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**SQUARE DANCE**

NOVEMBER 1988

SANDRA WALL

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**Publishers and Editors**

**Stan & Cathie Burdick**

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*American Squaredance, November 1988*

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Every now and then, enough letters cross our desk stating misconceptions about ASD's procedures that we use this space to tell *all* readers the facts.

First, we want you to know that we send an acknowledgement postcard to each reader on the day the subscription is entered into the computer. If you do not receive one, within ten days of mailing your subscription (in the U.S.), you may assume we did not receive your letter or we have made a mistake. If the check does not clear the bank, you may assume we never received your letter.

If a mistake is made, you do not receive a card or you continue to receive expiration notices, please notify us. Once a mistake is made, either by a false entry in the computer or no entry at all, we are not likely to "discover" it until you mention it. We regret that this costs a postage stamp or a phone call, but our staff, including the editors, are only human and do occasionally err.

Entering the subscriptions and processing the checks are always done within two days of receiving your orders. Please don't wait to write, thinking we will "catch up on our book work." Changes of address are also processed immediately, along with the subscriptions. If yours is not changed as directed, chances are we did not receive it, so please do check up on it promptly.

When you send subscriptions or book orders, please be sure that your address is on the order or on the envelope—some location other than on the check. We

# CO-EDITORIAL



know now why we were taught in school to put addresses in several locations on business communications. When opening hundreds of letters on any given day, a staff member is liable to overlook the fact that one is lacking an address.

Speaking of addresses, please include your full, correct address. The postal service has become very explicit in refusing to deliver pieces without correct addresses. We have a manila folder full of returns from the post office (at 30¢ each) because of incomplete addresses or no forwarding addresses.

We hope these reminders will help smooth the processing of mail over the next busy months for you and for us.

We are thankful for the opportunity to be of service. Happy Thanksgiving to you!



Ron Mineau  
Arroyo Grande, California

### HOEDOWNS TO SWING BY

- BM1004 SLD TRAC/SAN LUIS RAMBLE
- BM1003 WHY NOT/TWEEDLE "E"
- BM1002 DOWN RIVER/Jeanne Briscoe
- BM1001 BOOGIE WITH ME/MAC'S VIBES
- BM091 BELLS ON MY HEART/Flip Instrumental
- BM090 EVERYBODY LOVES A LOVER/Flip Inst.
- BM088 SISTER KATE/Flip Instrumental

## scope— big mac records

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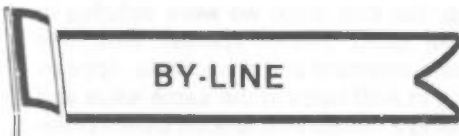
John Eubanks  
Joplin, Missouri

- BM089 THANKS A LOT/Flip Inst.
- BM052 BASIN STREET BLUES/Flip Inst.

### RECENT ROUND RELEASES

- SC34 FANTASY by Stairwalks
- SC33 GOLDEN SLIPPER WALTZ by Lizuts
- SC32 WILD BILL RAG by Lizuts
- SC31 WALKING & WHISTLING by Croft and deZorda
- SC30 PIED PIPER by Croft and deZorda





## BY-LINE

This is a good month in which to thank all the writers of our regular ASD features for their faithfulness and their efforts. Thanks are due also to those regular contributors whose names you see frequently in our pages. Two of this month's writers belong in this category: **Al Eblen**, a retired policeman from southern Texas, and **Jo Jan Nunley**, a square dancer who is one of our most prolific contributors. **Walt Cole**, who cues rounds as well as calls squares and contras, has written a comparison of square and round dance "programs" for this issue. Our fourth author, **Terry L. White**, hails from the northeastern New York area she writes about, and tells us she is president of the Adirondack Fiddlers. Her story gives us the flavor of a time when the square dance was the highlight of social life in many a rural community. Hope you enjoy Terry's trip into the past. We did!

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## GRAND ZIP

The cover of the September 1988 issue of *ASD* is *tremendous!* Thanks so much. It is one thing to donate space in your magazine for all of the national organizations, yet another to donate so much of your time, talent and finances, which is rare among folks today.

We would like to let all your readers know that these S/D Month Promo-Kits have been your ideas and you have received little, or in some cases, no reimbursement for them. This also goes for the *New Dancer Notes* that you and Gordon Goss distribute free of charge. We would add, too, thanks for your out-of-pocket scholarships for promising new callers to attend a school of their choice. Or, your recent trip to the Canadian National to participate in their first LEGACY Seminar and to set up LEGACY's display—done not in the sense of "above the call of duty," but out of your strong desire and love for our square dance activity.

"Thanks so much" seems rather trite, but we sincerely mean it.

*Walt & Louise Cole*  
Chairmen, LEGACY

...We just received our rush copy of the September issue of *ASD* which included our wedding photo and your nice write-

up. We also noted we were included in your caller cartoon contest. Wow! We were surprised and speechless. Appearing in *ASD* twice in the same issue and being included with famous callers of the square dance world is a bit overwhelming, to say the least. It will take a month or two before we come back to earth.

*Holly & Gerry Gilligan*  
St. Hubert, Quebec

As always I enjoyed the September issue of *ASD*, maybe this issue a little better than others...By the time I see you in 1989 at the National in Oklahoma City, I will be married. Missy and I are engaged to be married June 10, 1989... Thank you for the write-up in "Steal A Peek"...My square dance business is picking up and I am looking forward to picking up the pace when I have graduated in May.

*Shane Greer*  
Wagoner, Oklahoma

I appreciate seeing the information form [Dance Collections, Lloyd Shaw Foundation Dance Archives] so prominently displayed [in September issue]...I hope we can get a listing of all the archives we have discovered in the *National Square Dance Directory*. I should take this opportunity to again thank you for continuing to send copies of the magazine to the Lloyd Shaw Dance Archives. We do appreciate this gift and our collection is im-

**Continued on Page 90**

### WAGON WHEEL RECORDS

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#### *New Round Dance Releases*

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**WW 814 WAGON WHEEL RUMBA** with cues by Ray Brown

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A Phase II two-step by Ted & Luella Floden

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### MAYBE WE'VE BEN HUR BEFORE

This calamitous column will take an entirely different direction this month. I plan to ride forth on a horse of a different color. I'm going to charge, Quixotically, in pursuit of the wild oxymoron, and perhaps I'll flush an illusive hyperbole or bag a singular syntax along the way. I've sharpened my pestilent pencil up to a point, turned it into a Lance-a-lot, and decided to let the quips fall where they may.

If you care to read on (A few will do so.—Co-ed), you'll find we're going to forgo the usual format of the rambling rhetoric (Oh, joy!—Co-ed.), reduce the rendezvousing field reports (Goody!—Co-ed.), cut the travel tales in two (Ripping!—Co-ed.) and deal only with general musings. (Who's General Musings?—Co-ed.)

So, lean back in your Lazyboy (...or Lazygirl—Co-ed.), and let's have a face-to-face, one-on-one, fireside chummy chit-chat. Where shall we begin? Well, probably the beginning would be a logical place. (Elementary, dear What-not.—Co-ed.)

### TWENTY YEARS AGO

When Arvid Olson offered to sell us this magazine just over two decades ago we literally flipped. It was a good opportunity at an opportune time. Now, 240 issues later (241 counting this one), we cheer with our chanticleer (That's our symbolic,

sentinel cock-a-doodly-doodle.—Co-ed.) at the good life it's provided, the progress it's made, and the opportunities it's afforded. I've often said I wouldn't trade jobs with anybody. Verily, amen, and aye-aye! Ever since college days I've been in the *people* business, closely allied with business of the *fourth estate*. Editor of both high school and college yearbooks, staffer on school papers, summertime *gopher* at both the *Watertown (N.Y.) Daily Times* and the *Westerly (R.I.) Sun*, youth staffer at the Y, executive at another Y, programmer at a Senior Center, line supervisor at a Handicapable workshop, ad/art free lancer, full-time caller, magazine co-editor/co-publisher; it's been a varied, people-centered career.

Recently I passed a car from Virginia with the license plate: I ENJOY. Good motto for all of us. Enjoy what you do. Enjoy people. Enjoy life. We do. If 51% of your associates like you, don't worry about the 49% remaining.

It's been fun putting together Cal Golden's new book (see book ad, p. 102). There walks a guy with a great philosophy of life, from whom we can gain a vast raft of inspiration. Too bad he's not on the front lines of the activity anymore.

It was a memorable day three years ago when Bob Osgood ceased the publication of *S/O* and allowed us to double our circulation by acquiring his extensive numbers. The other day a local non-dancing friend of ours said to Cathie, "Oh, yes, you folks put out a *little paper*, don't you?" Maybe it's a *little paper* in comparison to some, but we're very proud of our *little paper* that fills 500 mail bags every month and goes out to folks in every state, every province, and to thirty other countries!

A glimpse or two to show where we work and how we work may be in order this month, so there's a scattering of



scenes herewith for that purpose. Our six part-time staff people (Mary, Mona, Connie, Mary Jane, Jean and Bob) work in our office, which is the *house behind the house* in **Huron, Ohio**, just a dozen gullflaps from Lake Erie. Our alternate office (summertimes particularly) is at **Silver Bay, New York**, just one long hawk-swoop from Lake George.

### A LEISURELY LABOR DAY WEEKEND

We'd hardly been home a week the end of August when Cathie and I got the sudden notion to fly back to **Silver Bay** for one more long weekend to celebrate September. Besides, US Air has a new non-stop flight from Cleveland to Albany that needed to be checked out. We logged about 300 miles on a little albino Toyota out of Albany airport and had a glorious four-day escape northward, still before the frost was on the pumpkins.



Our retreat in N.Y.

I've said lots and lots about Silver Bay in the last couple of issues, so please pardon another reference or two. For us, upstate New York has become a pleasant state of mind. Lake George is the enchanting *add-on* to the Adirondacks. Finally, our Silver Bay domain is like the dome of a dromedary's physical dominion. That camel couldn't live without it. Neither could we. Everyone needs a getaway place. A total or partial retreat from the patterns that engulf us. Your retreat may be a cabin in the woods, a stream, a RV park, a beach condo. Wherever it is, don't neglect the restorative value it offers. A change of scenery. A stabilizing life force and focus. If you're a twosome, it's a marriage enrichment prescription. (Thank you, Father Stan.—Co-ed.)



Office candid of Co-ed

Pleasant interludes were in abundance this summer. There was our barn-raising party, which you read about, along with other events in the north country. There was our very special anniversary dinner at the Sagamore Hotel. And then there was the John Denver performance at **Saratoga Springs**. Gosh, what a smooth square dance caller that guy would make! We enjoyed his tenor voice fully as well as the first time we visited at Saratoga a few years ago. Here's what the newspaper reviewer had to say:

"There is nothing particularly innovative about John Denver's music, but its beauty is in its simplicity. The twangy lead guitar... and the subtle bells and washboard percussion... reinforced the joy of a simple love song or the stomping country tune." It was a *r-e-a-l-l-y big show*.



By the time you read this we will have completed our great tour/festival in Germany, but due to deadlines, we can't tell you about it until our next issue. Other upcoming tours are just as eagerly awaited. Our cruise around the islands of Hawaii is just two months away. And just beyond that, as springtime comes, we'll hie ourselves hither to the Highlands and heather of Scotland and Ireland, along with a lucky busload of some of you. I'll not discuss that *What's-under-the-kilts-blamey*, but it reminds me of a non-square dancer that recently asked us, naively, "Aren't those hoops under the girl's skirts out on the dance floor awfully hard to wear?" That person is only about fifty years behind the times. Well, that's enough historical data, with a touch of nostalgia. (It's all a touch of *blamey* if you ask me.—Co-ed.)



People ask me why we don't print my future calling schedule in the magazine, rather than just where I've been. The simple answer: space problems/low priority. But now and then I should mention a few upcomers. February— some big ones in Florida. March— more Florida; Callerlab in Nashville. April— California and the west. May— LEGACY in Reno; caller clinic in Idaho. June— the National Convention in OK City. September— a big weekend in Alaska. Those are only highlights. There's lots more. Drop a note. I'll tell you when I'll be close to, or in, your area.

ASD Headquarters



Somewhere in the south I saw this sign: *Mud Bog Inn, just ahead*. Now I ask you, who in the world would want to stay at a Mud Bog Inn?

Signs can be confusing. Somewhere in the wilds of upstate New York there's a sign that says: COZY CORNER— GOOD FOOD. Just below that is another sign that says: WORMS FOR SALE. In the same area this summer we saw another sign: BEAT THE HEAT SALE. Just below that was another: ALL PANTS ARE HALF OFF. We smile every time we go by one in the north country that says: HAND-TIED FLIES. The unanswered question comes to mind: Don't trousers come with zippers this far north? A sign we'd like to see at some homes along the road: NOT A GARAGE SALE— WE LIVE HERE.

I really cherish the experiences gained each summer in teaching callers at our various callers schools. You may surmise that from the fact that opening paragraphs in the two most recent *Meanderings* columns concerned them (Sept., p. 7; Oct.,

p. 7). At the same time I regret the cancellation of at least two others for lack of enough callers signed up: McCoy, Colo. in May; Red River, N.M. in Sept.; possibly English Mt. (still tentative as you read this). We'll hope for better response in '89.

Trouble sometimes comes in multiple doses. It was late August. I left the house at 4:30 pm, in plenty of time to get to **Detroit, Michigan** to call one at Bill Peter-son's in Livonia. Fifteen minutes later: flat tire. My spare took me to the next gas station. The attendant inflated both the price and the new tire he sold me. Lots of lost time. I started off too fast. Fifteen minutes later old *Smokey* got me. More time lost, and a heavy fine. A half hour later: heavy one-lane construction area traffic north of Toledo. Somehow I was able to get to the dance on the dot of eight, late and shakey. Seventeen sets had been patient, and forgiving (I hope). Sometimes *that's life* on the road!

The cooling mist of September had rolled over Lake Erie's waters when the urge to follow the high-hiking honkers came over me. (Guess he goes where the wild goose goes.—Co-Ed.) I boarded an American to Birmingham, where the Alabama Callers Association had booked me for a Friday night dance at the Fultondale Community Center, followed by a two-day callers seminar. Both were well-attended considering the post-Labor Day slow-go-timing. The clinic was held in caller Roy and Gayle Kirkland's home; I was hosted in caller John Paul and Bobbie Bresnan's home. Rounds were spun by Jackie (and Juanita) Smith. There was much informal comraderie, give-'n-take, gab-festing and fun.



I like the bumper sticker I saw recently: FIREMAN— WE STILL MAKE HOUSE CALLS. And now, as Paul Harvey would say.... *Good day*.



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RB3012 ANYTHING—Red Boot Boys

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DO REMEMBER ME

# The House By the Side of the Road



by Al & Nell Eblen  
Pharr, Texas

She was the smartest as well as cutest girl in our school. Elise Brown was often the star of assembly programs, and her recitations will never be forgotten (by me). I liked especially her version of "I want to live in the house by the side of the road and be a friend to man." I think that mankind needs friends.

There is another person who impresses me very much with his friendliness. He lives here in Pharr and his residence is beside the main highway to our downtown. I do not know his name; however, he stands by the road with a friendly smile and waves to all passersby expectantly. If he is not at his usual spot, we miss him very much. He makes my day! I never feel as happy when he is absent, but when I have his friendly wave, we have communicated good feelings.

Some square dancers are full of fun, friendship and friendliness. It seems that there is a friend beside the road to insure

that you have a good time. This should not be the sole obligation of the caller. You leave always with a feeling that you had a wonderfully good evening of dancing, fellowship, and fun.

I have been to square dances where no friendly people mixed with the visitors. It seemed that everyone was leaving it up to "George" to do it, and "George" had failed to come. When you leave a dance like that, you never feel satisfied even though the calling was excellent.

It seems to me that square dancing should satisfy our desires and intentions for fun, fellowship, and exercise. That, in essence, meets the satisfaction of the three areas of our being—mental, physical and social.

I urge all of those in our wonderful world of square dancers to be friends to all the other dancers. Let us keep the fun and fellowship in our fabulous activity.

Happy square dancing, y'all!

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## DOES YOUR CLUB BENEFIT THE COMMUNITY?



By Jo Jan Nunley

Recently I read an article in the newspaper about a blushing bride and a pale groom. The wedding set in Childress, Texas, made headlines in the nearby largest area paper, Amarillo, Texas. What was so special about this particular wedding? I mean, aren't all brides blushing and aren't all grooms pale thinking about losing their so-called freedom?

This particular wedding, however, was sponsored by the Circle C Square Dance Club. The blushing bride was *Sheriff Claude Lane*. You read right. The bride's name was Claude and he was no lady. In fact, the bride was six-foot tall and weighed in at a hefty 300 pounds.

The Womanless Wedding concept originated in pioneer days when men outnumbered women by a large margin. According to organizer Irma Custer, when our country was young, men often staged mock weddings for fun. And, fun it was in Childress, Texas. In addition, to the main act—the 300-pound blushing bride in a bridal dress and the handsome groom—several top-name entertainers appeared before the enthusiastic audience: Fonway Twitty and Coretta Linn. Local entertainers imitated Cher losing her wig, Dollie Parton, Pee Wee Herman, and others.

The Circle C Square Dance club sponsored this fun evening for a purpose and that purpose was civic awareness to benefit Childress and, in particular, the Childress auditorium. The auditorium needed refurbishing in the bathrooms and the kitchen. What town or city does not need a little paint or a little work to make things better? Name that town and all of us who read and love *American Squaredance* may all move there next month. However, to my knowledge, such a place does not exist in this time and place. With all of the belt-cinching going on in governmental monies, the rest of

us—in other words, the citizens—are either going to have to step in and make up the difference or it won't be made up.

In my town, Canyon, Texas, our museum, which is one of the best in Texas, has lost its funding from the state of Texas. I'm sure if your club looks around it will find needs that should be addressed locally.

After laughing at the good time provided by Circle C Square Dance Club and after appreciating the money raised for a worthy local cause, I'm sure that good will towards that particular club and square dancing in general was generated.

Can your club use some good will? Haven't we heard from time to time during this year and in the recent past years the complaints that square dance clubs are on the decline, that membership is falling, that interest is lagging, and that getting new dancers is as tough as pulling hen's teeth (which frankly I haven't tried but it does sound rather difficult to me and I would just as soon avoid it).

As we've seen from the opinion pages of *American Squaredance*, it is the consolidated opinion of most dancers that simply moaning about the problem of declining membership will do absolutely nothing towards solving the problem and it might even drive the membership to a new low—something we do not want to happen.

Sometimes we can't see the forest for the trees in our own lives when problems surface and I believe that square dance clubs can be the same way. If we bury ourselves further in the problems of our club and of square dancing in general to the exclusion of what is going on in our own neighborhoods, then square dancing enrollment will decline further. If, however, we choose to be inventive and are willing to give something back to our communities, then we may get a big surprise. If our club is interested in benefiting the

community, then just maybe the community will see how much fun we have and want to get in on some of it and our square dance classes could, just *could*, grow larger, which would benefit our clubs. Is it worth a try?

Well, for sure we won't know if we aren't willing to at least give it a try, now will we? There are so many problems in our lives today that need addressing. If square dance clubs are willing to help address some of those problems then maybe the problem of diminishing membership will evaporate in the new interest generated by our clubs' generosity.

In addition to the fiscal woes of Canyon's museum, nearby Amarillo has a desperately ill woman in need of a liver transplant. Help, uncharacteristically, has been slow in coming from the community and individuals have written pleas in the papers for help. These are just two problems that I know about in my own area that need to be addressed. Your club can look around and find their own set of problems that need help. The willingness to participate and help in the community, in my opinion, may be just the salvation our flagging clubs need to again perk up and grow in membership. We won't know if we don't give it a try.

It has been my experience that when people who square dance realize there is a need, they pitch in and help. Perhaps lately, though clubs in general have gotten so bogged down in their own pro-

blems that we are missing the forest and only seeing our "problem trees."

If that's the case, then maybe it's time we cleared a little "dead" wood from our forests and looked around to see what we might do to benefit our community problems. While we are rolling up our shirt sleeves to make our communities better places to live, the community will get to know us better. When they do—how can we hold them away from wanting to participate in some of our clubs' fun? It won't be easy, I'm sure. So is your club ready to rise to the challenge? Could your community use some sprucing up?

While you are sprucing, think of all the publicity you could get for your club free of charge—just like Circle C Square Dance club did in Childress. Good publicity never hurts a great cause. No publicity can cause stagnation and death. Think about it.

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# HARVEST DANCE

by Terry L. White

Caleb Munroe, fair, broad, long-boned and long-muscled, swung his axe with a mighty thump. His blow echoed across the gilded valley. It crossed his mind that the sound might well be heard in the village of Caldwell that lay below.

Now Caleb had marked and dropped his winter wood in May when the mud had clung to his plow, too gummy, even in his highland, to part itself to the drying air and accept the seed he was so anxious to plant. Frustrated at not being able to plow, Caleb had turned his mind to other tasks, for he knew wasted time was wasted money. His parents had taught him that, but they were gone with the fever in '99 and he was alone.

The new century had turned while he sat in his lonely cabin waiting out the winter. That had been a bad time and Caleb was beginning to feel the need for a woman to bake and mend and warm his bed. He had cleared more land, working off his grief, and he knew he also wanted sons, sons with strong arms and level heads to work the land when his own strength was gone. Most of all, Caleb need someone who would care for him, for he missed his mother's scolding and his father's gruff companionship.

That spring, Caleb had gone to the village to trade some pelts for seed. That's when he noticed, Able Johnson's eldest girl. He had liked her graceful carriage and pretty smile. Later, at church, he had studied the girl, and more than once he'd caught her watching him secretly over her hymnal, which made him look away in haste and blush as red as any beet. To Caleb, Nancy was the girl of his dreams, and he would gladly have plowed a field of nettles for one of her sunny smiles.

He thought of her often, and it comes as no surprise that her face hung in the air before him as he worked at his wood.

His team whickered in the the grove, breath pluming, harness jingling, as if they disapproved at the length of time he was taking at his chore. They had no thoughts of stringy elm or dull wedges, but of the warm stall. Still, the team had to wait, cold or no, for winter wood is slow in making and Adirondack winters are frigid and endless.

A man does not enjoy them all alone.



Down in the valley, the harvest was in. Baskets of apples and pumpkins had been sliced and dried for supper puddings and breakfast pies. Beans, broad and small, had been strung on linen thread and hung from the rafters. They were called, "leather breeches," and were a mainstay when meat was scarce. Turnips, carrots, beets and potatoes had been buried in straw and shoveled over with earth so they would keep to feed winter's hunger, which is different from summer's, but no less insistent. The wheat had been shocked and reaped. Now, only the husking remained, a task made lighter by many hands. Each farmer's crop was tended in turn.

A day had been set for the Johnson's bee, and word was passed from house to house until Caleb knew he was expected to attend, even though his property lay more than a mile from his nearest neighbor's. He worked all day, as usual, but when evening came, he washed himself, changed into a clean shirt, and rubbed his boots with fat to make them shine. That done, he set off for the Johnson farm, his way made short by thoughts of Nancy and the party. Along the way he could see lanterns winking down the hillsides like



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fireflies as his neighbors made their way to the husking bee.

Which was, of course Johnson's barn, where the pungent odors of harness oil and animal dung blended with the stench of wood smoke, wet wool and human toil. The men who came were strong and silent, a trifle uneasy in freshly ironed shirts. Their women stepped lightly with their burdens of food for the supper later, leaving whispers of the lavender they laid among their petticoats to linger with the other, less pleasant smells in the barn. Their greetings were warm, if brief.

Now, a party is a fine thing, but work comes first, so willing hands began to strip the rough, file-edged husks from the golden corn. In no time, someone raised his voice in song and others joined in. They sang *Lord Randall*, and *Matty Grove*, and the *Golden Vanity*. Their songs told stories from an older world, one imagined, but never seen. Over busy hands the eyes of the single men and marriageable girls met and parted.

Skinny Asa Brooks got the first red ear, and the privilege of kissing the girl of his choice. He looked straight at Nancy. But when he rose, his kiss fell on the lips of Bitsy Grimes, who giggled on Nancy's left. Caleb watched the robust play with secret relief.

Yes, he saw the kiss, and jeered with the rest, but deep in his heart Caleb wondered if he would have the courage to claim a kiss from Nancy should a scarlet ear fall into his own nervous hands. He grew warm at the thought and flushed as he tore at the rattling husks. But his worry was needless, no crimson ear was to be his that night. Still, he doggedly pulled the papery shucks from ear after ear while the other workers sang and the little girls made dolls from the trash the grownups threw aside. The pile of corn dwindled and was carried away, clean to the cribs. It was time for the dance to begin.

Emil Pratt was the fiddler, a small man, and dark, but his bow arm was as agile

as a dragonfly over a pond. He warmed up his fingers by playing *Soldier's Joy*, and the dust flew as sweepers prepared the rough plank floor for the dance they'd earned by their work.

From his perch on the grain box, Emil bid the dancers form for a reel. Two long lines grew on the right and left partners waiting courteously while Emil tried to recall the beginning strains of the *Fairy Reel*. He started once then stopped, and found his true melody by working back from a measure in the middle of the tune the way some fiddlers will.

What a sight it was to see the lines dip and sway, engage, only to part again after a few steps; the girl's skirts brushing the floor, the men treading lightly, for all their farmer's brown. The weariness of their days' work fell away like snow in June.

The Emil called a quadrille, a dance where four couples paced out the figures, each in turn, while the other three watched. Caleb claimed Nancy for this dance, but shyly, merely standing before her and holding out his hand for her to take. Which she did without a word, pleased though she was. Well, they were mountain raised, and we know that the Lord makes allowances for shyness like theirs, for young folks seem to get together despite being as mute as an iron pot and the spoon that is its mate.

Breathless, Caleb spun Nancy, changing partners around the circle. At the end, they stood winded, then paced the promenade with his arm around her supple waist. When they found their place and went into a swing, Nancy gripped Caleb's arm firmly, trusting him to stop her flight before they joined the allemande, those brief touchings of warm or clammy hands as the men and women circled in opposite directions. The figure repeated, allowing Caleb and Nan to catch their breath while the second couple made their spinning circuit. Emil played the *Money Musk*, and it droned on and on like a bumblebee at work, while the panting dancers heeled and toed and the night dissolved like sugar in a cup of morning tea.

They danced the *White Cockade* and



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Kitty McGee, but when Emil played the *Swallowtail Jig*, Caleb's favorite because he could almost see the summer dusk and the birds at work, the fiddler played it so well. But Nancy stepped that off with Jacob Frey, and Caleb sulked aside, deafened by jealousy.



It hurt him worse than he might have thought to see her dance with another, but Caleb wanted the girl, so he gathered his gump-tion and asked her to sit with him at supper. Nancy answered that she didn't suppose it would hurt. Which was a lot for either of them to say to the other, although they knew each other well enough.

They chose their meal from the burdened trestle table—meat, bread, pudding and pie, then looked for a place to sit. Caleb noticed that while they were standing together, Nancy's shining chestnut curls only came to the top of his shoulder. Later, he saw that her eyes were nearly on a level with his own when they were sitting. This seemed a good topic for conversation, but Caleb was damned if he could think of a way to work it in. By the time he had commented on the flavor of the beans (Nancy's mother flavored hers with maple sugar) and the flakiness of Nancy's piecrust (he'd chosen hers although it had not looked to be the best of the lot), Caleb had about run out of things to say to the girl. And yet, he would have recited the Bible entire, if he thought it would have kept her by his side that much longer. Unable to speak, he stared instead. Which was not hard work, Nancy was easy to look at indeed.

Her dress was soft blue, not faded, but not her best. Her shawl was a deeper tone, dyed with indigo and knitted by her own hands. The movement of its long fringes accented her graceful carriage.

Nancy's eyes were somewhere between two blues, like the sky on a fine day. Her hands were small, but not at all white, for she did a woman's work helping her mother with the house and babies. Her breasts were full and high, and when she wasn't eating or working, she kept her arms folded beneath them, as if holding a child of her own.

Being a young and lonely man, Caleb was all but blinded by what he saw, and being as tongueless as a wheelbarrow, he had to content himself with telling Nancy, with eyes as big as plates, that he was smack in love, and needed some help.

Which Nancy couldn't help but see. Still she was in no hurry to acknowledge Caleb's lovesickness, for as any good fisherman knows, it's great sport to play a big fish, once you have it well hooked...

So, she rose to clear their plates without a word, feeling Caleb's hungry eyes on her back. It must be noted that she took care not to turn and stare herself, lest he see a similar yearning in her own blue eyes.

The dance began again and Emil bowed *Petronella*. Hands clapped in time and feet made rhythms and counter rhythms on the dusty floor. Nancy refused Caleb's pleading eyes, and with a toss of her head, she stepped out with Jabez Stone, then Will Horner. She danced with old man Brooks, and Ira White, a widower from Warrensburg. She even kicked up her heels and flirted a bit with the wiry little Renee DuPre, a logger from Sweet's camp up on the Hudson.

All of which left Caleb staring at his shoes until he gathered his wits and decided to fight Nancy on her own terms. Looking around the place, he noticed Nancy's sister, Kit, standing alone, so he led her out as if he didn't have a care that Nancy chose to dance with another.

Seeing Caleb with a new partner made Nancy madder than she would have liked to admit. And why not? Sister Kit was but a year younger than Nancy, every bit as nicely put together, and as sassy as the kitten with which she shared a name. Then too, this wouldn't be the first time

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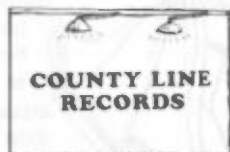
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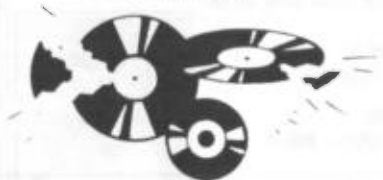
In earlier days, Presbyterian sessions were charged with dismissing church members who transgressed. The elders were in fact judges of their peers. A lawyer named Donaldson was turned out of the Presbyterian synod at Erie, Pa., not for being a lawyer of questionable repute (as happened to an early member of the Huron, Ohio church) but for dancing a quadrille.

Mr. Peck contends that a quadrille is "a simple walk around...not even exercise

...no quadrille, where they only touch hands, go down the middle, and alamaned left, can work upon a man's religion enough to cause him to backslide." He does describe the new waltz quadrille, with hugging and heads whirling, as being quite different, however.

Mr. Peck goes on to hope that "the wicked and perverse Mr. Donaldson will join another church that allows dancing judiciously administered, and may get to heaven ahead of the Presbyterian synod...he will make it decidedly warm for his persecutors when they come up to the desk...and ask for a room with a bath and a fire escape. He will be apt to look up at the key rack and tell them everything is full, but they can find pretty fair accomodations...down at the Hot Springs, on the European plan, by Mr. Devil..."

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# WHAT'S THE DIFFERENCE?

by Walt and Louise Cole  
Ogden, Utah

## SQUARES ..... ROUNDS

**Basic Program:** Listen to the music and step on each beat. Most of the movements use either 4 or 8 steps; one step per beat; with the musical measure or phrase. Calls will come ahead of the measure or phrase. Styling is introduced.

**Mainstream Program:** Some of these movements are not timed to the 4-beat measure or 8-beat phrase. Styling will help smooth out the execution of the movement. Calls will come a couple of beats before the execution of the movement.

**Plus Program:** Movements are a bit more complicated. Fewer movements are related to the measure or phrase; some three-beat movements. More difficult choreography requires an extra beat or two to allow reflexes to catch up. Styling is for smaller squares, i.e., waves became almost lines.

**Advance Program:** Movements demand a bit more mental concentration and the desire to conquer more difficult situations. This encourages stop and go dancing to successfully execute the movement. More movements unrelated to musical structure. Styling for compact squares.

**Challenge Program:** The real chess game of square dance. Choreographic sequence almost non-related to musical structure. Challenge is in successfully completing the series of commands regardless of music. Styling is for tight squares.

**Answer:** Music evolves to a minor role; movements to a major role. As complexity of movement increases; musical influence decreases.

**Phase I:** Listen to the music and step on each beat. Here is a one-step rhythm so you can get the idea. Cues will come ahead of the measure so you can dance on the first beat with the music. Styling is introduced.

**Phase II:** New rhythms are introduced. Such as two-step and waltz. Each movement is done with the musical measure and phrase. Styling will increase the dancing pleasure. Cues will be given ahead of the measure and execution of the movement.

**Phase III:** Additional rhythms such as foxtrot, cha cha, jive, rumba and tango. Movements are increasing with difficulty, but danced with the music. Flow with the rhythm and style each movement. Cues are given ahead of the measure so the execution is done with the music. Styling is expected.

**Phase IV:** Rhythmic variety and complexity of movements increase, i.e., Paso doble. Dancing is body movement coordinated with the music. Steps required to execute movements are related to the musical structure. Cues are given ahead of the measure so execution is done with the music. Styling is automatic.

**Phase V & VI:** Almost an international ballroom situation. Movements are more complex, but choreography-music relationship becomes an additional challenge. Bottom line is moving with the music. Styling always.

**Answer:** Music and movements evolve together. As complexity of movements increases; musical influence increases.



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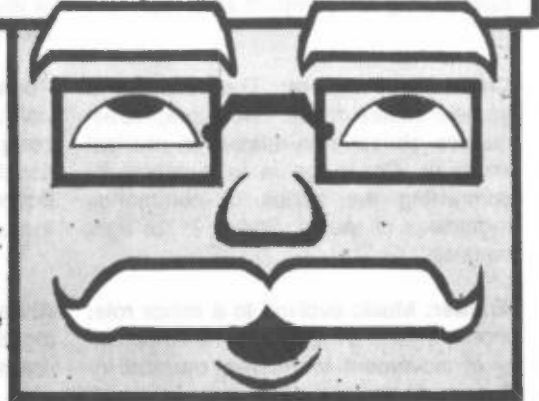
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# Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

## 25 YEARS AGO—November 1963

This month's *American Squares* salutes professional caller and author Lloyd Litman of Akron, Ohio.

"The trail of a square dancer, should he seek a high level of accomplishment, grows a bit longer all the time. It leads from his first beginner class through several months of workshop instruction, then through perhaps years of picking up bits of knowledge about his hobby.

"As the truly advanced square dancer knows, all his progress may not be in learning the newest figures. He learns to appreciate variety in the mixture of old with new, he cultivates ability to enjoy dancing at all levels, and he can tell the genuinely new basic from the new name which has equivalents in previously adopted basics," writes Lloyd.

Full page ads this month (and still advertising): Prairie Recording of Pueblo, Colorado, presents Al Horn; Fashions by Nita Smith, College Station, Texas; Merrbach Record Service, Houston, Texas; Twelgrenn of Bath, Ohio.

This month, *American Squares* editor,

Arvid Olson announces a completely new feature, which will review singing squares, hoedowns and round dances. Callers and dancers actually call and dance each new singing square release. "When we recommend a record, we know it works," states Arvid.

Top record this month: *Mamma Don't Allow*, with caller Sal Fanara. Top round dance: *Mrs. Bailey Mixer/Mamma Inez*.

Willard Orlich reports, "One of the nicest and most versatile type of progressive squares to be used recently has come from Stan Burdick, Sandusky, Ohio. The figures can be used on a floor of two sets or fifty sets to the enjoyment of all dancers." (These were later called *tandem squares*.)

New Basic: *Circulate* by Chuck Raley, Lakewood, California.

## 10 YEARS AGO—November 1978

"Lemons come in various shapes and sizes, degree of bitterness and may appear anywhere, anytime, without a mo-

Continued on Page 99

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- C-214 I'M SO EXCITED—Jerry Haag
- C-321 NEWTRON DANCE—Gary Shoemake
- C-412 TAKE ME TO THE COUNTRY—Beryl Main
- C-521 SMALL WORLD—Ken Bower
- C-610 TWILIGHT TIME—Round Dance—John & Wanda Winter
- C-807 VENUS—Scott Smith

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# Hem-Line



Max and Robin Broome of Lanette, Alabama, dance with the Village Squares of Auburn and caller Paul Place. Max has been dancing, off and on, for some years; he was ten or eleven when he took classes. Robin is a new graduate. They were married last July 30.

Robin chose this material for her dress and Max's shirt, a dark blue with a red and white country print. Her bodice and belt are red and the trim is white. Max's shirt is piped in red and his tie and towel are red. His jeans are white, as are Robin's petticoat and shoes.

This is the third outfit made for Robin and Max by Carole Broome. She and her husband dance with the Lake City Squares in Eufaula, Alabama, and have been dancing for fifteen years.

\* \* \* \* \*

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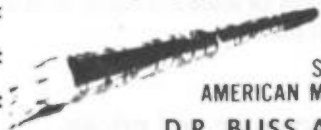
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# Best Club Trick

## MOUNTAINEER SQUARES

January 1, 1988, was a red letter day for western square dancing in Huntington, West Virginia, and the Tri-State area. That was the day when two of Huntington's oldest and most prestigious clubs merged to create the new Mountaineer Squares Square Dance Club.

Membership and enthusiasm in both the Allemander Squares and Y-Squares clubs had dropped to a level that made continuation doubtful. The officers of both clubs began talks last summer and continued into the fall regarding the merger. When all the details were agreed on, both clubs voted to merge. They agreed to select a new name and new colors and begin fresh. On December 19, the clubs held a wedding ceremony and the two clubs were married to form the Mountaineer Squares Square Dance Club. Winona Sayre designed and made a new banner (pictured), and other members made a new traveling banner and club plaque.

Since January, the Mountaineers have inducted eight new couples, either from classes or returning due to new enthusiasm. The club started a Plus workshop with approximately 25 couples attending. Every dance in 1988 has been



a real event, and the club believes their "spark" has carried over to other clubs.

Three local callers, Bill Bush, Albert Allie and Herb Shelton, have given the club great support. They teach the workshops on a rotating basis. Club members feel these three are "as good as any callers in the good old U.S.A."

Many members worked very hard to make the Mountaineers possible, but all agree that one gets more out of square dancing than one puts into it.

*Robert Sayre  
Milton, West Virginia*



← 216

← 348



*Vee Gee*



← 281

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## FEEDBACK

We've remained silent long enough... Karen Saxton's "Teen Tempo" has sent us over the edge—in agreement!

We, too, found the Anaheim Convention puzzling as far as the younger dancer was concerned. Although we didn't get a chance to dance in the Youth Hall, we were intrigued by the situation that developed, but from a different perspective.

We feel that one of the major issues facing the S/D community today is the role of young people in the activity.

Sure, we see lots of kids taking part in 4-H S/D clubs and youth rooms at national conventions. How can we but adore those exhibition teams? But, how many of these excellent dancers continue to dance after they've left their teens?

What are we doing to welcome these dancers? Probably little, we're afraid. It appears that "regular" (adult) S/D clubs are not making a great effort to welcome 4-H and teen club dancers into their groups either while they're still in their teens or after they've reached 19. We're draining a valuable supply of dancers and potential leaders by our indifference!

Square dancing must be seen less as an "old folks/retirees" hobby and truly as an activity for all ages. Unless youth rooms are opened to all who wish to

dance with our younger dancers, unless dancers and clubs truly welcome the younger dancers in to their squares, square dancing will be in bigger trouble than already thought by some. After all, active dancers of the future will have to come from somewhere.

A related issue is the lot of the young adult dancer who chooses to offer his/her talents and ideas for the betterment of the activity. Remember, 4-H is also a leadership organization—how many former club presidents with basic leadership skills have we been neglecting?...These issues that we've described will not lessen unless the talents and intelligence of younger dancers are taken seriously by associations/federations. Otherwise, the S/D activity will unconsciously write its own death sentence. Think about it—where will square dancing's new leaders come from?

*Ken & Helena Robinson  
Neshanic Station, New Jersey*

It seems to me that Ms. Saxton's opinions are based on a narrow perspective...I see the youth hall in a different way. In Houston, the youth hall was under tight control. Chaperones were always present, and no adults were on the floor. In Anaheim, I observed the youth hall on Thursday afternoon. The hall was much the same as in Houston.

On Friday night, some of the young people that I know came to the hall where the adults were dancing, and exclaimed,

**Continued on Page 100**

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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:

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697	WE GOT THE MEMORIES, Chuck Myers	Square Dance

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1378	NAOMI, Ken Jeffries	Square Dance

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1237	BY THE SEA, Johnny Creel	Square Dance
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129	YELLOW BIRD, Dorothy Juntti	Square Dance
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# Linear Cycle Round the Globe



93 members of Continental Squares enjoyed 21 G'days of square dancing "Down Under" last June. Escorted by callers Jon Jones and Joel Kadish and director Nita Page, the group attended the New Zealand National S/D Convention in Gisborne on the North Island with some 400 dancers. The following weekend they attended the Australian National S/D Convention in Sydney with 2000 dancers. The following weekend they attended the Expo-Vention S/D Festival in Brisbane, plus Expo '88. Returning to the U.S. on June 21, most stayed over to attend the U.S. National S/D Convention in Anaheim with about 28,000 in attendance.

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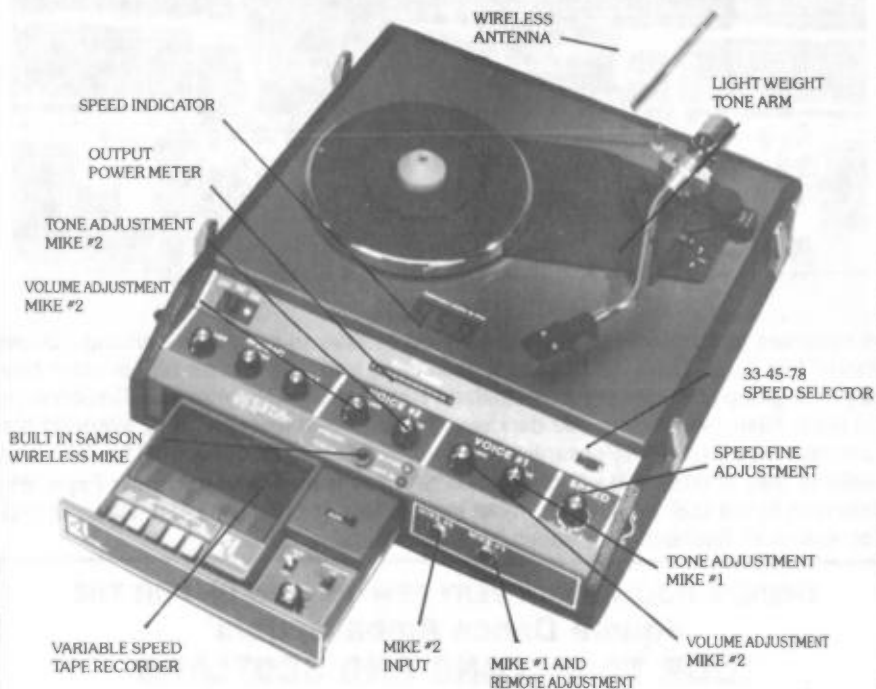
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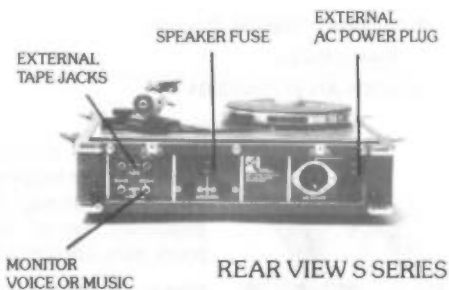
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# SQUARE DANCER'S CLOSET by Clifford Shartzter, Reading, Michigan

Many times I have heard these words,  
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 But our house is full of clothes  
 All placed with loving care.

Here it is a yearly thing  
 To build more closet space  
 My wife's clothes have taken over  
 'Til there's no room in this place.

Closets in our living room  
 'Til it's nothing but a hall,  
 And now our great big house  
 Is really getting small.

I don't have to make decisions  
 With my lone pair underwear,  
 I gotta wear what I have on  
 Or leave my fanny bare.

I have one pair of faded jeans  
 And I think it is unfair  
 That I have to listen to  
 "I have nothing fit to wear."

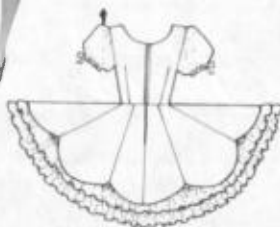
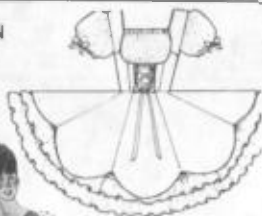


Each time we go a-dancing  
 It's always the same routine.  
 Should she wear the blue or brown  
 Or should she settle for the green?

Or how about the pretty red?  
 Could yellow be too bright?  
 After trying on three dozen,  
 She finally wears the white.

Our house is one big closet  
 To find sitting room is rare  
 But the words I hear most often,  
 "I have nothing fit to wear."

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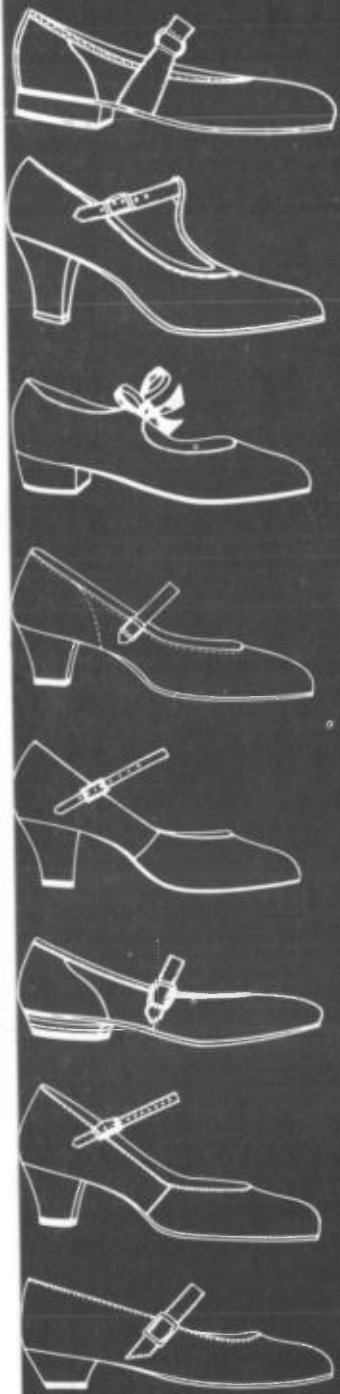
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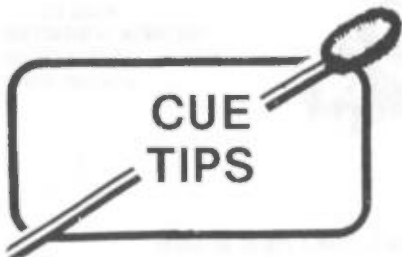
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MUSIC: Wagon Wheel 811 (SIO *Let's Polka*)

LEVEL: Square Dance, Phase I

POSITION: Intro, OP Facing, M facing wall.  
Dance, SCP LOD.

FOOTWORK: Opposite, directions for M except as noted

SEQUENCE: Intro, A,B,A,B,A,B, ENDING

NOTE: Slow to 41 RPM suggested speed.

### INTRO

1-4 (OP FCG M FC WALL) WAIT: WAIT; APT,—, PT,—; TOG SCP,—, TCH,—;

1-2 Wait 2 meas in OP Fcg M fcg wall;;

3-4 Apt L,—, pt R twd ptr,—; Tog to SCP LOD on R,—, tch L to R,—;

### PART A

1-4 (SCP LOD) 2 FWD TWO-STEPS;; 2 TURNING TWO-STEPS;;

1-2 SCP LOD fwd L, cl R, fwd L,—; Fwd R, cl L, fwd R,—;

3-4 Blend to CP wall trn RF 2 two-steps L,R,L,—; R,L,R,—;

5-8 CIRCLE AWAY 2 TWO-STEPS;; STRUT TOGETHER SLOW 4;;

5-6 Circle away 2 two-steps M LF to COH (RF to wall) L,R,L,—; R,L,R,—;

7-8 Strut tog slow L,—,R,—; L,—,R to SCP LOD,—;

9-16 REPEAT PART A MEASURE 1-8 TO END LOP M FCG WALL;::::::;

### PART B

1-4 (LOP WALL) LACE ACROSS TWO-STEP; FWD TWO-STEP; LACE BACK TWO-STEP; FWD TWO-STEP;

1-2 Lace across under joined M's L & W's R hands chg sides diagonally L,R,L,—; LOP LOD fwd two-step R,L,R,—;

3-4 Lace back under M's R & W's L hands chg sides diagonally L,R,L,—; OP LOD fwd two-step R,L,R to end Bfly M fcg wall,—;

5-6 (BFLY WALL) FACE TO FACE; BACK TO BACK; OPEN VINE SLOW 4;;

5-6 Sd L, cl R, sd L trn bk to bk pos,—; Sd R, cl L, sd R trn to fc ptr & wall,—;

7-8 Open vine LOD sd L,—,XRIB,—; Sd L,—,XRIF,—;

### ENDING

1-4 (SCP LOD) 2 FWD TWO-STEPS;; TWIRL/FWD,—,2,—; APART,—, POINT,—;

1-2 SCP LOD 2 Fwd Two-steps L,R,L,—; R,L,R,—;

3-4 M walk fwd L,—,R(W twirl RF R,—,L,—); Apart on L,—, point R twd ptr & hold,—;

OPTIONAL ENDING: Raise free hands in air and yell *OLE* on the APT,—, PT,—;



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## CALLERLAB QS REPORT

Ken Ritucci, chairman of the Plus QS Committee, announced that *relay with a star* was selected as the Plus QS for the quarter beginning August 1.

*Ed. Note: We regret the oversight of this announcement which arrived at the same time as the report printed in the October issue. We know it is reaching you a month later than usual.*

### RELAY WITH A STAR

Phil Kozlowski, Author

**STARTING FORMATION:** from parallel ocean waves.

**ACTION:** Start as in *relay the deucey* (end and adjacent centers turn  $\frac{1}{2}$  by the right and centers turn left  $\frac{3}{4}$ ), girls *circulate*  $\frac{1}{2}$ , in wave of six, centers *star*  $\frac{1}{2}$  by the right while the others *trade*. Finish as in *relay the deucey* (those who can turn  $\frac{1}{2}$  by the left, trailing girls move up to ends of the

wave, all who can turn  $\frac{1}{2}$  by the right, girls turn left  $\frac{3}{4}$ , outside boys move up).

**ENDING FORMATION:** paraallel ocean waves.

**TIMING:** 20-24 beats.

**DANCE EXAMPLE:**

Heads square thru, do-sa-do to ocean wave  
Relay with a star, girls trade, recycle  
Pass to the center, swing thru  
Turn thru, left allemande...

**SINGING CALL FIGURE:**

Heads lead right and circle to a line  
Forward up and back, pass the ocean  
Relay with a star, recycle, swing corner  
Promenade (add 16 beat tag)...

The current Plus QS are *cross the ocean*, *relay with a star* and *rock the boat*.

Kenny Farris, chairman of the MS QS Committee, has announced that the committee selected *hang a right (left)* as the MS QS for the period beginning Oct. 1.

Continued on Page 66

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<p>October 7,8,9 <b>A1 with A2 tips</b> <b>Ron Schneider</b> <b>Bob Hester</b> Rounds: <b>HOLMERS</b></p>	<p>October 14,15,16 <b>PLUS</b> <b>Larry Letson</b> <b>Jerry Story</b> Rounds: <b>STAIRWAILS</b></p>	<p>October 28,29,30 <b>A2 &amp; C1 &amp; C2-3</b> <b>3 Halls</b> <b>Lee Kopman</b> <b>Steve Kopman</b> <b>Bob Fisk</b> *Special Rates</p>	<p>November 4,5,6 <b>PLUS</b> <b>Darryl McMillan</b> <b>Tony Oxendine</b> Rounds: <b>LOEHRs</b></p>
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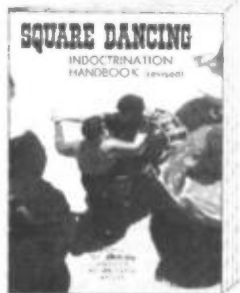
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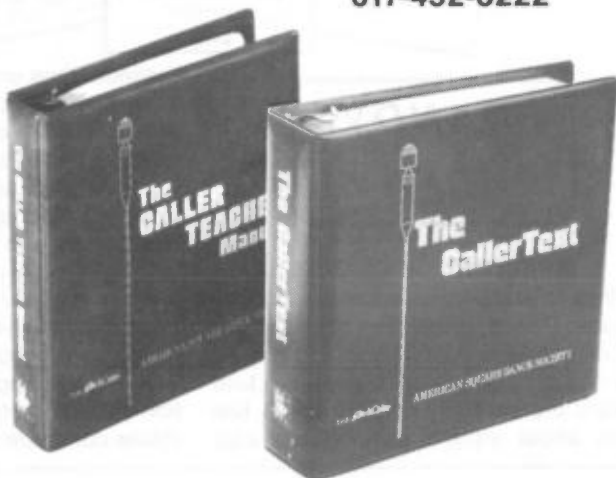
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outlined. One unusual statement on the back cover particularly interested your editors. It starts off with a question about learning to dance, and then anticipates a reader's query about being a single. The answer to that is important, and sometimes unclear in other similar handouts:

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To meet the first goal, the 1988-89 Survey will repeat many of the questions used in previous surveys. The consistency will allow us to continue the monitoring of trends over time.

To meet the second goal, the 1988-89 Survey will include some new questions, seeking information about ourselves as people, things such as ages, occupations, family status, and lifestyles. Demographic information—that's what marketers call it. They use it to promote products and services. We, too, can use demographic information to promote square dancing.

As in the past LEGACY surveys, your responses will be confidential and anonymous. And, as always, your replies and comments will be combined with those of many others to obtain information about our square dance activities, our clubs and ourselves.

The 1988-89 LEGACY Survey forms will be distributed this fall and early winter, through square dance organizations and publications. Fill one out and send it in. Your answers are important. So are you.

Paul DeBald

LEGACY Survey Committee

**ASD SCHOLAR-SHARES AWARDED**

ASD editors are proud to announce the awarding of caller school partial tuition gifts to two deserving callers: John Fine of Independence, Va., who attended Earl Johnston's Virginia school and Santana Anziano of Auburn, Wash., who attended Walt Cole's Port Angeles school.

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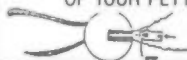
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# Calling Tips

by Mike Harris  
Rochester, New York

Four years ago, I was asked by a club to call three dances. This club, the Lock City Curly Q's in Lockport, New York, was going to "fold," since their caller had retired and moved to Florida. I was available, so I agreed to do so. The club was made up of just a couple of squares, the people were friendly; however, they were very quiet. The dance hall contained tables, chairs, kitchen, air-conditioning, everything any square dance club could ever want. What was wrong?

I traveled from Rochester to call for this club—90 minutes each way. One night I decided to turn off the radio and just think. I thought of the solutions to our problems and I'd like to pass them on to you.

1. Having called party dances for many years, I know that to get a group moving, you must find the leaders, not necessarily the officers, and get them talking, laughing and intermingling.

2. As a caller, you should get involved with the group. Mingle with the dancers. Visit with them and most especially, let

them do the talking.

3. No matter how well you may call or cue, remember that each dancer has talents just as valuable as yours, if not more so. Show your dancers respect, and they will respect you.

4. Guests go *first* through the snack line.

5. Take dancers' requests for singing calls and rounds, and do them. Make mention over the mike that they are "by request."

6. Have a night where the adult square dance club invites members of the teen club to join them. They are the future of square dancing.

7. Improve the dancing skills of the club. I teach a call one week, the second week I review the call, and on the third week I call it cold. I *never* deviate from this policy.

8. In our area, the majority of clubs dance the Plus Program. Do not call to the lowest common denominator. Choose a middle ground and move up a bit more. The weaker dancer will attend workshops, yet you won't lose your dancers at the top.

8. Return to basics: fun, education, recreation, exercise, sociability. You can't lose.

Here's the rest of the story: We are now dancing an average of eleven sets, easy-intermediate rounds, and have many more guests. Furthermore, my guest calling schedule has increased dramatically.

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## Dancing Tips

by Harold & Lill Bausch

Just what is it that causes you to have so much pleasure attending square dances? Let me list a few of the things: friends, good music, laughter, enjoyable exercise, meeting new people, a community lunch after the dance, good conversation, rhythmic calls, interesting choreography, perhaps a joke or two.

Note that I listed friends first, because I feel that is where they belong. Did you notice at the close of the list, items from the caller were listed three times. But what do you know of the caller?

In my 30-plus years as a caller, I have met hundreds of them, either at my callers' schools and seminars or as I called on my travels. Let me tell you a bit about callers; I suspect few people really know them too well.

To become a caller, you must enjoy the dancing and you must feel the challenge to do well. Most every caller has to learn to overcome stage fright, fear of making mistakes, fear of looking ridiculous, and fear of ridicule from fellow dancers. He/she must learn what calls go together and which do not. A caller must learn to put words to the music on the beat and with the tempo while still keeping track of where the dancers are and what they can do next. To become a caller, one must develop self-confidence and, indeed, must have a certain amount of ego.

Most new callers start with singing calls because if you can sing at all, you are three-quarters of the way home before you start. Someone else has figured out the calls and the wording. That is fine. I tell new callers to learn a few singing calls, then if they still have the desire to become a caller, to attend a callers' school and start working on the patter calls.

Few dancers really understand what it takes to be a successful caller, and so I would like to list some of the requirements. First, callers must realize that once they start booking dances, they must set their schedule two and three years ahead of time. My plans are made three years or so ahead, and does it make club officers unhappy if you must cancel a date made three years prior. You do not have priorities, except your schedule. Our daughters tease me that they had to set wedding dates according to my dance schedule if they wanted Mom and Dad to attend. Son Flip played it safe and got married during the Christmas holidays!

Callers must practice new calls, learn new calls, develop new and different choreography, learn new tunes in order to call new singing calls, and figure out how new experimental calls are really supposed to be done. A caller must have a good dependable car, for you must not be late to the dance. You must not have a flat tire or any sort of accident, for you will then inconvenience all the dancers who are depending on you. You must not be in a bad mood. Don't fight with you law just before the dance. Don't get sick.

It amazes me how many dancers get the flu, have headaches, sore feet and sore backs or must attend a church function, a going away party, a bazaar, a movie or go bowling. The caller can't do these things because two or three years ago the caller promised to call at this club on this night. I've called with a touch of the flu, a headache, backache, even while experiencing kidney stones. A mere cold is nothing, even though it does affect one's voice.

Look at the caller's wife (or should we say *spouse*?) Now there is a saint. She/he goes along with the caller to look nice, be pleasant, dance with anyone who needs a partner, lend an ear to others' troubles, settle disputes, explain why the caller does what he/she does, why he/she doesn't change the program, and sometimes sits all night without dancing at all. At the next dance, although it is the

**Continued on Page 100**



by Bob Howell

# easy level

Coy Cowan of Tampa, Florida, introduced me to a little booklet at Copecrest last spring and I finally located the man who put the publication together—Larry Strippy from Dayton, Ohio. Larry has written 25 routines that can be danced while sitting down. What a great resource for all those working with the handicapped, aged or nursing home patients! And also to just have a little fun during a break at a one-night-stand. (The last three are all Christmas music routines.) The book, **Sit Down Dancing**, is available from Larry Strippy, 4749 Croftshire Dr. Apt. 1D, Dayton OH 45440, for \$2.00. Here is one routine that he calls...

## THE COFFEE BREAK

LEGEND: P=Prompter or leader; A=Audience.

MUSIC: Any hash record

P: Look at those coffee berries.

A: Look up and point index finger at make-believe tree.

P: Shake the tree.

A: Clasp hands and shake to the L,R,L,R.

P: Pick up the berries.

A: Pick berries up and place in the cart or box.

P: Push the cart.

A: Palms open and make believe you're pushing the cart.

P: Grind the berries.

A: Circle hand over hand as if grinding the berries.

P: Smell the aroma.

A: Sniff, clasp hands in appreciation—and say "Ah, Ah."

P: Drink the coffee.

A: Ah—Ahhh—Sniff twice.

P: Coffee livens you up.

A: Raise arms up and then slap knees twice. Then slap L,R,L,R knees and say "That's all, folks!"



With the chill in the air and the anticipation of Thanksgiving, let's do an old timer that includes an Indian Style promenade and plenty of action to keep everybody warm with a great deal of swinging'. It's called...

## SALLY GOODIN'

MUSIC: Ragtime Annie

THE WARMER UPPER:

All join hands and circle left once around, reverse back single file, lady in the lead, Indian style

Till you get straight and everybody swing (twice around)

Now allemande left, then grand right and left and promenade back to place

FIGURE:

Head couple bow and head couple swing, and lead right out to the right of the ring

I'll swing your girl, you swing mine, I'll swing my girl half the time

Four hands up and around you go, now you break with a do-ci-do, ladies go ci and gents go do.

On to the next and away you go (to couple 3), I'll swing your girl and you swing mine

I'll swing my girl half the time, four hands up and round you go, now you break with a do-ci-do.

On to the next and away you go (couple 4), I'll swing your girl and you swing mine

I'll swing my girl half the time, four hands up and round you go, now you break with a do-ci-do.

Balance home and everybody swing, allemande left with the old left hand

Back to your partners, go right and left grand, meet your partner and promenade eight...

Repeat 3 times with couples 2, 3 and 4.

Orlo Hoadley of Rochester, N.Y. sent along a figure that fits a 64-beat singing call record beautifully. I have been using it to a new release of **Bells On my Heart** (Big Mac 091). Orlo calls this his...

**SHUTTLE FIGURE**

— — — — Four ladies chain ¾

All join hands and circle left — — — —

The other way back, circle right — — — —

The men go in and girls sashay, men back out and girls sashay

— — Allemande left — — — —

— — Your partner swing and promenade the pretty thing

(Patter 12 beats) — — — — — — — —

— — — — (Cue the break or) Four ladies chain ¾

Art Harvey, who was co-vice chairmen of contras for the past National Convention in Anaheim presented a dance written by Roger Canning which involved an interesting way of having couples going "down in four" reversing their direction. Roger named it...

**BY THE BAY CONTRA**

MUSIC: Chinese Breakdwn or St. Anne's Reel

FORMATION: Imrpopper Duple

INTRO — — — — With your corners swing

1-8 — — — — Put her on the right, down in fours

9-16 — — Wheel in, pass thru, wheel up

17-24 — — Bend the line, — — ladies chain

25-32 — — — — Ladies lead like a reel of four

33-40 — — — — — — — —

41-48 — — — — — — Ladies chain

49-56 — — — — Do a crosstrail thru

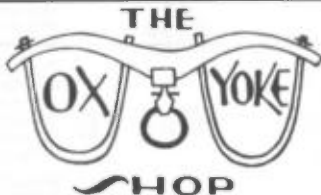
57-64 — — — — With new corners swing

\*Cross every second sequence.



FOOTNOTE: Grenn, Inc. is still doing a fine job of releasing records that fit beautifully into the Community Dance Program fostered by Callerlab. Hugh Macey, owner of Grenn, sent me a new catalog that includes all of the available records for "Recreational Dancing, Square Dance, Round Dance, Line Dance (Solo) and Clogging." He states, "We are most anxious to have the catalog disseminated as widely as possible among teachers, callers, leaders and those who want to learn dancing at home. We will happily mail it on request. We cannot supply catalogs to all members of a teacher's class." See the Grenn ad in this magazine for the mailing address.

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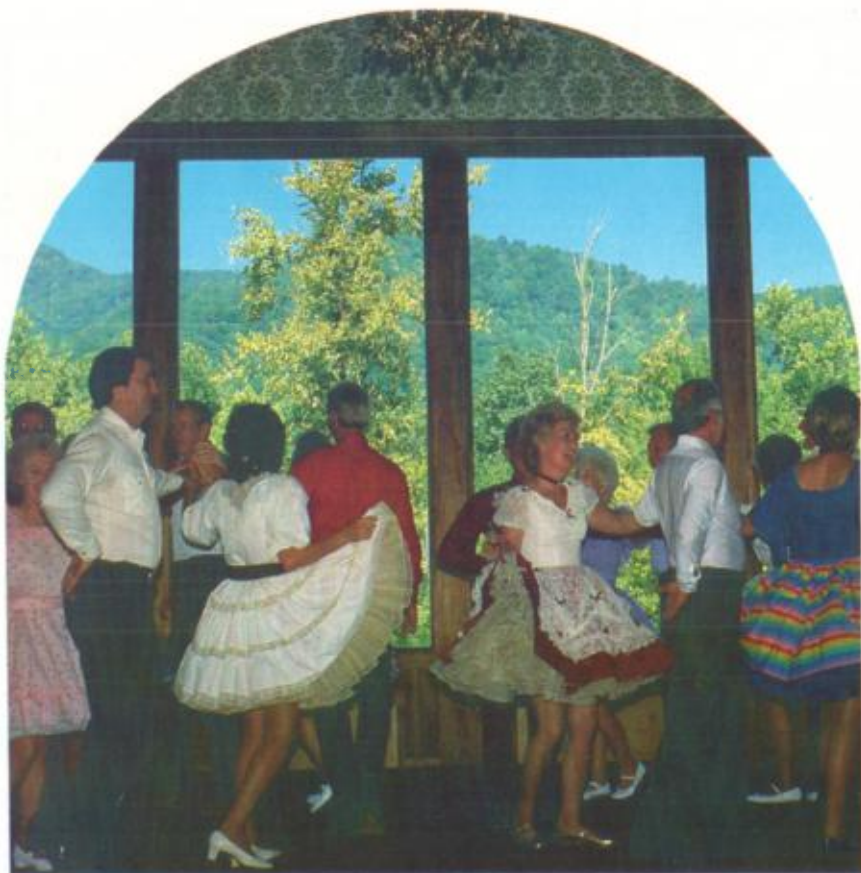
Over a year ago, a memorable ASD Tour went to western England with 25 dancers. Shown in casual order are: Steve and Kay Schuster, Charles and Dot Lillagore, Charles and Kay Krattenmaker, George and Dot Crawshaw, Ed and Barbara Hotchkiss, Bunny Zekowski, Jane Marquis, Ron and Phyllis Summer, Bill and Sherry Welton, Bob and Janie Jacobson, Richard and Mary Coe, Bill and Betty Miller, Marguerite Stoquert, Stan and Cathie Burdick.



When "Hawaii" came to "Indy" one year, lensman Ichro Fujima caught the action of Ranell and Jim Waller (foreground) and Bruce and Pat Altenhof, in their colorful outfits.

Above:  
Just another  
shot of one  
of the National  
Square Dance  
Conventions





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by  
Ed Foote

**HISTORY OF THE STAR TIP.** A star tip is a tip at a dance which is called at the next higher program. For example, some Plus dances will have an Advanced tip called during the food break, or at the end of the dance. An A-1 dance may have an A-2 tip at the end for those who are present and can dance A-2. An A-2 dance may have a C-1 *star tip*.

One can make arguments both for and against such a tip, but that is not the purpose of this article. What we want to examine here is the use of the specific words *star tip*.

Some people, especially at Plus and A-1, are offended by the phrase *star tip*. They feel it implies that those doing the extra tip consider themselves "stars"—that they are better than the other dancers. Although there is no such intention, it is easy to understand how people could mis-interpret the use of the word *star*.

Star tips were first used at the National Challenge Convention (now the National Advanced and Challenge Convention) in 1972, but they were not called star tips. They were labeled *Callers' Choice*. In subsequent years at this convention, these extra tips were labeled *Advanced Challenge*. These tips were marked in the pro-

gram book with an asterisk, and the word *asterisk* was used to identify these tips.

However, an asterisk looks like a star, and it is easier for people to say *star* than *asterisk*, so people began calling them *star tips*. It wasn't until 1982 that the words *star tip* were actually used in the program at the National Challenge Convention. So we see that there was never any intent to label those doing these additional tips as "stars" or people better than any others. The phrase *star tip* simply evolved.

With the explosion of interest in Advanced and Challenge dancing in the 1980's there has been a significant increase in the use of these extra tips at a wide variety of dances. The phrase *star tip* has continued to be used, because that is the name which has evolved. But most dancers are not aware of the history of this phrase, and thus one can understand how they might misinterpret this to mean these dancers think they are better than others. Perhaps the time has come when we should consider if we want to continue to use the words *star tip*.

New people are constantly entering square dancing, and so there will always be those who will put the wrong connotation on the word *star*. The square dance activity does not need this problem. The solution seems to be to change the name.

Examples of possible names are "extra tip," "bonus tip," "go-go tip." If an A-1 tip is to be done after a Plus dance is over, simply call it an "extra A-1 tip" not an A-1 star tip. Consider doing this if you are in a position of naming such a tip on a flyer or in announcements over the mike.

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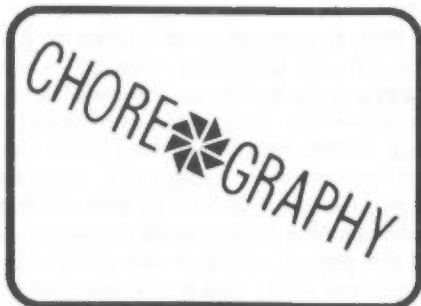
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# Creative Choreography

by Ed Fraidenburg



## INTRODUCING THE BASIC PROGRAM

### 8. STAR FAMILY

**STARTING FORMATION:** facing dancers, facing couples, square, circle.

- a. RIGHT
- b. LEFT

The directed dancers step forward and extend designated hands to form a right or left-hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , or a complete revolution.

Heads make a right-hand star, go  $\frac{3}{4}$  round to the right hand couple, make a left-hand star. Come back to the center and star across. Star by the left with the outside two. Back to the center and star by the right. Go all the way til you get back home... (Repeat for sides)

Four men to the center, make a right-hand star. Left-hand star and go the other way back. Pick up your corner with an arm around. Promenade home and settle down. (Repeat three more times)

Four ladies make a left-hand star. Come back with a right-hand star. Go to the corner for a left allemande. Promenade home...

Heads to the center make a right-hand star. Come back by the left, a left-hand star

Pick up your corner with an arm around  
And star promenade go round the town  
Back right out and circle to the left  
Go round the town, boys swing the nearest girl  
And promenade go round the world...  
(Repeat once for heads and twice for sides)

### *Texas Star:*

Ladies center and back to the bar  
Gents center, right-hand star  
Back by the left, not too far  
Meet your girl and pass her by  
Pick up the next girl on the sly, star promenade  
Gents back out and ladies move in  
Turn that Texas star again  
Gents move in and ladies back out  
Turn that Texas star about  
Break in the center and everybody swing  
Promenade home...  
(Repeat three more times)



### EIGHT CHAIN THRU (1-8 hands)

**STARTING FORMATION:** eight chain thru. Facing dancers join right hands and pull by (this completes an *eight chain one*.) The center facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an *eight chain two*.) Repeat these actions in sequence to achieve *eight chain three*, *eight chain four*, etc. *Eight chain thru* is the same as *eight chain eight*.

Even numbers 2,4,6,8, end in an *eight chain*



thru formation. Odd numbers 1,3,5,7, end in a *trade by* formation.

#### SAMPLE CHOREO:

Heads lead right and circle to a line  
Slide thru, eight chain four (or thru)  
Swing thru, girls circulate, boys run  
Wheel and deal, dive thru, square thru  $\frac{3}{4}$   
Left allemande...

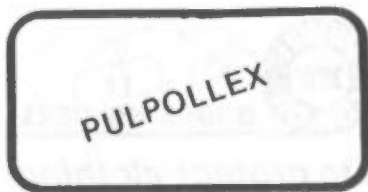
Heads  $\frac{1}{2}$  square thru, eight chain three  
(Or seven), centers left swing thru  
Outsides cloverleaf, center girls run  
Bend the line, double pass thru  
Leaders trade, swing thru, girls circulate  
Boys run, girls trade, ferris wheel, zoom and  
Square thru  $\frac{3}{4}$ , left allemande...

Heads flutter wheel, star thru, pass thru  
Right and left thru, flutter wheel  
Eight chain one (or seven), left allemande...

Heads square thru four, right and left thru  
Eight chain six (or two), swing thru, boys run  
Couples circulate, ferris wheel, zoom and  
Pass thru, left allemande...

Heads square thru four, swing thru, boys run  
Girls trade, ferris wheel, zoom and  
Flutter wheel, pass thru, eight chain three  
(Or seven), left allemande...

Heads star thru, pass thru, eight chain two  
(or six) swing thru, boys run, ferris wheel  
Zoom and pass thru, left allemande...



#### PLAYING THE PULSE POLL

Heads lead right and circle to a line, pass thru  
Wheel and deal, double pass thru  
Carousel chase, relay with two stars  
Recycle, left allemande...

Side ladies chain, heads pass the ocean  
Catch the wave, relay with two stars  
Right and left grand...

Heads square thru four, swing thru, boys run  
Ferris wheel, catch the wave, boys run  
Ferris wheel, double pass thru, carousel chase  
Recycle, swing thru, right and left grand...

Heads square thru four, sides rollaway

Pass thru, catch the wave, relay with two stars  
Recycle, pass thru, trade by, left allemande...

Heads lead right and circle to a line  
Pass the ocean, relay with two stars  
Pass to the center, double pass thru  
Carousel chase, pass thru, catch the wave  
Girls trade, all pass thru, wheel and deal  
Square thru but on the third hand  
Dixie grand, left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, zoom  
Catch the wave, right and left grand...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, counteract  
Centers trade, swing thru, relay with two stars  
Recycle, left allemande...

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Coordinate, ferris wheel, catch the wave  
Boys run, bend the line, pass thru  
Wheel and deal, double pass thru  
Carousel chase, relay with two stars  
Swing thru, boys run, ferris wheel  
Dixie grand, left allemande...

#### FROM OUR FILES

Heads square thru four, pass the ocean  
Swing thru, spin the top, ends circulate  
Girls trade, right and left thru, spin the top  
Right and left grand...

Heads spin the top, turn thru, do-sa-do  
Spin the top, turn thru, wheel and deal  
Swing thru, turn thru, do-sa-do  
Spin the top, turn thru, wheel and deal  
Zoom and square thru  $\frac{3}{4}$ , left allemande...



#### CLOVERWHEEL

by Phil Kozlowski

From completed double pass thru, left (inside)  
dancers put *centers out*; both right side dancers  
*cloverleaf*; outfacers *wheel and deal*; others *half  
tag* (vertical) passing left shoulders, and turn  
right. Ends in an *eight chain thru* formation.

SAMPLE CHOREO by Phil:

Heads star thru, double pass thru

Cloverwheel, star thru, California twirl  
Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, swing thru  
Boys run, ferris wheel, double pass thru  
Cloverwheel, star thru, ferris wheel  
Zoom and pass thru, left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Cloverwheel, star thru, California twirl  
Bend the line, left allemande...

Heads lead right and circle to a line  
Rollaway, pass thru, wheel and deal  
Double pass thru, cloverwheel, touch  $\frac{1}{4}$   
Scootback, right and left grand...

Heads lead right and circle to a line  
Pass thru, tag the line, cloverwheel  
Swing thru, boys run, bend the line  
Left allemande...

**SAMPLE CHOREO by Ed:**

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , boys run, cloverwheel  
Swing thru, boys trade, centers trade  
Boys run, square thru four, trade by  
Left allemande...

Heads rollaway, lead right and circle four  
Ladies break to lines, pass thru  
Wheel and deal, double pass thru  
Cloverwheel, right and left grand

Heads rollaway, lead right and circle four  
Ladies break to lines, pass thru  
Bend the line, pass thru, wheel and deal  
Zoom, double pass thru, cloverwheel  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Cloverwheel, spin the top, boys run  
(Each foursome) wheel and deal  
Wheel and deal, swing thru, same sexes trade  
Right and left grand...

Heads pass thru go round one to a line  
Box the gnat, slide thru, cloverwheel  
Star thru, ferris wheel, zoom and pass thru  
Left allemande...

Heads lead right and circle to a line  
Right and left thru, touch  $\frac{1}{4}$ , coordinate  
Ferris wheel, double pass thru, cloverwheel  
Swing thru, ends circulate, girls trade  
Left allemande...

Heads square thru four, split two  
Go round one to a line, pass thru

Wheel and deal, double pass thru  
Cloverwheel, touch  $\frac{1}{4}$ , centers trade  
Recycle, pass to the center, square thru  $\frac{3}{4}$   
Left allemande...

Heads square thru four, sides rollaway  
Swing thru, centers run, ferris wheel  
Double pass thru, cloverwheel, swing thru  
Recycle, pass thru, trade by, swing thru  
Boys run, girls trade, ferris wheel  
Dixie grand, left allemande...

Heads star thru, zoom and double pass thru  
Cloverwheel, touch  $\frac{1}{4}$ , centers trade  
Boys run, boys circulate, bend the line  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Cloverwheel and roll, girls run, promenade...

Heads rollaway, square thru four, split two  
Go round one to a line, pass thru  
Wheel and deal, double pass thru, cloverwheel  
Swing thru, girls trade, pass thru  
Wheel and deal, centers pass thru  
Left allemande...

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## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING:

INTRO:	: Heads — promenade
Half — — —	: Sides — square thru
— — — —	: — — — —
Right and left thru — —	: — — Veer left
Ferris wheel — —	: — — Slide thru
— — Crosstrail thru	: — — — —
Swing corner	: — — Promenade
— — — —	: — — — —
— — — —	: — — — —

### FOR THE MODULAR CALLER:

#### *Clover get-outs:*

Zero line: pass thru, tag the line, cloverleaf  
Double pass thru, centers in, cast off  $\frac{3}{4}$   
Slide thru, left allemande...

Zero line: Pass thru, tag the line, cloverleaf  
Double pass thru, peel off, crosstrail thru  
Left allemande...

Zero line: Pass thru, tag the line, cloverleaf  
Zoom, double pass thru, centers in, cast off  $\frac{3}{4}$   
Star thru, pass thru, left allemande...

Zero box; Swing thru, boys run, tag the line  
Cloverleaf, girls square thru  $\frac{3}{4}$ , star thru  
Boys trade, boys run, recycle, left allemande...

### THE BASIC PROGRAM:

#### *Runs:*

Zero line: Touch a quarter, boys run  
Centers square thru  $\frac{3}{4}$ , outsiders partner trade  
Do-sa-do, star thru, crosstrail thru  
Left allemande...

Static square: Heads pass thru, separate  
Around one to a line, pass thru, U-turn back  
Touch  $\frac{1}{4}$ , boys run, centers pass thru  
Right and left thru, zero box...

#### *Trades:*

Zero box (wave): Boys trade, swing thru  
Girls trade, boys run, wheel and deal  
Dive thru, square thru  $\frac{3}{4}$ , left allemande...

Zero box: Swing thru, boys run, boys trade  
Bend the line, right and left thru  
Pass the ocean, girls run, girls trade  
Wheel and deal, pass thru, U-turn back  
Left allemande...

Zero box (wave): Boys trade, girls trade

Swing thru, girls trade, boys trade, boys run  
Wheel and deal, left allemande...

### THE MAINSTREAM PROGRAM:

#### *Tags:*

Zero line: Pass thru, tag the line  
Leaders partner trade, swing thru, boys run  
Pass thru, bend the line, pass the ocean  
Swing thru, turn thru, left allemande...

Zero box: Swing thru, boys run, tag the line  
Girls cloverleaf, boys partner trade  
Boys square thru, star thru, girls trade  
Ferris wheel, zoom, square thru  $\frac{3}{4}$   
Left allemande...

#### *Walk and dodge:*

Static square: Heads pass thru, separate  
Around one to a line, pass thru, tag the line  
Right, centers walk and dodge, centers run  
New centers walk and dodge  
Centers partner trade, star thru, trade by  
Left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, touch  $\frac{1}{4}$   
Single file circulate twice, center walk & dodge  
Outside girls U-turn back, right and left thru  
Veer left, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande...

Zero box: Spin chain thru, girls circulate  
Boys run, half tag the line, walk and dodge  
Partner trade, slide thru, left allemande...

Zero line: Touch  $\frac{1}{4}$ , single file circulate  
Centers walk and dodge, outside boys run  
Right and left thru, pass the ocean, recycle  
Reverse the flutter, sweep  $\frac{1}{4}$ , square thru  $\frac{3}{4}$   
Left allemande...

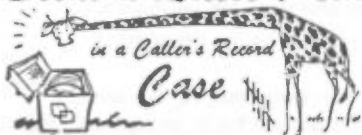
#### *Mish-Mash:*

Zero line: Right and left thru, dixie style  
To an ocean wave, girls circulate, boys trade  
Girls trade, boys trade, boys cross run  
Boys circulate, girls trade, all 8 circulate  
Swing thru, boys trade (boys are tired),  
Turn thru, left allemande...

Zero box: Swing thru, boys run, half tag the line  
Scoot back, centers trade, centers run  
Half tag the line, girls trade, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal, girls swing thru  
Turn thru, star thru, boys trade, bend the line  
Right and left thru, slide thru  
Left allemande...

## Steal a Little Peek



### KEN AND JO CLINEFELTER Lincoln, Nebraska

Variety is the key to a One-Night-Stand caller's case. Family hoedowns with kids from eight to 80 are the Clinefelters' specialty. The combination of old and new whets the appetite for square dancing. This calling team met at an ONS dance and are still at it. In September, they invited friends to a "39 and holding" wedding anniversary party. Jo was calling dances before she met Ken, who is a more recent recruit to the other side of the mike.

#### HOEDOWNS

Turkey in the Straw—Blue Star  
Tijuana Taxi—Hi-Hat  
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#### MIXERS

Bingo Waltz—Ashton  
Teton Mt. Stomp/Varsouvianna—Windsor



#### COUPLE DANCE

Jessie Polka—MacGregor

#### SQUARES

Shindig in the Barn—Wagon Wheel  
Beer Barrel Polka—Blue Star  
When I'm 64—Chinook  
Just Because—Windsor  
Twelfth St. Rag—Chaparral

#### CLOSERS

Friendship Ring—CW  
Goodnight Sweetheart—Top

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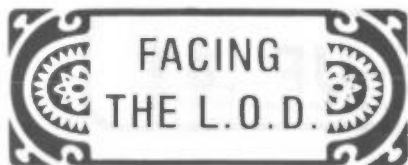
The **CREATIVE HANDIWORK Handbook** (knitting and crochet instructions for capes, stoles, etc.) —\$3.95 + .85 S&H; other Handbooks, posters, postcards, and the Fundamental Teaching Records may be ordered from: **Bob Ruff/Wagon Wheel Records**, 8459 Edmaru Ave., Whittier CA 90606 (Phone 213-693-5976).

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



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

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**KENN & MARY MEYER**  
**Centerville, Ohio**

The Meyers took square dance lessons from Johnny Davis during the 1979-1980 season at the Honey Bee S/D Club in Lebanon, Ohio. Soon after that, they took round dance lessons. After graduating in 1981, they attended a round dance college with Betty and Clancy Mueller in 1982 at Turkey Run Park in Indiana.

In February of 1983, Kenn and Mary held their first R/D basics class, and in October of that same year, they formed the Center Rounds R/D Club in Centerville, Ohio. The club meets and dances once a week on Monday evenings from 7:30 to 9:30. Each year since, the Meyers have held basic classes; last February they started their sixth class.



This couple now cues rounds on a regular basis for five S/D clubs in the Ohio area. They have choreographed two dances, *Christmas Bells* and *Dream Street '86*.

The Meyers are members of the Miami Valley Dance Council and the Buckeye Round Dance Council. Kenn is employed as an estimator for the B.G. Danis Co. in Dayton. Kenn and Mary have two daughters, both married, one in Columbus, Ohio and one in Pittsburg, Pa.



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# People

IN THE NEWS



Members of the Busin' Cousins, the Ridge Runners, and other square dance groups of the Yuba-Sutter area of California had the chance to help sharpen the square dance skills of members of the Chinese delegation for two weeks after attending the National S/D Convention in Anaheim, before the group's return to mainland China. According to the *Yuma-Sutter Appeal-Democrat* and the *Paradise Post*, it all started when Californians **Nita Page** and caller **Johnny Barber** went to China and demonstrated square dancing in ten cities. Now the visitors, including **Zhiyuan Liao**, **Xialing Tang**, **Guangming Jim** (shown above) and others, will return to teach the activity to their countrymen. **Jack Murtha**, an ASD "Profile" caller (ASD, Jan. '87) of Yuba City spent two weeks teaching the art of calling to a few of them.

**Carolyn** and caller **Lee Yager**, of Prosser, Washington, were proud to see their daughter **Amanda** become a S/D graduate for the second time in ten years. Her first graduation was when she was five days old. At that time she received an honorary diploma

from the Altus Twirlers of Altus, Oklahoma, because she had "danced" every class night except graduation night, the night of her birth. This time, in Washington, she earned the diploma *on her own* at age ten.

Two other callers were named as feature headliners for the Hunter Country Music Festival in New York: "**Railroad Bill**" **Barr** of New Haven, Ct., and **Bill Anderson** of Staten Island, N.Y.

**Brad Edwards** of 4-Bar-B cords announced that **Art Springer** of Florida and **Paul Marcum** of Tennessee are recent additions to Quadrille and 4-Bar-B labels, respectively.

Record producers have been advised to prepare qualitatively and quantitatively for the entrance on the scene of a future star of the calling world, **Gary Winter**, age 12, who has just joined the Alberta S/D Callers Association.

A record of sorts belongs to **Walt and Dottie Wilson** of Dayton, Ohio who danced at four National Conventions between June 4 and August 4 this past summer, and in that same time danced in seven of the states of the U.S. Conventions attended were the New Zealand and Australian conventions (also the Expovention in Australia), followed by the largest ones in Anaheim and Hamilton, Ontario, to check off the U.S. and Canadian national events. This was the same couple who literally *danced around the world* in 1984.

Hamilton, Ontario newspapers, such as the *Spec-tator*, were especially praiseful

of wheelchair groups attending the Canadian National S/D Convention, mentioning the demos achieving "standing ovations." According to **Ken Oakley**, caller for the Wheeling Eights of Vancouver, B.C., the following groups attended in addition to his group: Swinging Spokes of Edmonton Alberta, with ten wheelchair dancers and caller couple, **Ed and Bea Murray**; Waterloo County Wheeling Squares, with 12 wheelchair dancers, four support people, and caller couple, **Howard and Evelyn Weir**; Y.E.S. Group (Young Enthusiastic Square Dancers) of Columbus, Ohio, with seven wheelchair dancers, three support people, minus their caller, **Pam Cooper**; **Phillip Meyer** of Australia, caller for the Australia Wheelchair Group, whose mother started a group after watching Whirling Eights at the first convention in Edmonton, Alberta, in 1978.

Campground dancing was especially popular in many areas this past hot summer, according to reports. **Phil Mahoney**, caller from Wilson, North Carolina, tells of a series he conducted at Thousand Trails at Forest Lake Preserves along the Yadkin river, in which many campers from a wide area were introduced to the activity. **Phil**, who is a Copecrest CC grad of 1985, credits the Gold Leaf Squares of Wilson for their support in the program.

The fiftieth wedding anniversary of dancers **Mr. and Mrs. Samuel A. Clements** was celebrated in September in a church in Wichita, Kansas, according to a wedding announcement received at ASD.



Harvey Browning calls, with caller coach Harold Bausch at his side. Dancing: Ulas Swindle, Ruth Helmig and Al Lentz.

### DANCE-O-RAMA CALLER'S COLLEGE

Fifteen callers sharpened their calling skills at the annual Dance-O-Rama Caller's College at Camp Calvin Crest near Fremont, Nebraska in August. The staff included Harold and Lill Bausch and Dean and Flossie Breach. Callers attending were: Ron Abbott, Bill Blackwell, Harvey Browning, Rolland Clevenger, Den Clinefelter, Dwight Fee, Vi Foust, Ruth Helmig, Norman Hilmer, Gary Howe, Al Lentz, Floyd Mauch, Mary Mehus, Lois Mitchell, Ulas Swindle.

### WINGS OF MERCY BENEFIT DANCE

The annual Wings of Mercy Benefit Square Dance was held at the Aarat Shrine Temple in Kansas City, Missouri, hosted by the Temple Squares. Proceeds go to the Shrine Burn Unit and to help defray the cost of transporting the young children. The Temple Squares Dance has averaged over 500 dancers and raised \$3000 a year for the past three years.

Area callers and cuers donate their time and talent so that a great evening of fun and fellowship was enjoyed by all while benefiting a worthwhile cause. Jay Krebs

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of Mountain Recordings is club caller and emcee, and "Sunshine" Don Whiteman is the club cuer.

### CALLERLAB BOARD NOMINEES

The slate of nominees for the Board of Governors of Callerlab has been announced and elections are in process. The caller-nominees are: Red Bates, Don Beck, Jack Berg, Stan Burdick, Larry Cole, Max Forsyth, Mike Jacobs, Chuck Jaworski, Martin Mallard, Eddie Mayall, Darryl McMillan, Tony Oxendine, Bob Poyner, Keith Rippetto and Ken Ritucci.

### SCHOLARSHIP ANNOUNCED

The Callerlab Board of Governors has announced that the first recipient of the Jerry Schatzer Memorial Scholarship Fund Award is Mark Vrooman of Cobleskill, New York. Mark is a Callerlab Apprentice and began dancing in 1983 in The Netherlands while serving in the U.S. Air Force. He earned an association membership and Black Badge from the European Callers and Teachers Assn. Mark returned to the U.S. in 1985 and until April, 1987, called at special dances and classes in upstate New York. In May, 1987, he started a club, the Cobleskill Tumbleweed Swingers. To further his calling education, Mark recently attended Superschool East staffed by caller coaches John Kaltenthaler, Jim Mayo and Bill Peters.

## CALLERLAB REPORT, Continued HANG A RIGHT (LEFT)

by Jack Watts

STARTING FORMATION: Completed double pass thru.

ACTION: Lead couples *wheel right* (180°) and then *circulate* across as the trailing couples move forward and then *wheel right* and stay. If *hang a left* is called, then the wheeling is to the left.

ENDING FORMATION: Parallel two-faced lines.

TIMING: 6 beats

TEACHING TIPS: Similar to *first couple left*, *next right* but both couples go the same direction with the first couple ending as the out-facing couple on the far side of the square. Beware of the "diz-zies"—select your get-ins and get-outs thoughtfully.

### DANCE EXAMPLES:

Zero line: Pass thru, wheel and deal  
Double pass thru, hang a left, boys trade  
Boys run, fan the top, single hinge  
All 8 circulate, boys run, left allemande...

SINGING CALL: Heads lead right, circle  
To a line, forward and back, pass thru  
Wheel and deal, double pass thru, hang a right  
Bend the line, crosstrail thru, swing corner  
Promenade...

Effective August 4, *retain your lane* was dropped as a QS as a result of the required keep/drop ballot for any QS call on the list for six months.

Martin Mallard, chairman of the Mainstream Committee, has announced that the MS Emphasis Call for the fourth quarter of 1988 is the *fold* family.

Bill Heyman, chairman of the Plus Committee, has advised that the call  $\frac{3}{4}$  *tag the line* is the Plus Emphasis Call for the fourth quarter.

The Contra and Traditional Committee of Callerlab has announced the selection of *Contry Cousins* as the contra for the fourth quarter. The traditional dance chosen for the quarter is *Take A Little Peek*.



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## DATE-LINE

**Pennsylvania**—Fall Fantasy Weekend, Chestnut Grove Resort, Swiftwater, Nov. 4-6. R. Leber, H. Ferree, Paul/Ruth Rogers. Write Roy Leber, 338 S. Keyser Av, Scranton PA 18504.

**Mississippi**—Thanksgiving Dance, H.W. Rec Ctr, Gulfport, Nov. 18. M. Litzenger. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

**Virginia**—24th Annual Roanoke Valley S/D Festival, Natural Bridge, Nov. 18-19; H. Lackey, J. Lasry, Ed/Carolyn Raybuck. Call Loren/Barbara Walker (703)387-3138.

**Tennessee**—Turkey Strut, Gatlinburg Auditorium, Nov. 18-19; G. Walters, D. Coe, R. Silver, J. Biggerstaff, H. Grose, Bill/Edna Anderson. Write Carol/Gary Warsop, 318 Lamplighter Rd, Zirconia NC 28790.

**Tennessee**—26th Annual Mid-South S&R/D Festival, Memphis Convention Ctr, Nov. 18-19; A. Brundage, M. Luttrell, Wilson/Ann McCreary. Write Vic/Mae Vick, 1489 Wilbeck, Memphis TN 38117.

**Connecticut**—Mystic Plus Adventure, Ramada Inn, Mystic, Nov. 18-20. Write Red Bates, 19 Hadley St, Unit 17, S. Hadley MA 01075.

**California**—“Horn of Plenty” Dance, Fontana, Nov. 19; Pat Carnathan. For more info call (714)820-6504, 877-2299, 627-3723.

**Florida**—DannyJay Jam S&R/D Mini Festival, Sr Citizens Ctr, Tallahassee, Nov. 19; D. Weeks, J. Wiggins, Marge/Earl Bagwell. Write Jay Wiggins, Rt 5 Box 3908, Tallahassee FL 32301.

**New Mexico**—Ghost Ranch Weekend, Abiquiu, Nov. 24-27. Write Kris Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

**North Carolina**—5th Annual Nat’l C.L.O.G. Convention, Charlotte, Nov. 25-26. Write 5th Annual Nat’l C.L.O.G. Convention, 3452 Summitridge Dr, Doraville GA 30340.

**Kentucky**—1st Annual KY Harvest Hoedown, Nat’l Guard Armory, Bowling Green, Nov. 25-26; G. Shoemaker, J. Story, T. Dillander. Write Pam Dillander, 334 Coleman Ln, Bowling Green KY 42101.

**New York**—Funstitute Weekend, Hotel Thayer, West Point, Nov. 25-27; M. Flippo, A. Brundage, Irv/Betty Easterday. Write Bea Brundage, PO Box 125, Jensen Beach FL 34958.

**Mississippi**—Christmas Dance, H.W. Rec Ctr, Gulfport, Dec. 2; T. DiGeorge, V. Murphy. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

**New Hampshire**—Dynamo A-2 Weekend, Ramada Inn, Keene. Write Red Bates, 19 Hadley St, Unit 17, S. Hadley MA 01075.

**New Zealand**—Christmas Party-Dance, Cathedral College Hall, Dec. 3. Write Blanche Shepherd, 49b Searells Rd, Elmwood, Christchurch New Zealand.

**Virginia**—Xmas Special, Dec. 9; Cowboy Showers, Cecil DePriest. Write Cecil DePriest, 811 Opie St, Staunton VA 24401.

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The club honored the following couples: Millie and Harley Evans, Marie and Charlie Holden, Wilma and Ernie Evans, Jay and Frank Ambrosia, Dottie and Wally Cox, Rose and Harry Andres,



Doris and J.B. Stegall, and Mary and Reese Emanuel. Shown, left to right, are the Emanuels, Evanses and Andreses.

They welcomed visitors from the Acey Deuceys, Wilmington, N.C.; Sand Dollar Squares, Carolina Beach, N.C.; Oak Islanders, South Port, N.C.; Jack Leineke, round dance cuer from the Sand Dollars of Myrtle Beach, S.C.; and many other delightful guests.

Everyone enjoyed a memorable evening of square dancing with caller Howard Phelps, reported Ellen Zuber.

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Continued on Page 73

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# Flip Side SQUARES

## INDIAN LAKE—Eagle 2202

Caller: Herb Edwards

FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, touch ¼, scoot back, scoot back, swing, promenade.

## BORN TO BOOGIE—Eagle 2401

Caller: Walt Ishmael

FIGURE: Heads promenade ½, square thru, touch ¼, scoot back, boys run, half square thru, trade by, swing, promenade.

## ST. LOUIS BLUES—Gaslight 011

Caller: Mike Corns

FIGURE: Heads square thru, do-sa-do, swing thru, spin

the top, recycle, sweet ¼, dive thru, square thru ¾, swing corner, promenade.

## DON'T LET THE STARS—JoPat 225

Caller: Joe Porritt

FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, veer left, ferris wheel, centers pass thru, swing corner, promenade.

## WAITING FOR THE LIGHT—JoPat 226

Caller: Joe Porritt

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

## FOLLOW THAT DREAM—Nickel 70

Caller: Jerry Sleeman

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch ¼, follow your neighbor and ½ spread, swing, promenade.

## TRAVELIN' MAN—Quadrille 857

Caller: Bob Huff

FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

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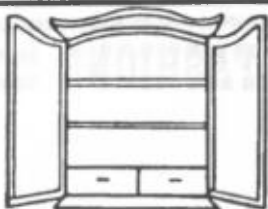
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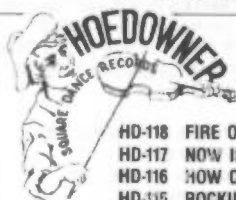
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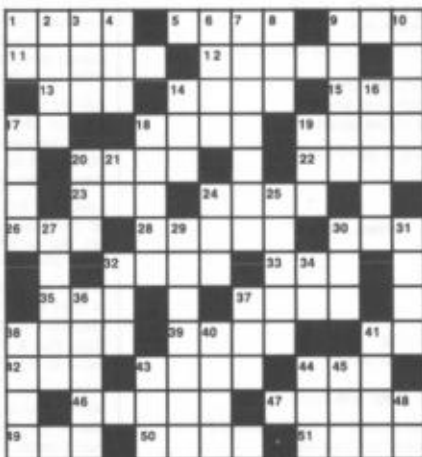
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12. Loose, stringy, hemp fiber
13. I am to blame: --- culpa
14. Polite refined woman
15. Here in French
17. Yours truly
18. Feet (comb. form)
19. S/D organization
20. Money for bare necessities
22. Title of Mervyn M. Dymally to whom dancers send American Folk Dance letters
23. Oklahoma caller Tangeen
24. Outer garment doffed by perspiring square dancer
26. Weaken
28. Dance done in a circle
30. Old English letter
32. Alexander, worldly mother in movie *Square Dance*
33. Lodging for out-of-towners
35. Comb. form meaning "the ear"
37. One of 3 F's of S/D vacations
38. Contented bovines
39. Southern constellation
41. Factor of concern in pregnancy
42. French "friend"
43. Modern Persia
44. No barrier to square dancing
46. What responsible S/D do when club asks for payment
47. 1978, the start of Montana ----
49. Her full name means *Lily*
50. Versifier
51. Make S/D fun for all; watch courtesy, timing, ----

**DOWN**

1. Samarium (chem.)
2. Flippo's hit release
3. Compass dir. of Baltimore from Cleveland
4. School auxiliary (Abbr.)
6. Randy Dougherty hit
7. Wisconsin site of 26th annual Reunion of Overseas Dancers
8. The limit
9. Drew Searce recording
10. N.Y. newspaper, for short
14. Her full name means *smaller meadow*
16. Another 6 down
17. *Cast a shadow* or *breakdown*, e.g.
18. Ancient city in Jordan
19. TV monitor
20. Exuberant dancer will --- his forehead.
21. Ancient city on the Euphrates
24. Signal next change
25. Phase IV favorite round
27. Vigorous dancing puts ---- on young lady's cheeks
29. Host province for 6th Can. National
30. What all good S/D must come to
31. Tune on Roundalab classic list
32. Salter, recorder of *Is It True What They Say About Dixie* (Abbr.)
34. Just say --
36. Subtle signaling motion
37. Another 37 across
38. Chant directions
40. First lady of Fontana festivals
41. Site of Callerlab Convention in '88
43. Mischievous child
44. Landon, 1936 Pres. candidate
45. His full name means *bright*
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### TEX TAPERS OFF

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# STRAIGHT TALK

I am a square dancer in the minority of the square dancing circle—37 years old, married, a working mother with two children (and we still manage to find time to dance at least once a week). My husband and I have been dancing for seven years. I wish to put in a plug for the advanced and challenge levels of dancing, and say I support the idea. I feel that there are many different types of people in this world and a level of dance to fit everyone's needs, with probably the Plus dance bringing enjoyment to the majority.

We supported our club a great deal for five years, bringing our little ones with us many a time when we were treasurers and presidents of our club (three times over). It has become more difficult for us to help out now and take on big jobs and also find time to dance.

I think that different levels are good. Just as you go through different stages of your life (There is a difference between diapering babies and traveling to Disney World with a ten-year-old.), your square dance ideas might vary, too.

I don't think people should be so negative or worry about what level they dance. When we first started out, I can remember how much I enjoyed a simple basic dance and "Blast Off" much the

same as I loved to hold my first baby in my arms. I appreciated all the help and the happy dancers there were around. It was nice to know that some people really and truly didn't mind if you made a mistake.

After a few years of dancing Plus, we took all position lessons and met a new group of friends who really liked a challenge and got a big kick out of doing things Arky backwards. We went to small picnic dances and danced in everyone's driveway or basement one summer.

My husband got a little bit bored with dancing the Plus level, and if we hadn't taken the A lessons, we just might have dropped out of square dancing for awhile, and since I just love to dance and meet new people, that would have been very sad for me. The A level dancers are not so stuck-up and perfect as some of you think, they are just out having a little bit different kind of fun, but it's still fun!

Now I have a teenager, and that's really not so bad. I'm at the stage of life where I am dancing A-2 and that's not so bad either. My philosophy of life is, "Enjoy where you are when you're there."

If you never want to dance Advanced or Challenge, you never have to, because there are so many Plus dances to attend. But isn't it nice to know that if you want to learn some new steps, you can always fulfill your desires in square dancing.

Mary Ellen Simon  
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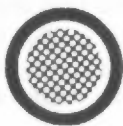
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Send for list of additional clog tunes.







# Round Dance

## PULSE POLL



### PHASE I & II

1. Fiddlestepper Polka
2. Sam's Song
3. Easy Strollin

### PHASE III

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

### PHASE IV

1. Rainbow Connection IV
2. White Sport Coat
3. Lindy Lin
4. Ain't Misbehavin'

### PHASE V & VI

1. Sunflower
2. Orient Express Foxtrot

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2. Cha Cha Torrero (Moore)
3. Sunflower (Tonks)
4. Orient Express Foxtrot (Moore)
5. Just Called (Barton)
6. Chardonnay (Easterday)
7. Muchacha (Shibata)
8. Kiss In The Dark (Goss)
9. Coppelia (Palmquist)
10. Foxtrot Tonight (Goss)
11. Currito De La Cruz (Easterday)
12. El Toro Paso (Palmquist)
13. You Alone (Palmquist)
14. I Wish You Love (Palmquist)
15. Isle of Capri (Rother)
16. Tango Carina (Goss)

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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'Entrite  
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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Chase right

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Crossfire

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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  $\frac{3}{4}$  tag the line  
the gears Track two

Spin chain the gears Trade the wave

Teacup chain Triple scoot

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3. Chain down to Dixie/  
Dandy lion
4. Linear chain to a line  
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Bill Harrison

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# UNDERLINING

## THE CALLER NOTE SERVICES

**A** note service that's not new but is the newest one we've seen is Anne and Joe Uebelacker's MS and Plus/Advanced and Challenge **Caller Note Service**, a two-in-one service. We like some unusual and not-easy circulate patterns we found in one issue:

Heads square thru, centers in and cast off  $\frac{3}{4}$

Centers square thru but on #3 touch  $\frac{1}{4}$

Ends circulate  $1\frac{1}{2}$  and hinge, triple scoot

Boys run, square thru three, left allemande...

Heads square thru three, sides divide and

Touch  $\frac{1}{4}$ , centers in and cast off  $\frac{3}{4}$

All eight circulate (centers feels like pass thru)

All eight circulate (centers feels like a trade)

Side boy run right around 3 (others move over)

Pass thru, wheel and deal, square thru three

Left allemande...

**I**n **Lead Right** by Malcom and Burdick, we find a "Smattering of Patter" and "Bent Rules vs. Fractured Floors" to start off the ten-pager, then there's a tip or two about "Unsymmetric Resolution," followed by lots of good choreo. Current best selling singing calls reported (Courtesy of Double J Tape Service) are ESP, *I Heard*

*It Through The Grapevine*, Ranch House, *Give Back My Heart*, and 4BarB, *God Bless America Again*. One nice *dixie grand* excerpted figure is:

Zero box: Swing thru, boys run

Couples circulate, bend the line, pass thru

Chase right, swing thru, centers run

Bend the line, circle left, circle right

Boys U-turn back, dixie grand, left allemande...

**W**e like Dick Han's *scoot backs from*  $\frac{1}{4}$  tag in his **Dancetime Notes** this time:

Heads square thru, spin the top

Scoot back, right and left grand...

Heads pass the ocean, scoot back

Centers turn thru, centers in, cast off  $\frac{3}{4}$

Star thru, trade by, left allemande...

Sides right and left thru, heads pass the ocean

Girls trade, ping pong circulate, scoot back

Outsides divide & star thru, centers spin the top

Dixie grand, left allemande...

**J**ack Lasry always gives us plenty of choreo and ideas to chew on in his **Notes For Callers** and what we spotted that's a novel class promotion idea this



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time has a lot of merit: "In your city there are many civic organizations that raise funds for their civic projects. These organizations often have their own halls so we have a built-in opportunity to capitalize on this situation. I am doing this with the Hollywood Rotary Club. I will call the first night of class for no charge. The hall will be donated by the Rotary Club. I have paid for the printing of an invitation to be distributed by the members of the Rotary Club as both an invitation to a square dance fun night and a fund raiser. The invitations have a donation fee of \$3. per person and all proceeds go to the Rotary Club. The more tickets they sell, the more money they raise and the more people turn out for the fun night. It will be up to me to "sell" them on having a great time learning to square dance. I also supply all of our club dancers with the same invitation, so the hope is to attract a good happy crowd."

**P**otpourri is a section in the **Southern California Notes** that has some surprises worth quoting, like these:

Heads square thru, swing thru, boys run  
 Couples circulate half, bend the line  
 Those at heads lead right, left allemande...

Get-out of zero box: Swing thru, boys trade  
 All eight circulate half, box the gnat  
 Wrong way grand...

Zero: Star thru, pass thru, partner tag  
 Partner trade...zero

Zero line: pass the ocean, trade the wave  
 All eight circulate half, left allemande...

**F**or starters, Al Stevens and Rudi Pohl from Germany spell out the difference between *patter* and *pattern* calls in their **European Notes**. Then there are some rather different *star* figures, one of which is:

Heads promenade 1/2, down the middle  
 Pass thru, both turn right single file  
 Sides pass thru and make two right-hand stars  
 Just the girls center with a left-hand star

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While the boys promenaded the other way  
Go twice around, second time you meet  
Box the gnat, right and left grand...

**J**im and Shirley Hayes give us a lot of  
action in their **Mainstream Flow**, such  
as exploring neglected basics. Here the  
subject is *1/4 tag the line*:

Sides rollaway, touch 1/4, walk and dodge  
Split two around one, lines pass thru, 3/4 tag  
Outsides partner trade, boys ping pong circulate  
Extend, recycle, left allemande...

Sides square thru, touch 1/4, split circulate  
Single hinge, boys run, couples circulate  
3/4 tag, boys cloverleaf, girls spin the top  
Center girls run, girls veer right, touch 1/4  
Girls fold, peel the top, recycle, load the boat  
Left allemande...

**S**everal contributors to **Toronto and  
District's Workshop Notes** this time,  
including Don Higgins, Aaron Goodman  
and Lloyd Priest, follow the theme of  
O/N/S's. Here's an excerpt from Don:

"Regardless of the reason for holding the  
event, you should always charge a fee.  
Most people assume that things (or in this  
case, services) are worth what is charged  
for them. (If afterwards you wish to donate  
your fee, they will know exactly what your  
donation is worth.) Starting and finishing  
times should be agreed upon. I find 2 1/2  
hours is usually plenty for an evening. It's  
always better to leave them wanting more  
rather than less. I usually suggest to the  
organizer when publicizing the night to  
make it clear that *everyone* will be able to  
dance and that absolutely *no* experience  
is necessary. I also suggest that tickets  
be sold for the evening ahead of time.  
This will give them some indication of the  
numbers interested and will help defray  
costs, should only a few turn up...I also  
suggest that if refreshments are to be  
served, they be served at the end of the  
evening. It is difficult to get people back  
dancing after refreshments."

Continued on Page 97

CALLING  
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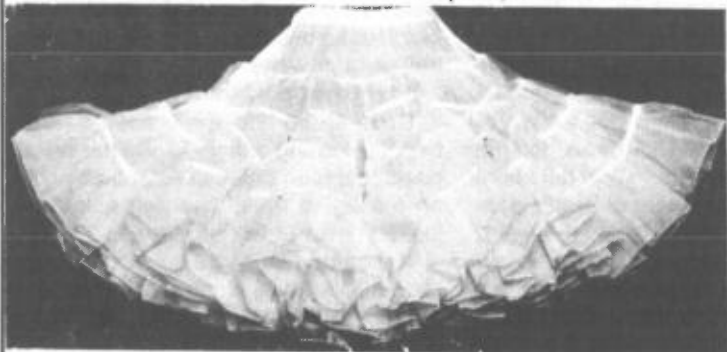
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## HARVEST DANCE, Continued

Kit had taken something of Nancy's without a by-your-leave. You can believe that seeing Kit on Caleb's arm gave Nancy her own measure of jealousy to deal with and the tables were well turned.

The dancing lasted till dawn, for the young people were strong and full of hot blood racing to the sound of Pratt's dancing bow. Their parents lasted the night, too, and only the littlest children were put to bed in rows on the straw. Here they giggled and squirmed and told such grizzly stories to one another that only the music and the presence of the adults nearby kept their monsters away while they slept.

At three, the dancers stepped off *Rory O'Moore*. They trod the *Road to Boston* at four. The night wore thin with their spinning and weaving. Then late, late, they danced the *Waltz Quadrille*, moving back and forth in their faded linens and rough wools, plain stuff, made new and grand by the music's stately measures. Although he held the hand of the younger sister in

this special dance, Nancy Johnson held Caleb's eyes and heart. So much so, in fact, that he decided to speak to her come hell or high water.

If he could only think how.

Then, at the last, Emil called a "cabbage," a kissing dance. To give her credit, Nancy came to Caleb at last, pinching Kit on the sly to make her step aside. He looked down at her in surprise.

"I thought you might not ask," was all she said. Truth is, Nancy could not have borne to see her man kiss her flighty sister, Kit.

Caleb colored up like a sunset and took her hand.

The set began with Nancy's parents, Able and Maude, who made a brave show of the kissing, lingering in their embrace to fall back tardy in the allemande. Next, Kit and her beau, Owen Bell, who had stood in a fret while she danced with Caleb, were pushed to the center. Their kiss was short and chaste, but they were new at love. Then it was the parson's turn.



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60yd	70yd	80yd
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That good gentleman, ever proper, bent and brushed dry lips over the withered hand of Tildy Green, a reedy spinster of growing years and barely harnessed giddiness. The circle whooped and whirled the couple back in place, clapping and stomping in time to the music.

The time had come, and Caleb, who would have rather faced all the Iroquois and Englishmen who had blooded the valley, found himself trying to gather his courage for this far more pleasant task. He and Nan moved together, surrounded by the circle the others made. The moment lengthened. Breathless, the circle waited.

Well, he took Nan's hand to draw her near, but his eyes were closed, and his kiss fell too high, brushing the shining curls near Nancy's pretty ear. The others roared with laughter and he felt hands pushing and heard voices urging. "A proper kiss!" "A proper kiss!" He wanted to sink in to the floor but there was no escape.

Still, the kiss was so well executed on the second try it was plain to see that a wedding was in the making.

Emil Pratt, good bowman that he was, saw the way things were going, and obligingly added measure upon measure to his tune until the job was properly done. Caleb, on fire, released his mate with a little sigh.

And then, like a blow, the party ended. Caleb walked Nancy to the house and promised to call. The elder Johnsons went to bed under warm quilts and held each other and whispered of weddings and grandchildren playing in the yard. Kit and Nancy giggled, clinging together for warmth in their chilly upper room, then fell asleep to dream of strong husbands, pretty children and houses snug and warm.

On the mountain Caleb Monroe could not sleep. He tended his stock and the fire and walked briskly across the yard. He had much to do, for life was good and winter nearly come.



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*Bill Litchman  
Albuquerque, New Mexico*

The September edition of *American Squaredance*, "Hem-Line," was missing one digit on the phone number for *Premiere Editions*. Please forward the enclosed note for a catalog since I am embarrassed by traditional square dance clothing and welcome any alternatives.

*Joan Serisky  
Malverne, New York*

*Ed. Note:* We received several requests for the address of *Premiere Editions*. It is Hanover PA 17333-0012. No street is included in the address on the catalogs.

As we looked through the September issue, we were pleasantly surprised to read about the Breisgau Twirlers in Freiburg, Germany. We had planned a vacation in Germany, Austria and Switzerland



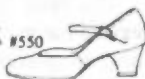
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with another couple and we wanted to find a German square dance club to visit. We wrote to Michael Strauss, their contact person, and arranged to attend their August 8 dance. We were treated royally by the members of their club as well as their visitors from other German clubs. They had a fantastic potluck after-party and we were presented with special guest badges from the club.

Although we were not the first American

visitors, we were proud to be second and we presented them with two badges from the Flutterwheelers S/D Club in Nunica, Michigan, which now hang on their banner in Freiburg. Our visit was one of the high points of our trip and confirmed what we already knew—square dancers everywhere are a wonderful and special group.

Jay and Betty Wright  
Spring Lake, Michigan

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50 yards	\$32.95	45/45 yards	\$54.95	35 yards	\$78.95	45/45 yards	\$114.95
35 yards	\$28.95	40/40 yards	\$50.95			40/40 yards	\$102.95
		35/35 yards	\$46.95			35/35 yards	\$95.95
		30/30 yards	\$42.95			30/30 yards	\$89.95
NYLON MARQUISSETTE RIBBON STRIPE				LACE w/SILVER OR GOLD OVERLAY			
Colors: Yellow or Lime Green				50 yards	\$44.95	35 yards	\$39.95
Single Layer		Double Layer		CHILDREN'S PETTICOATS—ORGANZA			
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50 yards	\$34.95	30/30 yards	\$46.95	Size 5-6—10 yds.	\$17.00	20 yds.	\$21.00
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		35/35 yards	\$64.95	All Metallic Panties	\$15.95		
		30/30 yards	\$58.95	Bo-Peep Pettipants (full length)	\$24.95		
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It appears that tomorrow's technology for callers is here today. Finally—a computer software program called *Caller's Angels* that, according to its creators: "Lets you work out routines accurately on your IBM PC (or compatible hardware), discover new get-outs, explore unusual sequences in privacy, see actual 'dancers' on your screen, move dancers to the next formation as each call is entered, and take a look at a variety of resolutions."

The graphics are colorful and fascinating, your editors found, as they were distracted from regular duties while working out calls.

All calls through Plus are available to you. The system was shown for the first time at the 1988 National S/D Convention, and these floppies are selling like hotcakes, it appears. The software, license and documentation (The program is copyrighted.) is available for \$99. (plus \$5. p.&h.) from CRV Enterprises, 35340 Newcastle Court, Newark CA 94560. (Calif. sales tax: \$5.94.)



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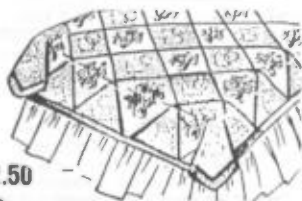


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The tour, identified as "Centennial Trail," features Oklahoma City. Rome wasn't built in a day, but Oklahoma City was. A century after that historic land run in 1889, the city has grown from a town of 10,000 people in a single day to a thriving metropolis with a population of over 923,000.

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stockyards, and one of the most modern medical complexes. Enjoy a driving tour of historic homes in the Heritage Hills area. A short "camera stop" will be taken at the State Capitol, the only one in the world to boast an oil well beneath the physical structure.

Other tours will show you the sites of Tulsa, Guthrie and Lawton, but this one will open up a panorama of views that are within minutes of the Myriad Convention Center.

### LET'S RODEO!

Many square dancers have never had the opportunity to see an honest-to-goodness dyed-in-the-wool rodeo. You'll have two chances at the Oklahoma National Convention—Friday at 9:45 p.m. and Saturday at 4 p.m. This event will be sanctioned by the Professional Rodeo Cowboys Association and points will be awarded to contestants toward their quest for season awards and championships. Six featured events will include bareback riding, saddle bronc riding, calf roping, steer wrestling, barrel racing and bull riding.

While everyone is being seated, an interesting pre-rodeo act will feature square dancing on horseback.

The rodeo will be held in the air-conditioned comfort of the OK City Fairgrounds Arena, and will be a closed event. Only dancers and their families will be allowed to attend. S/D attire and con-

**Continued on Page 98**



**Bob Shiver**

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- Red/Red Ruffle
- Soft Pink/Soft Pink Ruffle
- Yellow/Yellow Ruffle
- Blue/Blue Ruffle
- Brown/Brown Ruffle
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WRITE FOR FREE SERVICES CATALOG PACKET

Once more we find some good ammunition in Ed Fraidenburg's **Choreo Connection**, especially in his column, "Did You Know?"

Head ladies chain + heads lead right and Circle to a line + cross the ocean + Retain your lane = right and left grand...

Zero line, rock the boat + retain your lane + Swing thru + recycle = right and left grand.

Zero box: Swing thru + centers run + Couples circulate + bend the line + Right and left thru + cross the ocean +

Retain your lane = right and left grand but On the third hand, promenade...

Some good clinic thoughts by Don Armstrong appear in **For the Record** from the Texas State Callers. Subjects are Motivation, Leadership, Using Live Music and Contras. Use *divide* with Plus: Sides do-sa-do to a wave, heads divide and Slide thru, ping pong circulate, extend Swing thru, boys trade, extend to a Right and left grand...

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## ENCORE, Continued

ment's notice," observes Ida Reilinger. "One sour lemon could conceivably contaminate an entire square...Even if you have a good reason not to be cheerful, give your fellow man a break and smile anyway. You'll find that if you smile long enough, your own anxieties, frustrations and problems will fade away, and your smile will become legitimate...So flash a smile to others and it will bounce right back to you."

Callerlab has established a Grievance and Review Board as an aid in implementing its code of ethics...A grievance is a complaint by a caller, a group of callers, dancer or a group of dancers, concerning the conduct of a Callerlab member...

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...if you get ruffled feathers everytime dancers of lesser ability happen to walk into your set.

...if you're a "cocky caller" who flies high and ignores the common floor level.

From "Meanderings"

"Steal A Peek" features Jerry Biggerstaff of Marion, N.C. In his record case, you'll find singing calls, *Slipping Away*, *Lookout Mountain*, *Fools Fall In Love*, and hoedowns, *After the Ball*, *Smooth and Easy* and *Rock Island Ride*.



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## DANCING TIPS, Continued

sixth night in a row, she will be expected to dance every tip and wear a smile though bone-tired. The spouse explains to the caller why this or that should not be done, why so many swings should not be called, or why that joke should not be told.

You see, the caller's spouse—and the caller—pay a price. It is not all glory, not all fun. Not every dance will put you on a high, not every crowd will be supportive and enthusiastic. Given all that, once the caller has learned how to entertain, and how to program calls that the dancers enjoy, and once the bookings come in regularly, it is a great life. Where else do you get paid for enjoying yourself? Where else do you work with and for friends? Where else do you share so much love? Oh, for the life of a caller!

## FEEDBACK, Continued

"There are adults dancing in the kids' hall." They were quite perturbed. I went to the youth hall. The barriers separating

the adult viewing section from the dance floor were down. There were adults of all ages dancing and there was no control. *None.*

We trusted the youth committee to provide a controlled atmosphere for our kids to dance, and the committee let us down. The young people of Ms. Saxton's age enjoyed the open hall. The kids that I know are younger. They did not like the open hall, and I, as a parent, did not like it.

*Lindell Webb, St. Louis, Missouri*

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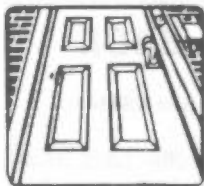
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# Book Nook



by Mary Jenkins

## 1988 NATIONAL SQUARE DANCE DIRECTORY

Editor: Gordon Goss

If you have not seen a copy of the *National Square Dance Directory* in a while, you'll be surprised at the improvements and additions. It's interesting, and the amount of information in this 276-page book is almost unbelievable.

Besides the countless number of ads, the book lists the following in the table of contents: Key, Questionnaire, Order Form, Life Subscription, National Convention (U.S.A.), New Dancer (Etiquette, History and Articles), Festivals and Conventions, Callers (Leaders/Records/Equipment), Publications (Books, Magazines, Newsletters), Sewing and Crafts, Organizations (Area, State, National). Manufacturers/Wholesalers, Club Listings (U.S., Canada, Foreign), Callerlab Program, Products

(Services/Index of Advertisers).

Every club, every caller/leader, every public and school library should have a copy. I've heard people refer to this *Directory* as "a book that tells you where you can find square dancing all over the world." Believe me, it's more than that. Much more!

By the way, we have known this *Directory* since its very beginning—a bunch of papers in a cardboard box! Gordon Goss and his helpers have done a fantastic job, and we hope they keep up the good work.

**The 1989 Directory will be published in January. Readers might want to order the new issue with the latest information. See ad on Page 100.**



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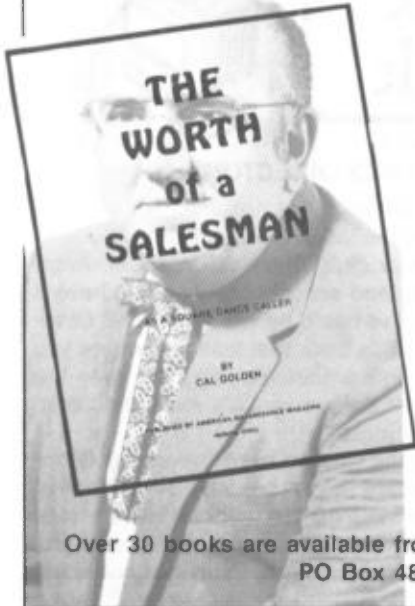


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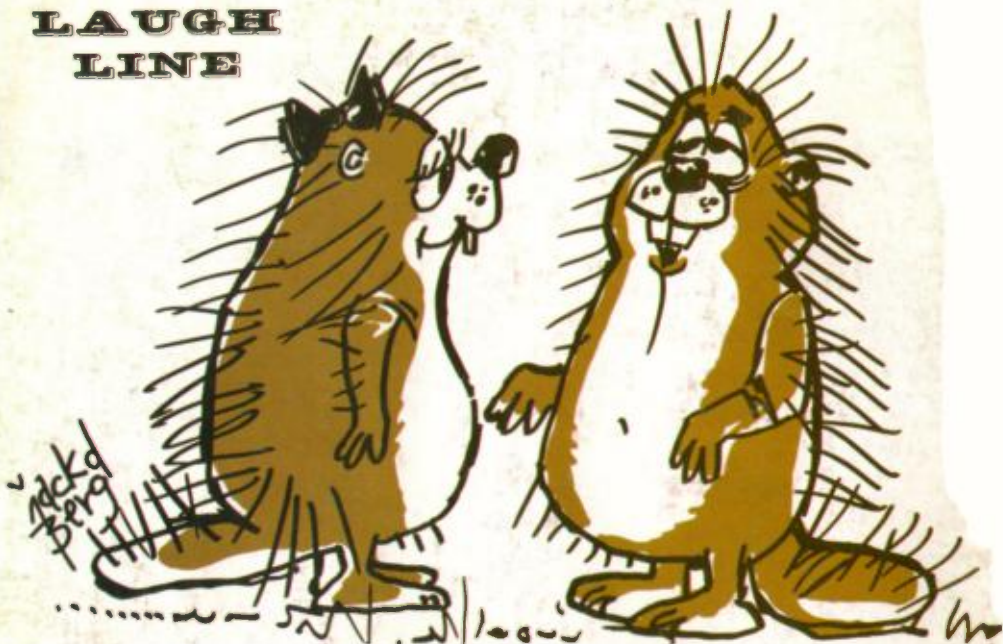
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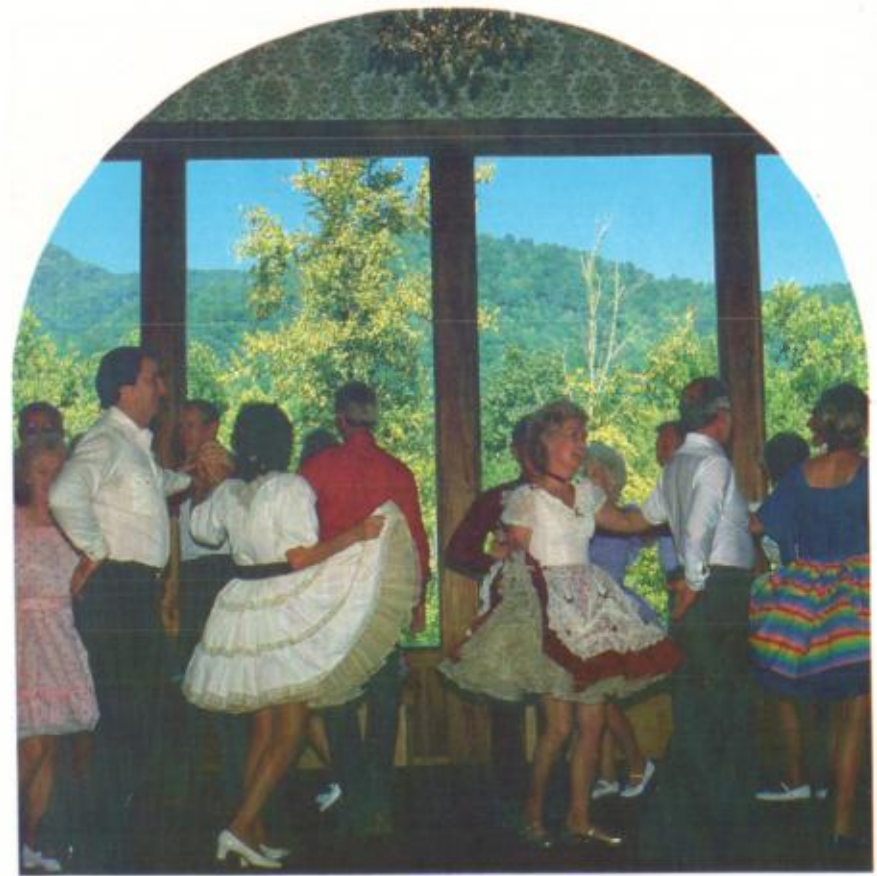


Over a year ago, a memorable ASD Tour went to western England with 25 dancers. Shown in casual order are: Steve and Kay Schuster, Charles and Dot Lillagore, Charles and Kay Krattenmaker, George and Dot Crawshaw, Ed and Barbara Hotchkiss, Bunny Zekowski, Jane Marquis, Ron and Phyllis Summer, Bill and Sherry Welton, Bob and Janie Jacobson, Richard and Mary Coe, Bill and Betty Miller, Marguerite Stoquert, Stan and Cathie Burdick.



When "Hawaii" came to "Indy" one year, lensman Ichro Fujima caught the action of Ranell and Jim Waller (foreground) and Bruce and Pat Altenhof, in their colorful outfits.

Above:  
Just another  
shot of one  
of the National  
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