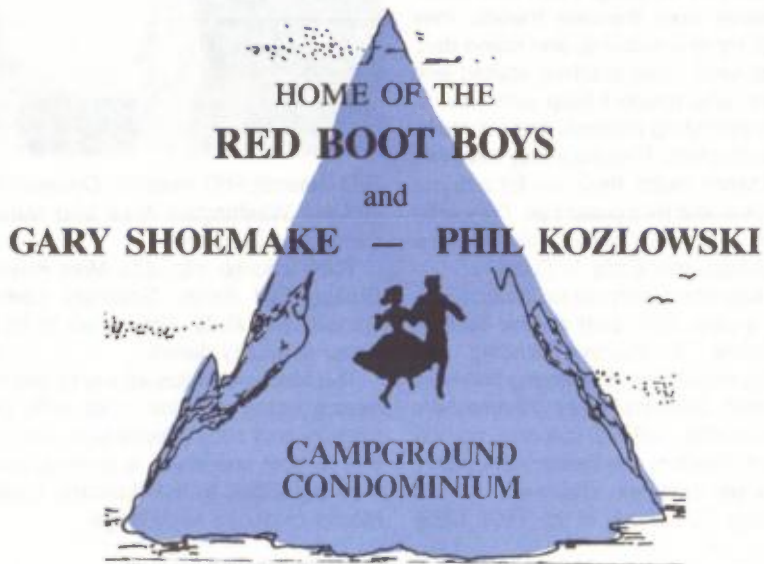
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by
Ed Foote

Advanced Class: If you are a dancer starting in an Advanced Class this fall, ask the instructor if he plans to include the teaching of various positions of Mainstream and Plus calls in his instruction. (For list of specific calls which should be covered, see A/C Lines, March, 1988 issue.) If the caller says he does not plan to do this, consider looking for another instructor.

It is vital to have a solid "Dance by Definition" foundation in the Mainstream and Plus calls in order to do well at Advanced. But it is almost impossible to get this foundation at regular Plus dances, because most calls there are only done from one or two positions. Even Plus workshops rarely give the depth of positions needed for Advanced, because the goal of these workshops is to get people comfortable with normal open Plus dances, not to train people for Advanced.

So in-depth instruction in the Mainstream and Plus calls must be given in Advanced class. If you instructor says he will do this—great! But keep alert to be sure he does so—if he forgets, remind him. You owe it to yourself to get quality instruction, so be constantly aware as to whether it is being given.

Criticisms sometimes made of Advanced and Challenge dancers. We know that those not involved in square dancing sometimes make statements which are untrue about the activity, simply because they are not informed about it. Somewhere along the way they received misinformation.

The same is true with criticism of Advanced and Challenge dancing—most of the criticism is caused by a lack of

knowledge. The best reply is to educate the person with accurate information. Here are some of the most common criticisms of the Advanced and Challenge programs, and the appropriate response.

Criticism: I've watched Advanced and Challenge dancers. They do not have any fun because they are not smiling.

Response: How many round dancers do you see smile? Very few, but would you claim they are not having fun? Of course not. They are simply concentrating on what they are doing. We know they are enjoying themselves or they would not be participating in their activity. In fact, for almost any recreational activity you can think of, people rarely do a lot of smiling while participating in it, but they are enjoying themselves or they would not be committing their time. The same is true of Advanced and Challenge dancers.

Criticism: Advanced dancers have to learn too many calls. I can't do that.

Response: The Callerlab A-1 List contains about 38 calls, far fewer than the Mainstream Basics List taught in Beginner's Class. In fact, A-1 and A-2 together only consist of a few more calls than the Mainstream Basics List. You found you could learn the Mainstream Basics by your attendance once a week in Beginners Class, and likewise you can easily learn the Advanced Basics in a weekly Advanced class.



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by Bob Howell

easy level

*It has been said that the warm days of summer produce "dog days," when pets seem to get out of sorts. Well, here is a routine that was shared by Bob Van Antwerp of State Line, Nevada, that is no "dog," but instead, gives us all another use for our **Salty Dog Rag** record. It is a solo dance routine done in a circle that will certainly put anyone back in sorts when it is danced.*

SALTY DOG RAG CIRCLE

FORMATION: Single circle, all facing LOD.

MUSIC: *Salty Dog Rag*, MCA 60090

ROUTINE:

To the right, side, touch, side, clap;

To the left, side, touch, side, clap;

Walk right, left, right, left;

To the right, side, touch, side, clap;

To the left, side, touch, side, clap;

Walk right, left, right, left;

Right heel forward touch and back, lean back;

Left heel forward touch and back, lean back;

Repeat for right heel and left heel;

(Hands on knees) heels out and in;

(Hand on knees) toes out and in;

Walk right, left, right, left;

*While the butterflies are still around, here is a routine that popped back into my mind a short time ago. I called it forty years ago to the tune of **Pistol Packin' Mama**. I have had as much fun with the dance today as I had those many years ago. It was referred to in old-time dances as the...*

BUTTERFLY WHIRL

FORMATION: Square dance

MUSIC: Can be called as a patter call; however, it fits a singing call phrase beautifully.

ROUTINE:

First couple lead to the right and circle four hands around

All the ladies turn around and circle four hands round

(As you circle left, always make a right-face turn to keep from getting dizzy.)

Then all the gents turn around and circle four hands round

Then everybody turn around and circle four hands round.

Break at the head, pick up two more and circle six hands around

All the ladies turn around and circle six hands round

All the gents turn around and circle six hands round

Then everybody turn around and circle six hands round

Break at the head, pick up two more and circle eight hands around

All the ladies turn around and circle eight hands round

All the gents turn around and circle eight hands round

Now everybody turn around and circle eight hands round.



*I had the chance to do some browsing through an old copy of **Instructions for Old Timer Square and Round Dance Records** and discovered still another variation of a tune that I recorded years ago. Here is yet another way to dance...*

FOUR LEAF CLOVER

FORMATION: Square

MUSIC: *Four Leaf Clover*, Lloyd Shaw 503

ROUTINE:

Four gents star in the center of the set (4 gents form a right-hand star)

Pass two ladies where they're at, break and swing and center star (Gents break their stars and left-hand swing the third lady [right-hand lady], then they go back into the right-hand star)

Pass two more and make them laugh, swing the third with a one and a half. (Four gents pass two and swing the third [opposite lady] with a left 1½ times around)
 Four ladies chain across the way, chain them back the same old way (Gents turn them 1½ and go into center)
 Four gents star to the third little maid (Gents right-hand star to their third [left-hand] lady)
 Swing that gal and all promenade...
 REPEAT DANCE THREE MORE TIMES.

*Glen Nickerson of Kent, Washington, sent me a double progression variation of his contra dance, **The Brown-Eyed Maid**. His wife Flo is a Gemini, so he has named the new dance...*

GEMINI LADY

FORMATION: Duple proper

MUSIC: Glen enjoys calling this to *Somebody Loves You*

ROUTINE:

Actives and ones below a right-hand star

Left-hand star back

Actives down center and wheel around

Come back and cast off

Two ladies chain

Chain back

All forward and back

Actives cross and cast down one place*

* This avoids the half figure eight which gives newer dancers a problem, and also avoids the inactive dancers having to adjust out to the end of a line from the left-hand star, as in *The Brown-Eyed Maid*.

POSTAGE INCREASED IN JUNE

With regrets, your editors in June announced the addition of \$2 postage for each year's subscription, following the postal increase of 3¢ in first class and 18% in second class bulk mailing (which

is the way this magazine comes to you). Many re-subscribers have questioned the postage due reminders we have sent; we regret the necessity for the increase. But ASD is still a bargain at \$1. per issue of a subscription or \$12 for one year.

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AS

Dancing Tips

by Harold & Lill Bausch

Several articles I have read by medical doctors extol the good of square dancing for the exercise of both body and mind. Another article mentioned that an hour of square dancing burns up about as many calories as mountain climbing. A benefit not mentioned as often is the relaxation it provides.

We assume square dancing is relaxing—it always has been—until we get the idea, mistakenly, that we should excel. Indeed, it is good to do well, to finish the calls with no mistakes, but it is not a requirement. We should be dancing with our friends to enjoy our successes as well as the little "boo-boos" we make. If we can laugh together, we will be friends longer. The act of laughing is a form of relaxation, for as you enjoy a good laugh, all your tensions disappear.

Do you realize that as you dance, the exercise strengthens your muscles, and one of these muscles is your heart? As you laugh and relax, your muscles are more efficient. It would seem that we should do more laughing!

Personally, we enjoy an evening of square dancing more if there is much laughter and gaiety, much clapping and a good share of whoops and hollers. A quiet dance—though all may perform well—is not as enjoyable to me. Go ahead and yell when you allemande left, go ahead and embellish some of the calls, but have a good time. We can wait to get our certificates of excellence in the art of dance! But let us all share the degree that states we are doctors of fun and laughter, that we are indeed friends, and that we enjoy each other's company.

We claim that square dancing is our American Folk Dance, and I do believe it

American Squaredance, September 1988

is, but have you ever seen any folk dance that held difficulty of movements and exclusiveness as one of its merits? Don't push square dancing as our "Folk Dance" if you don't want to be "folksy."

Yes, the exercise is great, but learning to relax is all important to the genuine square dancer. Let's keep it lively; let's keep it light-hearted and relaxing.

Speaking of relaxing, on a calling tour years ago a friend in Kansas City told me a joke about a man trying to go to sleep. His doctor told him that when he retired for the night, he should stroke his brow and say to himself, Go to sleep, little brow. Then he should stroke his eyelids and say, Go to sleep, little eyes, and continue on until he fell asleep. Years later, I learned that this is indeed a way to easy away tension. If you concentrate on relaxing each muscle in your body, starting with the muscles in your face and neck, and concentrate on relaxing your whole body in this way, you can really feel the tension easing away. Try it. It's another illustration of how jokes and laughter can lead the way to a better life.

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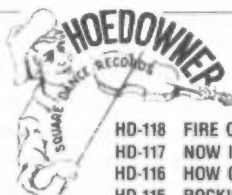
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Calling Tips

by Buford Evans

Achieving a good understanding of a basic enables a proficient sight caller to develop patterns as he calls, insert modules or zeros, or change to another pattern. However, before you try this, have a pretty good idea of what you want to accomplish and the end result of it. If we call *swing thru* from a partner pairing we don't frequently use, we'd better know the pairing we will have after the call or we could wind up in deep trouble. For example, if you *half sashay* to adjacent couples, then have heads or sides *square thru* and *spin chain thru*, the square may wind up with all four boys together and the four girls likewise. This is when you really need to know which calls will work to get out. You can learn a lot of this in teaching classes by slowly adding the different partner pairings and formations. If you should blunder into something you can't extricate yourself from, you and the class will both learn something.

The first night we teach *swing thru* from a standard wave with the same sex on opposite ends. That same night, or by the next lesson, we have taught *run* and possibly *wheel and deal* from two-faced lines. We can now change the partner pairing and use the same route pattern. At this point we should emphasize again that when about half-way through the first arm turn of a *swing thru*, the dancer should look down the wave and identify the dancer who will turn with them in the middle of the wave, especially when opposite sexes meet in the middle.

You can achieve some variety with very simple dance patterns such as the following, which use the same "theme call" and essentially the same get-out:

Head couples square thru, do-sa-do to a wave*
Swing thru, centers (boys) run,
Wheel and deal, left allemande...

*Omit this when dancers are more proficient.

Head couples square thru, box the gnat
Step to a wave, swing thru, centers (girls) run
Wheel and deal, left allemande with a full turn
OR Pass thru, U-turn back, left allemande...

Head couples square thru, star thru
Right and left thru, pass thru, boys run
Swing thru, centers run
Wheel and deal, left allemande...

Head couples square thru, star thru
Right and left thru, rollaway half sashay
Pass thru, girls run, swing thru, centers run
Wheel and deal, left allemande...

Every time you teach a new basic, look for different ways and places you can insert patterns you are already using. After you have taught *couples circulate* and *partner trade*, you can use all of the above patterns by inserting the following where the three asterisks appear:

Couples circulate, bend the line, pass thru
Partner trade, pass thru, wheel and deal
Centers square thru $\frac{3}{4}$, left allemande...

Another get-out that can be used is:
Bend the line, pass thru, wheel and deal
Centers pass thru, left allemande.

Set-up No. 2 will require the *left allemande with a full turn* or *Pass thru, U-turn back* as indicated above. The *pass thru* and *partner trade* can be omitted and a *zoom* inserted between the *wheel and deal* and *centers square thru* $\frac{3}{4}$.

The above set-ups use a 4C-1C combination. Many Mainstream calls will work the same way from this set-up.

THIS MONTH'S PUZZLE ANSWERS

- | | |
|----------------------|-------------------------|
| 1. Cast off | 10. Three-quarter tag |
| 2. Walk and dodge | 11. Coordinate |
| 3. Cloverleaf | 12. Dixie grand |
| 4. Flip the diamond | 13. Chase right |
| 5. Peel off | 14. Ping pong circulate |
| 6. Explode the wave | 15. Trade the wave |
| 7. Anything and roll | 16. Load the boat |
| 8. Scootback | 17. Diamond circulate |
| 9. Teacup chain | 18. Triple trade |

Vertical: Follow your neighbor

COAST-TO-COAST CALLER CARTOON CONTEST

Yes, we're doing it again! It's been here at ASD splashed a fusillade of you can. Here's the best part. It's a correctly, we'll give you a five-year many winners there are; or we'll give the best entries. So, sharpen a pencil and identify these comely, colorful or comical entries: October 15; winners announced to the kids.



ST CALCULATED TO CAUSE CASUAL CURIOSITY

een a long, long time since your editors
e of familiar faces for you to identify if
a contest. If you can name these callers
ar subscription to ASD, no matter how
l give three five-year subs to the three
cil and collaborate on your capacity to
corny-looking caricatures. Deadline for
nounced, December issue. Lottaluck,



6



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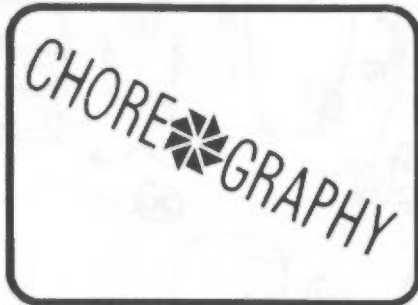
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Creative Choreography

by Ed Fraidenburg

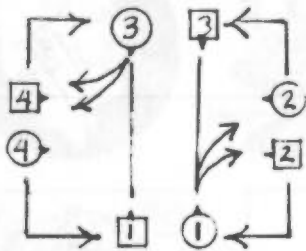


DIVIDE THE SQUARE

by Clyde Hudson

From a static square: head men cross and swing with the opposite ladies (be sure to face the center), then they lead to the right and courtesy turn (or *partner trade/California twirl*). Meanwhile, the sides divide and *star thru* (or swing).

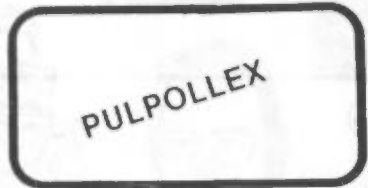
Men are always in sequence, in clockwise flow, and with partner or opposite lady.



SAMPLE CHOREO:

Four ladies chain and watch them go
Chain them back and don't be slow
Divide the square
(Head men cross to swing and whirl
Sides divide and swing that girl
Heads lead right and turn her too
Eight to the middle and back with you...)
Finish with:

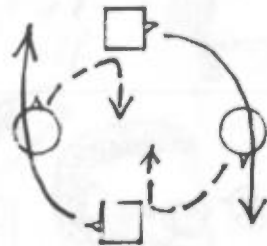
1. Allemande left alamo style
Swing thru, right and left grand...
2. Allemande left, allemande thar
Go forward two and star, shoot that star
Right and left grand...
3. Ladies center back to back
Men promenade $\frac{1}{2}$ around the track
Do paso to an allemande thar
Slip the clutch, left allemande...
4. Ladies (or men) sashay twice...



ROLL THE DIAMOND

by Glenn Matthew

From a diamond: all *diamond circulate*, new points *roll* and all *extend*. Basically the same as *diamond circulate and drop in*.



SAMPLE CHOREO:

Heads square thru four, right and left thru
Veer left, girls hinge, roll the diamond
Boys run, pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads square thru four, swing thru, boys run
Girls hinge, diamond circulate, roll the diamond
Split circulate, boys run, pass thru

Wheel and deal, pass thru, left allemande...

Heads half square thru, right and left thru

Veer left, girls hinge, roll the diamond

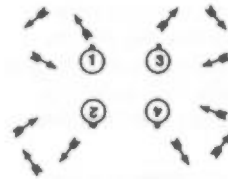
Boys run, pass thru, wheel and deal

Zoom and square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line

Pass the ocean, girls hinge, roll the diamond

Boys run, left allemande...



start



end



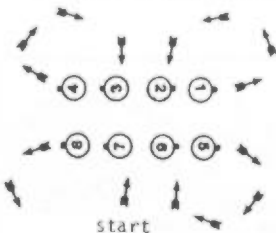
CLOVERLEAF

Starting formation: Completed double pass thru or a single couple(s) on the outside of the square, facing out.

The lead dancers separate and move away from each other in a three-quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer.

A single couple facing out does the lead dancers' part described above, but they may not step all the way into the center at the end of the call.

THE TWO FORMS OF CLOVERLEAF



start



end

Heads pass thru, go round one to a line
Pass thru, tag the line, cloverleaf
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, go round one to a line
Tag the line in, star thru, cloverleaf
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, cloverleaf
Double pass thru, cloverleaf
Centers pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Cloverleaf, star thru, others lead right
Left allemande...

Heads rollaway, pass thru, go round one
To a line, pass thru, wheel and deal
Double pass thru, cloverleaf, boys (only) zoom
Centers square thru $\frac{3}{4}$, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, double pass thru
Cloverleaf, centers pass thru, touch $\frac{1}{4}$
Centers trade, swing thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, swing thru, boys run
Tag the line, cloverleaf, girls square thru $\frac{3}{4}$
Star thru, boys trade, ferris wheel, zoom and
Pass thru, left allemande...

Heads $\frac{1}{2}$ square thru, swing thru, boys run
Tag the line, cloverleaf, girls turn thru
Star thru, ferris wheel, zoom and pass thru
Left allemande...

Heads touch $\frac{1}{4}$, walk and dodge, split two
Go around one to a line, star thru, cloverleaf
Centers touch $\frac{1}{4}$, circulate, boys run, pass thru
Left allemande...

Heads square thru four, sides rollaway
 Swing thru, centers run, tag the line
 Cloverleaf, zoom and swing thru, recycle
 Square thru $\frac{3}{4}$, slide thru, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande...

Heads lead right and circle to a line
 Pass thru, tag the line, cloverleaf, swing thru
 Recycle, left square thru $\frac{3}{4}$, box the gnat
 Right and left grand...

Heads $\frac{1}{2}$ square thru, ocean wave, centers run
 Tag the line, cloverleaf, zoom, girls swing thru
 Turn thru, boys courtesy turn them
 Left allemande...



DIAMOND CROSSFIRE
 by Lee Oliver

From center to center diamonds: diamond centers *hinge*, points *crossfold*, all *extend* to form columns. Right-face diamonds end in right-hand columns. Left-face diamonds end in left-hand columns. Facing diamonds end in waves.

It is also possible to do *diamond crossfire* from point to point diamonds; this produces ocean waves.

SAMPLE CHOREO:

Heads square thru four, right and left thru
 Swing thru, boys run, girls hinge
 Diamond circulate, diamond crossfire
 Boys run, left allemande...

Heads lead right and circle to a line
 Pass the ocean, girls run, boys hinge
 Diamond circulate, diamond crossfire
 Coordinate, ferris wheel, square thru $\frac{3}{4}$
 Left allemande...

Heads lead right and circle to a line
 Dixie style to a wave, center run
 New centers hinge, diamond circulate
 Diamond crossfire, circulate, girls run
 Left allemande...

Heads lead right and circle to a line
 Spin the top, boys run, girls hinge
 Diamond circulate, diamond crossfire

Circulate, girls run, swing thru, recycle
 Left allemande...

Heads square thru four, slide thru, dixie style
 To a wave, centers trade, centers run
 New centers hinge, diamond circulate
 Diamond crossfire, circulate, girls run
 Swing thru, right and left grand...

Heads square thru four, ocean wave
 Centers hinge, diamond circulate
 Diamond crossfire, recycle, left allemande...

Heads lead right and circle to a line
 Pass the ocean, centers hinge
 Diamond circulate, diamond crossfire
 Swing thru, boys run, tag the line left
 Promenade...

Heads lead right and veer left, crossfire
 Circulate, boys run, veer left, girls hinge
 Center girls trade, diamond crossfire
 Circulate, boys run, pass to the center
 Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
 Swing thru, boys run, girls hinge
 Diamond circulate, diamond crossfire
 Boys run, crosstrail thru, left allemande...

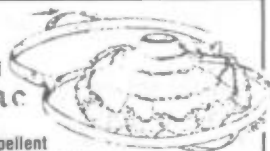
Heads lead right and circle to a line
 Two ladies chain, chain back dixie style
 To a wave, centers hinge, diamond circulate
 Diamond crossfire, left allemande...

Heads square thru four, right and left thru
 Veer left, boys bend (to face), girls trade
 And spread, boys extend, boys swing thru
 Diamond crossfire, boys run, pass thru
 Trade by, square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
 Ocean wave, girls hinge, diamond circulate
 Diamond crossfire, boys run
 Left allemande...

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by Walt Cole

TIMING'S THE THING (A Break):

INTRO: : — Four ladies chain
— — — — : Rollaway with 1/2 sashay
— — Circle left : Rollaway with 1/2 sashay
— — — — : — — Left allemande
— — — — : Weave the ring — —
— — — — : — — Swing partner
— — — — : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Static square: Head pass thru and cloverleaf
Zoom, square thru 3/4, left allemande...(zb)

Static square: Heads rollaway, pass thru
Cloverleaf, zoom, box the gnat
Square thru 3/4, left allemande...zero box

Static square: Heads pass thru, separate
Around one to a line, pass thru, tag the line
Cloverleaf, square thru 3/4, left allemande...(zb)

Zero box: Star thru, pass thru, tag the line
Cloverleaf, centers turn thru
Left allemande...zero box

Zero box: Slide thru, right and left thru
Dixie style to an ocean wave, boys trade
Left allemande...

THE BASIC PROGRAM:

More half sashays:

Zero line: Right and left thru, rollaway with a
Half sashay, box the gnat, right and left thru
Rollaway with a half sashay, star thru
Left allemande...

Zero line: Right and left thru, star thru
Right and left thru, rollaway with 1/2 sashay
Star thru, California twirl, left allemande...

Static square; Heads right and left thru
Head ladies chain, rollaway with 1/2 sashay
Star thru, right and left thru, rollaway
With a 1/2 sashay, star thru, California twirl
Right and left thru, ladies chain, rollaway
With a 1/2 sashay, star thru, left allemande...

Circle: Ladies center, men sashay, circle eight
Four ladies rollaway with 1/2 sashay
Left allemande...

Zero line: Pass thru, wheel and deal

Centers right and left thru and rollaway
With 1/2 sashay, centers pass thru, swing thru
Single hinge, boys run, couples circulate
Ferris wheel, zoom, swing thru, single hinge
Boys run, left allemande...

THE MAINSTREAM PROGRAM:

Different Strokes for Different Folks:

Zero line: Centers box the gnat and square thru
Ends slide thru, spin chain thru, girls circulate
Boys run, bend the line, crosstrail thru
Left allemande...

Zero line: Touch 1/4, single file circulate
Lead boys run right as centers walk & dodge
Swing thru, turn thru, left allemande...

Zero line: Pass thru, tag the line in
Centers square thru, ends star thru, centers in
Cast off 3/4, star thru, double pass thru
Lead couple partner trade, square thru 3/4
Left allemande...

Zero line: Pass the ocean, all eight circulate
Girls trade, swing thru, spin the top
Right and left thru, flutter wheel, sweep 1/4
Veer left, ferris wheel, double pass thru
Cloverleaf, zoom, centers swing thru
Turn thru, left allemande...

Zero box: Touch 1/4, split circulate, scoot back
Walk & dodge, partner trade, star thru
Do-sa-do to a wave, spin chain thru
Girls circulate, boys run, bend the line
Slide thru, left allemande...

Zero line: Right and left thru, Dixie style
To an ocean wave, boys trade, boys cross run
Recycle, pass thru, left allemande...

Columns:

Zero line: Touch 1/4, all eight circulate
Single hinge, fan the top, recycle
Pass to the center, square thru 3/4
Left allemande...

Zero line: Touch 1/4, all eight circulate
Single hinge, recycle, sweep 1/4, pass to center
Square thru 3/4, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Touch 1/4, center four scoot back, boys run right
Centers square thru 3/4, centers in, cast off 3/4
Star thru, zoom, centers swing thru
Turn thru, left allemande...

Just Dancing:

Static sq.: Heads star thru, double pass thru
Peel off, pass thru, half tag the line, boys trade
Spin the top, recycle, sweep 1/4
Left allemande...



IN MEMORIAM

The square dance movement lost a friend and proponent with the death in May of Norm Choquette of Springfield, Massachusetts. He had been calling for 20 years, bringing the joy of dancing not only to club members in New England, but to senior citizens, the mentally handicapped and 4-H groups. His smooth dancing style, sunny personality and faith in the square dance program will be missed.

Jess Sasseen, a dedicated round dance teacher, also passed away in May. He and his wife Mary had been teachers for 20 years. They choreographed 17 round dances and have been featured teachers at many festivals and conventions. Just this year they retired from teaching. Jess was a real plus in the round dance world.

ROLLIN' ON THE RIVER

Dancers from Illinois and Missouri loaded the boat at the first annual Tom, Tony, and Twain Rollin' on the River Weekend held in Hannibal, Missouri, June 24, 25 and 26. Callers for this event were Tom Morgan ("Steal a Little Peek," April, 1988) of St. Louis and Tony McUmber (CC graduate Auburn, Indiana, 1985) of Hannibal. The three-day-weekend had plenty of time for square dancing, delicious meals, square dancing, touring Mark Twain's Hometown of Hannibal, square dancing, free time and a romantic moonlight cruise and dance aboard the *Mark Twain* riverboat at the midnight hour Saturday. The temperature soared to 103° outside, but the ten

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squares of dancers were cool, comfortable, and enthusiastic inside the Holiday Inn.

CALLERLAB FOUNDATION DANCE

At the Callerlab Foundation Dance following the 37th National Convention in Anaheim, California, \$2100 was raised as a result of ticket sales. Tickets are still outstanding and a possible \$5,640 more could be realized. Chairman of the event was Mike Seastrom of Northridge, Cal.

OHIO MINI-LEGACY

The tenth gathering of the Ohio Mini-LEGACY will take place on October 7-9 at the Lenox Inn east of Columbus. Keynoters will be Ted and Betty Vaile of Peru, Indiana. Saturday features multiple participation educational sessions and an evening dance.

The primary emphasis of the session is on problem solving through communication, education and leadership. The membership of Trustees represents experience in the activity from five to over 40 years. These members have been through the past, are involved in the present, and share concern for the future.

Details are available from Len Cannell, executive secretary, 2201 Hazelhurst Ct., Kettering OH 45440.

CONNECTICUT FESTIVAL

The 22nd annual Connecticut Square and Round Dance Festival will be held March 19, 1989 from 2-9 p.m. at Hamden High School and nearby schools. Dancers from the northeast and all over the U.S. are invited to attend, said Bob Lockwood, president of the Conn. Assn. of S/D Clubs, a sponsor of the event. Hamden H.S. is just off Exit 60 of the Wilbur Cross Parkway, a major state artery.

Halls for new graduates, MS, Plus, Advanced and Rounds will be available. 35 callers and 15 cuers attended in 1988, and a star-studded line-up is expected again in 1989. Special features will include exhibitors, celebrity hour, grand march, progressive squares and contra dancing. Out

of state dancers may purchase ribbons by contacting Jim Manning, ribbon chairman, at 138 Magee Dr., Hamden CT 06514. *Hank Katten*

NEC NEWS BULLETIN

Howard and Peggy Thornton, directors of information for the National Executive Committee report that Anaheim hosted the fourth largest convention with 26,967. Russ and Roberta Carty are the NEC presidents, with Jim and Juanita Harper, vice presidents; Helen Goldsmith, secretary; Ernie and Barbara Stone, treasurers.

The 1992 convention was awarded to Cincinnati for June 25-27 of that year.

WANTED

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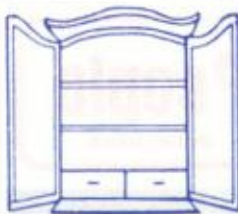
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George and Eva Horn, caller and law. Readers who have information about the banner are asked to contact Phyllis Hamrick, 13243 E. 29th Pl., Tulsa OK 74134 or Eva Horn, 1617 S 111th E Ave., Tulsa Ok 74128.

The Chain 'n Circle S/D Club of Lloydminster, Saskatchewan, have lost track of their Traveling Door. It is an approximately two-foot high door frame that has a red carpet to roll out from the open door. A

guest book with it allows clubs to write a bit about themselves, put their club badge on the carpet, and pass it along to another club. The club has not heard from their door since the spring of 1985. They are celebrating a 35th anniversary this year and would like the door home for the party. Linda Diemert says the club will repay the postage necessary to send it back to her at 4707 31st St., Lloydminster, Saskatchewan, Canada S9V 1E3.



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MR63 MEND A BROKEN HEART, Babs Mandrell Hit by Tom

People

IN THE NEWS



Holly and Gerry Gilligan had a square dance wedding last June near home in St. Hubert, Quebec, attended by three sets of dancers and others. That's appropriate for the callers/musicians who are 1987 graduates of the Northern New York Callers School.

Eimer Sheffield of ESP records announces that ESP now owns Jo-Pat Records, formerly owned by **Joe Porritt**, who will continue to be staff caller.

The *Cleveland Plain Dealer* and many other Ohio newspapers announced (with a bit of pride, we assume) that Cincinnati won the bid to be host to an estimated 35,000 square dancers in June of 1992, when the National Square Dance Convention comes to the Queen City. Facilities to be used are the Riverfront Coliseum, the Albert B. Sabin Center and most downtown hotel ballrooms, the report said. (It probably gave a boost to Cincinnati's bid to

have the Cincinnati mayor and other dignitaries fly to Anaheim to take part in the bid ceremonies there in June.)

Meanwhile, Oklahoma City is rapidly completing plans to host the 1989 National S/D Convention, according to many US newspapers. *USA Today* announced that square dancing is now the official folk dance of Oklahoma. *USA Today* further states that Cleveland area's **Frankie Yankovic** is the first inductee into the Polka Hall of Fame.

Jack Berg is moving, changing titles, and operations. Cross Country Enterprises of Chicago will no longer be the parent company. The new corporate name will be Heartland Studios Ltd., which will include the record labels, freelance art, and **Jack's** calling/instructing services. **Jack** is now working full time in these businesses. His new company address is 130 West St., Galena Illinois 61036. Phone (815)777-1797.



In Tifton, Georgia recently a number of callers raised \$500. at a dance to benefit the Callerlab Foundation Special Projects, according to **Rod Blaylock**, president of the Dixie Caller Association. The funds will be sent to **Buddy Allison**, who is state Callerlab Fund chairman for Georgia. (l. to r.) **Gene Geohagen**, Fitzgerald, Ga.; **Audie Lowe**, Quitman, Ga.; **Danny Weeks**, Gordon, Ga.; **Jay Wiggins**, Tallahassee, Fl.; **Oscar Gil-**

liam, Americus, Ga.; **Rod Blaylock**, Albany, Ga.; **Dick Barker**, Waycross, Ga.; **Rick Segar**, Sylvester, Ga.; and **Ed Hawkins**, Tifton, Ga.

Dot and Charlie Lillagore of the Harlingen, Texas, area recently celebrated their 60th wedding anniversary with a special square dance. **Jerry Rash** was the caller; **Ed and Arline Carter** cued. Attending as special guests were **Elizabeth and Raymond Franklin** of St. Petersburg, Fl., daughter and son-in-law of the honorees. The **Lillagores** are well-known in the Valley section of southern Texas as pioneer promoters of square dancing there.

After reading the June "Meandering" in *ASD* with reference to the *Listen to the Mockingbird* dance number, caller **Bob Livingston** was moved to write and tell us that that sort of easy, fun dancing takes place regularly both in Bernardston (at the town hall) and at Heath in Massachusetts, where he and caller **Doug Wilkins** "kiss 'em if you dare" all the time, to live music of the Fall Town String Band.

Shown here are **Beverly Sand Lodge Coatman**, shot by photographer **Bob Messina** in a restful mood at the Calif. State Convention.



PLUMB LINE

STRAIGHT
STORIES



OF FAMOUS
S/D HALLS



HAGEN'S S/D BARN RENTON, WASHINGTON

Last month the Legendary Hagen's Barn on the south side of Seattle celebrated its 30th anniversary with a gala dance featuring Marshall Flippo and many of the callers that were, or are, regular callers there over the years. The first caller, Joe Hall, was emcee, as he was at the opening in 1958. He still calls for the original tenants, the Jo-C-Do's.

The 30-square hall is so busy with clubs, classes and workshops today that the only non-dancing days are Thanksgiving, Christmas and New Year's, according to Arne and Doris Hall, owners and builders. Arne says it was daughter Jane who convinced the couple to start square dancing, which led to the hall building, which led to Arne's calling.

Current callers include, along with Joe and Arne, Steve Noseck, Mike Desisto

Bill Lundin and Don Wood. Many traveling callers have called at the Barn, including Les Gotcher (the first), Cal Golden, Joe Lewis, Ed Gilmore, Morris Sevada, Lee Helsel, Vaughn Parrish, Bob Van Antwerp, Jack Livingston, Earl Johnston, Bill Peters, Bob Page, Johnny Le Clair, Jerry Haag, Bruce Johnson, Stan Burdick, Marv Shilling, and Flippo.

Marge McKinnon (a Jo-C-Do member) has captured many memories in an anniversary poem and space prevents publication here, but the last few lines are especially significant:

"Many thanks to all of you who've visited through the years.

May you continue to share dances, happiness, and sometimes tears.

Everyone join us, for tonight it's Arne we want to hail,

He's (the barn's) maker, your caller—the man with the brass teeth and copper toe nails."

(The last line refers to Joe Hall's favorite way of introducing Arne.

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Good Louis Armstrong vocal and a nice intermediate jive using mostly basics.

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Choreography by Bill & Carol Goss

Good lively music with a good challenging tango.

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Choreography by Rod & Susan Anderson

Good music by the Judds (*Turn It Loose*); a good intermediate cha cha and jive with interesting combinations.

COME DANCE—Roper 410 **Phase VI**

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Good music on *Won't You Come Dance* and a good challenging foxtrot.

MUSIC, MUSIC, MUSIC—Col. 4226 **Ph IV+2**

Choreography by Peter & Beryl Barton

Good lively Theresa Brewer vocal and a fun-type intermediate two-step, foxtrot, Charleston.

LOVE ME RUMBA—Roper 251 **Phase V plus 2**
Choreography by Rod & Susan Anderson
 Good music and a good high-intermediate rumba.

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Choreography by Tom & Jan Kannapel

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Flip Side

SQUARE REVIEWS

RAGTIME PIANO—Cimarron 109

Caller: Gerald McWhirter

FIGURE: Heads promenade ½, square thru, right and left thru, spin chain thru, girls turn back and circulate, boys pick 'em up, promenade.

ONE STEP—Eagle 2103

Caller: Jim "Who" Cholmondeley

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, scoot back, star thru, promenade.

LAMPLIGHTER—Eagle 1209

Caller: Jim "Who" Logan

FIGURE: Heads square thru, right hand star, heads star left, right and left thru, veer left, ferris wheel, pass

thru, swing, promenade.

REAL GOOD FEEL GOOD SONG—ESP 518

Caller: Bob Newman

FIGURE: Heads promenade ½, square thru four, touch ¼, follow your neighbor and spread, girls trade, recycle, pass thru, trade by, swing, promenade.

TURN ME AROUND—4 Bar B 6091

Caller: Gary Mahnken

FIGURE: Heads promenade ½, right and left thru, curlique, boys run right, do-sa-do, eight chain four, swing, promenade.

MONONGAHEIA—Grenn 12211

Caller: Paul Moore

No. 11 in the "S/D Progression" series. FIGURE: Head couples forward, swing opposite lady, split the sides, separate back to home.

I WANT TO DANCE WITH YOU—Hi-Hat 5104

Caller: Ernie Kinney

FIGURE: Heads promenade ½, square thru, swing thru, boys run, ferris wheel, square thru ¾, swing, promenade.

OH! WHAT A LOVE—Hi-Hat 5106

Caller: Tom Perry



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- NIC 55 OH YOU BEAUTIFUL DOLL by TONY
- NIC 60 DANCING MOON by CURT
- NIC 70 FOLLOW THAT DREAM by JERRY

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, touch $\frac{1}{4}$, girls run right, swing, promenade.

FACE TO FACE—Hi-Hat 5107

Caller: Ernie Kinney

FIGURE: Heads touch $\frac{1}{4}$, walk and dodge, swing thru, boys run, couples circulate, wheel and deal, single circle to a wave, boys trade, turn thru, left allemande, walk by one, swing next, promenade.

I WANT A LOVE LIKE THAT—Hi-Hat 5108

Caller: Tom Perry

FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, left allemande, walk by one, swing next, promenade.

LOVE ME TENDER—Hi-Hat 5109

Caller: Bronc Wise

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing corner, promenade.

SWEET DREAMS OF YOU—Hi-Hat 5110

Caller: Bronc Wise

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing corner, promenade.

TEAR DOWN THE WALLS—Lou-Mac 167

Caller: Harry Lackey

FIGURE: Heads square thru, do-sa-do, relay the deucey, hinge $\frac{1}{4}$, scoot back, boys fold, girls turn thru, star thru, promenade.

BABY ON MY MIND—Lou-Mac 168

Caller: Tom Roper

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, do-sa-do, swing thru, boys trade, girls fold, boys turn back, swing, promenade.

HEAD OVER HEELS—Mar-Let 518

Caller: George Shell

FIGURE: Four ladies chain, heads pass thru, cloverleaf, sides pass thru, touch $\frac{1}{4}$, scoot back, boys run, square thru $\frac{3}{4}$, corner swing, promenade.

I HAVE TO SAY I LOVE YOU IN A SONG—Royal 106

Caller: Jerry Story

FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run, half tag, scoot back, hinge $\frac{1}{4}$, girls trade, recycle, corner swing, promenade.

MORNING SKY—Royal 303

Caller: Tony Oxendine

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, girls trade, tag the line, girls zoom, boys turn

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OH WHY MUST WE EVER SAY GOODBYE—Royal 304

Callers: Larry Letson & Jerry Story

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, couples circulate, half tag, boys scoot back, girls scoot back, swing, promenade.

TENNESSEE RIVER—Royal 601

Callers: Jerry Story, Larry Letson, Tony Oxendine

FIGURE: Heads promenade 1/2, square thru, swing thru, boys trade, boys run, bend the line, star thru, pass thru, trade by, swing corner, promenade.

WE'LL SING IN THE SUNSHINE—Snow 102

Caller: Jack Borgstrom

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, Dixie style to an ocean wave, slip the clutch, left allemande, promenade.

WHEN YOU THINK ABOUT LOVE—Snow 101

Caller: Lars-Goran Borgel

FIGURE: Heads promenade 1/2, square thru four, right and left thru, rollaway, box the gnat, square thru 3/4, trade by, swing, promenade.

IT ONLY RAINS ON ME—Sting 103

Caller: Stefan Sidholm

FIGURE: Heads square thru, do-sa-do to a wave, girls trade, swing thru, boys cross run, chain down the line, square thru 3/4, swing, promenade.

GOSPEL MEDLEY—Sting 203

Caller: Ingvar Pettersson

FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, slide thru, right and left thru, pass the ocean, explode the wave, allemande left, promenade.

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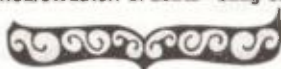
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Remake the thar

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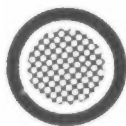
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2. Die Lorelei
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4. I'll Be The One

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1. Rainbow Connection IV
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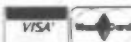
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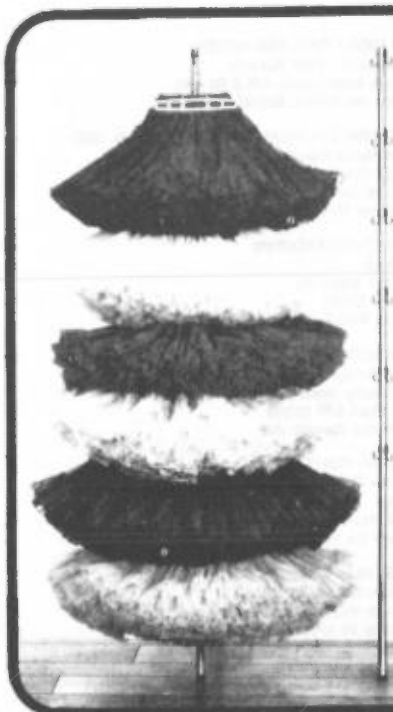
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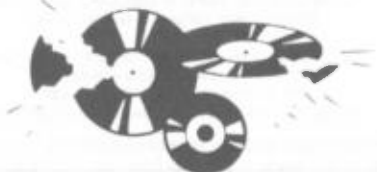
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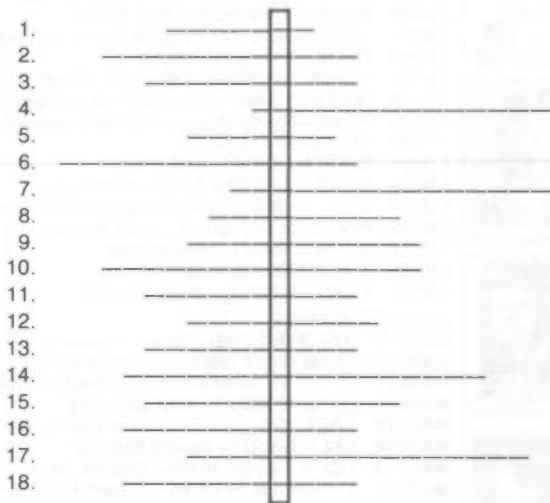
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10. Only six people in the square want to play a child's game.
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14. How to proceed with a round robin tennis match.
15. Swap a gesture of goodbye.
16. Noah's command to the arriving couples.
17. A symbol of successive premarital promises.
18. Reswap again.



Answers on page 53.



Pictured above are the callers and their partners who participated in the 35th Anniversary celebration of the Narragansett Square Dance Callers Association of Rhode Island. These are only a small part of the group who have been and are presently active members. Front row, left to right: Peg Beausoleil, Pat Anthony, Harriet Gray, Ken Cogswell (sixth president), Jill Caldarone (co-chairman), Bill Caldarone (17th president and co-chairman), Sue Leger (co-chairman), Dick Leger (co-chairman and fourth president), Charles Tammany (seventh president), Louise McTammany, Jennie Frisella, Jen Fregeau, Jerilyn Falk, Pearl Ferland. Second row: Roger Dufault (27-28-29th president), Art Anthony, Bob Gray, Bob Linden (22nd president), Gloria Linden, Nancy and Austin Watson (present as well as 11th president), Amy and Bob Morrill, Harriet and Frank Varin, Joe Frisella, Ray Fregeau (20-21st president), Elaine and Bob Kent (eighth president), Steve Falk, Babe Postle. Third row: John and Sonja Mogel, Rufus and Laurel Aldridge, Rube Alexander (33-34th president), Norma Alexander, Arline and Everett Mackin (24th president), Cecile and Norm Phaneuf, Pat and Ed Juaire, Marion and Archie Howell, Francis and Barney Mallon, Helen and Al Roberts (25th president).

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Just like a hundred-year-old dame?

Do you rankle and grumble at your
spouse?

Get cranky and obstinate, too?
Do you sit and sputter around the house?
Get bored with nothing to do?

Well, if you do and you want a nice
change,

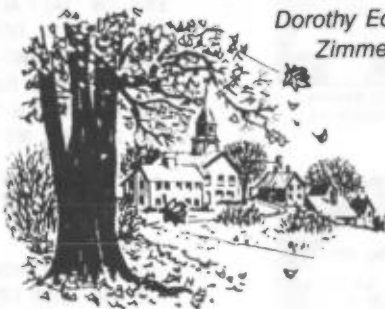
To be brisk and healthy perchance,
To do something joyful within your range,
Then get out and learn to square dance.

Harold Haskell

GARDEN "SQUARE"

When the air grows brisk in autumn
I look at the swaying trees,
Those "square dancers" in my garden
Dressed in colorful leaves.
The wind, the boisterous "caller,"
Blows, "Allemande left or right,"
While I tap my toes in the kitchen
Watching this autumnal sight.
For a time my chores are forgotten,
My spirit is light as the air,
And I wish that just for a moment
I could join the trees in a "square!"

*Dorothy Edgerly
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Mississippi—1st Annual MS Chaparral Convention, Jackson; October 14-15. K. Bower, B. Main, J. Haag, S. Smith, G. Shoemaker, Grant/Barbara Pinkston. Write Terry/Pat McWorter, 1202 N 34th Av, Hattisburg MS 39401.

Connecticut—Fall Frolic Weekend, Enfield; October 14-16. E. Johnston, A. Brundage, C. Custer, Tom/Donna Meyer. Write Earl Johnston, Box 2223, Vernon CT 06066.

California—32nd Annual Jubilee Convention, San Jose; October 14-16. T. Oxendine, J. Marshall, B. Wise, Tom/Jean Kannapel. Write SCVSDA, PO Box 23656, San Jose CA 95153.

Pennsylvania—Starlite A-2 Camp/Dance Weekend, Stevens; October 14-16. Write Red Bates, 19 Hadley St Unit 17, S Hadley MA 01075.

FRONT LINE COVERAGE

Obviously from the *handy* image on our cover, from our *Dandy Idea*, from our editorial pages and from other references, you know we're celebrating Square Dance Month throughout this issue. Why not turn our *readout* into a *handout*, and make a *digital decision* to lend a hand to a very handsome effort this month? After all, square dancing is a *many-fingered* thing.

FOOD FOR THOUGHT

Last Saturday evening during a camp-out square dance, something happened that I was afraid would happen someday during a dance. One of the male dancers had a heart attack and died. I have heard of this happening but prayed it would never happen during a dance I was calling.

We were very fortunate to have three nurses there at the time, one who teaches CPR full time and one who worked an ambulance crew at one time for a local hospital. These three women did everything possible. As soon as he went down, they were attending to him. They were able to bring him around after the first attack but he went into arrest again before the ambulance crew arrived. They continued to administer CPR to no avail.

When something like this happens, you begin to think about what really happened. Could we have done more than what was done? No, the three nurses did everything possible to save him. Would it have happened at a dance location where there was no access to a phone? What if no one at the dance knew how to administer CPR?

Square dancing today, as you know, is enjoyed mostly by elderly couples and by people who have had heart problems. If an emergency arises, are we going to be ready to handle the situation? Is the club ready to act in an emergency? I know that there are many times I have called in buildings where there are no phones or access to a phone.

In the future when I am calling, quick access to a phone, CB radio, or car phone would be available for someone to use.

Maybe it is time for each club to set up an emergency group or task force to be ready if needed. Might be something you want to think about. I am going to discuss this with the clubs I call for. Maybe other callers and cuers can do the same.

*Roger Nichols
Wyoming, Michigan*

ECMA is the abbreviation for Emergency Call for Medical Aid. This signal is for use by dancers to notify the caller of a medical problem in a square. The illustrations show three steps involved in this process:



When a dancer goes down, a second dancer attends him/her.



Remaining couples join hands and take a step backward. This allows the injured person and attendant air and room.



Raise joined hands as high as possible in the form of an arched circle. Caller or hall monitor seeing this signal will immediately place an Emergency Call for Medical Aid.

SQUARE DANCERS' COMPASSION



Clarence and Miriam Grasley are popular long-time members of the Melody Mates Square Dance Club in Oceana County, Michigan. The Melody Mates are best known for hosting the annual National Asparagus Square Dance the second Saturday of June.

Clarence has a twelve-passenger Chevy suburban and likes to fill it up and visit square dances both near and far. Once at a dance he assists in forming squares, helps with lunches and has a ready story.

The Grasleys winter in Texas and this past spring in Missouri about half way home on their return to Michigan, Miriam fell down the stairs, broke some ribs and severely injured her back. She was taken to a nearby hospital and found she would have to remain flat on her back for many weeks.

When the Melody Mates heard of her



plight, they went into action. Erwin Gale, who pilots his own private plane, made some adjustments to allow room for a cot, took along Arlo Matney and Merle Bosch to drive Grasleys' car back, and Clarence and Miriam had a quick and safe ride to Michigan. Upon landing at the Ludington Airport, square dancer John Gebhart was there with his luxurious motor home to take them on to Mears and their home at beautiful Silver Lake. Within four hours, Miriam was comfortably settled in her own living room in a hospital bed which had



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been set and made up by other square dancers.

Johnny Quinn, the Melody Mates caller for its 26 years, is always there in members' time of need, sickness and problems. He and his wife Lorraine give unstintingly of their time to call dances at convalescent homes, homecomings and other events. Lorraine's sister, Ruth Tomp-

son, and her husband, who live in Boonesville, Missouri, are apparently just like them. Even though strangers to the Grasleys, upon hearing of the accident, they made the 20-mile trip to the hospital to comfort them.

Square dancers are a special breed of people.

*Henry Fischer
Rothbury Michigan*



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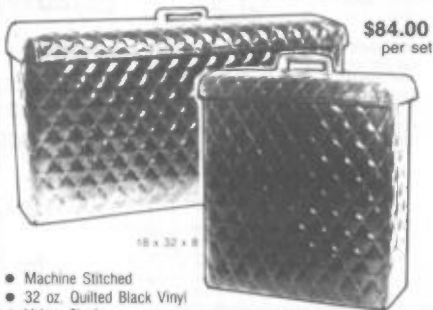
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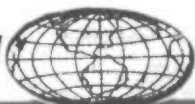
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Gene and Helen Norris of Eugene, Oregon, regularly lead square dance tours. Their 1988 revisit to Germany began on an Air Force tanker, flying standby Space A for ten hours from Beale AFB, California to Mildenhall, England, with two hours more to Spandalam AFB in Germany. In Freiburg, Germany, they attended the first large dance ever staged by the Breisgau Twirlers Club and were hosted by its president and caller, Michael Strauss and his wife, Elvira. Michael did a workshop during the Saturday afternoon; evening callers were Roland Federle and Klaus Hermann. Gene also guest called. Over 135 dancers attended, and the Yellow Foot Dance was judged to be a success.

Four days and five dances in Hamburg followed, hosted by Liane and Karl Hoffman, their daughter Corinna and her husband, Erwin. They traveled 60 miles to visit the Obeck Allemanders at Bremen with Uwe Jolnsen on the mike, and visited the Castle Ghost Plus Class in Ahrensburg called by Ilona Airoldi and the Ham-satics Squares called by George Meuhring.

Gene called an impromptu MS dance for the Castle Ghost Club with over six



squares of dancers on the floor. Typical of many German dancers, a non-English speaking woman presented them with chocolates in thanks for the good time. Special pins and gifts were given by many German friends.

One thing that stands out about German dances is the manner of including singles and the mixing of dancers. Anyone who wanted to dance joined a square and raised a hand; someone filled in the square and became partner to the single.

The tour included Frankfurt, Garmish, and Innsbruck, Austria. The Norrises waited five days in England for a flight home on a C-141 cargo plane. They say that traveling on Space A Standby is a great way to make new friends and a nice benefit for retired military personnel.

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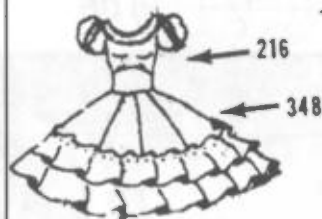
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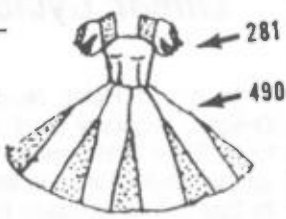


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ENCORE, Continued

says callers and leaders agreed that students should be encouraged to dress western from the very start. Angels and callers should dress in proper square dance attire from the first night. At the time of the half-way dance, all students should have some sort of proper attire.

"My feeling as a dancer and caller is that part of our wonderful recreation is the colorful, western square dance attire that most dancers wear. Let's all upgrade square dancing by pushing for proper attire at all square dance functions. Callers, let's set a good example— get out of those business and leisure suits. Go buy some western clothes. Not that you don't look sharp, you just don't look like square dancers," states Al.

"A poll taken at the Callerlab meeting

in St. Louis, shows almost 100% of the Advanced callers call for at least one Plus club regularly each month. 80% call for at least one Mainstream club regularly and about 80% run beginners classes for new dancers. It was concluded from this that the Advanced callers are contributing heavily to the Mainstream and Plus areas of dancing." Excerpt from "Challenge Chatter," by Jim Kassell.

"Steal A Peek" features Skip Uhlig of Arnold, MO, who has been calling for fifteen years around a 150-mile radius of St. Louis. In his record case you'll find singing calls, *Luchenbach Texas*, *Wiggle Wiggle*, *Paloma Blanca*. Hoedowns are *Brandy*, *Take One*, and *Excelerator Special*.

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SUSPENSE, Continued

Watson, turning to Mrs. Pivotue: And if no one came to the meetings, there would be no meetings.

Holly Hitchfor: And, if no one came, there would be no council. No workshops, no get-togethers for fun. No learning from well-known and knowledgeable leaders who can teach us so much. Why, if dancers wanted to learn more, they would go out of state.

Mrs. Pivotue, returning with tea: Oh, my! I hadn't thought about that. Why, Dub, you haven't been learning anything new for a long time. Some of the couples are wanting to do more and they are talking about going 60 miles away to a leader who has been keeping up with new things and can teach them more than they are getting here.

Dub Reverspin: I guess we have been stalemated in what we do. And a lot of the enthusiasm has disappeared that we had when we first started to teach. By heaven! It's time we did something active. Everyone knows it helps to build excitement when people get together with others who share their thoughts.

Mr Pivotue: We are going to start going to all the meetings and really get into the fun!

Mrs. Reverspin: And, we are going to send in our news so others in the state can see that we are here and we are doing our best to promote round dancing!

Holly: And, I am going to get active in all that I can do. And, keep learning. After all, there are only two levels of round dancing—easy and challenge. Until you learn it, it's a challenge. After you learn it it's easy! (Everyone laughs!)

Watson, as he and Holmes leave the house on Telemark Drive: A job well done, wouldn't you say, Holmes?

Holmes, lighting his pipe and puffing gently: Well, that makes a dancer couple, a sweet young single lady and a teaching couple enthusiastic and anxious members. That's what makes an organization successful and enjoyable for everyone.

Watson: I was just thinking, Holmes, Perhaps we should find a nice sweet young single lady apiece and learn this round dancing. How do you suppose we should start?

Holmes: I understand most people start in square dance classes and there are always single ladies who want to dance.

Watson: With our superb intelligence, at what level should we start, Holmes?

Holmes: (Removing the pipe from his mouth and tamping the tobacco gently.) Elementary, my Dear Watson. Elementary.

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*Don Doe
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The state of Montana is celebrating its 100th year of statehood next year, 1989. One of the planned events is a Centennial Wagontrain with 100 wagons...This wagontrain will be in Dillon, Montana, on June 13. The Gold Nuggets S/D Club is planning a Centennial Festival dance on

June 13. We need a nationally known caller for this festival...

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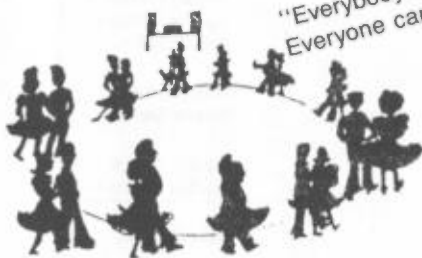
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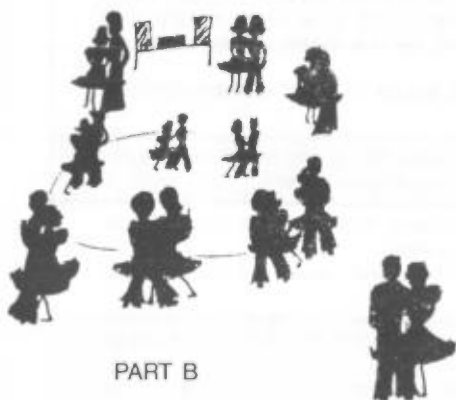
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INTRO



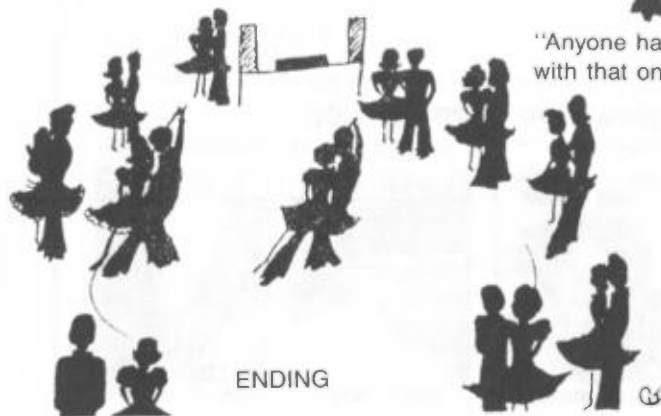
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PART C



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Friends Across the Square continued

you'll get it.

During the next year we dance a few more times with my little Mister and Missus, but for one reason or another I never get the opportunity to say anything more than the traditional thank you to them at the end of the tip.

Then it's state festival time again. This year is a lot different than the first one. This year my husband and I are "old dancers." We're comfortable on the floor and we have a wide circle of friends. We come into the hall in a group and when the music begins, we form a square.

The calls are easier, now, and a lot more fun. I laugh and kid with our friends as I sweep around the floor. Then...out of the corner of my eye I see the man—Mister. He's sitting in a folding chair up against the wall. Where is Missus? Why is he sitting out? I nearly make myself dizzy looking and watching for Missus' return. She doesn't return.

I have never spoken to the man nor his wife—I mean, nothing more than the "thank you," and suddenly I feel terrible. I recall the last time I had seen them at a dance; Missus had looked even frailer, weaker, tinier. And Mister had been so watchful, so attentive of her. And they hadn't danced every dance, either, not like they had when I first became aware of them.

We dance two more tips, but my mind is still back there at the sidelines on the small shrunken figure huddled on a cold metal folding chair.

"Let's go," my husband says as the floor begins squaring up again.

"I...why don't you go ask Dotty to dance," I say, nudging him towards a single lady in our club.

"What's the matter?" he asks. "Tired?"

"No." For some unexplainable reason I had never, during the entire year, mentioned my little Mister and Missus to him. There were just so many other things that seemed to get in the way, and we hadn't seen them all that much. They were

always just one of many dancers. But now...well, now I feel protective of the friendship that has grown across a square. It's a very personal thing. Oh, I'll share it with my husband, probably tonight when we are snuggled down in our bed in the camper, rehashing the day. But for now the moment is all mine.

"I have something I have to do," I say and give him a hug with my eyes. I make my way along the wall. What if he is too sick and old to dance now and just wants to be left alone to watch? Surely someone who knows him better than I, has asked him to dance. Perhaps they have and he's out on the floor right now.

But there he is, still huddled on the chair, looking painfully alone. I had never seen him without Missus at his side. Never. And he sits there now, crippled, like an appendage has been ripped from his body.

"Hello," I say, tentatively, as I approach I him. "Would...you like to dance?"

He looks up and his eyes are so sad and lonely that I think I am going to cry.

"Momma's gone," he says in a soft gravelly voice, his gray watery eyes looking almost past me. Why have I bothered him? But I am here...and I want to reach out, belatedly, I admit, but I want to try and ease his terrible loneliness.

"I know," I say, gently. "I miss her, too. Perhaps she wouldn't mind if we shared this tip. That is if you'd like to," I finish quickly.

"I don't think she'd mind," he says, getting up stiffly. "She thought you were so pretty."

The entire tip was executed in a fog of tears. I had missed the opportunity to tell Missus—for now, even though I know her name was Annie Frost, she is still Missus—I have missed the opportunity to tell her what her smile and her gentle hand had meant to me.

Dear friend across the square, I miss you terribly.



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UNDERLINING

THE CALLER NOTE SERVICES

Very pertinent words came from Vaughn Parrish at a caller seminar in Austin, as reflected in **For the Record** from Texas: "You must be or become a *dedicated leader* for the longevity of the activity. You must have or develop discipline and proper conduct not only in your dancing habits and attitude, but also in your daily living habits for others to follow. If you are not willing to accept these responsibilities of leadership leave the microphone to others and remain a follower."

From Barry Wonson's **Figuring** comes a reminder from the last

Callerlab convention in Reno to all who are teaching classes this fall: "The membership voted on the proposed change to the suggested teaching time with the result that the new recommended teaching time for the 67 calls on the new MS list is not less than sixty hours; recommended as well is that callers teach from more than a single position/formation and also teach styling and timing. The calls in italics may still be deferred until later in the MS teaching sequence."

Bill Davis, in his **New View**, always gives us a good smattering of concepts, choreo and current conversation.



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We particularly like this little gem: "Fractionalizing calls is not done very frequently at the MS and PPlus levels. However, with a little instruction and patience, dancers get the idea and then enjoy a whole new dimension of choreography without the burden of learning a new call. The easiest concept is 1½. Start with that, then try *swing thru 1¼*."

From zero Lines: Pass the ocean
Left swing thru 1½, right & left grand.

Pass thru, tag the line right, ½ tag
Left swing thru 1½, split circulate 1½,
Diamond Circulate 1½, right & left grand.

From zero box: Right & left thru, swing thru 1¼
Split circulate, follow your neighbor,
Allemande left.

We can benefit from Dick Han's long calling/teaching experience as he gives us tidbits like this in his **Dancetime Notes**: "To insure dancer success with *fan the top*, it is necessary that the learning begins from a wave. When the dancers are comfortable with *fan the top* from established waves, then start working with

the facing couples situation. *Fan the top* is a good call that I feel deserves this consideration.

Let's be more realistic in our expectations of the dancers. Remember they are dancers. They are not dolls, checkers or diagrams and there is a difference. By comparison, we can *circulate* from facing couples also, but we don't expect the Mainstream dancers to execute this action. Just because it is technically possible, does not make it a logical action."

There's never a month that goes by without good ideas coming from Jack Lasry's **Notes for Callers**. Here's an excerpt from his latest in which he features *tag the line left*, and also reminds us to follow that with a *couples circulate* or *ends circulate* for smoothness, like this:

(Zero box) Swing thru, boys run, tag the line left
Couples circulate, boys trade, bend the line
Star thru, pass thru, trade by, left allemande.

(Zero line) Pass the ocean, girls trade, girls run
Tag the line left, couples circulate, boys run
Girls circulate, boys trade, boys cross run

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Recycle, pass to center, square thru $\frac{3}{4}$
Left allemande (zero box).

Sometimes Ed Fraidenburg gives us a good new experimental in his **Choreo Connection**, just as he does in **ASD**. This time he features *roll the column*, which goes like this: From columns, center four *box circulate*, and *quarter in*; ends *trade and roll*. Ending is facing lines. Heads lead right and circle to a line, touch $\frac{1}{4}$ Circulate, roll the column, pass thru Tag the line in, touch $\frac{1}{4}$, circulate Roll the column, star thru, trade-by Swing thru, girls trade, right and left grand.

According to Warren Berquam in his **Minn. Callers Notes**, we haven't always "milked some basics to their fullest." For instance, toss in a *ladies chain* $\frac{3}{4}$, then a *ladies chain across* and another *ladies chain* $\frac{3}{4}$, and you'll have your partner back again. (Nice way to supplement your static square choreo starting action.) Four ladies chain $\frac{3}{4}$, four ladies chain across Four ladies chain $\frac{3}{4}$, allemande left & weave... Or: Head ladies chain $\frac{3}{4}$, side men turn'em

And rollaway, circle left, allemande left...

Don Beck in his **Choreo Breakdown** compares two similar systems: the one from his book *Out of Sight* (involving "x" or *chain* figures) and the Perpendicular Plane Principle (showing the formula for knowing whether you've *chained* the girls or not, in any series of two couple moves) described in the April issue of Don Malcom's **Lead Right Notes**. Basically they are similar systems, but there are differences. He does not dispute the 3-P system, but only points out that it is better to use one system (x) or the other (3-P), since intermingling or combining the two can lead to confusion. [Ed. Note: A further word is relevant—there is no flaw in the 3-P system as one might suspect from the discussion. But it is essentially a *two couple* system; inversions, or relocating the allemande position, can also easily be done, as long as a *circumferential* (not across center) pattern is followed; it therefore becomes as versatile as Don's "x" system for establishing *ladies chains*.]

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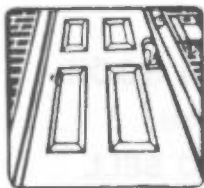
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