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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

Volume 43, No. 10
OCTOBER, 1988



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American Sqauredance, October 1988

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20 years of publishing *American Squaredance* are now behind your co-editors. From our first October, 1968 issue until this present one, our publishing affair has been interesting and exciting.

Occasionally folks have told us they could never stand working with the constant deadlines. Finish one magazine, start the next. We can truly say that the deadlines are challenges and each one signals the completion of a task. One co-editor has always liked jigsaw puzzles, and putting together an issue is not unlike assembling a giant puzzle—this piece here, this ad there, until suddenly it all falls into place and is delivered to the printer.

We are proud to say that despite eye surgery, overseas jaunts, a fire at the printer, deaths in the family, and other more minor difficulties, we have never missed a deadline or a mailing date.

We thought readers might be interested in knowing who of our present advertisers were in that first issue. With us from the beginning have been The Ox Yoke Shop, Frank Lehnert, Grenn Records, Nita Smith, and Wagon Wheel Records. Other advertisers joined us shortly after that and we appreciate their faith in our efforts to rebuild the oldest square dance magazine into an effective voice for the activity.

We thank all the writers who have contributed either regular or individual columns over the twenty years. It is your efforts and your participation that has made

CO-EDITORIAL



ASD interesting and appealing. Many couples tell us they race each other to the mailbox on delivery day. One caller's spouse told us last week that she has to read it first; once he has the copy, he files it for future reference and she never sees it again. However and whenever you read it, we're really glad you do!

So much has happened in 20 years—LEGACY, Callerlab, Roundalab, URDC, USDA, NASRDS, 20 national conventions where we met and greeted all of you. We're happy to have been a part of the square dance activity and to have made a contribution to it on a worldwide basis. Now, on to the future...!



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BY-LINE

We hope you find this issue *haunting!* With her typical appropriateness, **Jo Jan Nunley** describes some Halloween dance ideas. Another familiar author, **Betty Rosian** writes, a la Bombeck, about the

trials of her bulging closet. Carrying out our emphasis on fun and fellowship, **Dick Hagerman** shares his experience of special S/D weekends in the mountains of Idaho.

Back again after several years' hiatus are **Al and Nell Eblen** with a brief motivational piece. Why can't we "walk on water" and really have a super square dance season this fall? Another caller, **Bob O'Donnell**, share his secret for doing just that!

Other tidbits are scattered through the pages, including a mystery (unsigned) ad from a dancer who wanted to surprise his special dance partner and a photo that reveals the secrets of managing petticoats in the small spaces of restrooms.

May you dance this October with the ghost of your dreams!

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* GRAND ZIP *

Thank you for the lifetime subscription to your magazine. We find it very informative and particularly enjoy the round dance material and articles.

Lester and I are round dance teachers (Les is the cuer-leader). We belong to So. Calif. R/D Teachers Assn. and are associate member of Roundalab. He has danced since 1960; I started in 1975.

We met at a R/D class in Long Beach in 1984 and were married in March 1987. Naturally we had a square and round dance wedding and reception.

Our classes take up most of our time but we do enjoy camping when we can get away. We try to dance every week and enjoy being with our S&R/D friends.

Lester loves choreography and likes finding and fitting steps and figures to the music. His *Easy Strolling*, we're happy to see, is progressing well in your Pulse Poll.

Lester & Barbara Auria
Artesia, California

Ed. Note; The Aurias were the winners of the lifetime subscription awarded during the National Convention at Anaheim.

Visitations. Why go on a visitation and then dance with members of your own group? My partner and I dance with different clubs every Sat. and Sun. and without fail, visiting clubs dance as a unit and

the home club does likewise.

Split up and dance with other clubs, or why bother? You will never become acquainted with or acquire new friends if you do not. You need not be nervous and you can dance with your own members at home. Don't just go— VISIT!

Fred Hylton
Long Beach, California

We want to congratulate the Wisconsin R.D.L. Council on an innovative and successful program to stimulate and improve round dance leadership! Jerry and Lorelei Hempt were chairpeople of the first Wisconsin Weekend College for Cuers. They were assisted by Milton and Alice Spoor, Jerry and Dorothy Schroeder, Bob Paull, Ted and Doris Paslmen, Jerry Packman/Betty Drafz, Ron and Cari Laack, Darrah and Peggy Chaney, Bernie and Kathy Bloomquist. Not only did we improve our round dance program but also we gained some firm new friends. This weekend was certainly an example of a good state organization working together.

Ken & Mary Coe
Carson City, Michigan

...We wish to thank you for the advertising that you gave us in your directory of happenings during the summer and for the location in your magazine of our full page ad. This was the first time that the Cochrane Festival had been held and, it was started, not by the dancers, but by the

Continued on Page 101



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Meanderings with Stan



Northern New York Caller School—It was a good formula for an academic exercise. Six new callers. Six partners. A set-and-a-half for demos and demographics. A real *family* feeling coupled with a super special spirit. Five days of concentrated study. Chasing after illusive corner resolution slots on graphic grids. Playing with color-coded dolls. Exploring the elements that control our electronic gadgetry. Wading knee-deep in typical organizational problems in order to chart paths to solid ground. Stretching vocal gymnastic capabilities. This was the 1988 school at mid-mountain, mid-lake Silver Bay, by George.

In mid-July we met each day, Wednesday through Sunday, on the south side of the vast Silver Bay Conference Center grounds, overlooking the lake. Our rustic meeting room separated two gyms that proved to be not too separate, especially on one rainy day when we could barely drown out the invasion of bats (flying ones), balls (bouncing ones), and shrieking kids at play.

The catch-phrase of the week was: "I could but I don't want to..." which denotes an optional *allemande*. The Saturday night party was special. Area dancers came to liven it up. Each caller outdid his/her previous mike efforts in remarkable ways. Elsie Parvis gave each grad a hand-made aerial flag. Diplomas and photos and hugs followed, and another nautical class was launched on the fertile seas of

square-rigged Opportunity, aboard the good ship USS Square Dance, to make Plymouth Rock legends out of Yellow Rock fundamentals.

Captains Courageous of new calling career capabilities are: John B. and Harriet, Al O. and Evy, Thea G. and C.W., Bill B. and Liz, Clyde P. and Gladys, and Marv H. and Lucy. Love 'em all. (Before they hit the high C range and the high sea hemispheres, each one of these hip clipper skippers will learn to make straight wakes on little lakes of labor and luck—Co-ed.)

Silver Bay Association of the YMCA—

This is where the caller school was held, but there's more. It's also the site of our doing half a dozen Monday night family-fun Starlight Swingalings that have become a long-term tradition on the spotlighted volleyball courts of the resort. We do a blend of easy circle games for the tiny kids and parents, folk dances, mixers, easy squares and simple pattern rounds. May these O/N/S offerings never die—they feed the greater movement or stand alone, providing different strokes for different folks.

Silver Bay, our summer home—

This timely treatise would be incomplete without a warm word about a summer shift to our northern nest in the Adirondacks. Where in the world can ope go where snark-sailing is done on the blue, lawn sale-ing is done on the green, one

can note the wailing of a checkerboard black/white loon in a far lake and one goes snail-pacing in the cool brown shade of an old red oak? Where can one sit with a tall lemonade on a porch, watching feathered aviators in the rustling leaves? Where can one twang out a fast game of tennis in a nearby court when the sun comes rising to about half-past half-mast? Need I say more? (You needn't. Your queer, querasome quotes already sound like a game of Twenty Questions—Co-ed.)



Olmstedville, New York—Mary and Bill Jenkins (She's our *Book Nookery* staffer.) have sold their panoramic Mockingbird Hill rookery, but now they own Blarney Castle on Irishtown Road in the same area, as well as No Snow Cottage in Florida. Each year I fly westerly, as the crow flaps, over a few mountains, to do a Jenkins junket for a choice Northway ☐'s crowd there. A heavy dew (with *bark* and *mew*) kept us partially indoors this time, but who minds damp weather when dancing dominates and a potluck with ice cream tops it all off?

Albany (Cohoes), New York—Many singles clubs are growing and flourishing. This one is no exception, I found out, with 15 or 18 squares crowding into a cool St. Michael's Hall for my dance in that northern capital suburb. The swinging was enthusiastic, also typical of singles groups, and they meet every Wednesday. Before his untimely passing, the legendary Frannie (Fun-a-minute) Heintz was their caller. No wonder they're a popular club! Claire Wilson cued rounds. Callers present were Duane Silver and Thea Galusha. It was an easy drive down and

back alongside the historic Hudson, from our northern home, down the cumulus alley where ghost Dutchmen still roll their thunderous cannonballs. (That's a Rippin' old tiddly-Winkle story.—Co-ed.)



Hamilton, Ontario—It was early August. Cathie and I drove the ten-hour stretch from Silver Bay to Huron (from one home to the other) in order to feed our printer's hungry presses with the September issue of *ASD*; then turned around and drove a 5-hour easterly course to Hamilton, where the 6th Canadian National S/R D Convention was already in progress. We bunked comfortably in a dorm at McMaster University where many dancers were lodged, B & B style. (Hoofing it down the hall to the community shower makes one *family-familiar*, doesn't it?)

Chairmen Bruce and Gladys Stretton, backed by a fine staff of volunteers, kept things humming efficiently for the three-day event attended by almost 6,000 dancers in downtown Copps Coliseum/Convention Centre. Highlights for us were the Banner Parade, daily special shows and demos, watching the clogging, meeting long-removed friends, discovering an elegant little restaurant named Tiffany's, attending a Lee/Marcellus after-party with a cast of *thousands* (just kidding about the numbers), dining with the Rutters in the Sheraton, seeing Ron Revfik receive a special award for that great Winter Olympic dance demo, and just viewing the symmetry of a hundred sets in motion, flanked by fifty-foot balloon garlands, floral flags and provincial banners. The facilities were as cool as a million cubic feet of cucumbers. There was a pre-convention caller school, plus many extras too numerous to mention. We were tapped to set up and take down the

LEGACY display, among others in one remote corner.

We both did our center stage stints each day also. I was booked to call two MS tips and two Plus tips, including one for a bountiful bunch in Copps Arena. Twice I got some Y'd experience three blocks away from the main action, calling to some very sparse crowds. (You sound better to most crowds when you call three blocks away from them, Stan.—Co-ed.)

The Contra Hall offered a nice change of pace, and I had a one-hour assignment there. We'd walk a mile for a contra any day. Finally, our two panel presentations attracted a handful each—hers on *Callers' Partners* and mine on *Recruitment* (a LEGACY offering). It could have been the



timing—9 a.m. Friday and 9 a.m. Saturday. That's almost B.C. (Before Coffee).

Well, after three fun-filled, festive days of dancin' *double tracks*, shopping for nicknacks, tasting Big Mac snacks, hiring a three-block hack, following the program with lack of flack, catching up on lots of yack'n sack, we want to go back! And that we shall do. We're registered for the next big Maple Leaf convention to be held in Vancouver in July of 1990.

Ithaca, New York—Hot. Hot. Hot! That's a new song/dance title, as well as a valid description of the temp/tone of the Square-A-Naders Summer Gala that broiled away under the dome of the Cass Park (ice/roller) Rink that August night. It was set up as part of Ithaca's 100th anniversary celebration; the sign created by ASD cartoonist Toini K. said so. Committees had done proper prep primping—decorations were in place; door prizes were wrapped; clippings, flyers, club photos were spread; refreshments invited indulgence. Rounds were spun by Judy (Jake) Doane. Co-emcees/prexies were

Charlie and Lou Corbin. Other callers present were Jean Alve, Mary Linton, Cubby Van Loon and Tom (*Mountain Man*) Trainor. Despite the oppressive closeness of the air, this dance was a pluralistic Plus in more ways than one. (Sometimes too much hot air is partially caused by the caller.—Co-ed.)

Silver Bay Barn Raising—Once in every person's life there needs to be a barn-raising party. On Saturday afternoon, August 13, Cathie and I held one, borrowing a page from an old rural tradition, and celebrated the completion of our two-level barn behind our cottage. We invited three dozen friends and neighbors to this big, bang-up, barn bash. We initiated the barn with a little square dancing, a token nail-pounding gesture by each, plus good yack and snacks. If the wood in a wooden barn could smile, I believe this one would grin from rafter to rafter, responding to the joviality of that day.

Hague, New York—No more than a ten minute drive north of our summer home was the site of this family O/N/S for the Northern New York Yacht Club in their lakeside club house, by George. It was a lively and hot dance. Visualize this: a few adults, a few tots, a triple dozen teens, most barefooted, most in T's 'n shorts'n cheeks, all with unlimited, bouncy energy, all in humid, 90° weather. Thanks, Santa, there *is* a Virginia Reel!

Putnam, New York—Signaling the end of our summer in the North Country for the '88 season, I responded to a new tradition begun last year, calling one for the Adirondack Promenaders, almost directly across the lake from our Silver Bay home. Caller Thea Galusha is the motivator for that new dance area. Ripples turn to waves and a strong current is created. Watch that A.P. progress. There's already a swell swell! By the way, the dance went swimmingly, too.

Now the time has come for me to take a plunge into Lake Oblivion for another month, so I'll come splashing your way again in 30 days. (Maybe you should be gone to Lake Wobegon—Co-ed.)

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WALK ON THE WATER?

by Al & Nell Eblen
Pharr, Texas



A young friend of mine had recently finished four years of college, and he related a very unusual story to me. A group of young people attended a movie at the local theater. It was a story about a young man who was marginally retarded mentally. He worked as a gardener for a wealthy man. The employer was very impressed by the young man's ability to solve problems. The young man always gave a very simple answer to any problem presented. Though the answer was very simple, it always seemed to solve the problem. Many times people of sagacity have found that the most simple answers to problems have by far been the most workable.

The wealthy man passed away, and another man employed the young man, and he thought that this was a gifted person. The second relationship made the young man very unhappy; however the second employer passed away, also. It was at the end of the show that the burial was taking place that the young man walked down to the water of the seaside, and he actually walked on the water into the sunset. Thus, the movie ended.

The group of young people decided to

call the director of the movie to determine the significance of the mentally retarded man walking on the water. The director could not be located in Hollywood; however, he was finally located in a hotel in Switzerland. The director was willing to talk and answer their questions. When asked about the meaning of the man walking on the water, the answer was that no one had told him that he couldn't. Since he did not know that he could not walk on the water, he did.

The young people seemed to think that this was not reasonable. The director then asked them if they didn't know that they couldn't call a motion picture director in Hollywood, much less in Switzerland, was it unreasonable? The young people replied that no one told them that they couldn't.

I wonder how much we could accomplish if people did not tell us that we couldn't!

One of my caller-friends is Bob Baier, who started calling in 1972 as a teenager. Recently, I asked Bob, "What made you think a 17-year-old teenager could be a nationally-known square dance caller?" His answer was—"Hey, nobody ever told me I couldn't!"

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Putting Ghosts To Work For Your Club

by Jo Jan Nunley

Halloween comes but once a year. And it comes for kids, right? Sure it does, but it doesn't have to stop there, now does it? Somewhere in your adult makeup, don't you still remember the fun of dressing up and becoming someone else for a little while as a kid on a cool October evening?

The spooky night in October comes but once a year. Why let it go unnoticed in your club? Why not give your club members the challenge of transforming themselves this one night into a different person or a different creature? What am I suggesting? How about a costume party combined with your dance? There lurks somewhere in every adult the kid that used to be. Halloween night might be just the time to bring this lurking child who might be almost a stranger to the adult dancer.

I have attended several club Halloween costume dances. The question that you might have is: Is participation a problem? You might believe that adults would feel foolish dressing themselves up in some outlandish outfit and then parading around in it front of people for whom they usually try to look their very best. Well, I found this to be half the fun.

The other half of the fun came when the truly inventive dancers came and **no one**, not even their own spouses, recognized them! At one of these dances I attended, a caller's wife came later than the caller and she, usually a quite attractive woman, had disguised herself into a hunch-backed, seemingly mean-spirited bag woman. Half of the evening was spent

with all of the other costumed dancers asking each other who the little old bag lady was.

Another big surprise might be when a gallant gentleman dancer transforms himself into a made-up, high-heeled lady. This also happened at one of our costume parties.

For one of these Halloween events, a club dancer offered a barn. An old-fashioned barn dance decorated with all of the Halloween traditional decorations—now what could beat that for fun?

Halloween has gotten such bad press that past few years that many parents have reluctantly had to abandon the joy their children got from the one-night of dressing up. Even if your club normally does not include kiddies, this night might be a fun exception. Parents could bring their little costumed hobgoblins and let them participate in the fun. With a little ingenuity, club members could dream up oodles of fun activities for the smaller set while Mom and Dad (or was that Ghost and Mrs. Ghost) do their thing in the dance set.

The costume competition could be in two classes: one for adults and one for kids. The kids might even get to vote for the best adult costume.

Did I say *adult* costume? Let me tell you about my hubby's costume at one of these dances. He went as Mr. Ghost in a white sheet, with his hair sprayed white and white face makeup. Now a sheet hardly will cover the legs of an over-six-footer, as you might guess. How

did he complete his ensemble? With white thermal underwear, of course! Now, at any other time, can you conceive of a man letting his fellow square dancers see him in his underwear? I think not. Halloween indeed can be an evening that is unforgettable for a lot of reasons.

Now we have an evening in a barn, a decorated barn at that, with assorted sizes of costumed persons, and you might wonder about your older dancers. Will they be game? I still remember one of the older dancers of our club who had a mask and outfit depicting President Jimmy Carter. We don't get too old for a little fun. If we did, we wouldn't be square dancers, now would we?

So with the inclusion of all ages at our Halloween costume party, what is missing? If your club is like most, the answer to that one just might be food. Your club might go in for something as childlike as bobbing for apples. But, then again they might not want to wash all of that ghost-face off.

Our club solved that problem by having members bring chili in crockpots, hot dogs, potato chips, and if I remember correctly, a little homemade ice cream.

If your club is game to have a "ghostly" good time, one essential thing you must remember to bring—a good camera. You will want to record for your memories the time that you saw old Dan or Bill without his shined shoes or boots and in that Dracula outfit.

The time that square dancers become so serious that they can't have a little (or a lot if they are lucky) of the fun things in life is the time that square dancing will end. Square dancers enjoy a good time, that much is clear.

Turning Halloween around into a fun family time for your club will be worth the effort. Halloween was once upon a time meant to be fun for the little spooks. Well, little spooks grow up into big spooks and big dancers, but why let that stop the fun?

Give your club a howling good time this Halloween and bring out the little spooks deep inside the big dancers.



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DANCIN' IN THE SAWTOOTH

by Dick Hagerman
Wendell, Idaho

Every summer towards the end of June, Idaho's Sawtooth Hills come alive with the sound of music and the voice of a square dance caller.

Like bees returning to a hive, some 120 square dance enthusiasts of all ages (some have celebrated their 29th birthday at least 42 times, and some have yet to celebrate their first 29th!) join a caravan of campers, fifth wheelers, and motor homes grinding and twisting its way over Couch and Fleck summits on the way to Methodist Camp. The hive is a lovely log lodge nestled in a spectacular Alpine valley south west of Elk Point mountain.

The honey in the hive is a week-end of square and round dance workshops mixed with volley-ball, horseshoe pitching, fishing, hiking, and motor bike safaries. To be really truthful, some persons just lay back, relax in the shade of a lodge-pole pine, and let the activists wear themselves out.

The brand-new, matched-log lodge offers ample space for eating and dancing no matter what the weather might be. An outside deck between the two large wings of the building furnishes extra dancing space and when a loud-speaker is stationed at one corner, it's especially popular with the dancers who prefer to *allemande left* under the stars.

The week-end is sponsored by the Buttons and Bows Square Dance Club of Jerome, Idaho, and features their club caller, Wilford Allison, plus guest caller, Gerald Hirst, and round dance cuer, Gid Harr.

All the meals are cooked by a camp-wise kitchen crew, but the dancers furnish the "Kitchen Pals" (food servers and dishwashers). So it pays to be friendly with everyone because you never know

who is going to be serving your next meal!

At Methodist Camp, the evening begins about 6:30 p.m. as the warm, yellow sun cools to a purplish red and slides down the other side of the pine-spotted mountain. Like lemmings running to the sea, a migration of dancers unfolds before the eyes of mule deer feeding in the shadowed valley. In groups of two or four, or in strings of six or eight, they move out from tents and campers and head for the hive. It's the most colorful time of the week-end.

The valley surrounding the lodge is decorated with spikes of fire-red Indian paintbrush, mats of purple-white phlox, and yellow balls of buckwheat. The mountains sheltering the lodge are decorated with rugged brown boulders, kelly green timber slopes, and soft blue ridges.

The right-hand ladies in their bright colored skirts, and the corner gents in their flashy neckerchiefs compliment this natural beauty as they stroll along the well-worn trails to the lodge. Even red-breasted robins stop their evening song and marvel at the colorful sight.

In Idaho's Magic Valley, beginners can spend at least one night a week from November to May learning the movements of the Basic and Mainstream programs, and the week-end at Sawtooth Camp offers workshops for the beginner as well as for round dancers and advanced square dancers.

More fun is added to this square dance week-end by a Friday night campfire featuring coffee or hot chocolate, popcorn, and a song leader with banjo accompaniment. Saturday night brings an "after-party" with hilarious skits, magic acts, and an ersatz German band, all organized by one of the dancers and per

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On Sunday, after a sumptuous breakfast of pancakes and eggs, square dancers of all dispensations and

denominations gather at the lodge to thank the One who created the spectacular setting for the special week-end. Square dance gospel singers, square dance preachers, and square dance prayers experience a time of worshipful fellowship together. It's a serendipity that adds special meaning to the wonderful week-end.

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Bob O'Donnell writes that his purpose is to restore square dancing to a higher level of popularity than it has at present. At Holiday City, the older adult group is having a "boom" in square dancing. People in adult communities need the fellowship and the exercise.

On September 29, 1987 in an adult community of 2300 homes called Holiday City South, near Toms River, New Jersey, between 75 and 100 people gathered in their auditorium to try what was for most of them a new activity, square dancing. The director of the activity, Althea Castellano, with the strong support of her husband, John, and the assistance of Fred and Vicki Jardinella, started much earlier to recruit these folks. She went into every corner of the community, to the clubs and activities, to the pool, to every source imaginable, to encourage, urge, persuade all the individuals and their mates to come and have fun.

They came—and they had a ball! And they came back! The class started the next Tuesday and went for 36 weeks, through rain, snow, and sleet. It was possible to schedule the auditorium (with air and sound system) on Mondays at 11 A.M. as well as Tuesday from 7-9 P.M. So they classed and workshoped their way

through, averaging six squares on Tuesday and four on Monday through the class period.

The dancers had fun. They laughed at themselves and at each other when they made mistakes, and at the caller and teacher, Bob O'Donnell. They were not rushed nor did they tarry behind. Finally, on June 21, 1988, the Mainstream class graduated. Of the 67 that enrolled, 62 graduated!

The group continued to meet at the Tuesday time to workshop with the hope that by fall when they bring their friends in for a larger class and serve as angels, they will be "good" dancers. The first workshop found six squares on the floor.

How did they do it? Althea worked hard to get the prospects there along with her helpers. The trustees of the community were cooperative in providing the facility, the angels who lived there came and gave their support, the caller took it slowly and made it fun.

So, this group has what the world needs. Callerlab's theme for the 1989 is "Recruit, Promote, Maintain."

The Holiday City South Pairs and Squares know that fun and fellowship plus hard work equal a big class, now a club. Of course, that leader—Althea—is now the president!

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CLOSET DANCER

by Betty L Rosian
Johnstown, Pennsylvania

There are few things that I do with impeccable timing, but getting into square dancing happened to be one.

It's been a while since Ray and I sashayed out on the dance floor and broke into the system. Coincidentally it was the same year our last child left home to seek his fortune. At the time we were unaware of the significance of that. After all, with each of us bringing four children into the union, young people coming and going had necessitated installation of a revolving door.

You know the rule of space-objects will expand to fill whatever space is available. Sure enough, as each bedroom was vacated, it became a vacuum and drew bits and pieces of lifeless matter from all directions.

Ah, but that last child!

That was the year we got into square dancing. I looked at outfits in the tiny square dance shop (they're always tiny; is there a law that determines that?), and made a solemn vow that I would not succumb to the temptation to make this another financial dependent in the home. That was before I spoke with Eva.

"How many outfits do you have?" I asked cautiously after noticing over the months that no dress ever appeared in public a second time.

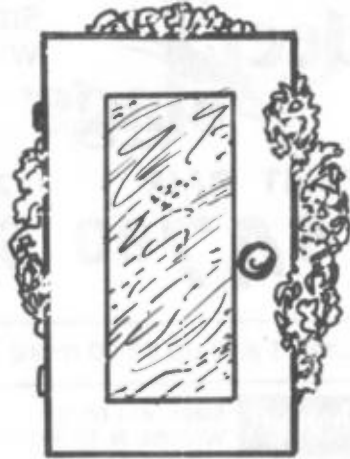
"Forty!"

Well, there is something between one and forty. And after all, here was that nice, fresh closet that I had not seen the inside of for ten years. (Parents know better than to open teenagers' closets. It's hazardous to their health.) I would be able to tuck a few petticoats in there without threatening a delicate dress or crushing a business suit.

But life is not that simple. By club graduation time, I had my allotted two outfits, and had learned that sewing one up is not only relatively simple, it is inexpensive. And isn't there something that says

a closet will work at peak efficiency if kept full? Closet explosion had begun!

The old depression days that had left scars started haunting me. You can afford more, it whispered. You're worth it. Closet explosion was in full swing! Five-yard dresses hung with a frivolous abandon. Flouncy petticoats dominated a corner, waiting to spring like a paper snake in a box when the door was opened. It was glorious freedom!



And then one son wanted to come back home to live.

You know the rest. The story isn't new. Your heart stops beating. Your mind reverses and fast-forwards. His whole life passes before your eyes. You look at the newly-gained closet. You think of the endearing child you bore. Your mother glands fight it out with your humanistic streak...and win.

But nothing is forever. This does not really have to be a life-or-death decision. Surely someday, somewhere he will meet a nice girl and want to strike out on his own again.

Only thing, there is nothing in modern society to use as a precedent. We've only just crossed the line to where young adults return to the nest, no one knows where it all ends.

But when it does, my clothes will be ready!

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ROUNDALAB REPORT



Over 230 teachers from 31 states, including Alaska, in the United States, five Canadian provinces and New Zealand attended the 12th Annual Meeting of Roundalab, the International Association of Round Dance Teachers, Inc., held in June at the Grand Hotel in Anaheim, Cal.

It was a busy three-plus days as leaders from various backgrounds shared their expertise and knowledge for the betterment of the round dance activity. The membership voted to adopt a liability insurance program. The Video Tape Committee began working with a professional studio to tape the Phases.

More figures were defined and placed in the Glossary and the six Phases, a new way of presenting the Phase Rating system in booklet form by rhythms was adopted, a new section was added to the *Callers and New Round Dance Leaders Manual*, the Classic List for 1988-89 was accepted, plans were developed for choosing Rounds of the Quarter, and lengthy, meaningful discussions were held on Teaching Progression and Mini-Clinics and Master Teachers.

The Roundalab Annual Meeting also provides its attendees with many educational opportunities. Sunday evening sessions included discussions on After Parties conducted by Ralph & Joan Colipi, Burn-Out presented by Harmon & Betty Jorritsma, and Video Cameras explained by Bob Nolen. On Sunday evening Bill & Carol Goss introduced and ex-

plained figures in the International Tango. Monday afternoon attendees had a chance to Swap and Exchange information on handling festivals and weekends, round dance teachers' school and publicity, moderated by Barbara Blackford, Paul & Debbie Taylor and Wanda & Pat MacBride, respectively.

Frank & Carolyn Hamilton were named recipients of the prestigious Silver Halo Award for their outstanding contribution to the round dance activity. Honorary Member Eve Maxhimer was also present and shared memories of round dancing in its infancy. She also brought along a program book from the 1st National Square Dance Convention in Riverside, California, 37 years ago.

The Wednesday Teachers Seminar Clinic sponsored by Roundalab and conducted by Clinicians Bill & Helen Stairwalt, Dwain & Judy Sechrist and Eddie & Audrey Palmquist was a sell-out. It is interesting to note that many Roundalab members remained in Anaheim to volunteer their services at the 37th NSDC.

Elected to the Board of Directors were Ron and Donna Baba, Wayne and Barbara Blackford, Bob and Barbara Herbst, and Ted and Barbara May. Continuing on the Board are Ray and Anne Brown, Irv and Betty Easterday, Herb Egender, Don and Pete Hickman, Wilson and Ann McCreary, Pete and Carol Metzger, Helen and Bill Stairwalt and Norma Wylie.

Irv and Betty Easterday were re-elected chairmen. Appointed executive secretaries for another year were Peg and Doc Tirrell. Roundalab's 13th Annual Meeting will be held June 18-21, 1989 at the Lincoln Plaza in Oklahoma City, Oklahoma.

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Florida Square and Round Dance Hall of Fame

Balloting by the Florida Square and Round Dance Hall of Fame Selection Committee resulted in the selection of Dick & Bea Rae to be inducted into the Hall of Fame.

Dick & Bea Rae

Dick and Bea started western square dancing right after they were married in 1950 in Michigan. When they moved to the Florida Keys and couldn't find a square dance group, they started one at the Key Largo Civic Club. Dick called "Dive for the Oyster" singing calls. The Homestead club asked Dick to start a club there. Jack Lasry visited one night and with Dick's encouragement, the club became Jack's first club. Still not satisfied, Dick and Bea would drive 70 miles a week to Miami to dance with George Campbell's Haylofters. They wanted all the square dancing they could get.

When the Raes moved to Miami and threw their energy into helping build a budding square dance movement, they helped start *Flip*, a newsletter for Southeast Florida square dancers. Starting in 1961 Dick and Bea served two terms as President of the Southeast Florida Square & Round Dance Association through which they promoted dancing in many ways, including demonstrations in Miami Beach Hotels.

In 1961, Bea, who had been receiving compliments on her dress creations for years decided to make a few dresses to

sell at the National Convention. Bea's feminine lacy dresses were a welcomed change from the "squaw" dresses that were being sold at the time. From the national convention on, the Raes turned their attention into providing square dance attire to a growing square dance population. Over the next 18 years they, with their daughter Renelle, were involved in making and selling Bea's dresses at their store in North Miami. They sold at every major convention in Florida and at national conventions. It was more than a profit-making enterprise. For Dick and Bea it was a commitment to square dancing, the major joy in their lives. This commitment is seen in their support of the State Associations of Dancers and Callers, magazines and conventions. They could always be relied upon to donate to a worthy cause in the promotion of square dancing. They were always *on call* at their store to enthusiastically answer any request for information about square dancing in the area.

The "high point" in Dick and Bea's square dancing career was Dick's 75th birthday in October, 1974, held as Jack Lasry's Trails End. More than 500 people came to celebrate with them and thank them for their contribution and dedication to square dancing.

Dick passed away in 1979 at the age of 79. Bea still has her heart and soul wrapped up in square dancing.

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The wagons will travel thousands of miles and will be "ambassadors" for the 38th National. Ultimately, they will

publicize their caretakers when they go on display at the convention, bearing the greeting of hundreds of clubs over the country.

TELL ME ABOUT OKLAHOMA CITY

As of 1985, it was estimated that 443,000 people live in the corporate city limits, with more than 971,000 in the metropolitan area. OK City is the third largest city in geographic size in the U.S., spread over 621 square miles. Central Daylight Time is observed from late April through October.

At 1,291 feet above sea level, Oklahoma City is one of America's sunniest cities. With an ideal relative humidity, Oklahoma's warm summers are still pleasant. Average temperature in June is 77°.

Ok City's central location makes it easily accessible for those travelling by car or bus. Interstates 35, 40 and 44, as well as US Highways 62, 77, 81, 270 and 277 will bring you right to the doorstep. Will Rogers World Airport schedules 182 flights daily, via 11 major airlines.

Perhaps the best fact about Oklahoma City can be borne out by being here: it is home of the friendliest people in the country...and you will be welcomed by them with open arms.

MAYBE "SQUAREDANCEVILLE?"

The Place to Be will be the Myriad Convention Center. The Place to Stay, however, may be along a half-mile strip

Continued on 102



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STRAIGHT TALK

Gerontology and Square Dance Calling

You've retired? So what? You can still make a useful contribution to society!

As long as there is life in your body, hope in your heart, plans in your head and energy in your muscles, maybe you, (both newly retired and new to square dancing) will want to be a caller. However until the general public thinks more positively about older people and recognizes that they are real people, with real desires, who are capable of accepting new challenges (not just winning at Bingo), there will be people who will laugh at that "grey-haired old geezer pretending to be young; who will take advantage of your inexperience. But you belong to the fastest growing age group in our society and your contribution is necessary to you and acceptable to society. You are wanted.

Maybe it will take you a while longer to learn your new trade on account of your age, but you don't have to prove anything to anybody. You've already lived longer than most people and earned yourself some kind of a pension, both of them significant achievements. Become a caller if you want to be.

Remember, however, that (a) if you have to teach both fast learners and slow learners in the same class in a daytime drop-in centre for seniors, and (b) if you find it impossible to teach the next step

until the slow learners have mastered the last step you taught, you're in for a rough ride. The fast learners will get impatient because they want to move along but the slow learners are holding the class back as well as hindering your development as a caller. They'll say you can't teach, but maybe the shoe is on the other foot and it is they who can't learn.

Some unscrupulous people will want to entice your dancers from your seniors club to their square dance club by saying: "We've got a better caller than yours." If your dancers accept this invitation, they will be violating our motto of "Friendship from Coast to Coast," but they will get "licked into shape" by the more experienced dancers who will not be present at your seniors club, and you will just have to live with it and curb your impatience. The niceties of professional etiquette have not yet penetrated to all the four corners of the caller's world.

Square dance calling for seniors is a great experience in personal development, group therapy and friendship making. Gerontology is not an exact science, but beating that Grim Reaper at his own game is much better fun for seniors than sitting at home and waiting to be mown down.

So get out there, older man, older woman, whoever you are. Call 'em out—*Allemande left and do-sa-do, square thru and spin chain thru*. Younger people may not be willing to give you a break, so make your own breaks. On with the dance!

Geoffrey Tenneson

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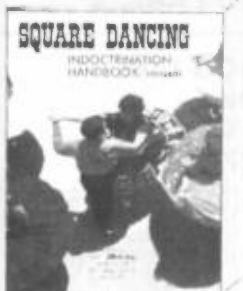
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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO, OCTOBER 1963

During *American Squares'* 19th Anniversary year, the New York World's Fair begins at Flushing Meadow Park.

Al Brundage, Westport, Conn. caller and leader, is S/D director and coordinator of this Fair. Fair authorities plan to feature regular club dancing on the stage of the outdoor amphitheater every Tuesday evening during the summer months.

Thousands of spectators from all over the world will be exposed to modern square dancing during the Fair. *American Squares* endorses this worthwhile project— *Excerpts from the Editorial*

Square dancers salute Dick Leger! He is a caller, teacher and leader who best typifies the new breed of caller who believes the most important elements that make square dancing enjoyable are music and correct timing.

Dick's philosophy of dancing to the music has influenced the modern square dance movement from coast to coast.

A plea from Bob and Nita Ward: "Lets keep round dancing with square dancing. Round dancing seems to be drifting away from square dancing toward ballroom

dancing."

Good round dancers dance a smoother and more rhythmic square. Square dancing with round dancing is an excellent combination. They complement each other.

Remember *Acey Deucey*? Bob McGowan offers several samples of choreo featuring this call.

Dodge City—One thousand forty dancers and two thousand spectators attended the S.W. Kansas S/D Festival featuring Johnny LeClair.

Washington, D.C. The R/D teachers of the D.C. area selected, *Walk Right In, Lanning's Mixer, I Hum A Waltz and Lazy Summer Days* as Rounds of the Month.

New Basic: *Peel the deal* by Dave Taylor.

10 YEARS AGO, OCTOBER 1978

From *Dancing Tips* by the Bausches, "With a new season of dancing facing us, it may be wise to have our club officers

Continued on Page 83

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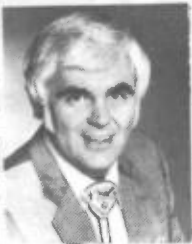
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DANCER (Hoedown)
- C-707 TIME—Marshall Flippo
- C-214 I'M SO EXCITED—Jerry Haag
- C-321 NEWTRON DANCE—Gary Shoemaker
- C-412 TAKE ME TO THE COUNTRY—Beryl Main
- C-520 AFTER THE LOVIN'—Ken Bower
- C-521 SMALL WORLD—Ken Bower
- C-610 TWILIGHT TIME—Round Dance
—John & Wanda Winter
- C-807 VENUS—Scott Smith

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OKLAHOMA CITY TWIRLERS THIRTY YEARS

The October 1988 Twirlers' dance will mark the 31st anniversary of the club's beginning. The inaugural dance was on October 13, 1958, with Johnny LeClair of Wyoming as the touring caller at the mike.

In July 1958 a small group of square dancers founded Twirlers "for the sole purpose of joining together those dancers who would like something a little different to add to their enjoyment of the activity." The information sheet explained further..."the proposed program of obtaining touring callers, and callers who are outstanding at least regionally, is done with the full knowledge that there are many fine callers within this area who are quite capable of calling a dance of this type."

The club—with no local club caller and little ceremony—was a very daring innovation. Membership was limited, and the guest policy closely regulated, "to avoid any resemblance to an 'open dance.'" The club could thus guarantee

—and still guarantee—the needed space for comfortable (Plus) dancing for both members and guests.

The first season included 16 dances, two each month, October through May, on the 2nd and 4th Mondays. The club voted to have only eight dances, one each month, on the 4th Wednesdays. 48 charter member couples, along with five who joined during the season, and their sole guests, proved the club could thrive.

In Twirlers' 30 seasons, 75 callers from 28 states have pleased some 400 member couples and a large number of guests. Marshall Flippo and Frank Lane share the record by having called for the club in each of 27 successive seasons. Beryl Main and Jerry Haag are tied at 17 appearances each; Harper Smith called 14 times; and Ken Bower and Gary Shoemaker are tied at 12. Three Oklahomans have taken the mike, but Texas has furnished the most, 20.

The club's constitution permits 104 member couples, each of whom should be "an active member of at least one

Continued on Page 103



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- MDL-5 -- "Bundle Of Southern Sunshine" -- Ralph Trout
- MDL-6 -- "Bird"/"Rollin'" -- Patter Record
- CL-1 -- "Is It True" -- Wes Morris
- CL-2 -- "Love Talks" -- Henry Ferree
- CL-3 -- "Two Hearts Beat (Better Than One)" -- Betsy Gotta
- CL-4 -- "I Can Help" -- Ralph Stapenell
- CL-5 -- "Sugartime" -- John Sweeney
- CL-6 -- "All My Ex's Live In Texas" -- Leo Dumas



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LEO DUMAS

FEEDBACK

Imagine our surprise when we received our August issue of *ASD* and spied the article, "Sweetwater Magic," by Mary Fonseca. The Bayou Square-A-Rounds, which is a chapter of the National S/D Campers Association, grew out of a camping weekend that was established to bring Louisiana and Mississippi dancers together twice a year. The Bayou Square-A-Rounds represent everything that is good about square dancing. Most of the membership were campers before they became square dancers. If you are a camper, you realize what wonderful outgoing people you meet during your camping travels. If they forget the sugar and are baking a cake, they will run next door to the nearest camper (there are no strangers in camping) and borrow what they need. These camper-dancers are totally flexible. We have Basic, Mainstream, Plus, Advanced, and sometimes beginner dancers who are still in lessons joining us on any one given campout weekend. And as we say in Louisiana, we "let the good times roll." Is it any wonder that our high school students who visited and joined the dance caught the spirit and loved the experience. It's that joy in the dance that keeps callers teaching and classes going. Mary Fonseca's article is a witness to that joy, and a testimony to the true square

dancer's wish to share it with all age groups, all dance levels. If any square dancers want to isolate themselves from this beginning wonder and excitement because they only want to dance with experienced dancers on their own dance level, they have forgotten their own discovery of the "joy of the dance."

Also, the high school is planning to add square dancing to its PE curriculum.

*R.T. & Marilyn Vessier
Franklinton, Louisiana*

I am sorry to see your "acquiescence" to the record producers who undoubtedly do not feel that their productions are able to stand up to a review or critique in a national publication.

I have subscribed to a record tape review service for several years and I must say that the quality of the record producers has deteriorated, probably in the rush to get more records on the market. I do think that each caller who makes a record, should first make sure the figure used times to the music and dance that music to see how it flows. Rock and disco music are fine for rock and disco dancing, but I find it impossible to dance smoothly to it. Just watch a floor sometime.

*Ivan & Allene Schockley
Hillsville, Virginia*

Ed. Note: So many producers were not submitting their records for review that readers were seeing a listing of only a few of the records available. Now the list is

Continued on Page 73



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- C-108 I FEEL BETTER
- C-107 KINDLY KEEP IT COUNTRY
- C-104 SUGARTIME
- C-303 HONEYCOMB
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2364	MY WINDOW FACES THE SOUTH, Max Forsyth	Square Dance
2363	TRAVEL ON, Jerry Helt	Square Dance
2362	LAST FAREWELL, Chris Vear	Square Dance
2361	NOBODY WANTS YOU, Johnnie Wykoff	Square Dance
2360	HI NEIGHBOR, Jerry Helt	Square Dance

DANCE RANCH RELEASES:

698	CAN'T STOP MY HEART, Chuck Myers	Square Dance
697	WE GOT THE MEMORIES, Chuck Myers	Square Dance

BOGAN RELEASES:

1379	CRAZY RHYTHM, John Aden	Square Dance
1378	NAOMI, Ken Jeffries	Square Dance

LORE RELEASES:

1237	BY THE SEA, Johnny Creel	Square Dance
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129	YELLOW BIRD, Dorothy Juntti	Square Dance
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In front of a square dance, yes, on Halloween,
She looked in the window at the happy scene.

The clothes, even stranger than the ones she wore,
Everyone was smiling out there on the floor.
The music was lively, it was all such fun,
So she watched and she wished 'til the tip was done.

Then someone coming out saw her standing there,
They invited her in, she sat on a chair,
"We need another one to complete our square,
We'll find you a partner, now you wait right there."

And that's how it happened that she joined the square,
She gave up her witching to go dancing there.
Life is much different than it was before
As it is for us all once we hit that floor.

Nancy Lee

Submitted by Clancy Mueller

Meg Simkins

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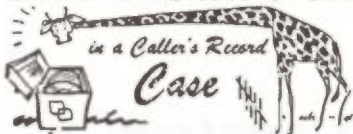
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Steal a Little Peek



SKIP SMITH

Skip Smith has been calling for 28 years. He started by teaching classes and calling club dances throughout New England. For two years he taught and critiqued at callers clinics.

For 18 years Skip has been calling on a full-time basis. In 1979 he and his wife, Pauline, moved from Massachusetts to Florida. He has been calling for three clubs regularly, plus teaching two beginners classes and six workshops weekly. These classes and clubs range from Basic to C-1.

Skip has called at many festivals including the 1982 Star Spangled Banner Festival; the International Festival in Syracuse; and the Kingston, Ontario Festival; the Spring Fling in Seaford, Delaware; the Spring Carnival in Erie, Pennsylvania; the Delaware Valley Convention; the Cannonaders Square Dance Roundup in Gettysburg; the Turkey Trot in Gatlinburg, Tennessee; and the Aloha State Convention in Hawaii.

With Dick Leger, Skip works with a travel club known as the Fairweather Squares. For 19 years they have led groups of dancers on many far-flung trips.

In his spare time, Skip enjoys fishing



and golf. Pauline and Skip have been married for 38 years. They have three children and seven grandchildren.

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JOE & JO CARNEVALE

Joe and Jo began their *love affair* with round dancing in 1962, soon after they graduated from square dancing lessons in Huntsville, Alabama in 1961. They were R/D teachers for the Merry Mixer Square Dance Club in Huntsville, Alabama from 1964 to 1969 and there taught a beginners class yearly. Because of several moves and their involvement in the school activities of their five children (three boys, two girls), they chose not to continue teaching, but round and square danced whenever the time and opportunity arose. They returned to the St. Louis area for the second time in 1978. In 1980, several couples from their square dance club asked them to start a R/D class. They resumed teaching a beginner's basic class yearly. All their R/D clubs are named **Steppin' Easy**, which consists of easy and intermediate, and they have recently started *Carousel #207*. They cue regularly for five square dance clubs in the Greater St. Louis Area.

The Carnevales are members of Roundalab, having served as chairman of the Ethics Committee. They are members of the Universal Round Dance Council and the Dixie Round Dance Council. Also, they are currently corresponding secretaries for the Greater St. Louis Folk and Square



Dance callers and Teachers Guild and editor of its newsletter. They have participated in several square and round dance weekends and festivals in the State of Missouri; they have taught, cued and have been members of education panels at the last two National S/D conventions. This year, they will become winter Texans and will teach and cue rounds at Bentsen Grove Trailer Park in Mission, Texas.

Joe is an engineer who recently retired from his management position at McDonnell Douglas corporation. Jo is contemplating retirement from her administrative /medical secretarial position with Washington University School of Medicine.

The Carnevales say round and square dancing has made their lives richer because of the friends they have made around the world. They have borrowed a phrase which they feel expresses their own feelings about this noncompetitive recreation: "Dance is the only art wherein we ourselves are the stuff of which it is made."

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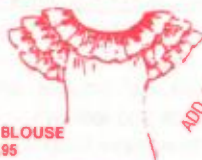
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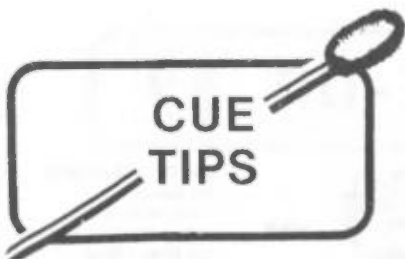
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SEQUENCE: Intro-ABC-A-C-B-Ending

INTRO

- 1-2 **WAIT; 2 SD CLOSES;**
1 Wait 1½ beats plus 1 meas. bfly wall; 2 Sd LOD L, cl R, sd L, cl R; (Merengue styling)

PART A

- 1-8 **BASIC;; CHASE;;; 2 CUCARACHAS;;**
1-2 Rk fwd L, rec R, bk L/cl R, bk L; Rock bk R, rec L, fwd R/cl L, fwd R;
3-4 Release handholds sd wall L trng ¼ rf, rec fwd COH R trng ¼ rf, fwd L/cl R, fwd L (W bk R, rec L, fwd R/cl L, fwd R); sd COH R trng ¼ lf, rec fwd wall L trng ¼ lf, fwd R/cl L, fwd R (W sd COH L trng ¼ rf, rec fcd wall R trng ¼ rf, fwd L/cl R, fwd L);
5-6 Repeat meas. 3-4 (W sd wall R trng ¼ lf, rec fwd COH I trng ¼ lf, fwd R/cl L, fwd R; fwd COH L, rec R, bk L/cl R, bk L;) ending butterfly wall.
7-8 Push sd L, rec R, sip L/R,L; push sd R, rec L, sip R/L,R in bfly wall;

PART B

- 1-8 **HALF BASIC; LARIAT;;; 2 SHOULDER TO SHOULDERS;; 2 HAND TO HANDS;;**
1-2 Rk fwd L, rec R, sd L/cl R, sd L; with cucaracha action sd R, rec L, cl R/L, R (W cir under M's LH & W's RH fwd XLIF trng RF, fwd R cont trn, fwd L/R, L to fc COH at M's right side);
3-4 Sd L, rec R, sip L/R,L; sd R, rec L, sip R/L,R (W cont cir arnd M fwd R,L, R/L,R; fwd L,R,L/R,L to fc M) endg bfly wall;
5-6 XLIF, rec R, sd L/cl R, sd L (W XRIB, rec L, sd R/cl L, sd R); XRIF, rec L, sd R/cl L, sd R (W XLIB, rec R, sd L/cl R, sd L) endg bfly wall;
7-8 Rk sd COH L trng LF to op LOD (W sd wall R trng RF), rec R to bfly wall, sd L/cl R, sd L; Rk sd COH R trng RF to lop RLOD (W sd wall L trng LF), rec L to bfly wall, sd R/cl L, sd R in bfly wall;

PART C

- 1-8 **OP BREAK; WHIP; 2 NEW YORKERS;; OP BREAK; WHIP; SPOT TRN; SPOT TRN FREEZE;**
1 Rk apt L (W apt R) retain M's lh (W's rh) ext free hds straight up by head palms out, rec R to bfly, sd L/cl R, sd L in bfly wall;
2 Rk bk R trng LF keep both hds jnd in front to lead W acr, rec fwd L to lop LOD, fwd R/cl L, fwd R (W fwd L outsd M on his left side, fwd R trng LF to lop, fwd L/cl R, fwd L) endg lop LOD;
3-4 Rk thru LOD L, rec R blendg bfly COH, sd L/cl R, sd L; Rk XRIF to op RLOD, rec L blendg bfly, side R/cl L, sd R endg bfly COH;
5-6 Repeat meas 1-2 Part C endg lop RLOD
7 Thru RLOD L rel hnds trng RF, fwd R still trng RF to fc (W thru R trng LF, fwd L trng LF) sd L/cl R, sd L;
8 Thru LOD R rel hnds trng LF, fwd L still trng LF to fc (W thru L trng RF, fwd R trng RF) sd L/cl R, sd L;

ENDING

- 1-2 **BK BREAK; SWIV 2 STAMP/STAMP STAMP;**
1 Bk L (W bk R) to fc LOD with W's forearm on top of M's, rec fwd R still fcg LOD, fwd L/cl R, fwd L;
2 Swivel fwd LOD R,L, stamp sip R/L,R;



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| 2. eight is enough | 10. top of the mart | 2. clothes line | 11. walk the line |
| 3. top banana | 11. top value | 3. winner's circle | 12. traffic circle |
| 4. behind the 8 ball | 12. eight maids a-milking | 4. deadline | 13. line out |
| 5. top hat | 13. big top | 5. sewing circle | 14. signature line |
| 6. pieces of eight | 14. pop top | 6. plumb line | 15. going around in circles |
| 7. top cat | 15. eighty-eight | 7. starting line | 16. by-line |
| 8. top rank | 16. top dog | 8. morning line | 17. credit line |
| | | 9. circle the wagons | 18. out of line |

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



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

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Dancing Tips

by Harold & Lill Bausch

You might think that after calling 35 years, a person would know all the answers—or would have seen everything! No way! It is a pleasure to note that I am still being constantly surprised and I am still learning. Some new dancer or some new caller can come up with some dandy ideas, or some thought-provoking questions.

Maybe a question about how and why a call is done a certain way will make me research the answer. In thinking and researching, I become a more knowledgeable caller. Persons should never think they know it all, for if they do they will quit growing.

Some things I have figured out: Women learning to dance often have more trouble than men in using the left hand on an *allemande left*. Why? Because from a squared-up position, the woman must turn right and extend her left hand, not a natural movement; men turn left and extend a left, most natural. Why do so many dancers insist on doing the *do-sa-do* in a manner different than what we teach? Perhaps because they like to touch, perhaps because it is easier to swing than walk around each other.

However, those who use a swing instead of the back to back *do-sa-do* are often out of position for the next call. Why? Because they have not learned about facing directions or the difference between a full turn, half turn, quarter turn and three-quarter turn.

About fifteen years ago I did a styling clinic at a national convention. At the conclusion I still had about 15 minutes left to use and asked the crowd to pose questions that we would talk about and see if we could answer them. One of the first things that came up was the *do-sa-do*. After I explained the proper way to do the *do-sa-do*, some said they still liked to do the swing (We called it a "Highland Fling" at that time). I asked the entire crowd to vote on which way they preferred to do the *do-sa-do*. The vast majority voted for the swing. Now I am not saying they are right or wrong, but I will say that if this has been going on so long despite callers trying to stop it, then it will be with us for a long time.

Some callers try various calls to try to stop the swing *do-sa-do*: a *do-sa-do* once and a half or *do-sa-do*, then swing. The result usually is that the dancers quickly learn to adjust and still do their swing, or they learn to dislike that caller!

You can talk about problems, but it is interesting to watch some areas and some clubs find solutions.

Take banner stealing rules. During the gas shortage some years ago, dancers in Nebraska came up with the idea that

Continued on Page 96

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by Bob Howell

easy level

For many years I have used a routine to **Wabash Cannonball** music, and a short while back I reached into my record case for the tune and realized that I had taken it out to use at a party with a railroad theme. So I used it to a different piece of music. Since then I have used the intro and break to several different singing call records varying the words to rhyme with the verse being used. Following is the original call.

WABASH CANNONBALL

OPENER AND CLOSER: Everybody swing your honey, you swing her high and low

Do an allemande with the old left hand, around the ring you go

A grand old right and left, now listen to my call

You take your partner for a ride on the Wabash Cannonball. (promenade)

FIGURE: First old couple out to the right, you circle for a while

On to the next, pick up two and watch those cowboys smile

On to the next, pick up two more and listen to my call

Now circle eight and don't be late on the Wabash Cannonball,

All four couples separate, men back on the outside ring (men reverse direction)

When you meet your honey you give her a big swing

Then do-sa 'round your corner, see-saw your partners all

Take your corner for a ride (promenade) on the Wabash Cannonball.

SEQUENCE: Opener; figure repeated four times with first, second, third, and fourth couples leading in that order; closer.

The quarterly contra selection of the aforementioned Callerlab committee for this last quarter of 1988 was written by Donald Armstrong who hails from Rocky Ford, Colorado.

COUNTRY COUSINS

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

SUGGESTED MUSIC: *Wizard on the Hill*, *Winter Wonderland*, *Mary Ann* or any moderately paced, good standard singing call. Strongly phrased hoedowns such as *Revere's Ride on Top* or *Flop Eared Mule* on Grenn.

INTRO:

— — — —,

— Allemande left below,

— — — —,

— — — —,

— — — —,

— — — —,

— — — —,

— — — —,

Do-sa-do with the one below

— Actives allemande right

— Actives balance and swing

— — — —

Put her on right go down in fours

Turn alone come back to place

Bend the line and circle four

— — Left hand star

New one below you do-sa-do

Note: For dancers who are not comfortable with a 16-count balance and swing and find the 4-count allemande turns a little too tight for comfort, the committee recommends the following variation.

— — — —,

— — — —,

— — — —,

Actives allemande right

Allemande left with one below

Actives with partner swing

Please use an appropriate change of styling to keep timing on the arm turns (8 counts instead of the usual 4) correct, i.e., a full arm extension handshake or pigeon-wing hold.

While dancing this past summer on the wharf at Wellfleet, Mass. We again had the chance to dance to the fine calling of "Toots" Tousignant of Brockton, MA. He certainly is an artist at getting large groups of summer tourists dancing in a hurry. He did a "quick-teach" of a number that I wrote up two years ago this month. Here is yet another variation of **Bad Bad Leroy Brown** which he says was written by Dick Doyle of Milton, MA.

BAD BAD LEROY BROWN

FORMATION: Solo

MUSIC: *Bad Bad Leroy Brown*, by Jim Croce, Golden Oldies D-2605

ROUTINE: Intro. Wait for vocal to begin.

COUNTS:

- 1-4 Slow, slow, quick, quick, quick (Step forward on the left foot on count one, forward on the right on count two, and then three quick steps, L, R, L on counts 3 and 4.)
- 5-6 Quick vine right in two counts (Step right foot to the right, then left foot to the right behind the right foot, then step on right foot again, touch left foot beside right)
- 7-8 Quick vine left in two counts (Repeat counts 5 & 6 moving left, beginning on left foot)
- 9-12 Slow, slow, quick, quick, quick (Repeat counts 1-4 beginning on right foot and backing up.)
- 13-14 Scissors. (Step to the left with the left foot, close right foot to left foot, and then step left foot across in front of right foot)
- 15-16 Scissors. (Step to the left with the right foot, close left foot to right foot and on the scissors across, each dancer turns 90 degrees to face left to begin entire dance again facing the original left hand wall.)

Mona Cannell of Kettering, Ohio, is doing a yeoman's task in chairing the Callerlab Contra and Traditional Dance Committee and deserves a great deal of praise for her efforts. She reports that the Quarterly Selection for this fourth quarter is one that has been around a long long time. I still use it for "kids" of all ages.

TAKE A LITTLE PEEK

FORMATION: Square

SUGGESTED MUSIC: Any good hoedown with a country sound or a strong fiddle lead such as: *Green Cinnamon Twist*, *Red Boot Smokey Mountain Breakdown*, *TNT Stallion Grey*.

FIGURE: First (2nd, 3rd, 4th) couple bow and then you swing, lead on out to the right of the ring Go around that couple and take a little peek*, back to your own and swing your own (or cheat) Around that couple and peek once more*, now circle up four in the middle of the floor Leave that couple go on to the next**

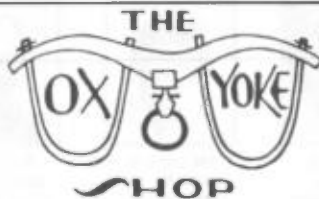
*Repeat from here with couples 3 and 4

**After dancing with the last couple, for "on to the next" substitute "go back home" and add an ending: "Everybody dance and everybody swing—Now promenade that pretty little thing"

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DO REMEMBER ME



Calling Tips

100,000 MILES

by J.K. Fancher

From *Modern Squares*, Arkansas

Both of our cars will roll over 100,000 miles this year. Now, 100,000 miles for an automobile seems to be a milestone of note in a society where things are purposely not built to last too long. Both still run fine and do everything they were originally designed to do. They still start, stop, and get us from place to place with a minimum of bother. They are essentially no better or worse than they were 10,000 miles or 20,000, or 50,000 or 90,000 miles ago.

But 100,000 miles? One does stop to think about it. Should they be traded off? Perhaps a little work (or a lot) needs to be done. Maybe all is well and nothing needs to be done. Do the cars have one mile of service repeated 100,000 times? Or 10,000 miles repeated 10 times? The 100,000 mile watershed in the life of the cars will demand some thought.

We also encounter milepost points every so often in square dancing both as callers and as dancers. We all have our own arbitrary definitions of the periods of time involved. To a new dancer or caller, the time frame might be one year and increase in increments of one year up to five years. The new dancer or caller might say, "I've been dancing for almost five years now." Or "I've been calling for five years."

At the five-year point or ten-year, or twenty, the dancer's comment will be confident because he is proud and rightfully so that he has enjoyed the activity all these years. However, both may realize, especially the caller, that "If I've been dancing (or calling) that long it's possible that I ought to be a better dancer (or caller)."

The caller may think about the quality of his calling. Does he have one year of calling experience repeated twice, five times, or ten or whatever number of times? Or has he grown down through the years because he has diligently used and developed new ideas with dancer enjoyment in mind so that he really does have two years, five years, or ten or twenty or whatever years of real experience?

The dancer might do well to also examine his quality of dancing. Does he still have the zeal for the dance that he had after that very first year of dancing? Has he loaded himself up with attitudes because he thinks he is supposed to act a certain way? Has he become a levels snob? Has he forgotten the simple dance pleasure of a 32-beat *grand square* that should be danced with all the grace of a round dancer? Round dancers don't shortcut the number of beats to do a given maneuver. They savor and dance every beat of the music.

Once at the beginning of a Plus weekend with a couple of top callers, one jokingly announced, "Are you ready for the grand march?" The floor reaction was a resounding no. That floor wanted to get right to the "good stuff." The floor reaction would have been entirely different if made at the beginning of a class graduation, biggie dance or state festival. Attitudes? The very role of the caller places him in the position to influence and even create dancer attitudes. He may even create attitudes that are to his own economic advantage.

As for now, 1988, are we as callers willing to say that the odometer on our calling may have just rolled over 100,000 and that it is time to seriously rethink our position as caller-entertainers? Perhaps a redo of some of our old routines is in order. Perhaps, if we would tape some of our live material, we might realize how repetitious some of the stuff may be. I once had a dancer tell me he knew exactly how I would start a tip. *Join hands, circle to the left on a heel and toe, right about there do paso.* He was right. How many of us start

Continued on Page 96



Jerry Story



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by
Ed Foote

Some people criticize Advanced and Challenge dancing because of a lack of knowledge as to what occurs in these programs. Here are some common criticisms of Advanced and Challenge, and the appropriate response to provide knowledge.

Criticism: Advanced and Challenge dancers have to dance four nights a week to keep up.

Response: Dances at these programs are called at the same speed as at any other program. However, if someone is not experienced in these programs, the dance will seem fast, because more reaction time is needed by newer dancers in a program to respond to the calls. This is true for the beginner coming into Mainstream, for the Mainstream dancer going to Plus, etc. For those who know the material, the tempo is just right; for those who are unsure or do not use proper positioning, the tempo may seem fast. The important thing to remember is that no matter what program you are talking about, until a person becomes comfortable with that program it will seem fast to him.

It should be pointed out that sometimes dancers who are listening to a caller who is calling Advanced or Challenge will think

the caller is calling fast when he is really not. This is because at Advanced, and even more at Challenge, directional calling is used to help the dancers. These added words create a feeling of speed to the listener who is not familiar with Advanced or Challenge.

Criticism: Challenge dancers do not support Mainstream and Plus dances.

Response: Some Challenge dancers do support these programs and are involved in running clubs and festivals. But for those who are not involved, is it really fair to expect them to support every program prior to Challenge? Should square dancing so dominate their lives that they spend the majority of their nights supporting every prior program? This would seem to be going to an extreme.

We could carry this to an equal extreme by saying that Plus dancers should support one night party dances for those who have never square danced, because this will help bring people into our activity. Or, we could say that Plus dancers should attend the Callerlab Community Dance Program regularly in their area, because this is part of square dancing.

The rule of thumb for Advanced and Challenge has always been: "Support one program prior to the one you are in." This means C-2 supports C-1, C-1 supports Advanced, Advanced supports Plus, etc. Most Advanced and Challenge dancers follow this policy. The result is that everyone is both participating in a program and helping another program, and thus no one is overburdened.

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NAME'S NOT THE SAME

In our September issue, on page 65, we incorrectly stated that Arne and Doris *Hall* built Hagen's Barn. Actually, Arne and Doris *Hagen* built the square dance barn/hall, and Joe *Hall* was the first caller there, as was correctly stated.



FRONT LINE COVERAGE

Who's the girl in green?

As you know, we developed a contest in the center pages of our September issue, and entries are still coming in big numbers (deadline: October 15; winners announced in the December issue), and now we have another contest of sorts. Who's the girl in green on the cover of this issue, and who's the photographer? Tell us correctly and we'll give you another free year of ASD.

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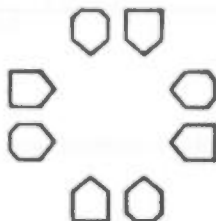
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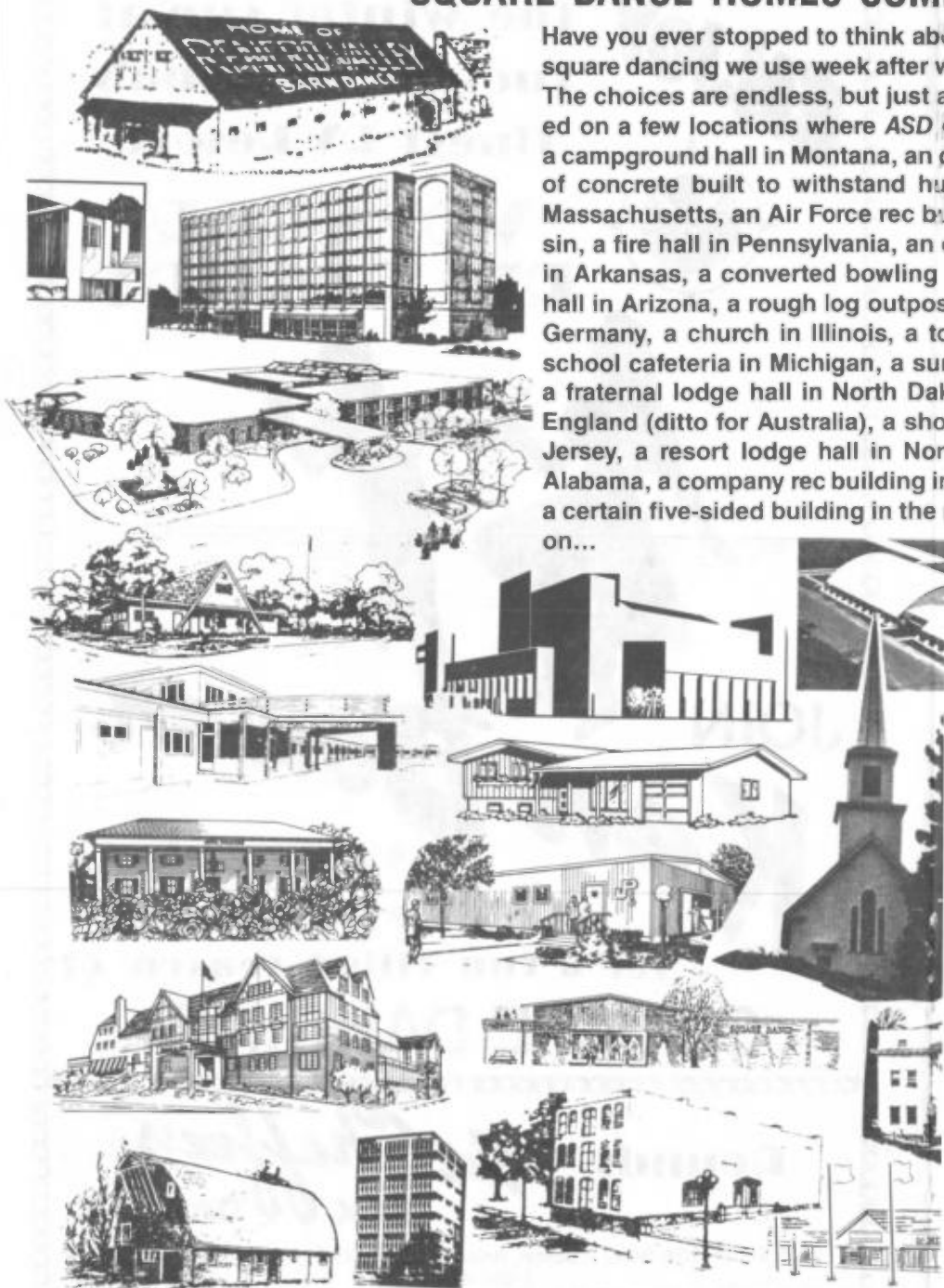
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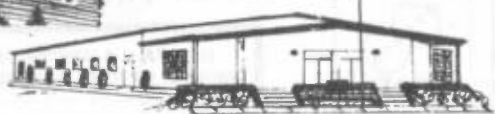
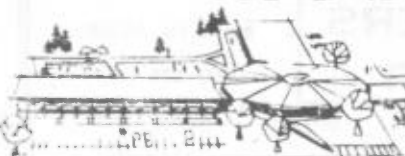
SQUARE DANCE HOMES COME

Have you ever stopped to think about where square dancing we use week after week? The choices are endless, but just a few are listed on a few locations where ASD has been used: a campground hall in Montana, an office building of concrete built to withstand hurricanes in Massachusetts, an Air Force recreation building in Wisconsin, a fire hall in Pennsylvania, an office building in Arkansas, a converted bowling alley in Arizona, a rough log outposts in Germany, a church in Illinois, a town school cafeteria in Michigan, a summer school in a fraternal lodge hall in North Dakota, a school in England (ditto for Australia), a school in New Jersey, a resort lodge hall in North Carolina, Alabama, a company rec building in California, and a certain five-sided building in the Midwest on...



HOME IN ALL SHAPES AND SIZES

Look about the unusual variety of homes for a week from coast to coast and abroad? Just a small sampling is shown here, based on a list compiled by the editor of *Home Design* co-editor has called in recent years: an old carriage house in Colorado, a hall of record buildings in Florida, an old barn in Wisconsin, a rec building in Hawaii, a tavern in Wisconsin, an outdoor pavilion in Texas, an armory building in Ohio, a mobile home resort building in Alaska, a U.S. Service Center in Alaska, a town hall in Connecticut, a grammar school in Nebraska, a summer camp dining hall in Nebraska, a public school gymnasium in North Carolina, a shopping mall community room in New York, a hospital rec room in North Carolina, a hospital rec room in Canada, old mill in New Hampshire, the nation's capital, and on, and on, and





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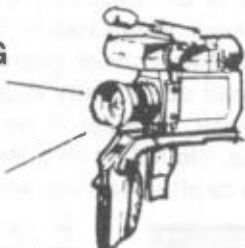
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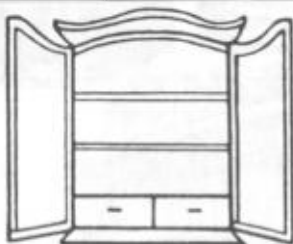
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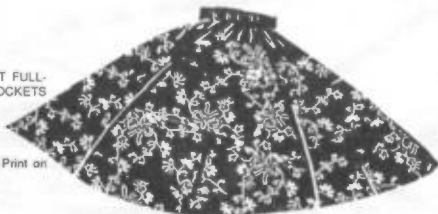
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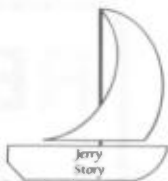
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CHOREOGRAPHY

INTRODUCING THE BASIC PROGRAM

7. RIGHT AND LEFT GRAND FAMILY

Starting formation: square or circle or any position where dancers are facing opposite sex, men counterclockwise, ladies clockwise.

a. Right and Left grand

Partners face, join right hands and pull by. Each moves ahead around the circle (men counterclockwise, ladies clockwise) and gives a left hand to the next, a right to the next and a left to the next until each dancer meets his partner.

b. Weave the Ring

A *right and left grand* without touching hands.

c. Wrong Way Grand

Like *right and left grand*, but men move clockwise and ladies move counterclockwise.

SAMPLE CHOREO:

Heads go forward and back, forward again
Do-sa-do, sides promenade $\frac{1}{2}$, sides forward
Do-sa-do, heads promenade $\frac{1}{2}$, left allemande
Right and left grand, swing your own
And promenade...

Allemande left your corner, right to partner
Pull her by, turn the next with a left arm turn
Go back to your partner for a wrong way grand
Meet your partner, pull her by, left allemande
Weave the ring, swing your own, promenade...

Allemande left, go forward two, right and left

Turn back one, turn right hand round your own
Go forward two, left and right, turn back one
Left allemande, go forward two, right and left
Turn back one, right arm turn, go forward two
Left and right for a right and left grand
Swing your own and promenade home...

REVIEW



SINGLE CIRCLE TO A WAVE

Starting formation: facing dancers

Description: Facing dancers join both hands with each other and circle left half way. Without stopping, they drop hands and individually veer left slightly, blending into a right-hand mini-wave. If the caller directs *single circle* $\frac{3}{4}$ to a wave, facing dancers join both hands with each other and circle left $\frac{3}{4}$, then continue to execute the rest of the call as described above.

SAMPLE CHOREO:

Heads square thru four, single circle to a wave
Split circulate, centers trade, swing thru
Ends circulate, girls trade, right and left thru
Spin the top, right and left grand...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, centers pass thru
Single circle to a wave, boys run, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Sides pass thru, go round one to a line
Pass thru, wheel and deal, zoom
Centers pass thru, single circle $\frac{3}{4}$ to a wave
Boys run, wheel and deal, left allemande...

Heads ½ square thru, single circle to a wave
 Girls circulate, boys trade*, swing thru
 Recycle, swing thru, right and left grand...
 *Or: recycle, right and left grand...

Sides pass thru, go round one to a line
 Pass thru, wheel and deal, zoom
 Centers pass thru, single circle to a wave
 Centers trade, swing thru, split circulate
 Boys run, star thru, left allemande...

Heads ½ square thru, single circle ¾ to a wave
 Ends circulate, swing thru, girls trade
 Crosstrail thru, left allemande...

Heads lead right and circle to a line
 Single circle to a wave, boys trade
 Grand swing thru, recycle, star thru, pass thru
 Trade by, left allemande...

Heads square thru four, split two, line up four
 Single circle to a wave, girls trade
 Grand swing thru, boys run, half tag
 Coordinate, half tag, centers trade
 Swing thru, split circulate, boys run
 Square thru four, trade by, left allemande...

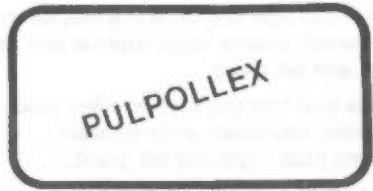
Heads pass thru, go round one to a line
 Pass thru, wheel and deal, centers pass thru
 Single circle ¾ to a wave, centers trade
 Swing thru, boys run, wheel and deal
 Left allemande...

Heads lead right and circle to a line
 Ends box the gnat, all single circle to a wave
 Center girls trade, all boys run, (each foursome)
 Wheel and deal, girls trade, (each foursome)
 Wheel and deal, left allemande...

Heads pass thru, go round one to a line
 Single circle to a wave, center boys trade
 (Each foursome) swing thru, grand swing thru
 Pass thru, wheel and deal, centers pass thru
 Single circle to a wave, boys run, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande...

Heads square thru four, single circle ¾
 To a wave, boys trade, single circle to a wave
 Girls trade, recycle, pass thru, wheel and deal
 Dixie grand, left allemande...

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



COUNTERACT

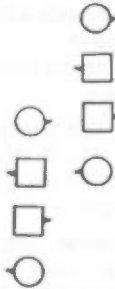
by Mike Jacobs and Tim Scholl

Description: From columns: center four *box-counter rotate* while the ends cast ¼ around the #4 dancer who pivots in place (anchors); all now cast ½ (*trade*) but all in-facers pivot in place to end in parallel waves.

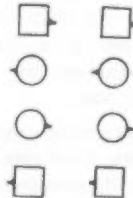
From a column:



Center four *box-counter rotate* as ends cast ¼ with #4 dancer pivoting in place:



All now cast ½ with the in-facers pivoting in place.



SAMPLE CHOREO:

Heads lead right and circle to a line
 Pass thru, wheel and deal, double pass thru
 Girls U-turn back, counteract, hinge
 Right and left grand...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Counteract, centers trade, explode and roll
Right and left grand...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, counteract, ends circulate
Centers trade, right and left grand...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, counteract, left swing thru
Right and left grand...



ZIP TO A DIAMOND

by Dick Han

Description: From any wave, ends will trade with each other and the centers will fold and follow the ends (as in *recycle*, but stop at the half-way point and touch hands with the adjacent dancers to become the centers of a diamond. The original ends will be the points of the forming diamond.

A smooth, quick way to create a diamond.

SAMPLE CHOREO:

Heads touch $\frac{1}{4}$, walk and dodge
Pass the ocean, recycle, pass the ocean
Zip to a diamond, flip the diamond
Right and left grand...

Heads pass the ocean, girls trade, extend
Scoot back, zip to a diamond
Diamond circulate, flip the diamond
Right and left grand...

Heads touch $\frac{1}{4}$, girls run, pass thru
Swing thru, zip to a diamond
Diamond circulate (wave), swing thru
Points $\frac{1}{4}$ in, (wave) extend
Right and left grand...

Left: Heads right and left thru, star thru
Double pass thru, track two, girls trade
Trade the wave, zip to a diamond
Diamond circulate, flip the diamond
Left allemande...

Heads right and left thru, pass the ocean
Ping pong circulate, recycle, double pass thru
Track two, zip to a diamond, diamond circulate
Flip the diamond, explode and load the boat

Eight chain three, left allemande...

ZIP TO AN HOURGLASS

Companion call by Dick Han

Description: From any wave, as the ends trade with each other, the centers will fold and follow in an *hourglass circulate* pattern. The original ends will become the points of the finishing hourglass formation.

Note: The centers of the original wave that were facing out will become the very centers of the finishing hourglass.

SAMPLE CHOREO:

Heads pair off, touch $\frac{1}{4}$, follow your neighbor
And spread, zip to an hourglass
Hourglass circulate, flip the hourglass
Boys run, cast a shadow, right and left grand...
Heads swing thru, boys run, half tag
Walk and dodge, pass thru, right roll to a wave
Zip to an hourglass, hourglass circulate
Flip the hourglass, right and left grand...

Heads right and left thru, touch $\frac{1}{4}$ and cross
Pass and roll, zip to an hourglass
Hourglass circulate, cut the hourglass
Turn and deal, right and left grand...

Heads wheel thru, pass and roll
Zip to an hourglass, hourglass circulate
Flip the hourglass, quarter thru, boys run
Turn and deal, right and left grand

Heads pass out, pass the roll
Zip to an hourglass, hourglass circulate
Boys diamond circulate, boys flip the diamond
All diamond circulate, girls zip to a diamond
All flip the hourglass, boys trade
Right and left grand...

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by Walt Cole

TIMING'S THE THING (A Break):

INTRO: : Heads — pass thru
— — Partner trade : — — Touch ¼
— — Boys run : — — Swing thru
— — — — : Swing thru — —
— Eight circulate : — — Single hinge
Scoot back — — : — — Swing corner
— — — — : — — Promenade
— — — — : — — — —
— — — — : — — — —

FOR THE MODULAR CALLER:

Zero box: Swing thru, girls trade, boys run
Bend the line, slide thru, zero box...

Zero box: Spin the top, boys run
Wheel and deal, slide thru, zero box...

Zero box: Fan the top, recycle
Slide thru, zero box

Zero box: Swing thru, boys run
Tag the line right, boys cross run, girls trade
Wheel and deal, zero box...

Zero line: Centers spin the top, ends star thru
Centers step thru, right and left thru
Do-sa-do to a wave, recycle, zero box...

Zero box (wave): Scoot back, girls circulate
Boys trade, boys run, wheel and deal
Star thru, zero line...

Zero box: Pass the ocean, spin the top
Girls circulate, boys run, wheel and deal
Star thru, zero line...

THE BASIC PROGRAM:

Zero line: Pass thru, wheel and deal
Double pass thru, zoom, leaders partner trade
Right and left thru, veer left, couples circulate
Girls trade, wheel and deal, pass thru
Left allemande...

Zero box (wave): Girls trade, girls run
Bend the line, box the gnat, right and left thru
Pass the ocean, girls trade, girls run
Bend the line, pass thru, U-turn back
Right and left thru, star thru, left allemande...

Zero box: Swing thru, boys trade, boys run
Bend the line, right and left thru, star thru
Left allemande...

Zero line: Touch ¼, single file circulate

All trade, girls run around the boys, pass thru
U-turn back, dive thru, square thru ¾
Left allemande...

THE MAINSTREAM PROGRAM:

Hinges:

Zero box: Spin the top, single hinge, boys run
Do-sa-do (wave), recycle, left allemande...

Zero box: Swing thru, spin the top, single hinge
Scoot back, boys run, left allemande...

Zero line: Pass the ocean, spin the top
Single hinge, single file circulate, single hinge
Boys trade, boys run, wheel and deal, sweep ¼
Square thru ¾, trade by, left allemande...

Zero line: Swing thru, spin the top, single hinge
Scoot back, boys run, left allemande...

Zero line: Pass thru, wheel and deal
Centers swing thru, spin the top, single hinge
Centers walk and dodge, right and left thru
Veer left, ferris wheel, square thru ¾
Left allemande...

Zero line: Touch ¼, single file circulate
Single hinge, fan the top, recycle
Pass to the center, square thru ¾
Left allemande...

Zero box (wave): Swing thru, scoot back
Fan the top, single hinge, girls U-turn back
Left allemande...

Zero line: Right and left thru, Dixie style to an
Ocean wave, girls circulate, boys trade
Boys cross run, fan the top, recycle
Pass the ocean, recycle, left allemande...

Half tags:

Heads star thru, double pass thru, centers in
Cast off ¾, pass thru, half tag the line
Boys circulate, girls trade, recycle
Square thru ¾, left allemande...

Zero line: Pass thru, half tag the line
Boys trade, girls trade, centers trade
Walk and dodge, partner trade, left allemande...

Tags:

Zero box: Swing thru, boys run
Couples circulate, girls single hinge
Center girls trade and run right, girls ½ tag
Couples circulate, wheel and deal, pass thru
Trade by, left allemande...

Zero box: Swing thru, boys run, tag the line
Girls face right, boys face left, (check waves)
Boys trade, boys run, bend the line
Slide thru, left allemande...

Continued on Page 100

People

IN THE NEWS



From time to time we like to look back, as you do, to some of the big square dance events held recently, and photos of the National Convention in Anaheim are always of interest. These two, shot by **Bob Messina** show the Perfect Squares doing a demo (above) and (below) a scene from the Country Western Show in the arena with **Lee Schmidt** calling, and **Danny Michaels** on the guitar.



Some time ago we discussed **Alix Freedman**, the *Wall Street Journal* reporter trying to learn to call in Aurora, Kansas. That story was picked up briefly in the Bristol, R.I. *Phoenix* in a chatty article by the **Scribe** this past summer, who also used a photo of dancers at the annual Bristol 4th of July celebration.

A trade publication named *Showell's Cookin' Good News*, concerned with the poultry industry, sent to us by a **Mr. Hutcheson**, contained an interesting article about **Milton and Sally McKenzie**,

who dance with Chautaugua Squares of De Funiak Springs in or around Opp, Alabama. When the **McKenzies** added a new chicken house on their farm, they invited square dancers from other clubs to dance in the new facility before the chickens arrived. 75 dancers from Florida and Alabama attended and received a special chicken badge.

Calling with a live band is always a unique privilege for both callers and dancers. Shown below is **Ed Lang** of Austin, Texas, along with **Ben Hardin**, calling with the band at their annual Gonzales Special, attended by a large crowd.



The various summer Hunter Mountain Festivals near Hunter, N.Y. always feature a number of area callers, according to the *Festivals Preview* publication. Among those for 1988 were **Bill Losee**, **Cliff Brodeur**, **Red Bates**, **Charlie Godfrey**, **Hugh Jones**, **Ralph Trout**, **Cliff Austin**, **Bob Bourassa**, **Bill Heyman**, **Jack O'Leary** and **Bruce McCue**.

After 27 years in Dayton, Ohio, caller **Chuck and Bobbie Myers** are moving to Daphne, Alabama, just across the bay from Mobile.

Orlando, Florida was the location of a surprise celebration of **Danny Robinson's** fortieth year of calling and also of his being club caller for the

Whirl & Twirl club for 25 years. 12 area callers/cuers took part along with 140 dancers. Emcees and lead callers were **Chuck Durant** and **J.R. Bledsoe**. Special guests were past presidents **George and Shirley Knapp**, and **Rosella Robinson**, **Danny's** mother. Assisting with special presentations were club presidents **Carl and Marge Smith**, treasurers **Stan and Barbara Halterman**, caller **Susan Elaine and Harry Packer**, caller **Whit Brown**, and cuer **Roy and Donna Lee Brown**. (This news came from **Vivienne Garapic**.)

A note from **Lorell Crain** of Angie, Louisiana, contains this item: "**Wilkie and Stanley Spurlock** of Franklinton, Louisiana, celebrated their 50th wedding anniversary recently. A celebration was held in their honor at the Centenary Methodist Church Fellowship Hall, hosted by the T-Riffic Square Dance Club with a reception and dance. This couple has been square dancing for 32 years and round dancing for 15. About 10 squares were on hand for the occasion. Since this couple has no children, they have adopted their club as their family. The events were emceed and called by **R. T. Vessier** of Franklinton. A special gift to the couple was a gold picture frame in which to frame the picture of the celebration.



American Squaredance, October 1988

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DANDY IDEA

HANDICAPABLE BADGE

Mac Mac Kenzie, co-chairman of the USDA Committee for Handicapable Dancers, sent us a copy of the new badge developed by his committee, which was worn by those who attended last summer's big events of interest to all clubs of this kind, both in Anaheim and in Mobile. Handicapable dancers are *on the move*, organizationally and interest-wise, and the badge is one more indication of that movement. (See also *News* section this month; *Fun Bunch* article, August issue.)

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PUMPKIN BADGE



This particular item could be listed this month under any one of our three regular features: *Dandy Idea*, *Party Line*, or *Product Line*, since it concerns all three. Halloween is coming fast, and a special Halloween dance can be enhanced by everyone receiving a little orange plastic badge like this to wear and keep as a souvenir. Your editors were given these at a dance last October. Commercially

produced by Fred and Carolyn ("Red") Chatos in northwestern Ohio, they can be ordered from him or simply copied as a non-commercial item by a *crafty* member of your club who may be in a *light-headed* mood.

Incidentally, Fred and Red are the co-chairmen of the 1989 Buckeye Convention. The Chatos' address is 705 Maple St., Perrysburg, OH 43551.

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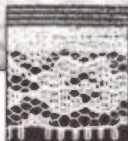
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Anything and spread
Chase right
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Crossfire
Diamond circulate
Dixie grand
Explode family
 a. waves
 b. and anything
Extend
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave

Spin chain and exchange ¼ tag the line
 the gears Track two
Spin chain the gears Trade the wave
Teacup chain Triple scoot

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HD-116 HOW COULD YOU BELIEVE ME by John
HD-115 ROCKIN' IN THE SMOKIES by Jerry


Brian Hotchkies Jerry Junck John Kwaiser

Round Dance

PULSE POLL



PHASE I & II

1. Sam's Song
2. Fiddle Step Polka
3. Easy Strollin'
4. Fishing in the Dark
5. Whoop De Do Polka

PHASE III

1. A Beautiful Time
2. Die Lorelei
3. Deja Vu

PHASE IV

1. Rainbow Connection IV
2. Ain't Misbehavin'
3. White Sportcoat

PHASE V & VI

1. Sunflower
2. Orient Express Foxtrot

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3. Cha Cha Torrero (Moore)
4. Chardonay (Easterday)
5. Orient Express Foxtrot (Moore)
6. Kiss in the Dark (Goss)
7. Just Called (Barton)
8. Muchacha (Shibata)
9. Coppelia (Palmquist)
10. I Wish You Love (Palmquist)
11. Currito De La Cruz (Easterday)
12. Lady Love (Kannapel)
13. El Toro Paso (Palmquist)
14. That's You (Smarrelli)
15. Isle of Capri (Rother)
16. You Alone (Palmquist)

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CLASSIC LIST

PHASES I & II

- Could I Have This Dance
A Taste of the Wind
Very Smooth
Hush
Buffy
New York, New York
Houston
Baby O'Mine
Neapolitan Waltz
Good Ol' Girls
Jacalyn's Waltz
All Night/KonTiki
Piano Roll Waltz
Pearly Shells

PHASE III

- Alice Blue Gown
Patricia
Desert Song
Crazy Eyes
Maria Rumba
Butterfly
Apres L'Entrient
Lisbon Antiqua
That Happy Feeling
Third Man Theme

- In the Arms of Love
Hallelujah
Beautiful River
Sheik of Araby
Games Lovers Play/
Three A.M.

PHASE IV

- Pop Goes the Movies
I Want A Quickstep
Gazpacho Cha
Dance
Til Tomorrow
Lazy Sugarfoot
Rainbow Foxtrot
Biloxi Lady
Marilyn, Marilyn
Hooked On Swing

PHASES V & VI

- Maria Elena
Adios
Tampa Jive
Para Esto
Send Her Roses
Lovely Lady
Hawaiian Wedding Song
La Pura
Cavatina
Caress/Sugarfoot
Stomp/Till

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NATIONAL FOLK DANCE COMMITTEE

The Congressional hearing on Bill H.R. 2067 was held on June 28 with the following people testifying for the bill: Frank Habersberger, National Folk Dance Committee; Malcolm MacKenzie, Handicapable Square Dancers; Gordon Goss, *National S/D Directory*; "Decko Deck," Callerlab, reading Jim Mayo's testimony; Bill Higgins, Roundalab; Frank Cavanaugh, LEGACY. Alternates were: Joy Smith, Single Square Dancers U.S.A.; Jim Seagraves, USDA; Ralph and Warren Case, area cloggers. Those giving opposing testimony were LeeEllen Friedland, folklorist and dance historian; LaVaughn Robinson, black tap dancer; Juan Gutierrez, Hispanic cultural activist and teacher; Laura Courtney and Rayna Green, native American folklorist; Robert Dalsemer, square dance caller.

Results of the hearing will not be known for several months.

*Frank & Nan Habersberger
Chairmen, National Folk Dance Comm.*

OKLAHOMA S/D FESTIVAL

The 42nd annual Oklahoma S/D Festival will be held Nov. 5, 1988 at the Myriad Convention Center in Oklahoma City, OK. The festival theme is Prairie Hoedown, which reflects Oklahoma's centennial celebration in 1989 and depicts an early square dance on the prairie just prior to the Land Run.

The Oklahoma S/D Federation, made up of nine districts from OK and six adjoining states, is the sponsoring organization. Festival activities include an education program, square dance jam session,



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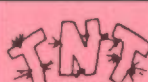
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NEW JERSEY CONVENTION

Plans are underway for the third NJ S&R/D Convention to be held Saturday, April 1, 1989, at Trenton State College in Ewing Township. Continuous dancing in the Basic, MS and Plus programs has been scheduled from 10 a.m. until 10:30 p.m., along with round dancing in all phases. Selected hours will be dedicated to Advanced and Challenge dancing, clogging and contra dancing.

The convention committee, led by general chairmen Tex and Margaret Shipman, is considering the possibility of rotating the dance programs throughout the major halls in response to dancer concerns. This will give all dancers the opportunity to dance on the wood floors in certain halls, and perhaps lessen "the agony of the feet." Several education sessions and workshops will be held, along with a Showcase of Ideas featuring displays from area organizations. Vendors will also be on hand to show off the latest in S/D attire and supplies.

Registration details are available from Don and Pat Stephens, 674 Clifton Ave., Toms River NJ 08753.

Ken & Helena Robinson
Neshanic Station, New Jersey

ROUND DANCE ENCYCLOPEDIA NEWS

Set #4 containing 107 pages of the *National Carousel R/D Encyclopedia and Reference Manual* is now ready for distribution. Pages include basics on jive, waltz, foxtrot, two-step, tango, chacha and rumba.

Dancers wishing to keep their manuals up to date may order this set from National Carousels, Inc., 14331 113th Ave. North, Largo FL 33544.

PENSACOLA SPECIAL STEPPERS

The Steppers Club was one of nine handicapped clubs which participated in the First Handicapped S/D Convention

held in Chickasaw, Alabama, last July. The dancers commuted each evening by bus so that all members of the exhibition squares and the exhibition class could participate if they desired.

The six other clubs for mentally handicapped dancers were the Square Dealers of Chickasaw, Proud Promenaders of Tusculumbia, Happy Country Dancers, Jasper (all from Alabama); Cheshire Promenaders of Gulfport, Miss.; Palatka ARC Squares and the Volusia Special Promenaders, both of Florida. Two clubs for dancers who use wheelchairs were the Wheel Blazers of Houston and the YES Dancers (Youthful Energetic Squares) of Columbus, Ohio.

Each club performed exhibitions and they had the pleasure of dancing with others. They learned clogging and round dance steps as well as "fun" dances. One of the leaders was Larry Strippy of Dayton, Ohio, who teaches "Sit Down Dancing" in nursing homes and other places where space or physical handicaps prevent regular dance programs.

The convention was successful with nearly 500 dancers participating, including non-disabled area dancers. The next convention is planned for Mobile, Alabama, in 1990.

*Mac Mackensie
Pensacola, Florida*

ILLINOIS STATE CONVENTION

Peoria's singing mayor, Jim Maloor, kicked off the dancing with the first singing call of Saturday evening at the 5th annual Illinois S/D Convention in July. Mayor Maloor, well known in central Illinois for his singing, did the same at last year's event.

More than 2,600 dancers attended the convention at the Peoria Civic Center, with about 100 callers, 21 R/D leaders and nine clogging instructors. The dancers came from 20 states, Canada and England.

An educational panel on Responsibilities of Club Officers, a fashion show and sewing clinic were presented, along with clogging and round dancing exhibitions. S/D program was comprehensive.

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In the exhibitors' room, 19 vendors offered clothing, shoes, records, jewelry, engraving, audio equipment and travel services.

Sponsored by the State Council of Illinois S/D Associations, the convention has been held in Peoria all five years and is scheduled there through 1991.

*Jerry Holtz
Peoria, Illinois*

IN MEMORIAM

Glenn Harlow Latta, a round dance cuer for at least 30 years and retired baking company supervisor, died of lung cancer last April. Glenn originally was involved in dancing in Yakima, Washington, moving to the Lewiston, Idaho-Clarkston, Washington area in 1961.

Glenn was a pioneer in the art of black light exhibition, working with his wife Della Mae, who preceded him in death in 1983.

Glenn and Della Mae Latta were the composers of the classic round dance, *Pearly Shells*. Glenn will be a great loss to the round dance program.

*Joan McMillen
Lewiston, Idaho*

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DATE-LINE

Texas—Rambling Roses' Rose Festival, Tyler; October 14-15. Write R. Grant, R 1, Box 232, Flint TX 75762.

Ohio—16th Annual Octoberfest, Ashland College, October 16; G. Brown, B. Newman, K. Rippeto. Write Marilyn Keinath, 283 Reform St, Mansfield OH 44903.

Illinois—Octoberfest '88, Elk Grove HS, October 16; R. Allison, S. Bryant, C. Jaworski, V. Fossler, H. Oesterle, T/J Jonsson, G/J Kammerer, F/M Piper. Write Al/Marie Kluesing, 905 N Salem, Arlington Heights IL 60004.

Kansas—Fall Festival, Convention Hall * Century II, Wichita, October 21-22; S. Smith, J/V Holeman. Write Ted/Babe Mueller, 2659 N Delfrose, Wichita KS 67220.

North Carolina—Autumn Leaves Festival, Fontana Village Resort, Fontana Dam; October 21-22; D. Coe, D. McMillan, T/J Kannapel. Write IDA, Box 88307, Dunwoody GA 30356.

Louisiana—14th Annual R/D Festival, Convention Ctr, Shreveport; October 21-22; Phil/Becky Guenther. Write Jerry Stinson, 605 S Trenton St, Ruston LA 71270.

South Carolina—19th Annual Palmetto Promenade, Greenville Memorial Auditorium; October 21-22; L. Letson, J. Saunders, J/M Raye. Write John/Nora McCraw, 108 Old Cleveland Rd, Piedmont SC 29673.

Texas—40th Annual Houston Hoedown, Pasadena Convention Ctr; October 21-22; Red Boots Boys, John/Norma Becker. Write Phil Van Nordstrand, 430 Shadow Creek Dr, Seabrook TX 77586.

Colorado—Autumn Adventure, Frank Lane's Dance Ranch, Estes Park; October 21-23. Write Mike Kelly, 1701 W Spruce, Olathe KS 66061.

California—29th Annual Harvest Hoedown, Yuba Sutter Fairgrounds, Yuba City, October 21-23; V. Weese, P. Waters, R. Hampton, J. Murtha, D/F McDonald. Write John/Connie Roberts, 824 Blackspur, Suisun City CA 94585.

New Zealand—International S&R/D Convention, Aranui HS, Christchurch; October 21-23; Nancy Lee Fennessy. Write '88 N. Z. International, 498 Searells Rd, Elmwood, Christchurch New Zealand 8005.

Georgia—4th Annual Hobo/Cure Dance, Byron Gymn, October 22; Larry Sandefur. Call Mike/Obie Jones, 912-956-5787.

Florida—14th Annual Round-Up, Chipley National Guard Army; October 28-29; E. Sheffield, D. McMillan, C/N Sample.

Tennessee—Palmquist Clinic, Montgomery Bell State Park; October 28-30. Write Ron Grendell, 544 Bell Rd, Antioch TN 37013.

Arkansas—2nd Annual "Autumn in the Ouachitas" Special, Holiday Inn, Hot Springs; November 4-5; P. Diamond, P. Barbour, H/T Graves. Write Sharon Diamond, 15 Gravel Ridge Rd, Mablevale AR 72103.

South Dakota—Hoedown VIII, Sioux Falls; November 4-5; J. Kwaizer, D. Anderson, J. Junck, J. Murray, WD Slotsw, E/H Hoelert. Write Kevin/Guyta Hohn, 2408 Judy Av, Sioux Falls SD 57103.

Alabama—28th Annual Weekend S/R Dance Festival, Von Braun Civic Ctr, Huntsville; November 4-5; P. Marcum, M. Letson, K/B Dammert, A/K Miller. Write Merry Mixers S/D Club, PO Box 3058, Huntsville AL 35810.

Connecticut—Mystic A-1 Escape, Ramada Inn, Mystic; November 4-6. Write Red Bates, 19 Hadley St, Unit 17, S Hadley MA 01075.

Indiana—New Plus Weekend, Potawatomi Park; November 4-6; A. Bentley, B. Peterson, The Lehnerts. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Oklahoma—S/D Festival, Myriad Convention Ctr, Oklahoma City; November 5. Write Elton/Phyllis Ferrell, 1710 Montana, Chickasha OK 73018.

Florida—Annual Fall Fun Festival, Lakeland Civic Ctr; November 11-12. Write Joyce/Ermy Johnson, 4622 Baycrest Dr, Tampa FL 33615.

FEEDBACK, Continued

more complete, but readers will have to judge their worth for themselves.

One item I have never seen addressed is the time element in a couples' schedule. A senior lady remarked to me that she liked square dancing, but really didn't want to devote her life to it once a week. She felt behind if she missed and I am sure others feel similarly. The frequency of dancing determines somewhat the amount of material that can be mastered and enjoyed. This is where time enters. If a dancer couple has danced for many years and wants to go on to Plus or Advanced dancing, *fine!* However, to say they must still support and go to the MSD or Basic groups puts a strain on their purses and their time and, possibly, their enjoyment of dancing. Remember ice cream tastes good, but too much is a bad thing.

Jo Clinefelter
Lincoln, Nebraska

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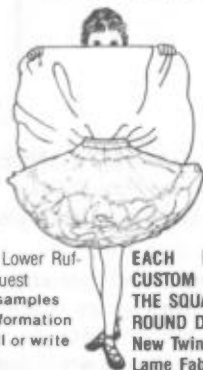
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SOMEBODY STOLE MY GAL—Belco 368

Choreography by Ken Croft

Good music and a good, easy two-step with a charleston, cued by Ken. Phase II.

I MISS MY SWISS—Belco 368

A nice easy mixer, cued by C.O. Guest.

WALZING FOREVER—Grenn 17114

Choreography by Doc & Peg Tirrell

Pretty music and a nice, easy cue-thru waltz, cued by Doc. Phase II.

HONKY TONK MOON—WB727833

Choreography by Steve & Jackie Wilhoit

Good Randy Travis vocal with a good beat and a good

easy-intermediate two-step and swing. Phase III +2.

ANYTIME—Windsor 4758

Choreography by Corky & Paulette Pell

Good music and a slightly different, easy two step. Phase II +1.

PAS DE DEUX—Jamie J-903

Choreography by Corky & Paulette Pell

Good music and an interesting two-step with rumba flavor. Phase III +3. Choreographer suggests dance could be done in different positions.

PEG OF MY HEART—Windsor 4-533

Choreography by Corky & Paulette Pell

Great music and an interesting combination two-step and swing. Four-part sequence one time thru. phase IV.

WITH MY EYES WIDE OPEN—Windsor 4-532

Choreography by Corky & Paulette Pell

Pretty music and a lazy, easy-intermediate two-step with mirrored sequences. Phase II +2.

SWINGING DOWN THE LANE—MGR 051 (MacGregor 5000);

Choreography by Dick Taylor

A good, easy two-step with good music, cued by Pete Metzger. Phase II.

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ONE MORE TIME—MGR 052 (HH952, BB013)
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 Good music and a good easy two-step cued by Pete. Phase II.

GOODNIGHT IRENE—EN020 (HH905)
Choreography by Greg & Irene Gregory
 Pretty music and a nice intermediate waltz with a *waltztail* and *contra check*, cued by Pete Metzger. Phase IV.

I'M GONNA LOVE YOU BACK—Epic 15-03095
Choreography by Vernon & Sandy Porter
 Catchy music and an interesting intermediate jive and five-step routine.

ON AND ON—MCA P-2798 (ABC12260)
Choreography by Chris & Terri Cantrell
 Stephen Bishop vocal with a lazy, high-intermediate rumba. Phase VI.

PERK TIME—Epic 304
Choreography by Vernon & Sandy Porter
 Perculator music with an easy two-step and free style "dirty dancing" as opener and closer.

MAMA DON'T DANCE—Columbia 13-33242

Choreography by John & Mary Macuci
 Good peppy music and an other "Macuci-type" high-intermediate plus swing routine. Phase V +2.

SLOOP JOHN B—Capitol 6295
Choreography by Don Waidal & Ellie Bushue
 Lively Beach Boys music with quite a different, easy-intermediate two-step. Phase II +2.

TALKIN' TO THE WRONG MAN—WB 7-27947
Choreography by Anne & Charles Brownrigg
 Good country music and a glowing, easy two-step. Phase II +2.

HELP ME MAKE IT—MCA 2774
Choreography by John & Dorothy Barton
 J.J. Thomas vocal and a comfortable, easy two-step. Phase II.

FEEL GOOD SONG—Capitol 44158
Choreography by Bob Malthouse
 Lively Mel McDaniel vocal with a peppy easy two-step.

THE BOY NEXT DOOR—MGR 049
Choreography by Frank & Phyl Lehnert
 Pretty music and, naturally we feel, a good easy waltz, cued by Pete Metzger. Phase II.



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SQUARE REVIEWS

BELLS ON MY HEART—Big Mac 091

Caller: Ron Mineau

FIGURE: Heads square thru, sides rollaway, swing thru, boys run, right and left thru, pass thru, wheel and deal, center two square thru $\frac{3}{4}$, corner swing, promenade.

MY WINDOW FACES THE SOUTH—BLUE STAR

Caller: Max Forsyth

Key: F

Mainstream. FIGURE: Heads touch $\frac{1}{4}$, boys run right, touch $\frac{1}{4}$, split circulate, boys run, reverse the flutter, right and left thru, square thru $\frac{3}{4}$, corner swing, promenade.

DEED I DO—Blue Star 2365

Caller: Chris Vear

Key: B Flat

Mainstream. FIGURE: Heads square thru, swing thru, boys run, ladies trade, couples circulate, bend the line, right and left thru, square thru $\frac{3}{4}$, swing, promenade.

SPRECHEN SIE DEUTSCH—Blue Star 2366

Caller: Jerry Hell

Key: C

Mainstream. FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, sides rollaway, sides pass thru around one, lines forward and back, flutter wheel across, reverse the flutter wheel, promenade.

CRAZY RHYTHM—Bogan 1379

Caller: John Aden

Key: C

Mainstream. FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run, ferris wheel, pass thru, star thru, square thru $\frac{3}{4}$, swing, promenade.

TOE TAPPIN' MUSIC—Buckskin 1224

Caller: Jerry Johnson

FIGURE: Heads square thru, touch $\frac{1}{4}$, scoot back, boys run, reverse flutter wheel, pass the ocean, recycle, swing, promenade.

GOOD TIMIN' SHOES—Chicago Country 17

Caller: Larry Ingber

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FIGURE: Heads square thru, right hand star, heads star left in the middle, right and left thru, roll a half sashay, right and left grand, swing, promenade.

BACK IN THE SWING OF THINGS AGAIN—Chicago Country 18; Caller: Jack Pladdys

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

I'LL BE YOUR BABY TONIGHT—Chinook 094

Caller: Dan Nordbye

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, relay the deuce, swing corner, promenade.

YOU'LL ALWAYS BE NEW TO ME—Desert 36

Caller: Bill Reynolds

FIGURE: Heads promenade $\frac{1}{2}$, touch $\frac{1}{4}$, pass thru, trade by, right and left thru, veer left, couples circulate, tag the line, corner swing, left allemande, promenade.

WASHINGTON SWING—4 Bar B 6093

Caller: Bill Volner

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, double pass thru,

leaders partner trade, swing, promenade.

BURNING BRIDGES—Golden Throat 3002

Caller: Mike Holt

FIGURE: Heads square thru, right-hand star with sides, heads star left, to same two right and left thru, veer left, ferris wheel, centers pass thru, swing, promenade.

WHIFFLETREE—Grenn 12212

Caller: Paul Moore

No. 12 in the S/D Progression Series. FIGURE: Heads forward, pass thru, separate around one, pass thru around one, pass thru, around one, pass thru, around one to lines of four, forward and back, forward again, pass thru, each turns alone to form lines of four facing opposite direction, forward and pass thru, right face turn to single file promenade.

BEAVER CREEK—Grenn 12213

Caller: Paul Moore

No. 13 in the S/D Progression Series. FIGURE: Heads pass thru, U-turn back, pass thru, separate around one, do-sa-do partner, pass thru, split two, separate around one to lines of four, forward and back, make

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IF YOU WANT A STRANGER—Mountain 64

Caller: Ron Everhart

FIGURE: Heads promenade $\frac{1}{2}$, square thru four, swing thru, boys run right, ferris wheel, swing thru, boys run, half tag, face left, swing, promenade.

GUITAR HEAVEN—Mountain 65

Caller: Jay Krebs

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru $\frac{3}{4}$, swing corner, promenade.

RIDE THAT HUMMINGBIRD—Mountain 67

Caller: Mark Clausing

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, do-sa-do, eight chain four, swing corner, promenade.

LITTLE THINGS MEAN A LOT—Ocean 24

Caller: Len Dougherty

CALLER: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

I'LL COME RUNNING TO YOU—Prairie 1097

Caller: Johnnie Scott

FIGURE: Heads pass the ocean, swing thru, boys run, half tag left, right and left thru, veer left, ferris wheel, pass thru, swing thru, boys trade, swing, promenade.

JONES ON THE JUKEBOX—Prairie 1102

Caller: Rennie Mann

FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, trade and roll, star thru, square thru $\frac{3}{4}$, swing corner, promenade.

REAL GOOD FEEL GOOD SONG—Rawhide 150

Caller: Jim Brown

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line left, wheel and deal, touch $\frac{1}{4}$, scoot back, swing, promenade.

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

PINK CADILLAC—Red Boot 3017

Caller: Don Williamson

FIGURE: Heads promenade $\frac{1}{2}$, square thru, touch $\frac{1}{4}$, scoot back, boys run, star thru, pass thru, trade by, swing corner, promenade.

HONKY TONK MOON—Red Boot 3018

Caller: Don Williamson

FIGURE: Heads square thru, with sides right-hand star, heads star left, do-sa-do corner, swing thru, boys trade, swing corner, promenade.

THAT'S HOW MUCH I LOVE YOU—Red Boot Star 3108

Caller: T.D. Brown

FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, ferris wheel, pass thru, touch $\frac{1}{4}$, scoot back, swing corner, promenade.

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Caller: Bill Privett

FIGURE: Heads square thru, with sides right-hand star.

heads star left, pick up corner, star promenade, boys back out, swing corner, promenade.

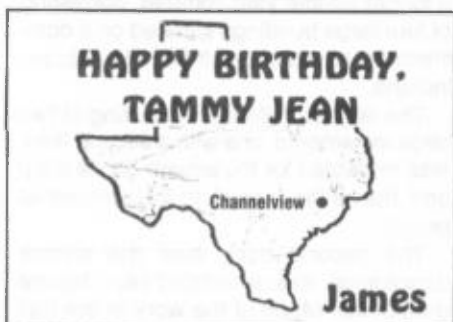
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Caller: Kent Nyman

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade. ALTERNATE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, scoot back again, swing corner, promenade.

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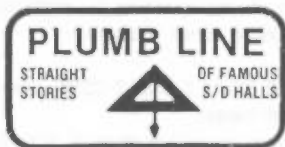
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The largest building, consisting of two large storerooms, one with a second floor, was renovated for the square dance shop and the other leased to a commercial printer.

The second floor, over the square dance shop, was remodeled into a square dance hall. Much of the work in the hall was done by the local Skirts n' Shirts square dance club members.

In 1987 the square dance shop and hall was greatly enlarged. The new construction added twice as much space as before to both areas. The dancers named their square dance hall The Promenade Hall, which can accommodate sixteen squares. The dancers enjoy the wood floor, kitchenette, air-conditioning, built-in sound, adequate new restrooms with handicap facilities.

The hall is used for square and round dance classes; also workshops for both, and as a studio for ballet classes. Area callers use the hall when schools are not available. Promenade Hall is also the home of Mid-West Caller School. There is a large parking lot which can also accommodate self-contained campers and motorhomes.

The general contractor for the new construction was Bob Farver, a square dancer and present president of the local club. The building materials came from a square dancer-owned lumber yard, Paul Headley of Hamilton, Indiana. The electrical contractor is V. Miller, also a square dancer.



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ENCORE, Continued

go over a few things. Is someone designated to see that our hall is available and ready for each dance? Do you have someone responsible for hosting duties? Have you reminded club members that actually they are all hosts, and should help make all guests feel welcome? Do you coordinate with the caller to see that each night is interesting and fun, not all workshop, not all easy level, not all gimmicks, but a well-rounded program? Do you wear your club badge to every dance and encourage all members to do likewise?"...

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PUZZLE PAGE

by M.J. Roth
Harrisburg, Pennsylvania

The following definitions describe words or phrases that contain either **eight** or **top**. Good luck!

1. Recent movie on fighter pilots _____
2. TV series about large family _____
3. Head comedian _____
4. In trouble (slang) _____
5. Fred & Ginger movie _____
6. Old Spanish coins _____
7. Old TV cartoon about a feline _____
8. Boxing promotion company _____
9. Best of a product or group _____
10. Famous Chicago restaurant _____
11. Trading stamp company _____
12. Female dairy persons
(part of a song) _____
13. Circus tent _____
14. Type of soda or beer can _____
15. Famous WWII German gun _____
16. Head person (slang) _____

The following definitions describe words or phrases that contain either **circle** or **line**.

1. Police identification procedure _____
2. Place to dry things _____
3. Place for those finishing first _____
4. Time by which we must be done _____
5. Ladies' social group _____
6. Mason's tool _____
7. Place to begin _____
8. Early odds _____
9. Old western defense _____
10. Place to shoot baskets _____
11. DUI procedure _____
12. Type of roadway junction _____
13. Strike out a mistake _____
14. Place to sign your name _____
15. Lost or confused _____
16. Newspaper article recognition _____
17. Borrowing power or limit _____
18. Uncalled for or improper _____

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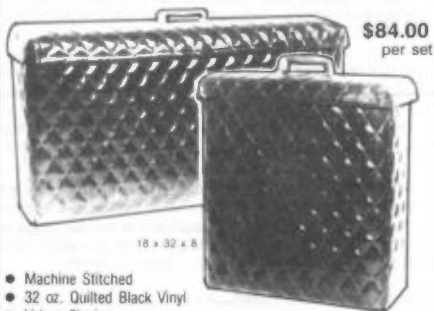
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UNDERLINING

THE CALLER NOTE SERVICES

A very full 26 pages of Warren Berquam's **Minnesota Callers' Notes** (combined summer issue) came to us this time, and has enough variety offerings for many weeks of dances/workshops. We especially like his full page of mini-squares and his seven pages of hexagon squares. Here's just one good example of his hexagons:

Heads square thru four, step to a wave
Spin chain thru, boys run, couples circulate
Bend the line, pass the ocean, spin chain thru
Boys run, couples circulate, bend the line
Slide thru, left allemande...

From Germany comes **Viewpoint**, authored by Stevens and Pohl. This time Les Gotcher is quoted with a bit of history that callers ought to know.

"The story goes that Pappy Shaw was invited to El Paso, Texas, a guest of honor for a large dance festival. There he saw the Texas style of do-si-do. This was a continuous partner left, corner right, partner left, corner right, etc., sometimes going on for a considerable length of time. Because other parts of the country had a different form of do-si-do and because Pappy wished to use both of them, he called the Texas form the *do paso*, in honor of the hosting city, and it has been known by this name ever since. Of course, the figure today is simply partner left, corner right, partner courtesy turn to end the movement."

We can always count on Jack Lasry to give us some unusual choreo in his **Notes for Callers**. He calls this *square thru with a twist*:

Heads star thru, pass thru, square thru
Heads go three, sides go four hands

Ends trade, centers do-sa-do and star thru
(Lines up and back) Star thru, centers pass thru
Left allemande...(zero box)

Heads square thru four, square thru
Heads go four, sides go three, all U-turn back
Circle left, swing your partner, promenade...

In a combined July/August issue of **Lead Right** by Malcom and Burdick, good advice and tips are blended with a generous supply of choreo. Best singing call records are reported via Double J, which are ESP, *Americana*; Rhythm, *Nevertheless* and *I Like It Like That*; Chino-*ook*, *Everybody's Talking*. A glance at the index indicates the range of subject matter in this 20-page issue: The "New" Plus List, Ways to Promote Yourself/It's Only Money, Bits & Pieces @ MS, Module Calling, Sing Along @ MS/Plus, *Eskimo Slide/Roll the Column*, *Square Thru* Equivalents, Alpha Mainstream, *Chase Right* and Bits and Pieces.

Sometimes one of the note services features a leading caller of the area, and this is the case with **Callerlink** from Australia. The caller is Brian Hotchkies of Lismore, New South Wales. Here are brief excerpts:

"Brian called in Sydney Opera House during a visit by Her Majesty the Queen of England...Brian has been on the programme of every Australian National S/D Convention since 1965, and has conducted a workshop at each of the five he attended since 1976...He was workshop editor for the *South Pacific S/D Review* for five years...Brian has been an invited feature caller for state conventions in Victoria, N.S.W. and Queensland. He has been an invited feature caller for major

weekend festivals in every state of Australia and on both islands of New Zealand...In 1982, Brian became Australia's only full-time professional square dance caller."

Jim and Shirley Hayes, in their **Mainstream Flow**, give us some tips in the training of class *angels*:

"1. Never talk during the teaching session. Wait until between tips...there will be less confusion.

"2. Offer the proper hand, but *never* use force of guide the student into the right place.

"3. Try not to over-dress when first getting started helping...gradually add a little each week. Offer ideas for the new dancer to start building a wardrobe.

"4. Have angels be first on the floor at the beginning of each tip to set a good example for the new dancers.

"5. Angels should never correct the caller if a mistake is made. Wait until the break to point out problems."

Lots of excerpts could be taken from the **Southern California Notes** to guide callers, and this particular issue has merit in the following:

"Let's change that attitude to [one] where the caller accepts the responsibility of calling in such a manner that everyone on the floor is dancing. To do this, the caller's attitude to the dancers must change from the present one to one where the caller is not a caller, but a director or conductor of an orchestra concerned with the overall performance of the group rather than that of so-called perfectionists...I have found that the popular callers are not those who call all the latest movements, rather they are the ones whose main concern is to keep the majority of dancers dancing."

One interesting novelty each month in Ed Fraidenburg's **Choreo Connection** is a section he calls "Did You Know?" in which he presents choreo tidbits like this:

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From a zero box: right and left thru + Swing thru + boys run + retain your lane + Couples circulate 1/2 + bend the line And you're home...

Along with all the excellent choreo and tips from Ed Foote's **News 'n Notes** this month, we especially like his thought that "lines forward and back" is done too often, and these three points are to be guidelines for callers:

- "1. Only call for lines to go 'up to the middle and back' when the floor obviously needs this as a crutch, either to enable a weak floor to establish good lines or to pick up squares which have broken down.
- "2. Beware of falling into the trap of calling excessive up and backs for good dancers.
- "3. Tell the dancers in your home club that they should never go up and back on their own, because this will make the dan-

cing unsmooth for them and everyone in the square. Tell them they should only go up and back if this is called by the caller."

Choreo inventions have twins sometimes, as Don Beck shows us in his **Choreo Breakdown**:

"In the last issue, I featured a call that I wrote last fall, *dixie down the line*, but held off publishing until I had a slow month. Yesterday in reading through the July issue of *ASD* magazine, I saw that Ed Fraidenburg described a new experimental by Danny Faria called *chain down to dixie*. *Chain down to dixie* turns out to be identical to *dixie down the line*. I have not yet had a chance to see if Danny's name would lure dancers into doing a *chain down the line* before they heard the word *dixie*, but I would guess that it wouldn't. I hate to admit that I think Danny's name is more catchy, but no matter which name you use, I think that maybe the idea is one whose time has come!

Continued on Page 93

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PR1094 FOREVER AND EVER, AMEN, Randy Travis #1 by Al
PR1093 AINT GONNA BE YOUR DAY, Boxcar Willie Hit by Johnnie



UNDERLINING, Continued

A nice little experimental is presented this month in Bill Davis' **The New View**, which is well worth workshoping: (Make A) Dandy Lion: From a quarter tag, centers pass thru and star thru with outsiders to form a line.

A good flowing call. Notice that the definition does not say *extend*. It cannot be used from the 3Q or 4Q where dancers of the same sex are facing. It does result

in four different lines depending on the arrangement in the Q...Although the name is *dandy lion*, the words *make a or make me a* are used in front. Dancers remember the name and the action. From static set: heads pass the ocean Make a dandy lion, pass thru, wheel and deal Centers thru, pass the ocean, ladies trade Ping pong circulate, make a dandy lion Pass thru, partner trade and roll Right and left grand...

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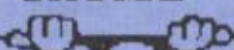

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DANCER GHOSTS?

In October, one might think these petticoats had a ghostly meaning. Not so. Their occupants were busily washing their hands when the photo was snapped.

Peg Tirrell, of Northern New Jersey's *Grand Square* and Roundalab executive secretary fame, sent us this scene from "convention"—presumably Anaheim.

Reminds us of the old cartoon in which the door to a ladies' room was cut wide at the proper spot to allow entrance of petticoats!



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CALLING TIPS, continued

tip with *Heads square thru?* or *Lead to the right and circle to a line of four?* Sure we all do. But really in the next 100,000 miles do we have to be so boring?

Are we as dancers burning out? Are we dancing too much? Are we on a "I'll go to your dance if you will come to our dance" treadmill to the point that we have reached the saturation point of available time? Have we let callers push us into these situations or is it peer pressure from our square dance friends, or both?

Back to the old cars. The decision. Keep 'em both, but with a change in attitudes. The little Ford with a complete redo inside and out will turn more heads on the street now than it did in 1966. The other car with a little more tender loving care should be good for another 50,000 miles of smooth comfort. And if I consider a 100,000 mile point as a caller, will my calling turn as many heads as the little Mustang and still have the stability and luxury of the Cadillac?

DANCING TIPS, continued

three couples could ride in one car thus saving gas, and they changed the requirement from four couples to three couples to steal a banner or reclaim a banner. One area I call in made an agreement among six or seven area clubs that since they needed guests (the clubs are small in members), they would require that a club taking the banner must have a club dance before the host club's next dance, or they could not steal it. This is not according to our state rules, but it is working in there.

Small clubs often cannot afford to conduct classes, yet they are the ones who need it most. Solutions? Some have purchased class tapes and they conduct the classes even with only two, three, or four couples and often find a place to dance free of charge. Other areas find two or three clubs getting together to sponsor classes together in a central area. In this case, club dancers angel free and at the end of the classes each group takes their new dancers home to their own club. Where there is a will, there is a way,



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NEWS
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Ed Fraidenburg writes that he regrets any confusion that may be caused by the **counteract** figure he discussed in **ASD**, August 1988, and the one chosen now as an Advanced QS by Callerlab. The former was written by Leon Eskinazi and appeared on the scene in December, 1986. The latter was originated by Mike Jacobs and Tim Scholl.

Damon Coe, chairman of the Advanced QS Committee of Callerlab, has announced that **counteract** is the Advanced QS for the period beginning September 1.

COUNTERACT

Mike Jacobs & Tim Scholl, authors
STARTING FORMATION: Columns
ACTION: Ends trade and do their part of a split counter rotate $\frac{1}{4}$, centers counter rotate $\frac{1}{4}$ and with the trailing center acting as a pivot, cast $\frac{1}{2}$ (anchor $\frac{1}{2}$).
ENDING FORMATION: Ocean waves
TIMING: 8 beats
DANCE EXAMPLE:
Heads wheel thru, slide thru, touch $\frac{1}{4}$ Triple scoot, counteract, slip, recycle Right and left grand...
SINGING CALL:
Heads square chain thru, slide thru Touch $\frac{1}{4}$, all eight circulate, counteract Slip, boys run, wheel and deal Swing, promenade...

The current Advanced QS are: **counteract**, **anything** and **cross**.

Mini-busy and **checkover** have been dropped, according to the three-year rule.

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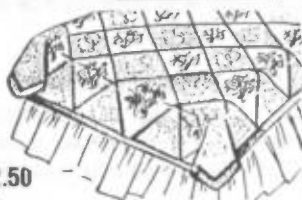
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Box the gnat, grand right and left...

All together:

Zero line: Pass the ocean, recycle, veer left

Girls single hinge, center girls trade and

Run right, girls half tag the line, ferris wheel

Double pass thru, centers in, cast off 3/4

Centers square thru, ends star thru

Touch. 1/4, scoot back, boys run, pass thru

Wheel and deal, double pass thru

Lead couple partner trade, all pass thru

Left allemande...



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GRAND ZIP, Continued

town of Cochrane, Alta., who approached the dancers with an idea about putting on a festival on an annual basis. They had witnessed other S/D festivals and remarked to their council that square dancers are good business for a town and bring along many attributes that other groups do not seem to have. They advised us that square dancers do not cause problems for the local authorities and enjoy themselves without inconveniencing others.

We feel that it is good for square dancers to have this kind of a reputation and we also felt it was a turnaround that the town approached us rather than us having to ask for something. The Town of Cochrane cooperated with the Festival Committee 100% and were pleased with the outcome. The town was full of people and local businesses were pleased with the town's decision to hold a festival.

We again thank you for your help in advertising this event and it proves a point, that advertising in ASD really works as the festival was a huge success. Our next festival is in 1990 and you can be assured we will be using your magazine to advertise.

*Dennis Levitt
Cochrane, Alberta*

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We know we've printed this before, but feel it should be reprinted regularly.

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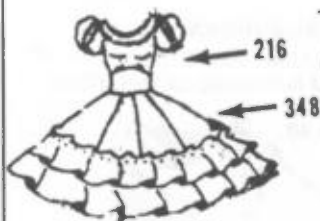
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other square dance club." (This supports Twirlers' stated purpose of not to conflict or compete with other local clubs.) The full season's dues are due and payable by the October dance. The season normally includes one dance each month from September through June, with *bonus* dances added when possible. Rounds are offered before the dance and between the

square dance tips, and an Advanced tip is called after the dance.

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One of the complaints I hear from ex-dancers quite often is "I got tired of getting telephone calls telling me to bring refreshments to the dance." It makes me wonder if maybe the conversation might have gone like this: "Hello Mary, this is Susie Brown, it's your turn to bring refreshments to the next dance, what are you planning to bring?" The conversation could have been more like this: "Hello Mary, this is Susie Brown, I'm refreshment chairman for the upcoming dance and I was wondering—if you're planning to come, could you help me out by bringing a plate of refreshments? Think about it, which request (demand) would you respond to favorably?"

Let's work harder to create an atmosphere of fun in our clubs and organizations so that dancers won't mind giving of their time and talents willingly. When they do, for goodness' sake, give them credit and recognition... *Ray Aubut*
Northeast Square Dancer, July 1988

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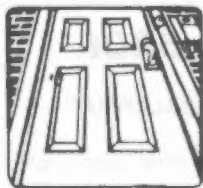
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Book Nook



by Mary Jenkins

THE ROUND DANCE BOOK by Lloyd Shaw

This 443-page (hard cover) book was published in 1950 by Caxton Printers Ltd. of Caldwell, Idaho. It is a classic book and should be in every caller's library. It will be of interest to those who have read Dr. Shaw's *Cowboy Dances*.

I liked the dedication, "To my daughter, Doli, who has danced many a happy mile with me from kitchen to parlor and back again!" I wonder how many of us have done the same thing—danced with our dads many miles from kitchen to parlor and back again.

If you are interested in learning and dancing the round dances and mixers that were popular "once upon a time," this is the book you should have. The Polka, The Waltz, The Mazurka, The Varsouvianna, The Schottishche, The Two Step, The Viennesze Waltz and Circle Mixers are all well defined and described. I'm not sure that the records listed are still available, but if they are, Silo Alcazar will have them. **Order from Silo Alcazar, Inc., Box 429, Waterbury, VT 05676. The Price is \$10.00.**



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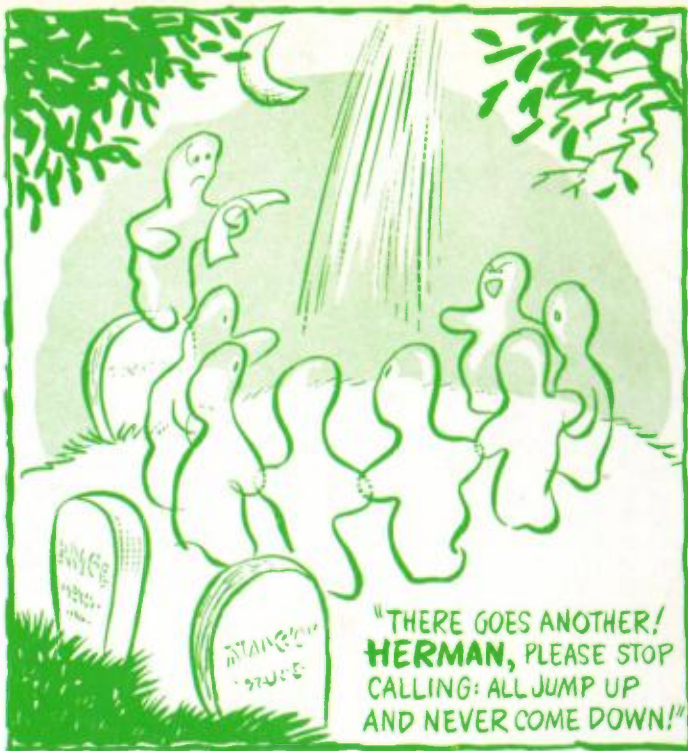
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Have you ever stopped to think about the unusual variety of *homes* for square dancing we use week after week from coast to coast and abroad? The choices are endless, but just a small sampling is shown here, based on a few locations where ASD co-editor has called in recent years: a campground hall in Montana, an old carriage house in Colorado, a hall of concrete built to withstand hurricanes in Florida, an old barn in Massachusetts, an Air Force rec building in Hawaii, a tavern in Wisconsin, a fire hall in Pennsylvania, an outdoor pavilion in Texas, an armory in Arkansas, a converted bowling alley in Ohio, a mobile home resort hall in Arizona, a rough log outpost in Alaska, a U.S. Service Center in Germany, a church in Illinois, a town hall in Connecticut, a grammar school cafeteria in Michigan, a summer camp dining hall in Nebraska, a fraternal lodge hall in North Dakota, a public school gymnasium in England (ditto for Australia), a shopping mall community room in New Jersey, a resort lodge hall in North Carolina, a hospital rec room in Alabama, a company rec building in Canada, old mill in New Hampshire, a certain five-sided building in the nation's capital, and on, and on, and on...

