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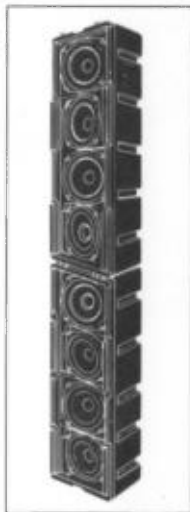
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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 46, No. 1

JANUARY 1991



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### *Publishers and Editors*

**Stan & Cathie Burdick**

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*American Squaredance, January 1991*

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**H**appy New Year! Did you know that this is really the beginning of the decade? Any avid *Jeopardy* follower or trivia collector has learned that the new century doesn't officially begin until the year 2001. If that is true, then we still have ten years to go, right? So, folks, if your goals for entering the nineties didn't quite get accomplished last year, you have a new chance to get them underway!

In this issue but not in the main features are several success stories that we call to your attention. You may be able to use the basic idea and translate it to a function in your home areas. In "News" you'll find an article about a square dance in conjunction with a fiddlers' convention, using live music. In "Feedback," you'll find that the author conducted a square dance seminar at a folk dance festival overseas. We've heard several times about dancers performing with a symphony or as part of an opera (December, 1990).

Do you read lists of coming events in your area with an eye to how square dancing could be a part of them? Do you suggest this to your club or association officers? Square dancing has received hours and pages of free exposure in recent years, more so than ever before, but publicity is like money—you can never have too much! It's just a case of using it wisely!

Work with any group in your community that needs the help that square dancers

# CO-EDITORIAL



can give, or that will blend square dancing with another art form to show off the best of both.

We know that not all the square dance exposure has been the best—we had an ad case in our own backyard of square dance lessons being threatened as a punishment. We understand that a recent skit on a popular comedy program was less than tasteful. We can do some positive and assertive rebuttal when this happens. But, look at it this way—at last, the world knows we exist! Part of the world, anyway! We still need to work on the rest!

We, as square dancers, need to project good images of square dancing and dancers whenever and wherever possible. Think about this as a goal for 1991! And be sure you have a wonderful year!



Mac McCullar  
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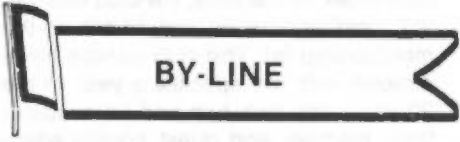
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### RECENT ROUNDS

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- SC43 DOO DAD All by
- SC42 FORGET ME NOT WALTZ Croft &
- SC41 ROSE MARIE DeZordo
- SC40 CLAP CLAP
- SC39 AFTER THE BALL—Bill & Nona Lizul
- SC38 HAPPY POLKA/LEFT FOOTERS



**BY-LINE**

**A**s the title of **Harry Gerwin's** article tells us, we do have choices. We can choose to be vulnerable, to make friends and interact with people, as **Jo Jan Nunley** suggests in discussing this

"risky business." Sometimes our choices lead to unhappiness, as described by **Bev Warner** in "Madness." In more ways than one, though, square dancers are survivors, as **Walt Horoschak** assures us. We think it's interesting that all these articles tie together, and lead us back to the first one about choices. We do, indeed, all have choices to make every day, and the nicest thing we could wish you is that all your 1991 choices have happy results!

**Jim Lee** is our featured professional caller this year, and we feel he's a wise choice—a happy example of a good caller who loves his work. Our other main feature is one of two on the Community Dance Program by **Cal Campbell**. How about a New Year's Resolution to use the CDP to introduce more folks to square dancing in 1991?

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# ✱ GRAND ZIP ✱

Our lives are richer for the time with Jack (Lasry, Callers School, 1989). He found just the right way to help and inspire each caller there from the 25-year veteran to the ones with very little calling experience and he did the same for the wives with his genuine kindness and understanding of their roles. With my limited calling skills, the first and most important thing for me to learn was to have some confidence and determination to let myself go and just be all I can on the microphone and that is exactly what Jack did. During my Elvis medley the last evening, Jack stood up and said "Everyone stand up and clap!" and that was the best thing he could have given me right then. His wisdom at that moment is the very thing I needed to get myself going and be able to use the knowledge of calling skills he had to offer. Because of his contributions to the S/D world, Jack will be missed by all of us in ways we will never know.

*John & Janie Tessari  
Milk River, Alberta*

Love all the color in the book, it really adds to making it more interesting. Keep up the good work, we all appreciate it.

*Jay Hoyt*

We are members of the Piatt Promenaders S/D Club in Monticello, Ill. We celebrated the club's 20th anniversary in

November. In that time, the club has had 217 member couples with 47 still on the membership list. The club dances twice a month with two specials a year. In the 20 years, the club has had an accumulated member and guest couple attendance of 16,182 couples and is still going strong.

*Maurice & Marian Young  
Monticello, Indiana*

In regards to the Pulse Poll, would you kindly show the description or definition of the experimental calls as listed or at least what issue and page these calls may be found. Thank you. This would be of significant help!

*Rich Brouillette  
Franklin Park, Illinois*

Ed. Note: Right now, space precludes doing this. Keep end-of-each-year indices handy and check the listings under "New Idea" and "Pulpollex."

We are really enjoying your magazine. We've been dancing 28 years now and about eight years ago, I (Joyce) took up calling. Therefore, we've had the pleasure of not only using your magazine for dancer information, but I've dug into past issues for caller instruction. Keep the information flowing, we newer callers need all the help we can get, as we don't have years of experience to fall back on.

*Joyce & George Command*

Please extend my present subscription for the really good deal that it is. I enjoy your magazine so much. It is an integral

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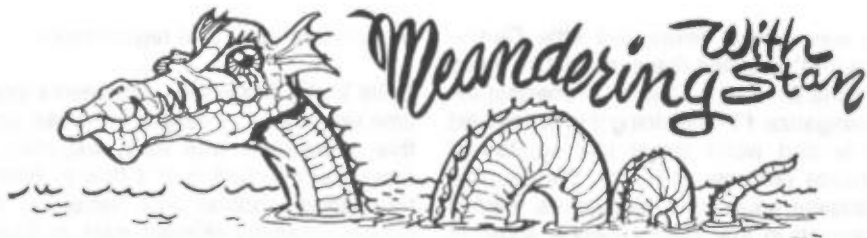
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CEM37039 I'LL TAKE ROMANCE, Waltz by Bill Owen



## MONSTER MANIA ON LAKE ERIE

Would you believe it? There have been several sightings of some sort of sea creature bobbing around near our little hometown of Huron on the coast of Lake Erie! It has generated a lot of fun, conversation, and idle speculation. Huron has now been named—Are you ready for this?—the official Capture and Control Center. Perhaps this is hardly an item for a square dance magazine, except that it has caused a few square-dance-related memories to ripple to the surface of my bubbly and barnacled brain-barrel. For instance, in '89, we went within shouting distance of the Loch Ness Monster, Nessie, in Scotland. Every summer we spend time a few miles from the southern tip of Lake Champlain in N.Y. state, where Champ is alleged to frolic on the fluctuating foam. Way back in 1979, I called the Spring Fling in Kelowna, B.C., and heard about their infamous sea monster, Ogopogo, in the Okanagan Lake (*ASD*, May '79, p. 9) Still on a shelf near my desk is the little ceramic Ogo replica, presented by my hosts on that occasion. Part of the fun of traveling all the miles this activity takes me every year is to study the facts as well as the myths. (Hmm. A *myth* is as good as a *mile*, as they say.—Co-Ed.)

## THE PENN-TEX-OKY-ARKY SWING (Is that a dance?—Co-Ed.)

It all began at the very tail end of October. I had driven the old heavy Chevy all the way east to the Pittsburgh air terminal for strategic reasons that will become obvious, flown to Dallas, rented a white Beretta from Avis (Beretta is a neat name even if it does sound like an Italian hair grooming device.) and drove south-easterly for the first encounter of a week-long swing.

Traveling callers like either one of two kinds of travel patterns. One is the *big loop*. The other is the *daisy style*. The latter involves picking a hub city and looping out and around it for short shuttles in all directions. My travel patterns (especially this one) more often involve a big loop, followed by a couple of daisy petal arcs, followed by an errant dogleg diversion. But no matter, I go where the wind seems to blow, and enjoy it. (Your windy style fits that pattern, too.—Co-Ed.)

**Nacogdoches, Texas**—I'd been to this town before, and remember it as the place with the downtown red brick roads and the hard-to-pronounce name. (It rhymes with *bag-o-roaches*.) The dance they asked for was like a mixed *bag-of-approaches*—a little APD, DBD, QS and A-1 thrown together to make a challenging dish of *hash*, so that's what we served up to three sets of sharp dancers. For this evening, the word is *stimulating*. I'm also inspired to mention the good work of my hosts, Jim and Laverne Katzfey, two of the unsung heroes of the S/D world, teachers, promoters and boosters of the activity. Jim's an amateur caller, computer addict, builder of boats and homes. (Their self-constructed lakeside home under the pines is charming—the *Wright* stuff, from patio to tower room). Thanks to caller Tim Tyl, the Schaffers and others for the good time. Next morning my unpredictable Beretta seemed to hex me with a vendetta; good thing Jim knew a good, fast locksmith in town. (Hm. Second recent car lockout. I heard it happened in Auburn, Indiana, also, when they sent me the picture of you with the keys around your neck.—Co-Ed.)

**Center, Texas**—Just 30 miles away, still

in east-central Texas, lies little Center, where I've called five consecutive years for the Do-Sa-Do Club's Oktoberfest extravaganza. I'll miss doing this series next year and won't forget the wall-to-wall crowds (20 sets or more), the German sausage, sauerkraut, food galore, spirited dancing in that Senior Center south of town. Key-ordinators were Nick and Jean Niklaus. Other callers present were Ed Williams (who set the sound), James Batson (N. Mex. grad '86), and Nasser Shukayr (computer whiz). *Home* was the Best Western.

The next day, Saturday, was an idle one since I got cancelled in Dalton due to "club economic problems," so I simply enjoyed a sunny Texas day, scooting over into Louisiana, stopping at a dozen flea market/lawn sales, watching TV shows, and slipping on to my next destination early, Hemphill on the lake. That night I enjoyed some great pie and coffee plus some New Mexico memories with James and Addie Batson.

#### **GETTING CLINICAL ON A PEACEFUL PINNACLE**

**Hemphill, Texas**—Sunday had come, caller clinic time at Fin and Feather S/D Resort, arranged by resident caller Wayne Morvent. Time to do an October *octetly tete-a-tete*. Eight guys turned out for a three-hour session with me on the subject—I love to do this—the misunderstood *mental imagery* system of hash calling. Weather was perfect. An Indian summer day. The F&F complex of rustic buildings, all shaded by pines, completely away from city crowds, can uplift the lethargic, make dynamos from do-nothings. Check out the full S/D program there next summer. Good get-away dance dates. Good variety of callers. Beautiful dance hall, restaurant, pool, and a special club lounge for after-parties. Wayne and I will be doing a full-week caller school there next late August. (Even the trout and carp down at the docks get the drift of the place—they gather in *schools*.—Co-Ed.) Day slipped into night, quietly, warmly, naturally. An owl hooted from a far-off perch, a reminder of the real refreshing

remoteness of a rural region resort.

**Bella Vista, Arkansas**—It's been a long time since I was an *Arkansas traveler*, and this opportunity was most welcome. I drove back to Dallas and flew to Tulsa; then drove another Avis rental car (a Dodge Shadow) straight east to Bella Vista in the far northwest corner of the Razorback State. Destination: Kingsdale Squares in that spacious, teakwood-floored Riordan Hall. That's an active retirement area, and judging from the good crowd at the dance, square dancing is a major activity. Regular caller: John Eubanks. I had a *fresh* encounter with Dena and Elwyn Fresh, cuers and long-time Walsh party friends. Maurice Williams, Clarence Bloomquist and Marvin Wright had been my contacts. A good cup of Dairy Queen coffee, along with pleasant dance memories, accompanied me on the two-hour trek back to Tulsa that night, where I flopped on a fluffly pillow for a short night *Days* dream.

Next day, Tuesday, was a long one with varied travel sequences. Let's see. Up at 5:30. Return the Shadow to Avis. Fly Southwest from Tulsa to Dallas Love. (If you fly Southwest, you'll see a lot of Love.) Pick up the other Avis car at the Love terminal and drive a half-hour across the city to return it to the D/FW terminal. Fly to Cincinnati on Delta. Change planes. Fly to Pittsburgh. Find my own parked car there. Drive two hours to Somerset, Pa. Grab a motel. Change and clean up. Hurry to little Berlin (15 minutes) to call the dance there. Return to the motel before midnight. Whew!

#### **A BIG BOUNCE TO BERLIN**

**Berlin, Pennsylvania**—As I said, the day had been long, but this special dance was well worth the effort. It was the annual Halloween Party for Wheelers & Dealers at that Community Building, and the crowd was wall-to-wall. Besides the fun of guessing who was within those outlandish costumes, there was a selection of every kind of pie known to human taste buds. Fred Strang kicked off the dance for me,



having set up his sound system; Eva Strang gave us a good round of rounds. For umpteen years I've had a ball in Berlin, this Halloween ball was truly the *pie-de-resistance*—it was hard to avoid taking one more piece! (They often call you the *Pie-d* Piper of Berlin.-Co-Ed.)

**Kettering (Dayton), Ohio**—It was now early November, and I chased the moon to Dayton to do one for the Kittyhawk Club at Petticoat Junction Hall. (Interesting name, run by square dancers, but not a hall for square dancing alone.) 16+ sets attended. Five different banner-stealing club groups did their little marches throughout the evening. Refreshments were exquisite. Three callers attended: John Hicks, Morene Stickrod and Martin Ball. Club caller is Sam Dunn (*ASD*, Sept. '90, p. 53.) Hank Gladney was emcee. Good management spells success for this very active club, obviously operating like a shiny, well-oiled airplane engine. In Dayton, there's an inherent savvy about making things fly well.

**Shelby, Ohio**—Just an hour's drive south lies little Shelby, northwest of Mansfield, and this was my first time to call for the Cloverleaves, thanks to prexies Idonna and Len Rietschlin. A surprising ten sets or more filled Dowds School gym. Jerry and Bobby Hadsell spun the rounds. (He's a caller also.) I liked their generous group of door prizes as well as their lavish refreshments. Gifts included several jars of unpopped popcorn, straight from a local farm, I reckon. Friends we'd known from our old Huron Lighthouse Club (that shone on Erie's shores for almost 20 years) popped up at this proper poppin' party.

**Huron, Ohio**—It's nice to do one just a minute from home now and then. Our occasional heritage/traditional shindig at the Cultural Center (better known as the *museum*) is just a stone's throw up the street for Cathie and me, and on these we both teach and call. Nice crowd for the antique place, five sets, very appropriate for

the Virginia Reel and stuff of that vintage. Mixed crowd—kids to oldsters, families, club dancers, non-dancers. The program was sort of a potroast potpourri, presented *homogenerationally* and accepted *opti-maximumbly*.

**Columbus, Ohio**—The capital city beckoned, and I answered the call to call at Rhythm Ramblers, on the west side on the wet side. Eight sets or so danced at the Methodist Church in Upper Arlington. I sometimes marvel at the intricate choreo patterns pre-planned by several sets of dancers, this time by the Worthington Squares, as they march forward to retrieve a banner. Why, even the Ohio State Marching Band leaders could take a lesson. Tony Petrarca was emcee. Caller Shag and Maggie Ulen were there. So were the Mercers from H&R Badge and Stamp Co. I'll be back next November.

**Lansing, Michigan**—It was Saturday, the middle part of a three-date, three-directional early November weekend involving Columbus, Lansing and Cleveland. Some dribbles of rain but no snow yet. A good crowd of ten sets or so convened at the Sheridan Road School for the Foxy Squares dance. Visiting clubs were the Shindiggers from Haslett and the Locomotions from Durant (see "Best Club Trick" this issue). Emcee was Howard (and Ginny) Rhodabeck. My hosts were the multi-talented cuers and club originators Linda and Lloyd Catey. Lloyd gave me a belt. (Did it hurt?—Co-Ed.) Other friends present: Don and Pauline Cade, veteran leaders, collectors of state capitols. (Now there's a different visitation-type hobby). Like a fox, it's a wise club, smooth running as a deer. Sampling of activities: nut sales and silent auctions to raise a bundle. Bi-monthly restaurant dinners, banner trips, and more.

**Cleveland, Ohio**—A clinic for the Cleveland Area callers at a restaurant in the Lakewood area wound up the weekend.

**Continued on Page 93**



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Jim started square dancing in 1963, just to fill in a square of young people for whom his uncle, Pat Carey, was calling. He was asked to try a singing call on Amateur Night at his club, and he knew then and there that he wanted to be a caller.

Jim and Shelley met at a square dance as teenagers (they lived 100 miles apart) and then Shelley and her partner attended every Jim Lee dance for miles around. Finally, Jim realized this was the girl for him. The Lees now live in Flesherton, Ontario.

Jim's first club was Square-A-Lee, and he later called for Dofasco Squares (part of the huge Dofasco Steel Co), Trillium Twirlers, Village Squares, Happy Harry's and the Sunday Bunch.

Jim is a member of Callerlab and serves on its Plus and Advanced Committees. He belongs to the Toronto and District S/D Association and the Hamilton Area Caller's Committee.

Teaching square dancing to children,

regular square dance clubs and senior citizen groups has been a pleasure for Jim. In addition he has been able to spread the news about the activity while teaching high school and college students the rudiments of square dancing. Jim currently teaches one basics class per year and has clubs ranging from Mainstream through C-1.

Weekends and summer months find Jim travelling throughout Canada and the United States. He toured England in 1983 and 1989 and hopes to return in 1991. He has, thus far, called in nine provinces, the Northwest Territories, and 29 states. He has participated in numerous festivals and weekends and attends and calls regularly at the Canadian and U.S. national conventions.

Jim and Shelley have hosted numerous square dance tours throughout the U.S. and Europe. Their next tour will take them to Australia and New Zealand in October, 1992, where Jim will be on the staff of conventions in both Brisbane, Queensland, and Christchurch, New Zealand.


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One of Jim's enviable accomplishments is that he has taught a basics class every year since he started calling. Many couples are still dancing who started with Jim in 1967. Also, many couples who dropped out for various reasons, have come back because they recall the good times they had in square dancing.

Jim still teaches classes twice a year at Mohawk College for the Leisure Education Program, and does party nights and introductory demonstrations whenever his schedule allows.

Jim has not served on executive committees nor taught at callers' schools, but his success lies in truly loving his vocation and caring about the dancers. His sole purpose as a caller is to provide dancers with a dance where they can say, "I had fun!"



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## WE HAVE CHOICES

by Harry L. Gerwin  
Silver Spring, Maryland

Do you smile a lot while you are dancing? You have a choice—smile a lot, look bored, frown, or maybe just have a blank look on your face. If someone looks at you and sees a smile, I'll bet they feel better. All the other face choices will not help anybody in any way. It's our choice!

Have you ever made a mistake, and someone said, "Aww, come on," or "What are you doing?" If you are a new dancer and you are doing your best, this is a real downer. Now if you were the one who said "Aww, come on," did it make you feel better? What did you really expect to accomplish with the comment. Maybe all you accomplished was to hand someone a downer. We have a choice when mistakes are made, hand out a downer or laugh together or, if we are really good dancers, help out by pulling someone through.

Many of us dancers put in extra maneuvers which aren't called by the caller—twirls, bumps, kicks and swings. Most callers object to these antics but are reluctant to admonish us when we do it. I recently attended an all class dance where the students really cut loose with these antics. Many times the squares broke down because someone put in an extra maneuver which confused other dancers. Admittedly, many of us like, enjoy and will do the extra antics. That's a fact of life. But at least, let's be selective and let's use timing and skill so we don't interfere with the smooth flow of the other dancers in the square as we execute our little extras.

Our handgrips when we *right and left thru* and *grand right and left* reflect an image of us. Is yours a nice, firm, gentle grip, a vise-hold to show how strong you are or do you hold out a wet rag? Our image, our choice.

Is our swing a firm gentle one, a rough vigorous one or a sloppy stumble? Each type of swing communicates the swinger's image to the swingee. Our image, our choice.

Maybe the following two sentences sum it up the best: In actions and words, do no harm. Help those who need help, when we can, if we are competent to do so. Happy Dancing in 1991!

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# A RISKY BUSINESS

by Jo Jan Nunley  
Carlsbad, New Mexico



What would our square dance clubs be without the friendship factor? Non-existent, that's what. Think about it. What draws you to dance with your club week after week, month after month, year after year. Sure, the dancing beckons, hearing good music factors in, the caller represents a drawing card. Now just suppose for a minute that you had all of the above ingredients, all necessities to successful club dancing, but one ingredient was lacking. Suppose your club lacked even one friendly dancer. Imagine that not even one dancer would shake your hand in an evening or say hello or *yellow rock* you.

We dancers profess loyalty to our clubs, but how long would you dance in your club if that vital ingredient, friendliness, should for some reason disappear one dancing night in your club, never to return? Out of habit, you might continue to come for a short time. You would hope each time that the miracle would happen again and friendliness would happen as you danced to the familiar tunes. If the miracle did not ever happen again, and friendliness is a miracle, then you would abandon the club.

Friendliness is the ultimate glue that holds our clubs together over the test of time. An essential ingredient like friendliness deserves some of our attention,

wouldn't you say?

A preacher tells the story of going to a fancy restaurant and ordering boiled crawfish. Unfamiliar with this Cajun specialty, he peers at this plate of claws, whiskers and spiny legs swimming in a rather unappetizing-looking brown goo. Surrounded by business people in dress suits, he checks the other nearby tables to see how best to attack his entree. Only one other gentleman has ordered his particular choice, and he seems to have no trouble. Realizing that he should remove the tail, the preacher attempts the process and is rewarded with the brown goo splattering his shirt. Further attempts reward him with spatters on his clean tie and finally on his face.

The preacher believes the chef has given him enough spicy crawfish to feed four people, but he dilligently plows ahead and manages to leave a pile of heads and empty tails on his place. The brown spicy liquid now adorns most of the front of his shirt, his tie, and rings his facial features. The brown goo stubbornly sticks to his fingernails and he is unable to thoroughly clean his hands before he and his wife thread their way out of the restaurant.

Now, of course, preachers thrive on friendliness. An unfriendly preacher will lose his congregation. Friendliness to a preacher then becomes the miracle that holds his congregation together. Yet, this preacher in telling about his crayfish adventure, notes that he could not wait to get out of that restaurant. He reasoned that no one would want to visit with a person covered in brown crayfish spicy goo. In other words, the preacher felt self-conscious about his appearance.

The miracle then becomes more meaningful to us when we realize in order to project our friendliness in our square dance clubs, we must sacrifice our own self-consciousness and think about the other dancers' feelings. In other words, we must risk letting the other person judge us a bit in order to give him/her a bit of ourselves, which is friendliness.

Friendship does not come without risk.



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Have you ever ventured into a friendship and become so comfortable with that friend that eventually you bared your soul? In other words, you let your friend know *you* as you really are and not as the person you project out to the world of Johns and Janes. In order to trust yourself to that extent with another person, you must truly feel comfortable that your friend will accept the true self that is you.

Suppose once your friend knows your secrets, all of them, and really knows *you*, that something happens, as it often will in our imperfect world, and that friend turns his/her back on you. Instead of remaining your friend, he becomes your enemy. Having experienced this pain once makes the miracle of friendship a true miracle. Experiencing this hurt and then allowing another person to become close again takes a miracle.

I have never lost a friend like this until recently. There was no argument, no falling out, no drifting apart, just one dance a wonderful friendship and then the next, "I prefer not to speak to you." I decided I didn't want to make new friends. Losing one hurts too much. The pain throbs terribly when the other person rejects not only your apology, for nothing, but also everything about you. It takes a while for the good memories to surface and the hurt feelings to slide under the surface a bit.

But, they do. The miracle of friendliness requires that we take a chance. Our

friendliness might fall on deaf ears that do not return our friendly greeting. Our smile could fall on a dancer's face that stays frozen. It could happen. We might ask another dancer to dance and be turned down. It has happened before and it might happen again. In other words, when you offer the gift of friendship in your club, you might experience rejection. Yes, you might. It could happen. But the miracle could happen just as easily. The person might greet your greeting with with one just as warm, return your smile, accept your offer to dance.

Miracles are not dead, my friend. They live in you and in me. They live in square dancers around the world. For you see, we will take a chance when we dance again. We will say hello, we will smile, and we will ask for the favor of a dance. Square dancers make the miracles happen. Sometimes we just need a little reminder that the miracle lives in us, just waiting for a chance to grow.

I think I'll make a friend today. How about you?



**NICK HARTLEY**  
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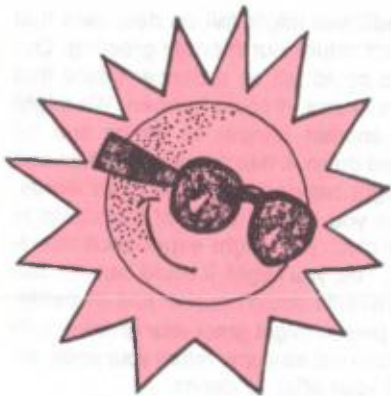
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# SQUARE DANCE MADNESS

by Bev Warner  
Brutus, Michigan

Have the politics of square dancing become so intense our dancers are resorting to violence? You may answer, "Nooo! Not square dancers—they are too civilized. Maybe a high kick unintentionally gave someone a bruise or a western boot stepped on someone's foot or a belt buckle got caught in someone's lace. But square dancers violent? No way!"

Here is the scenario: Square dance club hires new caller and cuer. Old members have become burned out, carrying the load of refreshments, holding office, cleaning up and paying the bills. A new class is held, students are many and eager. After these are inducted into the club, the old board members drift away and are not as active. New board members are "gung ho," put lots of banner steals under their belts, build the treasury to a goodly sum, the old board members return, dispute over the money, the caller and the cuer. Meetings are held; disputes and non-communication continue; there is vociferous arguing. Then comes the violence, blows are struck, the club divides, the caller, cuer and new dancers leave. Now two clubs are formed in the same small area.

How do clubs and dancers and leaders get themselves in a predicament of this proportion? With *glasnost*, the tearing down of the Berlin wall, some disappearance of Communism, why are square dancers of all people resorting to aggression and violence?

I may be wrong but I view this as a "personality problem." We do not have

*This article is based on fact. Bev wrote, "What a mess and heartache these dancers went through. I couldn't believe the things I heard...Perhaps this article will help folks in the same or similar situations."*

personalities, we are personalities. Since heredity and environment make us and what we are, it is unfair to pass judgments on people about whom we know very little. We also need to know how personalities behave when the going is hard, as well as when things run smoothly. We can all improve our personalities if we are willing to work at it. Here are some things that help:

1. Have fun with a group, not always with one person or alone.
2. Do things you do *not* like, serving on committees or cleaning up.
3. Be friendly to people you really dislike.
4. Finish a job, even if it interferes with pleasure.
5. Take it for granted that people are friendly underneath, even if they seem reserved.
6. Get into the habit of making decisions, even in little things.

It adds up to this, if you mingle with other people, go out of your way to be friendly, face facts and make up your mind, learn to do something well that amuses or helps you in your relations with others, then your personality rating goes up and you will also be happier and like yourself better.

People do not like us necessarily because we are neat and honest and do our work. People like us because of the feelings we arouse in them. If you make people feel happy and smart and wonderful, they will like you.

Not enough pats on backs are given. While working at an Inn one summer, I noticed how the young dishwashers in the kitchen solved their problem of being talked down to and not given enough praise for the worst job, but one of the most important, in the Inn. As the trays of dirty dishes piled up and they straightened up an area and felt a sense of accomplishment, they faced one another and hugged and patted each other's back. It got them through the summer. Those two personalities took a hard job and made it work. Just as people who are given lemons make lemonade. Just

as thunderstorms make rainbows.

Maybe you remember this story: A woman who was presented to the King and Queen of Sweden was asked by a friend if she were nervous. "Why no," she said, "I have one set of manners and personality and I use them all the time."

People like to blame many things but usually problems boil down to what makes

us tick as a personality. It is sad indeed, when violence and hard feelings erupt in a square dance club. Sir William Osler once said, "No one is really happy or safe without a hobby—anything will do so long as one straddles a hobby and rides it hard." I don't think he meant for us to whip it, lash it and dig our spurs into it along the way!



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# SQUARE DANCERS ARE SURVIVORS

by Walt Horoschak  
Harrisburg, Pennsylvania

"There but for the love of dancing, go I," I said to myself while watching the portly gentleman struggle to raise his body from the shallow water onto the side of the pool. He moves as though his body has no bones and he can therefore roll his flesh into any configuration. The kind of sight you try, but can't seem to turn away from.

How many of us would be such wide-bodied whales wallowing like couch potatoes, but for our weekly dancing?

Few square dancers who are out stomping the boards having a good time fully realize the health benefits they are accumulating hour after hour, day after day, week after week. If it weren't so much fun, square dancing might properly be called an exercise program or an athletic event for the body and mind, rather than a hobby. I say body and *mind*, because few dancers recognize the extent and complexity of mind exercise they are undergoing when following the directions of the caller.

No other physical activity benefits an individual's mind and body as much as cued dancing, where one must repeatedly accomplish intricate maneuvers out on the floor directed by the caller, within a specified number of beats of music, in unison with seven other dancers in the square. These actions exercise the brain just as surely as they exercise the striated muscle connected to the 206 skeletal bones of our bodies.

Square dancing requires the twisting and turning of the entire body. The legs, feet, toes, knees, fingers, arms, head and entire torso—all are manipulated.

Recreational bicycling, swimming, racquetball, tennis, golf, bowling—you name it, none have the *combined* benefit to both mind and body that cued dancing has.

Much has been written about the benefits of a good, regularly scheduled and performed exercise. We read about relieving tension and improving muscle tone, controlling weight, and improving our health in general, but none of the recommended programs exercise the mind as much as cued dancing does.

Most square dancers don't overly concern themselves with caloric intake, oxygen consumption or heart rate, we just continue having fun and the cardiovascular benefits keep piling up. Sure, some of us still carry more weight than we know we should, but we would be heavier and significantly less healthy without the dancing.

The gregarious square dancer receives other benefits as well. No other organized social group supports the local neighborhood like the square dancer. We have all been involved in demonstrations at parades, picnics, hospitals, retreat homes and other places, at times enduring heavy downpours or extreme heat, all in the name of a good time for someone less fortunate.

And who in the neighborhood is physically and mentally more qualified or in a better position to volunteer than the square dancer? Remember how good it makes you feel. A loving touch and a hearty laugh give square dancers an innate ability to relate to one another. Those feelings and attitudes carry over onto the dance floor in the form of friendships, caring, sharing and hugs. Most square dancers hug more than a mother with a new baby, which is also good for your mind and body.

Dr. Harold Voth, psychiatrist at the Menninger Foundation in Kansas, stated: "Hugging can lift depression, enabling the body's immune system to tune up. Hugging breathes new life into a tired body and makes you feel younger and more vibrant."

Helen Colton, author of *The Gift of Touch*, states that "...when a person is touched, the amount of hemoglobin in the blood increases significantly. Hemoglobin is a part of the blood that carries vital

supplies of oxygen to all organs of the body, including the heart and brain. An increase in hemoglobin tones up the whole body, helps prevent disease and speeds recovery from illness."

Leo Buscaglia, the author and public speaker, said in one of his television talks that everyone needs at least three hugs a day to be happy. That's another reason square dancers are survivors, we radiate a lot of love and support. Where else can you find a *yellow rock* or a *yo-yo*? (you remember a *yo-yo*. That's when the caller has insufficient time to say, "You're On Your Own," so he quickly yells "Yo-Yo.")

Square dancing is one of the most beneficial forms of exercise and one of the most efficient means of staying healthy. It strengthens the cardiovascular system by requiring the body to demand more oxygen. A heart that is regularly exercised for at least 20 minutes, three times a week, beats fewer times a minute to supply the body's freshly aerated blood needs. It also lowers blood pressure and improves respiration, enabling the lungs to take in more air and deliver oxygen to the tissues more efficiently.

Studies are currently being conducted by the University of Michigan School of Medicine on the effects of exercise on the immune system. Indications are that exercise increases the level of certain infection-fighting white cells in the blood, which helps the body's infection-fighting abilities, shortens the response time of

antibodies, and speeds the flow of blood through the body. So when there are two or three callers alternating at that special dance, and the first set runs twenty minutes, remember you're doing a number of good things for yourself, not the least of which is keeping your immune system in motion.

Vigorous exercise three times a week is also recommended to raise your High Density Lipoproteins (HDL), the good cholesterol. The higher the level, the lower the risk of serious cardiovascular problems.

Speaking in the first person again, I am a survivor for five years now, in large part because I had been a square and round dancer for several years when I recovered from my terminal illness. My daughter-in-law was a registered nurse at the hospital where my operation took place. I still smile when I think of what my surgeon told her. It sort of substantiates what I have been saying in this article. "It's really a shame that he's terminal. He's in such good shape otherwise."



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Are you a square dancer or round dancer who is wondering if there will be a dance activity for you to enjoy in ten years?

Are you a seasoned square dance caller or round dance cuer who has watched classes steadily growing smaller year after year?

Are you an aspiring square dance caller or round dance cuer who wonders if it's worth the effort it's going to take to learn a complicated craft?

If you are, maybe it's time to look seriously at where our activity is going and why. This is not a gloom-and-doom article about the sad demise of square and round dancing. Hopefully, it is an honest look at our activity and some alternatives to what we are currently doing.

---

## THE CDP—

### A VIABLE ALTERNATIVE

by Cal Campbell

Castle Rock, Colorado

---

First, square and round dancing is not dead or even seriously ill. It is a viable activity for many people world-wide. Attend many clubs or any state or national convention and you will find lots of people having fun. It is an activity undergoing change. Over the years it has become a recreation for a steadily smaller portion of the general population. Why? Because the majority of modern recreational square dancers of today want to dance to a broad set of terms. In many cases, they have developed a fair degree of skill and enjoy exercising that skill. They enjoy the mental and physical challenge offered by modern choreography in both square and round dancing.

This means new people entering the recreation have an extended period of learning before they can achieve the same level of skill. That's not wrong, it just means that the modern 1990's version of recreational square and round dancing is not for everybody. It's limited to people

who have the time and the commitment to meet the demands that square dancing and round dancing require at this point in time. That's not likely to change.

What about traditional square dancing? Fortunately, it is also alive and well. It retains a steady popularity year after year. The traditional square dance movement in most areas of the country does not regularly hold conventions but there are numerous places throughout the nation where many people enjoy traditional square dance figures, often to live music. There is something about the old-time flavor of this style of dancing that touches the roots in many of us. It is an activity holding a place in time for us where for awhile we can return to yesteryear. The number of people enjoying traditional square dancing is staying steady but not really greatly increasing. This indicates that, along with modern square dancing, it is a specialty for yet another limited percentage of the general population.

In the middle between these two square dance specialties, there are a great number of people who enjoy square dancing but are not members of either group. Thousands of people each year attend square dance parties that require no previous dancing experience. Most of these parties are sponsored by some organization to which they already belong. If they are fortunate enough to have hired a talented caller they probably also dance several mixers, maybe do a couple of contra dances and perhaps a solo dance or two. They go home feeling that this kind of dancing is fun and most of them will be back when the next "hoedown" is held six months or a year later. Very few of these people will even consider joining a full set of square dance lessons.



Why? Most of these people have a very limited amount of time to devote to any activity. Most of them are busy with careers, children, social activities, church and service organizations. Making a commitment for 30-40 lessons is simply not considered reasonable. Many of these people can't start lessons in the fall season. Many of them couldn't attend dances on a regular basis once they finished lessons because of other commitments. In their view, the requirements to become a modern recreational square dancer are too demanding.

These people represent an enormous untapped resource just waiting for someone to come along and offer them an activity that is tailored to their needs.

What kind of a dance program would

meet their needs? First, they want to make friends and feel comfortable dancing with these friends. Second, most of these people will not consider attending classes any longer than six weeks at a stretch. Next, they want to be able to dance a large variety of dances with the knowledge they gain in lessons. Finally, they want to be able to come back to a dance after an extended period of time off and not feel like an idiot.

On the surface, that sounds like a large order. In reality, it is a readily obtainable goal. In addition, once many of these people attain this goal, they will be willing to reach for the next goal and will eventually become recreational square dancers. Next month we'll discuss how.

#### IN MEMORIAM

Late news has come from Alaska of the death of Ivan Yancy in October. Ivan served as an officer in many Anchorage and state square dance organizations and was vice-president of the Stardusters Club this year.

Ivan will be remembered for his animated decorations at the annual Roundups. He had a rare talent for getting things done before others realized something was needed. He will be sorely missed. Sympathy is extended to Arla and their family.

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by Mary Fabik

*Highlights of Past Issues of this Magazine*

### 25 YEARS AGO, JANUARY 1966

"When you say 'square dancing' today, it means many things to many people, and it is. It's a huge activity with room for all avenues of development. Square dancing has become an avid participation activity. We are making our product more and more difficult to sell because we are making it harder and harder for people to participate." said Bruce Johnson during a recent interview.

"If someone were to ask a conscientious caller, 'How long will it take me to learn to square dance?' that caller would not answer him. He would hem and haw about it. Leaders say it will take two years to dance club level material as it is used today.

"A place should be provided where dancers can dance what they know. Let's make it easier for people to be square dancers."

NEWS: TRAGEDY IN IOWA—Square dancers throughout the nation were stunned into deep sorrow Thanksgiving

Day to learn of a gas explosion the night before in the Keokuk, Iowa, National Guard Armory. Eleven square dancers lost their lives, and 42 others were injured when the armory roof collapsed in flames on the Swing Ezy Squares Club dance. In all corners of the country, square dancers are setting up funds to aid the injured and the families of those who died.

#1 Singing Call: *Yah Yah Yah* by Bob Van Antwerp.

New Idea: *Roll the hoop* by Vern Callahan, Flint, Michigan. From a double pass thru position, pair off all eight and cloverleaf. From a completed double pass thru position, cloverleaf and then all eight pair off.

### 10 YEARS AGO, JANUARY 1981

Caller and dancer can choose to call and dance at many levels on a scale of one to ten, but this scale denotes only choreography.

Have you ever analyzed where you  
**Continued on Page 96**

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Jeanne Vincelette of Swampscott, Massachusetts, posed in her lavender and white gingham dress at the 1990 New England Convention in Danvers. She and her husband Roland, members of Danvers Squares, worked on a convention committee.

Jeanne's dress is made of four yards of gingham check, with 14 rows of honeycomb smocking on the skirt. The sleeves are smocked as well. Jeanne asserted that making the dress was very time consuming. Its neat and crisp appearance makes the time investment worthwhile and the dress is surely a conversation piece on any dance floor.



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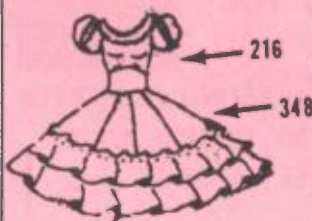
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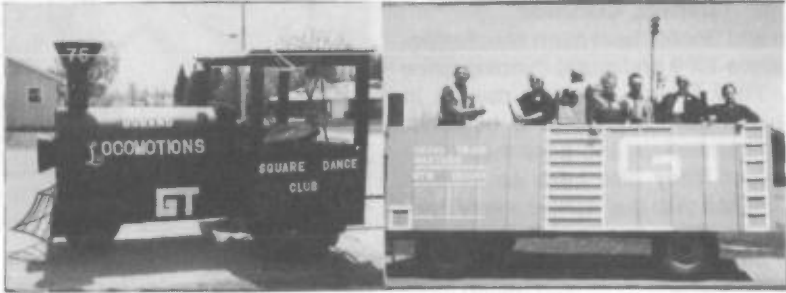
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### ALL ABOARD FOR LOCOMOTIONS' BOXCAR DANCE

The Locomotions' annual Boxcar Dance is one of the highlights of the square dance season for this small but active railroad-oriented club in Durand, Michigan (near Flint).

The club was formed in 1975 and the first Boxcar Dance was held in April, 1976. The creative members designed and built three collapsible wooden "boxcars," on which they painted various bicentennial designs. In recent years, the boxcars have been redecorated and painted blue and white with appropriate lettering to resemble authentic Grand Trunk boxcars. By dancing in a boxcar, dancers qualify to purchase a specially designed boxcar



badge. When dancers return another year, they may purchase a dangle. Some

other features of the Boxcar Dance have included special demo groups, auction, craft sales and a square dance apparel sale.

Throughout the years, proceeds from this dance have benefited many worthwhile causes, such as Durand's Railroad History Museum, Durand Depot Restoration Project, The Maycroft Square Tappers, Hospice, Community Council and "Chemical People" Project.

Various nationally-known callers have been featured at the Boxcar Dances, as well as talented local callers and cuers. In 1983, the club welcomed Stan Burdick as the caller; he even danced in a boxcar. The dance has now grown to include a separate large room for clogging.

The boxcars lead a double life! The first weekend of May, they are magically transformed into the club's float for Durand's Railroad Days Parade! The Locomotions, dressed in their bandana and railroad-stripped travel outfits, dance on the float every year and have received a trophy for their efforts.

The 14th Annual Boxcar Dance was held in April at the Durand Area High School. Johnny Jones from Tennessee called, Marilyn Turner cued and Berdella Root led the cloggers. *Shirley Polen*

# FACING THE L.O.D.

## JIM & BONNIE BAHR Denver, Colorado

Jim and Bonnie have been square dancing since 1969 and round dancing since 1970. They began teaching rounds in 1972, and currently teach a beginner class, intermediate and advanced clinic each year. They also have an all-level round dance club that dances every Sunday night. They study ballroom every week with their coach, Richard Booth.

The Bahrs have been staff members of many weekends, festivals and conventions throughout the U.S. and have given special clinics and private instructions to many dancers and teachers. The Bahrs have taught at 19 national conventions.

Jim and Bonnie are charter members of Roundalab, past board members of URDC, operators of National Carousel Club 55, honorary members of the New Mexico R/D Assn. They also belong to KRDA, URDA, CRDA, DAS & RDA, NDCA and DAS & RDC. They are proud to announce that after many year of study, Jim is now an associate member of the Imperial Society of Teachers of Dancing.

Jim and Bonnie formed an exhibition



team in 1977 called Jim's Dandies, which has performed at 13 national conventions and numerous state functions throughout the midwest. Jim's Dandies has represented the U.S. in Copenhagen and the U.S.S.R. as invited guests of those respective governments.

The Bahrs have two grown children, Allan, who works with his dad running a badge and sign shop, and Shannon who is married and also lives in Denver.

The Bahrs have written *Hooked on Tango*, *Puppet on A String*, *Oh! Oh! Oh!*, *Hey Good Lookin'* and *Mockingbird Hill*. They do all the choreography for their team, which fulfills most of the choreographic desires.



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## ANDY PETRERE

**Baton Rouge, Louisiana**

Andy reluctantly agreed to go to his first square dance lesson in 1960, but was quickly bitten by the caller "bug." He taught his first class in 1964 in Baton Rouge and it became the Castoffs Club. They recently celebrated their 25th anniversary. Andy has been the only caller for this club since it originated. He also formed the Western Squares advanced club, a Mainstream supper club, and is club caller for the Grand Squares, a weekly Plus club.

Andy teaches a beginner class each year. The clubs all dance at Western Squares Dance Ranch, a 3600 square foot dance hall that Andy built in 1977.

Andy is a member of Callerlab and



works many festivals throughout the country, as well as being on staff at English Mountain S/D Resort in Tennessee and Fun Valley in Colorado.

Andy has been an electrician since he was nineteen, but now devotes full-time to instructing and calling square dancing. Andy and his wife, Algie, whom he married in 1982, enjoy the extensive traveling involved with his calling, especially when traveling west so they can sneak in a visit with his daughter Lynn and the "apple of his eye," his grandson Beau.

*Clay and Mary Jane Sibley*





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## FEEDBACK

You were quite right in your August "Co-Editorial:" Why are the East Germans being told that contras and traditional dances are not real square dances? For sure, LEGACY passed a resolution that the term square dancing should include square, round, contra, clog, traditional and solo dances. But the average club-style square dancer does neither think nor feel nor act that way. Most of them are not even aware of those forms, except of round dancing. Anyhow, I will translate your article and try to get it published in the *EAASDC Bulletin*.

It can be different in some places. In Denmark, for sure, it is different. I include a copy of *Square Dance NYT*, which promotes contra and traditional square dance throughout Demark...There are

dance courses all over Denmark. They do not have a caller but a dance leader or a teacher, and in some places, they proudly announce they will dance the *Lancer*, too. By now there are three to five modern square dance clubs in Denmark, too. I bet that in a few years, they will boast they brought square dancing to Denmark, and the average dancer there will not know the name of Margot Gunzenhauser.

In September, at Plauen, a square dance class was graduated. This was possible because the caller of the club, Border-U-Turn-Back, Hof, now could cross the border to teach them. In any case, these dancers forever will be the only ones who were graduated in the Democratic Republic of Germany.

I went to Leipzig in May to give a two-hour square dance seminar within the framework of a folk dance festival. As we were a square of dancers, besides me, we also could dance a tip on the marketplace in front of the old town hall.

Heiner Fischle  
Hannover, Germany

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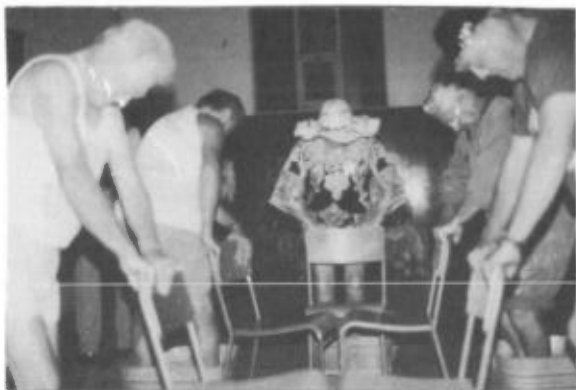
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<p><b>NORTHWEST CALLER COLLEGE</b> at the beautiful Square &amp; Round Dance Center, and Campground, Lolo, Montana July 8-11, 1991 <i>Daryl Clendenin John Kaltenthaler</i> Make the College A Part of a S/D Vacation.  <b>Write: 9955 Hwy 12 Lolo MT 59847</b></p>	<p><b>HOLIDAY OF HARTLAND CALLERS COLLEGE</b> Heartland, Michigan July 7-8-9-10, 1991 <i>Dick Bayer</i> Limited to 12 Callers Minimum 3 years experience Emphasis on choreo  <b>Dick Bayer 313-632-5170 PO Box 91 Hartland MI 48353</b></p>	<p><b>ENGLISH MOUNTAIN CALLERS SCHOOL</b> Sevierville, Tennessee April 21-26, 1991 <i>Staff: Gary Shoemake &amp; Stan Burdick</i> 2 Levels of Training Experienced &amp; New Callers <b>Write English Mountain</b> 1096 Alpine Dr. Sevierville TN 37862 1-800-633-1281 (Not in TN)</p>
<p><b>EAST TEXAS CALLERS SCHOOL</b> Fin &amp; Feather Resort Hemphill, Texas August 25-30, 1991 <i>Staff: Wayne Morvent Stan Burdick</i> For 0-5 Yrs. Experience  <b>Write W. Morvent</b> HC52, Box 344 Hemphill TX 75948</p>	<p><b>SOUTHERN CALLERS COLLEGE</b> Grand Hotel, Pigeon Forge TN (Scenic Gatlinburg Area) September 2-6, 1991 <i>Staff: Don Williamson Stan Burdick</i>  FOR 2-YR-PLUS CALLERS Tuition: \$200 plus lodging Full Callerlab curriculum taught. <b>Don Williamson, Rt. 8, College Hills, Greeneville TN 37743</b></p>	<p><b>SQUARE DANCE CALLERS SEMINAR FOR NEW &amp; EXPERIENCED CALLERS</b> November 29, 30 &amp; December 1, 1991  <i>Staff: Jerry Helt</i>  <b>Write Jerry Helt</b> 510 Stanley Ave. Cincinnati OH 45226 513-321-6776</p>

## A GRAPE EVENT IN ONTARIO

Perhaps one of the reasons a club such as the Swing and Whirl has flourished for 30 years is because of unique special events such as their eighth annual Grape Stomp Square Dance. Last September in St. Catharines, coinciding with Ontario's annual Grape and Wine Festival, the S&W event drew contestants from five clubs located within the southern Niagara peninsula, heart of the vineyard and winery territory.

Shown stomping their grapes are some of the contestants. Winners were John Boggio of Gateway Squares, Port Colborne, and Ed Kubica of Pioneer Squares, St. Catharines. They stomped out five ounces of grape juice each. New club caller Mike Harris of New York state (May '90, ASD, p. 64) was the caller. The hall was decorated with real grapevines, re-



freshments of grapes and cheeses were served, and most dancers came in lavender and purple outfits.

Another event, to celebrate the club's 30th year, was held recently with callers Orphie Marcellus (the club's founder), Mac Marcellus and Tim Crawford.

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Photo at Kiev Friendship Arch taken by Dick Hinkle, New York.

## LINEAR CYCLE ROUND THE GLOBE

67 members of Continental Squares, USA-CAN-MEX, visited the Soviet Union in the month of August. Jon Jones, Texas caller, and Nita Page, director of Continental Squares, headed up their first Friendship Tour to Russia. The American square dancers, from 12 states, were invited to participate in cultural exchanges in Moscow, Sochi, Odessa, Kiev and Leningrad. They performed to standing ovations and cheers of welcomes from extremely large crowds (In Odessa, over 1000 Russians attended.). The hospitality extended to the tour members was overwhelming.



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- ESP-524 YOUNG AT HEART by Bob
- ESP-713 CALIFORNIA DREAMIN' by Craig
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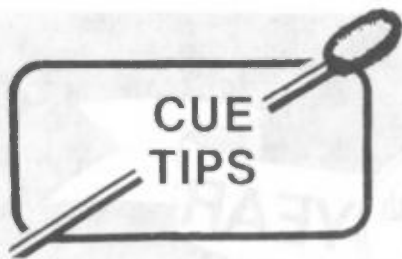
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PHASE: Roundalab Phase II + 1 (Fishtail)

SEQUENCE: Intro A B C A B C A Ending

### INTRO

- 1-4 (OpFc/WL) WAIT 2 MEAS;; APT — PT —; TOG SCP — TCH —;  
 1-2 In OpFc M fcg WL wait 2 meas;; 3-4 Apt L, —, pt R,—; tog R to SCP fcg LOD,—, tch L,—;  
 PART A

- 1-4 2 FWD TWO-STEPS;; SLO OPEN VINE 4 BFY;;  
 1-2 Fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; 3-4 Sd L,—, xRib,—; sd L,—, xRif,— to BFY;

- 5-8 FACE TO FACE; BACK TO BACK; BASKETBALL TURN 4 OP/LOD;;

5-6 Sd L, cl R, trn awy L,—; sd R, cl L, trn in,—;  
 7-8 Lunge L,—, rec R RLOD,—; Lunge L,—, rec R OP/LOD,—;

- 9-12 CIRCLE AWAY 2 TWO-STEPS;; STRUT BACK TOG 4;;

9-10 Circle away from prtnr L,R,L,—; R,L,R,—;  
 11-12 Strut bk tog twds prtnr L,—,R,—; L,—,R to CP/WL,—;

- 13-16 HALF BOX; SCIS THRU; SLO TWIRL 2; WALK 2 OP/LOD;

13-14 Sd L, cl R, fwd L,—; sd R, cl L, xRif (W xLif)—;  
 15-16 Fwd L,—, fwd R,— (W rf Twrl 2); fwd L,—, fwd R to OP,—;

### PART B

- 1-4 VIN APT 3 CLAP; BK TOG 3 TCH BFLY; SCIS THRU; WK 2 RLOD;

1-2 Sd L, xRib, sd L, tch R; sd R, xLib, sd R, tch L BFY;  
 3-4 Sd L, cl R, xLif (W xRif)—; fwd R,—, fwd L,—;

- 5-8 VIN APT 3 TCH; BK TOG 3 TCH BFLY; SCIS THRU; WK 2 LOD;

5-6 Sd R, xLib, sd R, tch L; sd L, xRib, sd L, tch R BFY;  
 7-8 Sd R, cl L, xRif (W xLif)—; fwd L,—, fwd R to fc CP,—;

- 9-12 2 TURNING TWO-STEPS;; SLO TWIST VINE 4 BJO CHK;;

9-10 Sd L, cl R, trn L,—; sd R, cl L, trn R,—;  
 11-12 Sd L,—, xRib (W xLif)—; sd L,—, xRif (chk) (W xLib)—;

- 13-16 FISHTAIL; WALK 2; HITCH 6 (BJO);;

13-14 Beh L, sd R, fw L, lk R; fwd L,—, fwd R,—;  
 15-16 Fwd L, cl R, bk L,—; bk R, cl L, fwd R,—(BJO);

### PART C

- 1-4 PROG SCIS SCAR; WALK 2; PROG SCIS BJO; WALK 2;

1-2 Sd L, cl R, xLif (W xRib)—; fwd R,—, fwd L,—;  
 3-4 Sd R, cl L, xRif (W xLib)—, —; fwd L,—, fwd R,—;

- 5-8 FWD, LK, FWD,—; FWD, LK, FWD,—; WK MNVR; PIV 2 CP/LOD;

5-6 Fwd L, lkRib (W ctLif), fwd L,—; fwd R, lkLib (ctRif), fwd R,—;  
 7-8 Fwd L,—, mnvr R CP/RLOD,—; piv L,—, fwd R CP/LOD,—;

- 9-12 PROG SCIS SCAR; WK 2; PROG SCIS BJO; WK 2;

9-12 Repeat measures 1-4

- 13-16 FWD LK FWD —; FWD LK FWD —; WK MNVR; PIV 2 SCP/LOD;

13-16 Repeat measures 5-8 except end SCP/LOD

### ENDING

- 1-4 2 FWD TWO-STEPS;; SLO OPEN VINE 3 & PT;;

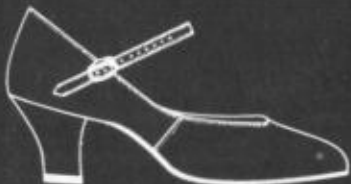
1-2 Fwd L, cl R, fwd L,—; fwd R, cl L, fwd R to fc BFY,—;  
 3-4 Sd L,—, xRib,—; sd L,—, pt R twd prtnr,—;



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## LEGACY CENSUS OF DANCERS

In January 1990, LEGACY undertook a census to determine an estimate of the square dance population in the U.S. and Canada. The census was done by sampling the club contacts listed in the National Square Dance Directory. The goal was to obtain an estimate of the population with a 10% error at the 90% confidence level. This means that the total population estimate would not vary more than 10%. Suffice to say, this is a high standard for this type of sampling.

Data cards were mailed to 15% of all the contacts by state and province, i.e., 900 cards in the U.S.; 85 cards in Canada. There are 6209 contacts listed for the U.S. and 490 for Canada, a total of 6699 club contacts from which to draw the sample. Questions asked on the card were: number of active individuals enrolled, what program(s) the club offers, if the club was sponsoring a class and, if so, what program and number of students, and if the club was still active.

As would be expected from square dancers, 634 cards (64%) were returned, resulting in a 9.46% total sample.

The estimated total square dancer population (in clubs) is U.S., 374,494.24 square dancers; Canada, 30,729.56 square dancers; Total, 405,223.80 square dancers.

The state, province, club, program and class sample data were not taken to the 90% confidence level, but used as is which is generally considered to be 68%, meaning that 2/3 of the times sampled, the average will fall within these percent errors.

Using Alaska as an example: There were 18 contacts listed, of which four were sampled (22%). Three responded, giving a 75% response. The estimated square dance population for Alaska is 558+/- 68, which is a 12% error.

The average membership per club by state and province is 31 dancers +/- 4, which is a 14% error.

The population distribution by program danced showed that the number of clubs per program peaks with the Plus and Plus-&Rounds Programs, as does the total membership. However, average club membership did not follow this curve.

Interesting discoveries were:

U.S.: Membership in Mainstream-&Rounds clubs was significantly greater than in MS only clubs. Membership in Plus-&Rounds clubs was significantly greater than in Plus only clubs. There was no significant difference in membership between Advance-&Rounds vs. Advanced only clubs.

Canada: Members in Mainstream-&Rounds clubs was significantly greater than in MS only clubs. There was a 50-50 chance that membership in Plus-&Rounds would be greater than in Plus only. Membership in Advanced-&Rounds clubs was 80% higher than in Advanced only clubs.

The greatest percent of classes were in MS and Plus Programs, while in Canada the percent of Basic classes is the greatest, followed by MS and Plus. 34% of the clubs responding are *not* offering a class in the program danced.

It is not known how many clubs failed and the card was not returned. Of the returned cards, 4% of the clubs folded in 1989 within the U.S., 7% in Canada.

This report is a synopsis of a more detailed report covering the sampling scheme and statistical analyses. The detailed report is available for the cost of reproduction and mailing from LEGACY executive secretaries, Al and Vera Schriener, 1100 Revere Dr. Oconomowoc WI 53066.

*Walt Cole, Bernie Coulthurst, Jack Murtha*  
LEGACY Census Committee

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2390	HELLO MEDLEY (Star's Favorite), Johnnie Wykoff	Square Dance
2389	ONE HUNDRED DEGREE PLUS PATTERN, David Davis/Riocky Chatwell	Hoedown
2388	MY SHADOW AND ME, Mary & J.D. Norris	Round Dance
2387	MEMPHIS GAVE BIRTH TO ROCK AND ROLL, D. Davis/R. Chatwell	Square Dance
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Party nights can be hard work, but provide a chance to go places that you would not otherwise go to—barns, churches, barbecues.

Party nights are part of the “business” of calling. You might need to sell the group on ideas and themes. Get the group involved. Be sure to reconfirm the booking.

You, as the caller for a party night, are a “paid performer.” Perform as such. Use your personality. Dress the part but don’t overdress.

Have all your PA equipment. Arrive in good time to judge the hall—small or large. Set up early, plug in a cassette with some good country-western music as the guests arrive. This sets the mood—*relax*.

Start on time, except when arrival is slow. Explain to the host why the start is late. Build your program according to the time allotted. (You may be sharing time with a DJ or other entertainment.)

Assess the group: by the locale (indoor or outdoor), by the age group (children, teens, adults, families, seniors), by the dance surface (wood, blacktop, cement, grass). All these things are factors in your programming.

Build confidence. Get the attendees moving and smiling right at the start from one big circle. Give them security and confidence that *you* know what you are doing. If you don’t have confidence in yourself and the right personality, you should *not* be on that stage.

Don’t belittle the dancers or make fun of them. Have fun *with* them. This is generally a whole new learning experience. What is easy to you is not easy to brand new dancers.

Guild the dancers verbally, all the time, naming hands, shoulders, feet. Spoon feed them with directional words. Don’t rush them with too much. Some groups will progress farther than others. This may be determined from your original assessment and your time allotment.

Build the singing calls to compliment patterns learned, with partner changes. Use the latest tunes your audience knows and relates to. Change tempos for variety.

During break times, keep atmosphere alive with more country-western music, or show a simple country-western line dance. Nothing is worse than a completely dead spot.

At the end of the program, you might use a patter call and call all the basics learned. End off with two or three singing calls of various tempos. Leave a good rouser for the final call. Have them promenade in one circle: *circle left, allemande left, grand chain all the way around*, saying goodnight to all.

Make it fun from the start. This comes with your confidence and personality. Your audience is there to be entertained, and eventually to entertain themselves.

Each group is different and will attain different goals. They will enjoy and have fun, fun, fun. You are not teaching in depth as in a class situation. You have a captive audience. Be a salesman without any pressure; some may join a class.

Some callers have maximum and minimum fees for party nights, negotiable to special groups such as church groups, private home parties, PTA’s and community centers. The client is paying for your experience and personality. If you do not have this and are not successful, do not venture into this field. Give a poor presentation and the whole square dance movement suffers from a poor image.

Be totally prepared. Constantly learn new ideas to make your teaching clear and concise, so that anyone can square dance with your instructions. Use good judgment at all times and be on top of the situation. Be prepared to reach into your record case for that little-used record that will fit into this situation. Have fun!



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records

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- RYL 503 RUBY BABY
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
- RYL 403 K.C. BUDDY/FLEA FLICKER
- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Jerry
- by Larry
- by Larry
- by Jerry
- Hoedown
- Patter
- by Jerry and Tony
- by Larry Letson
- by Jerry/Tony/Paul Marcum
- by Jerry/Larry

#### BEST SELLERS

- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 104 FANCY FREE by Jerry

- RYL 203 TWO OUT OF THREE AIN'T BAD by Tony
- RYL 204 AROUND THE WORLD WITH BILL BAILEY  
by Tony
- RYL 302 DREAMING by Jerry/Tony

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Anywhere you travel in square dance circles you hear talk of a decline in numbers of club members. At the same time, we find some very healthy and active clubs. Just what is the difference, or what is the cause of some growing and some dying clubs?

I suspect the greatest difference is in leadership. There are some who will accept defeat, and there are some who will not accept it. Let us look at examples.

If a club has a hall problem, some will bemoan the fact, others will do something, even if it means using their own money to do it. They may have to go out and look for and at other halls. They may have to meet with owners, church committees, school boards, and they do it.

Perhaps the problem is getting members into a class. Some will make a phone call or two; some will invite guests to their home and feed them dinner, then take them out for entertainment, which just happens to be the square dance class. Many ingenious methods have been devised and I suspect many more will be. Business men can entertain with a square dance party—call it a western night—and interest new people in square dancing.

To accomplish something, we often must spend not only our own time, but our own money, and this is where many seem to draw the line.

The problem may be funds. I've seen some folks who would reach into their own billfolds to find funds and others who would work to put on a special event to raise funds, be it a festival, a night owl dance, a bake sale, an auction, a Hawaiian luau, a New Year's Eve dance, or even a raffle. (The latter is not one of my favorites.) The thing is that those who

are "doers" will get out and do. There are so many "moaners" and just not enough "doers."

If there is a problem with the caller, then someone must talk with the caller. So many things can be worked out if there is communication. Learn to communicate—it is merely *talking and listening*, but someone must initiate the communication.

In small communities where there is a very limited list to draw on for lessons, an extra effort must be made to please and satisfy all who are presently dancing. It is doubly important here to keep what you already have, since it is so difficult to find replacements. In these low populated areas it is not unusual to find that someone's basement is the hall and one of the members is the caller.

Someone made the remark to me that caller-operated clubs are the main ones to keep going and not fold. Why do you suppose that is? It's because they are willing to get out and do all the extra work. No, it's not that callers like to work; it's because they want to keep calling and they want to pay their bills. It is true that caller-operated clubs are on the increase, but it is mainly for the reasons we listed: We need doers, and in this busy time, many are so involved in making a living that they do not have the same time and interest in keeping a club going.

Am I saying we don't have dedicated people any more? No, but we do have fewer who have the time and inclination to be so involved in club activities. It is another indication of our changing lifestyle.

What I am trying to point out, without condemning anyone, is that the fortunes of any club depend on the quality and dedication of its leadership. Leadership is a nice fancy word, but mostly it is hard work and dedication, and a refusal to accept defeat.

#### UPCOMING CONVENTIONS

Going to Salt Lake City for the big National Convention this year? The dates are June 27-29. In 1992 it's Cincinnati, June 25-27. In 1993, it's St. Louis, June 24-26. In 1994, it's Portland, Oregon, June 23-25.



by Bob Howell

# easy level

*A grand way to begin the New Year would be to take the title of the first dance and apply it to each day of 1991. Jack Murtha has featured a guest caller, Deborah Parnell, and produced a called record of four dances, one of them being...*

## KEEP ON SMILING

MUSIC: Square Dancetime SD 508

FIGURE 1: #1 couple bow, #2 swing two times round  
#3 star right once around, then #4 star left once around  
\*Ladies into the middle and come on back  
Swing your partner and promenade the track  
Keep on smiling, 'cause when you're smiling  
The whole world smiles with you.

FIGURE 2: #2 couple bow, #3 couples swing 4 times  
#4 star right, #1 star left, \*

FIGURE 3: #3 bow, #4 swing six times around  
#1 star right, #2 star left, \*

FIGURE 4: #4 bow, #1 swing ten times around  
#2 star right, #3 star left, \*

\*Repeat the rest of FIGURE 1 from this point.

OPENER, MIDDLE BREAK, CLOSER: Circle left  
When you're smiling, when you're smiling  
The whole world smiles with you, circle right  
When you're laughing, when you're laughing  
The sun comes shining through  
Allemande left your corner lady, do-sa-do  
Swing our partner, promenade 'em home  
Keep on smiling, cause when you're smiling  
The whole world smiles with you.

*From Fairland, Indiana, Gene Reneau shares still another way of utilizing the star formation. He named it...*

## STAR AND FOLLOW

FROM A STATIC SQUARE:

#1 man will go to #2 couple and make a right-hand star  
Then go to #3 couple and make a left-hand star  
On to #4 couple and make a right-hand star  
Go back to home position.

As soon as #1 man leaves the #2 couple, his partner will go to #2 couple and make a left-hand star,  
On to #3 couple with a right-hand star  
On to #4 couple with a left-hand star  
To home position, where partner will courtesy turn her.  
Repeat with #2, 3 and 4 couples.

*Roger Knox has just published a book entitled **Contras As Ralph Page Called Them**, containing over 220 contra dances. (See "Booknook," this issue.) The first contra's name might be appropriate for New Year's Eve. It was written by Ralph Page and is called the...*

## TIPSY PARSON

MUSIC: Whatever reel or hornpipe you like.

FORMATION: Couples 1, 4, 7, etc., active and crossed over before dance starts.

INTRO: Swing the one below

8 (4 meas)

8 Forward six and back (4 meas)

16 Six hands once around (8 meas)

8+8 First and third couples down the center, same way back (8 meas)

16 First couple cast off and right and left four (over and back) (8 measures)

Continued as long as desired.

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The second one written by Roger Knox is the...

**CAYUGA REEL**

FORMATION: Couples 1, 4, 7, etc. are active and crossed over before dance starts.

- 16 Balance and swing the one below
- 8 Forward six and back
- 4 Turn left-hand corner by left hand once around
- 4 Turn right-hand corner by right hand once around
- 16 Figure eight on each side (a hey for 3)
- 16 Right and left four with couple above (over and back)



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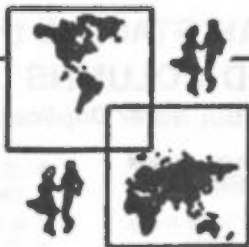
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Jim Wheeler



Jim & Fae Park



Paul Kutler



Norm Wilcox

- |          |                             |                |
|----------|-----------------------------|----------------|
| RB 3025  | DUMAS WALKER                | Mike H.        |
| RB 325   | GUITAR RAG (Patter)         | Phil K.        |
| RB 3024  | HOOKED ON LOVING YOU        | Wayne West     |
| RB 3023  | THERE'S NOTHING I CAN DO    | Johnny J.      |
| RB 3020  | IF THE SOUTH WOULD HAVE WON | RBB            |
| RB 3021  | GONNA TAKE ALOTTA RIVER     | RBB            |
| RB 3017  | PINK CADILLAC               | Don            |
| RB 3022  | FOR THE GOOD TIMES          | Drew           |
| RBS 1336 | CIELITO LINDO               | Stan           |
| RBS 1335 | COLD COLD HEART             | Norm           |
| RBS 1334 | FOOTBALL HERO               | Bill           |
| RBS 1333 | WEST TEXAS HIGHWAY          | Mike I.        |
| RBS 1332 | BREAKING NEW GROUND         | Wayne M.       |
| RBS 1331 | SOMETHING GOOD              | Chuck Meyer    |
| RBS 1330 | MOONLIGHT BAY               | Jim W.         |
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| RBS 1327 | YOU'RE MY JAMAICA           | Mike I.        |
| RBS 1326 | ACE IN THE HOLE             | Bob            |
| RBS 1325 | O SUSANNA                   | Jim & Fae Park |
| RBS 1324 | ME & BOBBIE MCGEE           | Don Coy        |
| RBS 1322 | HENRIETTA                   | Cleo           |
| RBS 1311 | SENTIMENTAL JOURNEY         | Chuck Marlow   |
| RBS 1317 | CRAZY ARMS                  | T.D.           |
| RBS 1316 | DON'T BE CRUEL              | Paul           |



Mike Iavarone



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Cleo Barker



Bill Peterson

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AUGUST 10, 1991

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Hi, I'm Nancy, and just a few weeks ago I went to Alaska to check on this newest ship cruising the Inside Passage, and I'm very happy to report that Holland America's *Westerdam* is now equipped with a huge sports deck that has a sliding glass roof.....a perfect place for square dancing. Can you imagine dancing in full view of a magnificent glacier while cruising through Glacier Bay National Park....YES!!

I fell in love with Alaska and so will you...mountains that stretch beyond your imagination...air so clean I wish it could be bottled...bald eagles flying above the ship...adorable puffin birds...pods of spouting whales...majestic totem poles...I think you too will leave part of your heart in Alaska.

Not only is the scenery unbelievable, but we will be dancing daily onboard the ship, as usual, and are working now to arrange dances with local groups in Ketchikan, Juneau, and Sitka.

Whether you're a first-time cruiser, or a seasoned pro, cruising and dancing your way through the Inside Passage on Holland America's beautiful *Westerdam* should prove to be your greatest adventure ever! We hope you'll join us!

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# HOW DIFFERENT IT WOULD BE

by Ida Reilinger

Little Miss Muffet sat on her tuffet  
And oh, what a bore was she,  
If she know how to dance  
Her image would enhance,  
And alone she would never be.



If Little Boy Blue had learned to dance  
He'd never have fallen asleep  
He'd have blown that horn  
Cows would leave the corn  
And his honor he would keep.

Jack and Jill wouldn't fall down that hill  
For dancing teaches poise and grace,  
Sure-footed he'd be  
And likewise would she,  
And together they'd set their own pace.



Mistress Mary would not be contrary  
If she'd let her garden be,  
Between the sun and the rain  
Flowers would grow just the same,  
And she could go on a dancing spree.

Now Old King Cole was a merry old soul  
And so were his fiddlers three,  
They left nothing to chance  
They sang and they danced,  
What a lesson for you and for me!



# English

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## 1991 Weekend (2 Day) Schedule

CHAPARRAL RECORDS W/E  
Ken Bower (CA), Beryl Main (CO)  
Jerry Haag (TX), Scott Smith (UT)  
Gary Shoemake (TN)  
[RDS] Ray & Bea Dowdy (WV)  
May 31-June 2

Ray Donahoo (TN)  
Roy Hawes (GA)  
Fred McClure (GA)  
[RDS] John & Mary  
Lunn (TN)  
June 7-9

Jerry Sleeman (MI)  
Nick Hartley (IN)  
Dick Duckham (MI)  
[RDS] Chuck & Barb  
Jobe (OH)  
June 14-16

TO BE  
ANNOUNCED  
June 21-23

Cecil Sayre (WV)  
Jim Durham (VA)  
Ed Graham (WV)  
[RDS] Charlie & Carolyn  
Hearn (WV)  
June 28-30

Sam Dunn (OH)  
[RDS] Dorothy Rosa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Craw (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

GOOD OLE BOYS  
Sam Dunn (OH), Mike King (OH)  
Keith Zimmerman (OH)  
[RDS] Phyllis & Bob  
Hathaway (OH)  
July 26-28

Bill Bumgarner (OH)  
[RDS] Dick & Gail  
Blaskis (OH)  
August 2-4

ROYAL RECORDS W/E  
Tony Oxendine (SC)  
Jerry Story (TX)  
Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 9-11

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

Berry Vestal (TN)  
[RDS] Ray & Bea  
Dowdy (WV)  
Kevin Lowe (VA)  
September 6-8

Chuck Myers (AL)  
Rick Burnette (AI)  
[RDS] Chuck & Nancy  
Sample (FL)  
September 13-15

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

TO BE  
ANNOUNCED  
September 27-29

Bill Stiehl (OH)  
[RDS] John & Jean  
Stivers (OH)  
October 4-6

LIGHTNING RECORDS  
Jimmy Roberson (NC)  
Barry Echols (NC)  
Bob Price (NC)  
[RDS] Wentz & Norma Dickenson (TN)  
October 11-13

Harold Kelly (GA)  
John Swindle (GA)  
[RDS] Hal & Sadie  
Roden (GA)  
October 18-20

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
[RDS] Nora Hutchins (NC)  
November 1-3

CALLERS SCHOOL  
Gary Shoemake  
Stan Burdick  
April 21-26

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# Mountain

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## 1991 5-Day Schedule

Burt Summers (FL)  
John Robbins (FL)  
[RDS] Laura Kinstlich (FL)  
April 28, May 5

EAGLE RECORDS  
Jim Trimble (IL), Jim Logan (IA)  
Jim Cholmondeley (MD)  
Herb Edwards (IL)  
[RDS] Ted & Luella Floden (IA)  
May 5-12

King Caldwell (LA)  
Bailey Campbell (TX)  
George Horn (OK)  
Ernie Haynes (OK)  
Jon Jones (TX)  
May 12-19

Gene Record (KY)  
Dick McPherson (NC)  
Harold Thomas (SC)  
[RDS] Bonnie & Tom  
Tomchik (NC)  
May 19-26

FIRST YEAR DANCERS WEEK  
Frank Gatrell (OH)  
Scotty Sharrer (OH)  
May 26-31

Wayne McDonald (TN)  
Curt Braffet (IL)  
Craig Rowe (IN)  
June 2-7

ROUNDS—PHASES III-VI  
Tom & Jan Kannapel (KY)  
Ralph & Joan Collipi (NJ)  
June 9-14

Darryl McMillan (FL)  
[RDS] Phil & Becky  
Guenther (KY)  
June 16-21

Les Greenwood (Can)  
Lorne Lockrey (Can)  
Lee Schmidt (CA)  
[RDS] Neale & Arthurlyn  
Brown (Can)  
June 23-28

Marshall Filippo (TX)  
Jerry Haag (TX)  
[RDS] Dan & Linda  
Prosser (PA)  
June 30-July 5

Tom Allen (MN)  
Dick Reuter (MN)  
Leroy Conrad (MO)  
[RDS] Ray & Gerry  
Belanger (MN)  
July 7-12

Ken Bower (CA)  
Beryl Main (AZ)  
[RDS] Bud & Cissy  
Drake (IN)  
July 14-19

C-1 WEEK  
(Separate Hall)  
Darryl Lipscomb (TX)  
July 14-19

Frank Gatrell (OH)  
Scotty Sharrer (OH)  
[RDS] Dick & Pat  
Winter (OH)  
July 21-26

Wade Driver (AZ)  
Tim Marriner (VA)  
Guest Staff: Don Heins (GA)  
[RDS] Bill & Betty Lincoln (AK)  
July 28-August 2

ROYAL RECORDS  
Tony Oxendine (SC)  
Jerry Story (TX), Larry Letson (TX)  
[RDS] Jim & Jane Poorman (IL)  
August 4-9

Jim Park (MI)  
Randy Dougherty (AZ)  
[RDS] Chuck & Sandy  
Weiss (MI)  
August 11-16

Ramon Marsch (OH)  
Ron Hensel (MI)  
[RDS] Billi Hart &  
Helen Lilak (OH)  
August 18-23

C-1 & C-2  
Ross Howell (TX)  
Bob Gambell (TX)  
Mike Jacobs (VA)  
August 25-30

Shane Greer (OK)  
Guy Adams (IL)  
[RDS] Helen & Bill  
Stairwalt (IL)  
September 1-6

Ron Schneider (FL)  
Larry Prior (FL)  
[RDS] Larry Prior (FL)  
September 8-13

Larry Letson (TX)  
Lem Gravelle (LA)  
[RDS] Marilyn & Cliff  
Hicks (MI)  
September 15-20

Virg Troxell (IN) Chuck Peel (IN)  
John Paul Bresnan (AL)  
[RDS] John & Dimple  
Williford (AL)  
September 22-27

Ken Bower (CA)  
[RDS] Richard & Joanne  
Lawson (AL)  
September 29-October 4

Bill Harrison (MD)  
Jimmy Lee (Can)  
[RDS] Ozzie & Margaret  
Ostlund (MD)  
October 6-11

Tony DiGeorge (LA)  
[RDS] Barbara & Ted  
May (LA)  
October 13-18

Tony Oxendine (SC)  
Jerry Story (TX)  
[RDS] Jim & Priscilla  
Adcock (VA)  
October 20-25

ROUNDS WEEK—Phase III-VI  
Barbara & Wayne  
Blackford (FL)  
Frank & Phyl Lehnert (OH)  
October 27-November 1



by  
Ed Foote

**IN MEMORIAM.** Caller Jack Lasry passed away in October. It occurred to me that while he was known and loved by thousands of dancers, there are probably more dancers who have heard his name but never had the opportunity to dance to him, and who know nothing about his place in our activity. Various articles have appeared recently reviewing Jack's overall career, so it appears appropriate that his column examine his place in the Advanced and Challenge activity.

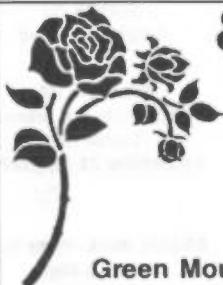
Jack Lasry rose to prominence in the early 1960s, and he did so by combining success at Mainstream and Plus (then called "club level") with success at Advanced and Challenge (known as "hot hash" until 1966). The historical significance of Jack Lasry is that he was the first caller to bridge the gap between these two plateaus, at a time when this gap was a giant chasm. Today, the square dance world accepts Advanced and Challenge. 25 years ago, dancers who wanted to do more material were openly put down, often in very negative hostile terms.

Jack defended Challenge and called many dances at this level. Because of his success at "club level" calling, many people saw for the first time that callers who called and defended Challenge were not crazy people, and thus perhaps this phase of the activity was not as bad as pictured.

From the early 1960s, Jack had a very successful Advanced and Challenge program in Florida, which attracted numerous visiting dancers from the north in the winter. These dancers would go back home and arrange for Jack to come to their areas, often for a federation dance or a very large club. Jack never hesitated to defend the Challenge activity, and did so in a way that explained to non-understanding people what was involved.

The other historical significance of Jack Lasry is that he was one of the pioneers in Challenge calling. He was one of about eight callers whose tapes were widely used by tape groups in the 1960s. He was one of the original six staff callers of the National Advanced and Challenge Convention, and was on staff for the Convention's first five years (1967-1971). Jack published a monthly caller note service for 22 years (1968-1990) and was the first to have a special Advanced supplement featuring Advanced material. Yet, at the same time, he was also an outstanding success at the Mainstream and Plus programs.

There have been many successful cal-



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- C-711 OO WEE BABY—Marshall Flippo
- C-611 LONESOME ME (Round Dance)  
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- C-116 ZINGER/TODAY—Hoedown
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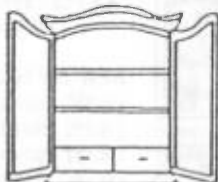
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## THE STATE OF THE MAGAZINE

In January, we usually talk about the magazine and what's happening with it. So here we go with an update:

The good news is that throughout 1990 subscriptions held the same, with a slight growth in many months. We think this is a positive sign, and although the year is not quite ended as we write this, the recent months have produced a wealth of new subscriptions. This tells us that there are continuing to be new dancers joining the activity who are eager for news and advertising and information.

The letters we receive daily have been largely very positive. The world would end if they were *all* positive! Anyway, constructive criticism keeps all of us on our toes.

As this is written, we are awaiting the arrival of a reworked computer with faster drives, more memory and updated software. Subscriptions should be processed more efficiently and more quickly in 1991,

although to give credit to our staff, all subscriptions are normally processed within 48 hours of being received and we usually include all that arrive through the day before each mailing. No six-week delay at ASD!

Now for the less-than-good news: With the continued increases in cost of paper, printing and supplies, as well as the threatened 33⅓% increase in postage (still to be officially announced), we have had to raise prices on subscriptions and advertising for the first time since 1985. Fair warning was given in issues this fall and many of you have renewed in advance to avoid the increase. We do hope that our readers are so "hooked" on ASD that they will continue to subscribe and read it for many years!

That's the news for ASD this year. Keep the cards and letters coming. Your contributions are worthwhile!



RANDY DOUGHERTY



TOM ROPER



ROBERT TOWNSEND



DON WOOD

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- MAR-518 HEAD OVER HEELS—George Shell



BOB (Fatback) GREEN



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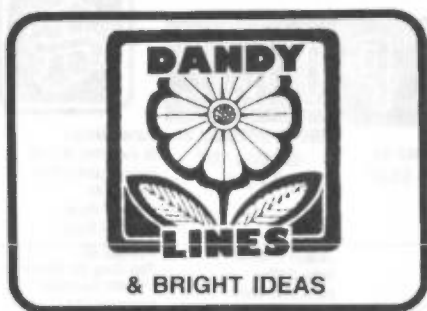
BILL HARRISON



GEORGE SHELL



TOMMY WELLS



One of the methods used by Swinging Stars and Belles and Beaux to promote lessons was to ask the public library and community centers to allow promotional displays. The Phoenix Pubic Library and the Sunnyslope Community Center were very cooperative and also gave out coupons advertising the lessons. They used LEGACY material, ASD magazines, and the Governor's proclamation declaring square dancing the official state folk dance of Arizona. Are you using your libraries? That's one for the books!

Joe Varrelli  
Glendale, Arizona

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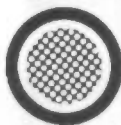
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# Round Dance



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## PHASE I & II

1. All Shook Up
2. Edilweiss
3. King of the Road
4. Salty Two-Step

## PHASE III

1. Axel F/Moments of Magic
2. Die Lorelei
3. Twistin' the Night Away

## PHASE IV

1. Rainbow Connection IV
2. Night Train/Manuela

## PHASE V & VI

1. I Love Beach Music
2. Mambo Five/  
Pink Cadillac

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5. Hands Up Cha (Barton-Christmas)
6. The Old House (Lamberty/Morales)
7. It's Cha Cha Cha (Childers)
8. Rock & Roll Shoes (Macuci)
9. Pink Cadillac (Lawson)
10. Java Jive (Childers)
11. Flamingo (Childers)
12. Venus (Anderson)
13. Boulavogue (Lamberty/Morales)
14. Let Me Show You How (Slater)
15. Rumba Hermosa (Lawson)
16. Just Another Woman in Love (Anderson)

## 1990-91 ROUNDALAB

### CLASSIC LIST

#### PHASES I & II

- Hush  
Buffy  
A Taste of the Wind  
Jacalyn's Waltz  
Baby O'Mine  
Piano Roll Waltz  
Houston  
All Night  
Good Ol' Girls  
Kon Tiki  
Pearly Shells  
Neapolitan Waltz  
Little White Moon  
St. Louis Blues  
Cab Driver

#### PHASE III

- Desert Song  
Crazy Eyes  
Maria Rumba  
Patricia  
Butterfly  
That Happy Feeling  
Apres L'Entrie  
Hallelujah  
Third Man Theme

Lisbon Antiqua  
In the Arms of Love  
Games Lovers Play  
Three A.M.  
Sheik of Araby  
Beautiful River

#### PHASE IV

Pop Goes the Movies  
I Wanna Quickstep  
Gazpacho Cha  
Adios  
Biloxi Lady  
Send Her roses  
Til Tomorrow  
Hooked on Swing  
Lazy Sugarfoot  
Dance

#### PHASES V & VI

Maria Elena  
Tampa Jive  
Para Esto  
Rainbow Foxtrot  
Hawaiian Wedding Song  
Cavatina  
Sugarfoot Stomp  
Amor Cha  
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EAG 2601 LOOKING OUT MY BACK DOOR by Jim T.  
EAG 2702 YOU MAKE THE MAGIC IN ME by Chuck  
EAG 2703 TRAVEL ON by Chuck  
EAG 2801 SEA OF A HEARTBREAK by Virg  
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All eight spin the top  
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(Anything) and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves  
b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off  
b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave  
Spin chain and exchange  
the gears  
Spin chain the gears

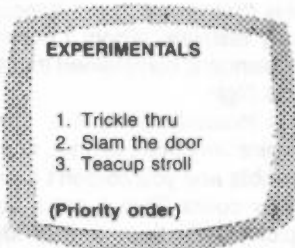
Teacup chain  
¾ tag the line  
Track two  
Trade the wave

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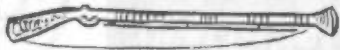
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## ROUND DANCING AT SQUARE DANCES

We have just completed our 10th annual Rim Country Festival with the largest crowd we have ever had and that was partially due to round dancers. There was a lot of controversy over the level that was used at a square dance festival. At first I ignored it and told the complainer to look at how many were dancing the rounds. However, the complaints got worse, and not only that, some round dancers I see at many festivals, whom I consider excellent dancers, complained that the level was too high.

Don't misunderstand me. The Crawfords were very professional, competent, personable and you couldn't have asked for better cuers. This is not a bone that I am picking with them as individuals but the same complaints were heard at the

last festival we attended in Flagstaff. The same rumble has been growing over the past four to five years...To put it bluntly, many feel that "Roundalab is now ignoring the square dancers' needs." Keep in mind we are only concerned about rounds at a S/D club or festival; what you cue at R/D clubs and festivals is no concern of ours.

I feel that it is time for Roundlab to come up with a permanent list of steps that will be used at square dances. I am aware that we will perhaps lose a few round dancers at our festivals but that is better than losing the square dancers over the same problem...We are starting to have the same problem here in our little town within the club. Those who wanted to go higher in round dancing go to a R/D club and that is fine. However the woman who has that club happens to cue rounds at our Plus club and if many of her members are at the dance, then the level goes up to suit them and those of us who do not wish to go on to a higher level must sit out at our own dance. We provide the

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hall, do the set-up and tear down, provide goodies and must sit out and watch the so-called elite use them. If she does not give them their higher levels, some will not come as they are too good to dance at our level. This is causing a very serious problem and if you have a solution please rush it to me...I feel that round dancing at a square dance should be kept in line with the level of square dancing.

*D. Hobert (Hoby) Herron  
Payson, Arizona*

It's a shame the way most weekend dances turn out to be almost entirely advanced, especially if they are not advertised as such. Recently we attended a Phase IV-V-VI weekend where 95% of the dances were Phase V and VI. One couple came 150 miles, paid \$50 and danced only four dances Friday night. They were so discouraged by Saturday night that they just sat and watched.

When a dance is advertised Phase IV-V-VI, I believe at least 1/3 of the program should be Phase IV. It wouldn't hurt the

advanced dancers to relax with an occasional intermediate dance. They have the advantage of dancing every dance if they wish, whereas the intermediate dancer cannot cope.

The request rounds list contains a majority of advanced dances...but it is the R/D leaders who establish the dance program!...I put several Phase IV dances on the list, but the cuers ignored them, cueing largely, I suspect, to their followers.

Our area has a preponderance of easy/intermediate dancers...In our sets of five dances, we try to have two easy, two intermediate and one advanced...

The survival of our activity depends on maintaining and increasing the numbers of dancers. Since all dancers start at the bottom and work up, we should do all we can to encourage them to keep dancing and to perfect their skills so they can go on to higher levels of dancing if they so wish. (Many do not.) We certainly have a responsibility to provide dances as advertised.

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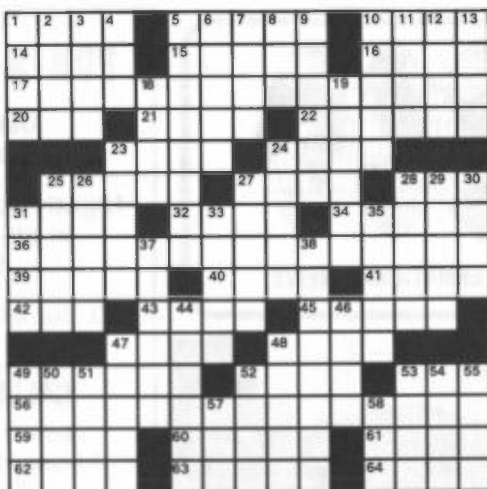
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3. Myra Hess, for one
14. Succulent plant
15. Houston player
16. Unclosed, to Byron
17. With 20 across, precursor of 56 across
20. See 17 across
21. Do a slalom (Var.)
22. Language
23. Contained
24. Only
25. Greek meeting place
27. Old McDonald's place
28. --- mode
31. Mimic
32. NaCl
34. Burns' sweet stream
36. Precursor of 56 across
39. Barba----- Frederick I
40. Adolescent
41. Too
42. Wallet item
43. \$5 bills
45. Banal
47. Obey
48. Bring up
49. Court action
52. Posted
53. "Thar --- blows"
56. Kind of square dances
59. Yen
60. Drunk
61. Lawman Wyatt
62. Kind of code
63. Jacket material
64. Priam's realm

DOWN

1. Tibetan beasts
2. Toward shelter
3. Habit
4. Rent
5. Caster's woe
6. Inquired
7. Eye problem
8. Go wrong
9. Judge much in the news
10. English poet
11. As fat as ----
12. Carte
13. Advantage
18. Addict
19. Standard
23. Dilemma features
24. Dull finish
25. Airport feature
26. Stupid ones
27. Ice masses
28. Lopsided
29. Untied
30. ---- Domini
31. Type of hairdo
33. Performed
35. Talant
37. Roe
38. Meant
44. Become a GI
46. Pro ----
47. Wife of Jason
48. Peewee or Della
49. ---- pura; Adam's ale
50. Sound of an engine
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The Circus City Paws & Taws Club of Peru, Indiana, entered a unique float in the city's annual Circus Festival Parade in July. The theme was "Square Dancing Around the World," appropriate since Bill Buttolph, a caller from Christchurch, New Zealand, assisted club caller Ted Vaile as they called to *It's A Small, Small World*. Bill's law Daphne and daughter Dianne were also on the float.

Dancers performed in the center of the float. Banners of the Paws and Taws and the Garden City S&R/D Club of Christchurch were displayed at one end. The Buttolphs carried their banner on their entire trip, strapped to a suitcase, just to be used in the parade. A plaque showed silhouettes of dancers encircling the globe. Above them, a heart served as backdrop for a pair of outstretched hands with the Flame of Friendship burning brightly.

At the rear of the float, a miniature carousel with wooden horses, lions and tigers held children and grandchildren of the dancers, each dressed in costume from a different country. The animals were painted by local circus artist, Art Johns, in 1963, especially for the club, and they have been used in several floats over the

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years. The float won a second place trophy and much applause from the crowd.

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**TRADITION AND THE FIDDLER**

The two-year-old club, Shirts 'N' Skirts of Athens, Alabama, started its own tradition with a fantastic success at its First Annual Fiddler's Special Square Dance.

Many people have a mental image of square dancing with a fiddler sawing away and beating time with his foot while the dancers swing and whirl in a barn dance environment. The Annual Fiddlers' Convention at Athens State College prompted the Shirts 'N' Skirts to mix that mental image with a little reality. On the eve of the 24th Convention, a new tradition began with the First Special Square Dance in the Athens State College ballroom. The 1989 Grand Champion Fiddler, Danny Carwile and his brother, John, with his flat-top guitar, provided the live fiddlin' while Neal Redwanz, club caller, Don Shaeffer, Jerry Deener and Bob Christian called. Dancers from 16 northern Alabama and Tennessee clubs attended.

During the breaks, Danny and John previewed their convention music. The extra practice must have been right, for they went on to win the 1990 Grand Champion Fiddler Competition for the third time.

The overall success of the dance made both the club and college proud that the second, third, fourth and fifth annual dances have been firmly placed on the club and college calendars—the Thursday preceding the first weekend in October.

Since the musicians and caller donated their services and other expenses were covered by the club and the college alumni association, 100% of the \$600 receipts

from the dance were split equally between the Athens Limestone Kidney Assn. and the Athens Alumni Scholarship Fund.

Neil Redwanz  
Decatur, Alabama

### BIRTH OF A NEW CLUB

In October, a group of 43 square dancers enjoyed the first dance of Pistols and Petticoats, a new club dancing in Ravena, New York, at the Christian Congregational Church. Mark Vrooman, club caller, did an excellent job with Mainstream and Plus tips. Guests came from six area clubs and each dancer was presented with a complimentary "baby dangle" to commemorate their presence at the club's birth.

The club membership currently consists of 18 avid dancers. One of their goals is to encourage new dancers throughout the New York State Capital District area and beyond. Beginning with their January dance, class level tips will be offered at every dance through June. All area clubs are encouraged to bring their class members and join in the fun!

Ruth Van Leer  
Albany, New York



### INTERNATIONAL CONVENTION IN N.Z.

In October, Cathedral Squares of Christchurch, New Zealand, held its tenth successful International Convention, this year featuring Wade Driver (shown above surrounded by "a bevy of beauty"). This special weekend has become a showpiece of New Zealand square dancing. Anyone wishing further details, should contact Art and Blanche Shepherd, 49B Searells Rd., Christchurch 5, New Zealand.

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traveled on Adventure 90 arrived home in August after a five-week tour of the U.S. and Canada. The hospitality shown by square dancers and the special memories will be held for a long time.

Best wishes for a very happy and prosperous 1991 from Cathedral Squares.

Mary Stanley  
 Christchurch, New Zealand

**IN MEMORIAM**

Ron Ivans, caller for Square Knots and Polka Dots, the Calicos and Tapping Toes, and the No Name Brand, passed away in Utah in September. He was director of youth activities for the 1991 National Square Dance Convention next June. Ron leaves his wife Bette, two sons, two grandchildren, his father and step-mother. Sympathy is extended to all of Ron's family.

**USDA ELECTS NEW OFFICERS**

The United Square Dancers of America have a new slate of officers for the term ending in June, 1991, including presidents Frank and Nan Habersberger; vice presidents, Red and Reva Null, Earl and Joy Hoyt, G.P. and Eleanor Caughman, Walt and Sally Baechle; secretaries, Gailard and JoAnn Janes; treasurers, Larry and Dixie Forraker. Appointments include: directors of information, Publications Committee, past presidents Jim and Peggy Segraves; historian, Mary McClure; parliamentarian, Clyde and Pauline Hanebrink; and the following committee chairs: Handicapable Dancers, Mac and Chieko MacKenzie, Frank and Nancy Cherry; National Folk Dance, Duke and Doris McClesky; Insurance, Howard and Loraine Backus; Creditcard, Joy and Joy Vaccari; Education, Joe and DeeAnn Hutchinson; Dress, Loraine Backus; Badges, Joy Vaccari; LD Phone, Jim & Kathy Maczko; Housing and After-Party, Bob & Betty Coates; Ways and Means, Walt and Sally Baechle; Museum and Archives, Orlo and Rita Hoadley; Bylaws, Earle and Joy Hoyt.

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## LET'S PRACTICE THE GOLDEN RULE

In her article, "The Golden Rule, You and Dancing" in the September issue of ASD, Jo Jan Nunley gave us some sound advice on how to apply the Rule while enjoying your favorite pastime, square dancing. The portion of her article which hit home was her inclusion of advice on how square dancers should relate to persons with disabilities, the group to whom we refer as Handicapable Dancers. I heartily endorse her comments about the performances by the Wisconsin Square Wheelers Club, which demonstrated that "stand-up dancers" can be integrated into squares with dancers who use wheelchairs. All of the dancers looked as if they were enjoying themselves. Try it, you might like it!

There is another larger group of Handicapable Dancers with whom dancers should make an effort to become familiar and "give a try" to dancing with them. They are the dancers who are mentally handicapable and have a number of clubs throughout the country. At the Convention in Memphis, two such clubs, the Pensacola Special Steppers (Fla.) and the Square Dealers (Mobile, Ala.) performed some four exhibitions each day. But you could not have danced with them, since there was no hall designated for them to dance in when they were not performing. USDA did arrange for one afternoon of dancing at the Peabody Hotel, but the hall was too far from the convention site for other dancers to join them.

In June, 1985, USDA (United Square Dancers of America) approved a resolution which established objectives to assure the inclusion of persons with disabilities within the square dance activity, with a view to increasing opportunities for them to participate. While there has been an increase in all types of handicapable clubs since the approval of the resolution, more needs to be done to provide oppor-

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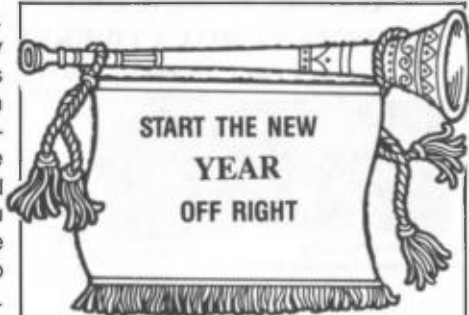
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tunities for these dancers to dance with able-bodied dancers.

One way in which this is being done is through Handicapable Conventions, such as the ones held in the Mobile, Alabama, area in 1988 and 1990 and in Pomona, California, in 1989 and 1990. These successful conventions included participation by many able-bodied dancers. The next Gulf Coast Area Convention is scheduled for central Florida in 1992, and it is understood that the California Convention will be held at a different location in 1991 due to the need for a larger facility.

Another way to increase opportunities for the groups to meet is to provide a separate hall for handicapable dancers at square dance conventions, as has been done at Florida State Conventions for the past five years, and at National Conventions in 1988 and 1989. Experience shows that dancers at the conventions are attracted to these halls and do join in the dancing.

Although holding Handicapable Conventions is not an option in many parts of the country due to the geographical distribution of current clubs, leaders of state, area and national conventions should insure that dancing provisions are made for handicapable dancers who are scheduled to attend and perform exhibitions. A full-time hall does not need to be scheduled, only a reasonable allocation of time in a hall at the convention site. This action will show this special group of dancers that we do follow the Golden Rule and "practice what we preach."

*Mac MacKenzie, co-chairman  
Committee for Handicapable Dancers*



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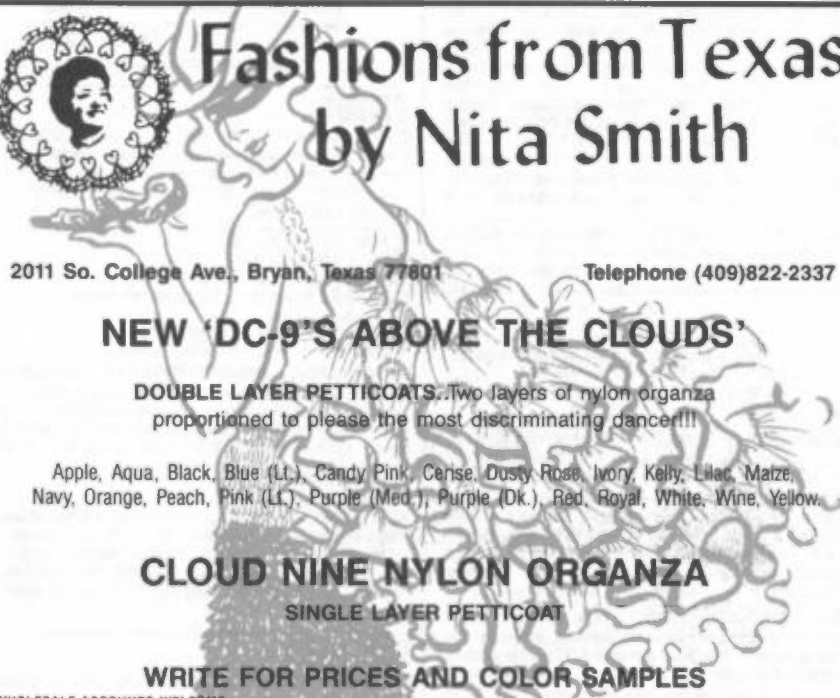
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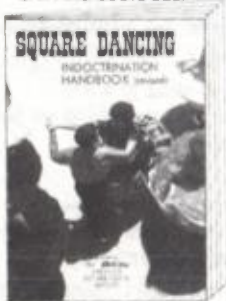
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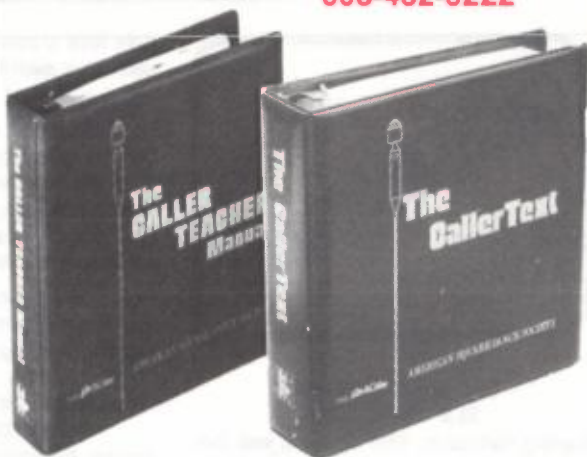
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by Ed Fraidenburg

## CHOREOGRAPHY

### THE BASIC PROGRAM

#### SLIP THE CLUTCH

Starting Formation: Thar or wrong way thar.

Action: Dancers in the center of the thar stop and, while retaining the star, release armholds with the dancers beside them. Everyone then moves forward within the circle in which he/she was traveling in the thar.

Examples:

Circle left, break it up with a do paso

Partner left, allemande thar

Slip the clutch, left allemande...

Four ladies chain  $\frac{3}{4}$ , circle left, break it up

Do paso, partner left, allemande thar

Slip the clutch, pass one, pass another

Pass mother, left allemande...

Circle left, break it up, do paso, partner left

Allemande thar, shoot the star a full turn around

Right to corner, a wrong way thar

Slip the clutch, right and left grand...

#### BOX THE GNAT

Starting Formation: Facing dancers (man and woman)

Action: Dancers step forward, join and then raise their right hands. The woman steps forward and does a left face U-turn back under the raised joined hands, while the man walks forward and around the woman while doing a

right face U-turn back. Dancers end facing each other, each in the other's starting position.

Examples:

Heads lead right and circle to a line, rollaway

Box the gnat, right and left thru, pass thru

Bend the line, center four box the gnat

Right and left thru, all pass thru, bend the line

Star thru, centers left square thru  $\frac{3}{4}$

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

Four ladies chain, circle left, ladies center

Men sashay, face your corner and

Box the gnat, right and left grand...

### THE MAINSTREAM PROGRAM

#### RECYCLE (Waves Only)

Starting Formation: Ocean wave

Action: The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them on around, then face in to end as two facing couples.

Examples:

Heads square thru four, slide thru, dixie style  
To a wave, recycle, left allemande...

Heads lead right and circle to a line

Pass the ocean, recycle, swing thru

Box the gnat, square thru but on the third hand

Right and left grand...

Heads lead right and circle to a line

Swing thru, recycle, pass thru, bend the line

Swing thru, recycle, crosstrail thru

Left allemande...

Heads lead right and circle to a line

Dixie style to a wave, centers trade, recycle

Swing thru, right and left grand...

Heads square thru four, touch  $\frac{1}{4}$ , centers trade

Recycle, touch  $\frac{1}{4}$ , centers trade, recycle

Left allemande...

Heads square thru four, ocean wave

Centers trade, recycle, touch  $\frac{1}{4}$ , centers trade

Recycle, pass to the center, square thru  $\frac{3}{4}$

Left allemande...

Heads pass thru, go round one to a line  
 Swing thru, recycle, pass thru, wheel and deal  
 Girls swing thru, recycle, zoom  
 Boys swing thru, recycle, pass thru  
 Touch  $\frac{1}{4}$ , recycle, left allemande...

Heads pass thru, go round one to a line  
 Spin the top, recycle, touch  $\frac{1}{4}$   
 Centers trade, boys trade, all pass thru  
 Tag the line in, pass thru, wheel and deal  
 Square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, sides rollaway  
 Swing thru, recycle, touch  $\frac{1}{4}$ , split circulate  
 Boys run, ferris wheel, zoom, square thru  $\frac{3}{4}$   
 Left allemande...

Heads lead right and circle to a line  
 Pass the ocean, split circulate, recycle  
 Touch  $\frac{1}{4}$ , centers trade, recycle, swing thru  
 Square thru but on the third hand  
 Box the gnat, right and left grand...



**PEEL THE TOP**  
 (From Columns)

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , peel the top, recycle, left allemande...

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , circulate, peel the top, recycle  
 Star thru, partner trade, left allemande...

Heads lead right and circle to a line  
 Right and left thru, rollaway, touch  $\frac{1}{4}$   
 Circulate, peel the top, recycle, slide thru  
 Left allemande...

Heads square thru four, slide thru, touch  $\frac{1}{4}$   
 Circulate, peel the top, single hinge, circulate  
 Boys run, swing thru, girls trade, recycle  
 Left allemande...

Sides rollaway, heads lead right and circle four  
 Men break to lines of four, touch  $\frac{1}{4}$ , circulate  
 Peel the top, pass thru, tag the line left  
 Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, right and left thru  
 Veer left, couples circulate, cross fire

Peel the top, boys cross run, girls trade  
 Recycle, pass thru, wheel and deal  
 Dixie grand, left allemande...

Heads lead right and circle to a line  
 Left touch  $\frac{1}{4}$ , circulate, peel the top, boys run  
 Half tag, coordinate, ferris wheel, zoom  
 Pass thru, swing thru, right and left grand...

Heads pass thru, go round one to a line  
 Touch  $\frac{1}{4}$ , circulate, peel the top, single hinge  
 Circulate, trade and roll, pass thru  
 Wheel and deal, zoom, swing thru, recycle  
 Zoom, square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line, pass thru  
 Wheel and deal, double pass thru, girls run  
 Circulate, peel the top, pass thru, wheel & deal  
 Centers pass thru, star thru, ferris wheel  
 Pass thru, left allemande...

Heads lead right and circle to a line, pass thru  
 Wheel and deal, double pass thru, boys run  
 Circulate, peel the top, pass thru  
 Wheel and deal, pass thru, star thru  
 Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...



**RIGHT/LEFT ROLL TO A DIAMOND**  
 by Geoff Powell, Nottingham, England

From right/left-hand diamonds, each dancer rolls out and back to the position behind. From right-hand diamonds, use left roll, and from left-hand diamonds, use right roll. Centers become points and points become centers. Right-hand diamonds end in left-hand diamonds and left-hand diamonds become right-hand diamonds.

For ease in teaching, have the dancers do a U-turn back in the direction indicated, then all diamond circulate.

Examples:

Heads square thru four, right and left thru  
 Veer left, girls hinge, diamond circulate  
 Left roll to a diamond\*, flip the diamond  
 Boys trade, left allemande...

Or \* Diamond circulate again, flip the diamond  
 Chain down the line, chain back  
 Left allemande...



# P.S.: MS/QS

by Walt Cole

## TIMING'S THE THING

INTRO: : -- Circle left  
----- : -- Left allemande  
----- : Box the gnat --  
Girls star left -- : -----  
Box the gnat -- : Rt & lft grand --  
----- : -- Partner swing  
----- : -- Promenade  
----- : -----  
----- : -----

## FOR THE MODULAR CALLER:

Zero line: Ends touch  $\frac{1}{4}$ , centers left touch  $\frac{1}{4}$   
Center boys and outside girls run  
Grand right and left...

Zero box: Pass the ocean, girls trade  
Recycle, star thru...zero box

Zero box (wave): Girls trade, girls run  
Tag the line right, wheel and deal...zero box

Zero box: Pass the ocean, recycle  
Sweep  $\frac{1}{4}$ ...zero box

Zero box: Touch  $\frac{1}{4}$ , split circulate, single hinge  
Girls trade twice, recycle...zero box

## THE BASIC PROGRAM:

Static square: Allemande left, forward two  
To an allemande thar, shoot the star  
Full around, right to the corner for Alamo style  
Balance, turn  $\frac{1}{2}$  by the left, balance  
Turn left like an allemande left...

Zero line: Pass the ocean, all eight circulate  
Split circulate, swing thru, boys run, pass thru  
Bend the line, right and left thru, star thru  
Swing thru, turn by the right to a  
Left allemande...

Zero line: Pass the ocean, swing thru  
Girls circulate, boys run, wheel and deal  
Right and left thru, left allemande...

Zero box: Center boys only U-turn back  
Shake hands and pull by  
Circle to a line...zero line

Zero line: Pass thru, wheel and deal  
Centers pass thru, touch  $\frac{1}{4}$ , swing thru  
Centers run, ferris wheel, double pass thru  
All face left and promenade...

Zero line: Right and left thru, half square thru  
Partner trade, right and left thru,  $\frac{1}{2}$  square thru  
Partner trade, crosstrail thru, left allemande...

## THE MAINSTREAM PROGRAM

Zero line: Right and left thru, dixie style  
To a wave, boys trade, boys cross run  
Recycle, pass thru, left allemande...

Zero line: Pass thru, girls fold, star thru  
Couples circulate, ferris wheel, zoom  
Centers swing thru, turn thru, left allemande...

Zero line: pass the ocean, spin chain thru  
Girls circulate double, boys run, bend the line  
Slide thru...zero box

Zero line: Pass thru, wheel and deal, zoom  
Centers touch  $\frac{1}{4}$ , walk and dodge  
To a cloverleaf, all double pass thru  
Lead couple partner trade...zero box

Zero line: pass the ocean, boys circulate  
Girls trade, swing thru, girls circulate  
Boys trade, boys run, couples circulate  
Boys run, boys trade, turn thru  
Left allemande...

Static square: Heads pass thru, separate  
Go around one to a line, pass thru  
Wheel and deal, double pass thru, zoom  
Cloverleaf, double pass thru, zoom  
Girls partner trade, star thru  
Couples circulate, ferris wheel, zoom  
Centers partner trade, square thru  $\frac{3}{4}$   
Trade by, left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, zoom, leaders trade  
Slide thru, spin the top, boys run, bend the line  
Crosstrail thru, left allemande...

## Left hands:

Zero line: Right and left thru, dixie style  
Ocean wave, boys trade, left spin chain thru  
Girls run, bend the line, star thru  
Pass to the center, square thru  $\frac{3}{4}$ ...zero box

Zero line: Right and left thru, dixie style  
Ocean wave, boys trade, left swing thru  
Left spin chain thru, boys cross run  
Girls trade, recycle, pass thru  
Trade by...zero box

Zero line: Right and left thru, dixie style  
Ocean wave, boys trade, left single hinge  
Boys trade, pass thru, bend the line  
Pass the ocean, swing thru, turn thru  
Left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, lead couple cloverleaf  
Trailing pair partner trade and square thru  
Slide thru, right and left thru, dixie style  
To an ocean wave, boys trade, left single hinge  
Boys trade, star thru, pass thru, left allemande...



## THE CALLING COMPUTER

by Don Beck

Computers are taking over! They help run our telephone systems, our VCR's, our banks, our cars. We use them for business, for personal convenience (such as the word processor I am using to write this article), and for entertainment. How far will it go? How long will it be before we are square dancing to the calling of a computer?

Well, the time is here, sort of! Let me explain. On February 6, 1989, a group of square dancers (three squares worth) known as Don's Pawns of Sudbury, Mass. danced to the calling of a computer program called Desktop Dancer running on a Macintosh computer. (I believe this was the first time this was ever done.) The "sort of" part is the fact that Desktop Dancer is not about to replace a live caller, not by a long shot. Desktop Dancer was written as a training aid for callers and not as a caller replacement; it just happens to be able to do some calling.

It all started in 1984 when I bought my first computer, an Apple Macintosh, because I was about to start publishing a newsletter for callers and I needed a word processor and a data base to keep track of my subscribers. As many other Macintosh owners have found, not only does the Mac help you do your job, it is also fun to use and even quite addictive. I kept finding other ways to use it, and soon was also using one at my full-time job (I was a mechanical engineer) doing drafting, engineering calculations and technical writing.

In 1987, Apple Computer introduced a program called HyperCard that allows non-programmers to create their own programs. With very little effort, simple programs can be created, and as you learn to program in its English-like language, HyperTalk, almost anything is possible. I immediately was hooked, thinking I could very easily create a square dancer simulation program. It turned out that I was able to create the program, but I had to learn a lot of programming in the process. A year and a half later, working in my spare time (not that anyone who calls regularly, writes a newsletter, and has a full-time job, has any spare time), Desktop Dancer was complete enough to have dancers dance to its calling. A year and a half further down the road, it is finally available for sale as a caller training aid.

Desktop Dancer, like a few other programs on the market, shows a graphic representation of dancers on the screen. You tell it to dance a call and the screen changes to show the formation that the square would be in after the call was danced. (No currently available programs animate the action of the dancers.) Desktop Dancer shows a long list of calls that are possible from the formation that the square is in. The user merely points at any one of the calls listed (all of which are possible from that formation) and clicks the computer's mouse button.

The two features that make it possible for Desktop Dancer to actually call to square dancers are the ability of the program to speak the calls that are selected (either through the computer's loudspeaker or through a PA system), and the ability of the program to select a random call from the list of those possible or a continuous series of random calls. The sequence that is generated, although

**Continued on Page 95**





## People IN THE NEWS



**W**e learned that **Charles and Eleanor Hocevar** of Port Charlotte finally reached the enviable total of 573 dances in a row on July 28 in Bradenton, Florida, when **Ken Anderson** called at the Golf Lake Estates—a nice record worthy of the Guinness book. Time out for an eye operation for Eleanor and they'll soon be back dancing.

**A** bit of national publicity came about when *National Geographic* (Nov. 90, p. 48-49) showed a square dancer dressed for dancing at the Buffalo Convention Center, ready for a convention good time. It was part of a story on the Erie Canal.



**F**rom Loveland, CO, the news comes that **John Kwaiser** is traveling full-time and has four clubs at home. He's an instructor of callers and records on Chinook.

**S**urgery for heart repair briefly slowed down two well-known callers, **Tom Train**

of Arizona and **Daryl Clendenin** of Oregon. Both have resumed their calling schedules.



**L**yndale S&R/D Club hosted Florida caller and cuer **Don and Loretta Hanhurst** in Auckland, New Zealand; ninth birthday festival, lavish decorations, say the **Butchers**.

**S**everal S/D clothing stores familiar to readers were featured recently in *Western and English Fashions*. Triple R in northern Virginia, celebrating ten years, is one. Triple R stands for *Rams* (founders **Eddie Brown** and **Mark Mossely** of the L.A. Rams), the *Redskins*, and *Robert* (for **Robert King**, their accountant). **Betty Seay** and **Joyce Mitchell** are co-managers.

Also about ten years ago, **Larry and Idelma Winegard** started LIW Apparel in the Shenandoah Valley of Virginia. Finally mentioned was Circle W Shop, set up by **Don and Jackie Wilkins** of Sneads Ferry, N.C., received good coverage.

**A**ll the way from Switzerland came student **Jerry Heritler** on a visit to Orange, Conn. (on Rotary's Group Study Exchange Program) to hear his first square dance, called by **Al Brozek**. His hosts and fellow callers, "**Railroad Bill**" and **Nancy Barr** accompanied him.



**F**ather and son calling teams are not common, but **Curt Braffet** calls occasionally with his dad, **Pat Braffet**. **Curt** is well known for his harmony ability, and calls for the Rollaway Ramblers, Clinton, and the Keystone Squares of Bartonville, both in Illinois. He's a staff caller on Chicago Country and also enjoys calling at English Mountain.



**N**otes forwarded by Massachusetts caller **Don Beck** reported a S/D Awareness Day in Boston in September with five callers from four states, two cuers and two clogging leaders. There were 20 sets of club dancers, 20 other sets of participants. Don was emcee. He also led callers' clinics recently in Georgia and Texas. **Gail Gordon**, Psy. D., (Don's partner) also held a partners' session on Stress Management.

**A**nother cat-in-the-crinoline photo: this time it's **Nicky** making herself comfortable, sent by **Judy Robbins** of Seminole, Florida, who dances at the OxBow in Pinellas Park with **Earle Steele**, **Ron Schneider** and cuers **Jimmy and Carol Griffin**.



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Tuesday, 11	At Sea		
Wednesday, 12	Puerto Vallarta	8:00 a.m.	10:00 p.m.
Thursday, 13	Mazatlan	9:00 a.m.	6:00 p.m.
Friday, 14	Cabo San Lucas	7:00 a.m.	12:00 Noon
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**Choreography by Leo & Jeanette Chauvin**  
 Nice Waylon Jennings vocal with an easy-intermediate cha cha using basic figures.

**EL RICO TANGO—Grenn 17140**

**Choreography by Carmen & Mildred Smarelli**  
 Good music and a nice mixture of easy-intermediate tango figures, cued by Carmen. Phase III.

**SOUTHERN COMFORT 90—Grenn 14288(17042-14247)**

**Choreography by Bill & Lee Carter**  
 Good peppy music and a good easy two-step. Phase II.

**HAPPY EVER AFTER—Special Press**

**Choreography by Bill & Carol Goss**  
 Pretty music and an interestingly different rumba. Phase VI.

**ROCK AND ROLL FOREVER—Special Press**

**Choreography by Kenji & Nobuko Shibata**  
 Good music and a busy advanced jive. Phase VI.

**OUT OF NOWHERE—Windsor 4789**

**Choreography by Doug & Vi Hooper**  
 Pretty music and a good solid intermediate foxtrot, cued by Doug. Phase IV.

**ARE YOU LONESOME TONIGHT—MGR 081**

**Choreography by Al & Dottie Brauer**  
 Pretty music and a nice easy waltz with slightly unusual choreography (*hover*), cued by Pete Metzger. Phase II + 1.

**THE VERY THOUGHT OF YOU—EN 040**

**Choreography by Pete & Carol Metzger**  
 Good music and a comfortable easy-intermediate foxtrot with basic figures, cued by Pete. Phase III.

**WHEN I LOST YOU—PS 010, Hi-Hat 900, EN 003**

**Choreography by Joe & Shirley Johansson**  
 Nice music and a comfortable high-intermediate waltz with *double reverses*. Phase V.

**YOUNG LOVE—PS 010, HH 868, EN 016**

**Choreography by George & Judie McFarlane**  
 Pretty music with an interesting waltz routine. Phase V.

**TEQUILA—Coll-3154 or Eric 267**

**Choreography by Bob & Mary Ann Rother**  
 Good mambo music by The Champs with an advanced unphased mambo routine.

**AIN'T NOBODY'S BUSINESS—WB 7-19957**

**Choreography by Steve & Jackie Wilhoit**  
 Great Hank Williams Jr. vocal and a good easy side of intermediate two-step and jive. Phase IV.

**DRINKING CHAMPAGNE—MCA 79070**

**Choreography by Steve & Jackie Wilhoit**  
 Good George Strait vocal and a comfortable easy-intermediate foxtrot. Phase III + 1 (*three step*).

**NOW AND THEN—MCA 79070**

**Choreography by Steve & Jackie Wilhoit**  
 Good music with an easy-going two-step. Phase II + 1 (*fishtail*).

**MONEY HONEY—Coll-DEP 1-1006**

**Choreography by Phil & Becky Guenther**  
 Good swinging Elvis Presley vocal and an interestingly different high-intermediate jive with a *chapper* and *flea hops*.

**LIPSTICK ON YOUR COLLAR—Coll 4204**

**Choreography by Woody & Kay Woodward**  
 A comfortable easy two-step to a Connie Francis vocal. Phase III.

**EVERYBODY'S SOMEBODY'S FOOL—Coll 4205**

**Choreography by Woody & Kay Woodward**  
 A good easy two-step to a Connie Francis vocal. Phase II.

**BLUE MONDAY—Capital X-002**

**Choreography by Brent & Mickey Moore**  
 Good Fats Domino vocal with an interesting west coast swing routine. Phase VI.

**SEA CRUISE—OBG-45244**

**Choreography by Bob Mallhouse**  
 Lively Frankie Ford vocal with an easy three-part two-step. Phase II + 1 (*rock the boat*).

**YAKETY CHA—Atlantic Oldies OS 13006**

**Choreography by Fred & Gail Jabour**  
 Really swinging *Yakety Yak* by the Coasters with a three-part intermediate cha. Phase III + 2.

**DOO DAD—Scope 43**

**Choreography by Croft/DeZordo**  
 Catchy music with a very easy two-step cued by Dick Ellerman. Phase II.

**TONIGHT MAMBO—DAL 6075**

**Choreography by Doug & Vi Hooper**  
 Great music and an interesting mambo routine. Phase V.

**MORNING HAS BROKEN—Rexel**

**Choreography by Richard Lamberty/Marilou Morales**  
 Pretty music and a slightly different easy-intermediate waltz. Phase III.

**WILLOW WEEP FOR ME—Rexel**

**Choreography by Richard Lamberty/Marilou Morales**  
 Good solid music and an interesting, different high-intermediate two-step. Phase V + 1 (*reverse swivel*).



**A FOOL SUCH AS I—Blue Ribbon 255**

**Caller: Jason Dean**

FIGURE: Heads square thru, right hand star, heads star left, right and left thru, swing thru, boys run, half tag, swing, promenade.

**MR. SANTA (SANDMAN)—Blue Ribbon 256**

FIGURE: Heads square thru, do-sa-do, star thru, reverse dixie style to a wave, ferris recycle, centers pass thru, touch 1/4, scoot back, swing, promenade.

**LIFE GOES ON THAT WAY—Blue Star 1297**

**Caller: James & Sharon Martin**      **Key: A Flat**  
Mainstream. FIGURE: Heads square thru, right hand star, heads star left, right and left thru, swing thru twice, swing, promenade.

**SOMETHING TO BRAG ABOUT—Bogan 1387**

**Caller: John Aden and Daughter April**      **Key: G/G#**  
Mainstream. FIGURE: Heads promenade, walk in the middle, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, swing, promenade.

**SOMEBODY LOVES YOU—Dance Ranch 705**

**Caller: Johnnie Wykoff & Star**      **Key: C**  
Mainstream. FIGURE: Head ladies chain, heads square thru, swing thru, boys run, tag the line, lady go left, gent go right, allemande left, right around your own, swing corner, promenade.

**GLASS HEARTS—Hoedowner 124**


**Caller: John Kwaiser**  
FIGURE: Heads square thru, right hand star, heads star left, right and left thru, swing thru twice, swing corner, promenade.

**EARTH ANGEL—Lightning 109**


**Caller: Jimmy Roberson**  
FIGURE: Heads promenade 1/2, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

**MISTY—Lightning 306**


**Caller: Bob Price**



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**Bill Helms**



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FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing, promenade.

**WHITE SPORT COAT—LouMac 180**

**Caller: Harry Lackey**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, touch ¼, box circulate twice, swing corner, promenade.

**YOUNG WIDOW BROWN—Mar-Let 523**

**Caller: George Shell**

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

**YA'LL COME—Nickel 75**

**Caller: Dave Crow**

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing, promenade.

**FIRE EYES—Rawhide 164**

**Caller: Larry Cole**

FIGURE: Heads promenade ½, pass the ocean, extend, girls trade, girls run right, tag the line right, chain down the line, slide thru, single circle, swing corner,

promenade.

**CRYING OVER YOU—Royal 112**

**Caller: Tony Oxendine**

FIGURE: Heads couples promenade ½, rollaway, slide thru, do-sa-do, girls trade, recycle, right and left thru, star thru, pass thru, chase right, swing, promenade.

**UNDER THE BOARDWALK—Royal 211**

**Caller: Jerry Story**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru ¾, swing, promenade.

**BOOGIE AND BEETHOVEN—Silver Sounds 126**

**Callers: Jack O'Leary, Bruce McCue Key: E flat**

FIGURE: Heads promenade ½, square thru, right and left thru, eight chain six, swing, promenade.

**I'LL DO IT ALL OVER AGAIN—Sting 204**

**Caller: Ingvar Pettersson**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru ¾, swing, promenade.

**LITTLE BLACK BOOK—Sting 104**

**Caller: Stefan Sidholm**

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John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 717 646 8411
Frank Lane	PO Box 1382, Estes Park, CO 80517, 303 586 3696
Jack Lasry	1513 No. 46th Ave., Hollywood, FL 33021, 305 981 7788
Jim Mayo	79 Wash Pond Rd., Hampstead, NH 03841, 603 329 5492
Vaughn Parrish	Rt 2 Parrish Rd., Berthoud, CO 80513, 303 772 5118
Bill Peters	PO Box 10692, Zephyr Cove, NV 89448, 702 588 7181
Gloria Roth	4600 Eastview Ave., Lake Worth, FL 33463, 407 641 5368
Al Stevens	Bachstr. 22, 7512 Rheinstetten 2, W. Germany, 07242-1786

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, girls fold, peel the top, right and left thru, square thru 3/4, swing, promenade.

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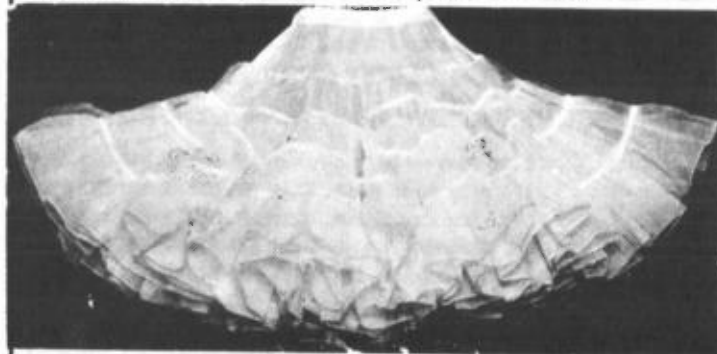
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## DATE-LINE

**Texas**—Ice Breaker '91 R/D Festival, Harvest Club, Beaumont; February 1-3; Richard/Jo Anne Lawson. Contact Bob/Barbara Herbst, POB 8476 LRS, Beaumont TX 77711.

**Ohio**—Plus Level Dance, Aladdin Temple Shrine, Columbus; February 3, Keith Zimmerman. For more info call Paul/Carol Bucy 876-7840 or George/MaryLou Kinnamon 771-1440.

**Texas**—Trails-End-Dance, Edward Grossman Auditorium, Corpus Christi; February 7; Nick Hartley.

**Alaska**—23rd Annual Fur Rondy Festival, Anchorage; February 7-10; John Kwaiser, Judy/GB Summitt. Contact Chris/Lisa Moore, 3917 Round Top Cr, Anchorage AK 99504.

**Bermuda**—2nd R/D Festival, Sonesta Beach Hotel; February 7-12. Contact Gerrie Purcell, 340 Highland Av, Randolph MA 02368.

**Texas**—3rd Annual Sweetheart Festival, Bayfront Plaza Conv Ctr, Corpus Christi; February 8-9; J Gorski, W Baldwin, L Gravelle, J/A von der Heide, J/N Becker. Con-

tact Jim/Nancy Davis, 633 Aristocrat Dr, Corpus Christi TX 78418.

**North Carolina**—3rd Annual Sadie Hawkins Dance, Charlie Rose Agri Ctr, Wade; February 9; J Roberson, E Sheply, B Ford/J Sessoms. Contact Single Stars SD Club, POB 296, Wade NC 28035.

**Bermuda**—12th S&R/D Convention, Sonesta Beach Hotel; February 14-21. Contact Gerrie Purcell, 340 Highland Av, Randolph MA 02368.

**Virginia**—S&R/D Weekend Getaway, Sheraton Beach Inn, Virginia Beach; February 15-16; M Arnold, B Worley, M Worley, J/P Adcock, S/K Pollock. For more info call (804)473-9563.

**Bermuda**—1st Clogging Festival, Sonesta Beach Hotel; February 21-25. Contact Gerrie Purcell, 340 Highland Av, Randolph MA 02368.

**Texas**—Permian Basin S&R/D Festival, Ector County Coliseum, Odessa; February 22-23; Marshall Flippo, Tom Roper, Art/Fran Moore. Contact Permian Basin S&R/D Festival, POB 13351, Odessa TX 79768.



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A beautiful outdoor park setting, complete with carousel and popcorn wagon, will be the background for the fashion show planned by the 40th National Convention. Two performances are planned for Saturday, June 29, at 1 and 3:30 PM in the Symphony Hall adjacent to the Salt Palace. The Hall will seat 2801.

Several new and refreshing ideas in fashion will be presented by models from ten states, several foreign countries, the upcoming convention cities and the four districts of Utah. Models will include youth, singles, seniors, callers/cuers, round dancers, cloggers and contra dancers. Musical entertainment will round out the program. Ride the "Carousel of Fashion" for an interesting, exciting event.

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A pops concert presented by the Mormon Symphony and Chorus, held in the Mormon Tabernacle on Temple square, will be the special event. The Symphony and Chorus have delighted audiences for two decades and have performed in some of the best-known concert halls and art centers in the U.S.

A variety of special numbers will include Rogers and Hammerstein, fiddling numbers, and the all-time favorite patriotic tunes. The finale will be a sing-a-long for the audience so you can brag that you have sung with the Mormon Symphony and Chorus. Order your tickets now by checking the appropriate box on the registration form.

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Of course, the best shopping at a convention is always at the vendor booths located right in the convention center. An unbelievable variety of goods is offered to fill any dancer's needs.

Also, located right in the registration area will be the 40th NSDC Souvenir Booth. Many items, including official cookbooks and seagull tote bags, will be available there.

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# UNDERLINING

THE CALLER NOTE SERVICES

The Southern California Note Service has a nice piece this time about "Keeping the Student Dancers," and although some might not totally agree with all the concepts therein, here's an excerpt that explores a problem:

"You must work to have your students prepared for the first student-level dance they attend. This is the first taste of what things will be like when class is finished. It will either make or break most of them. They must put up with the worry of "can they do what is going to be called, attempting to dance with strangers, and listening to a new caller." If they have to also cope with unfamiliar ways of doing things they thought they knew, they may become sour on square dancing. They'll start questioning why should they even go to class when they aren't taught what they need to know, or they may feel badly enough about having broken down squares that they just don't come back to class.

"Today's dancers have stylized square dancing moves to suit what they enjoy doing. We need to go with the trend and teach the new dancers to keep up with

those already on the floor. Properly preparing new dancers will make them happier, keep them dancing longer, and help assure square dancing continues on."

Joe Uebelacker explores a new call by Dick Bayer in his **Canadian Note Service** this time. The call is *anything vice versa* and goes like this: From any allowable position, complete the given call, do a U-turn back and repeat same call with opposite hand.

Heads square thru four vice versa—Dancers do the square thru four, U-turn back, left square thru four...

From ocean waves: Swing thru vice versa—Swing thru, (right-handed, of course), then U-turn back and left swing thru...

This seems to be the month for *reverse* figures, and here's one more from **Callerlink A.C.F** and Eric Wendell in Australia, who quotes from Jeff Seidel: Reverse Track Two: Same as *track two* but in reverse, i.e., left-hand line goes sharp in right, while the right-hand line goes wide left. Ends in left-handed ocean waves.



Jimmy Roberson

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- LR-107 ACE IN THE HOLE by Jimmy
- LR-304 LITTLE SAINT NICK by Bob
- LR-403 GHOSTBUSTERS by Max

Heads square thru, swing thru, boys run  
Ferris wheel, double pass thru  
Reverse track two, all left allemande...

**R**ound of the month from the **Toronto & District Notes** is *Pixie* by the Toles from Texas. Some very good *concentric* material from Tom Trainor at a recent caller clinic is quoted. A new experimental by Lee Kopman, *linger*, is featured. In addition, there's a good portion on *linear tag, chase and follow, rotary spin* and *crossfire*.

**O**n a sad note—we received Jack Lasry's final **Notes for Callers** soon after he passed away, with a note saying that he was hospitalized, didn't go to Austria and Sweden as planned, and that "things will be back on track." *Timeliness* was one of Jack's strong suits, as well as *perseverance* in the face of a long health struggle. We'll all miss a note service of exceptional quality, neatness, frankness and perceptiveness.

**E**very now and then we make editorial comments and give well-deserved plugs in this section, so we'll say again that Warren Berquam's **Minnesota Callers' Notes** is well-known for its wealth of choreo at all levels. He works overtime with that computer of his. Warren's whole operation is at his home now in Maple Plain, Minn., including a well-stocked western store with clothing, records and books. Ask him about a combined *ASD* and note service offer. Callers have asked where they can buy the series of the late Gene Trimmer's books. Warren has them all.

**C**ertainly this is the issue for little *extras* and editorializing. Interesting that half the note services reported this time (three out of six) come from outside the USA. Did you ever consider that *ASD* itself is a note service—reporting every new Callerlab QS, diagramming each in "QueST" columns, editorializing in "Calling Tips" and providing new ideas and much choreo in the "Creative Choreo"

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and "PS/MS" columns, not to mention our record reviews and news of interest. Another item, pointed out by Art Shepherd: Of 24 singing calls reviewed in *ASD* in the September issue, fifteen started with the figure *heads promenade half*, eight started with *heads square thru four*, and one was a very basic figure! What happened to originality?

### MORE BMI/ASCAP NEWS

Good news—members of Callerlab and Roundalab will soon be automatically covered (including sponsor coverage) for use of copyrighted music at all dances, with payment of a mandatory new annual fee. Ask for details. A tip to the wise: join Callerlab/Roundalab. Hire members of those organizations for your dances.

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The Miami Valley Dance Council will host the 32nd Buckeye Dance Convention on May 3-5 at the Dayton Convention Center. "Circus Fun in '91" is the theme for the weekend.

Shown here are Bernie and Don Linkous proudly displaying the official publicity costumes. Bright circus colors of red, blue and green combined with white carry out the theme. A modified version of Authentic Pattern #280 was selected for the dress. Dancers may choose one of the three colors for the bodice, one sleeve layer and the hemline ruffle. Each woman has the choice of a jewel, sweetheart or square neckline for the fitted bodice. The sleeve consists of two deep ruffles, one in the choice color and one in white. Fullness has been added to the white three-gored circle skirt which is completed with a matching hemline ruffle that curves gracefully to the belted waist. The dress may be made in one-piece or as a skirt and blouse. White petticoats, petti-pants and shoes complete the ensemble. The men wear white trousers with shirts to match their partner's choice of bodice color. White scarves and shoes complete the outfits.

For information on the 32nd Buckeye Convention or the Miami Valley Dance Council costumes, contact Don and Bernie Linkous, 917 Broadview Pl., Dayton OH 45419 (513-294-0826).

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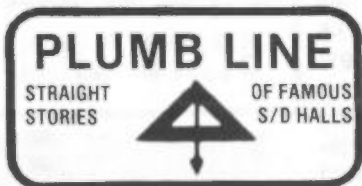
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## DANCERS JOIN HANDS WITH GRANGE

Long time area residents, Guy and Maybelle Hulquist, had a forty-year old barn converted into a dance hall, with a floor large enough to accommodate 25 squares. The downstairs serves as a kitchen with seating and eating area for a hundred people. The conversion was accomplished by the Hulquist family with the assistance of numerous members of Edgemere Grange No. 355 and the new dancers fresh out of class a year ago. The beautifully renovated barn enjoys a magnificent mountain setting beside a lake aptly named Jewel.

Callers Rick and Kathy Utter of Bonners Ferry, Idaho, pushed the dancers hard, and on June 17, they moved from the Grange Hall which they had outgrown to the spacious dancing area of the barn for a fun-filled graduation ceremony. 52 new square dancers were graduated. The club membership of 69 includes three generations ranging in age from eight to 65. A potluck dinner featuring a roast beef pit barbecue prepared by Presidents Vern and Lura Hollett provided a fitting climax to the evening's celebration.



Most of the club members live in the rural mountainous area known as the Hoodoo Valley. The club's name is the Hoodoo Valley Hoedowners. The unique barn is outlined on the badge.

Carl and Arbutus Hulquist, parents of Guy, have been named honorary members of the club for their support and dedication to square dance and Grange activities.

In July, 1990, the Hoedowners sponsored their first annual Jewel Lake Jamboree, which featured dancing, hayrides, campfires, horsehoe pitching and poker walks along the lake trails. More than 200 dancers and spectators attended the main dance on Saturday night.

The work and dedication to square dancing of all members of the club and particularly the energy of the Utters, Hollets and Hulquists assures future success of this joint Grange-square dance community activity.

*Neal & Jan Wood*



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## GRAND ZIP, Continued

part of my square and round dancing.

When I talk to other dancers here in central N.Y. about things I've read in *ASD* that are so pertinent, they look at me and shrug their shoulders. I take it that they don't read *ASD* and know what is good for clubs and dancers. Of course, this is not your fault in any way. *Howie Snyder*

Is there any truth to the rumor that we singles won't have a hall or floor at next year's National Convention in Salt Lake City? If so, many of us are thinking of passing that one up!

*Virgil Frederiksen  
Boulder City, Nevada*

I have all of *ASD* issues from January 1961 through August 1989 except five issues...Do you know of anyone who would want them. All I ask is that they pay the shipping costs.

I have resigned as executive secretary of the Overseas Dancer Assn. and been replaced by Len and Elly Berquist, 14735 Sun Hills Dr., Colorado Springs CO 80908.

*Ralph Hay  
2331 Paris St.  
Aurora, Colorado*

I am sending for my magazine as I had square danced over 25 years but lost my husband four years ago and never found a regular partner. Have become "grandma" to five clubs and didn't stop until last January. This August I had open heart

surgery with four bypasses and a repair but am looking forward to going back in a few months...I found out at 75 the doctor says I never had time to think about growing old and the exercise has been the best.

*Hazel A. Shaffer  
Greencastle, Pennsylvania*

I have nearly (two or three exceptions) all *ASD* magazines from about 1973 to date. Do you or anyone have a need for some or all? I want to clear the shelf.

*Oliver Bruning  
1013 13th St.  
Highland IL 62249-1910*

...I still enjoy reading all the comments and get a lot of material for use in my club programs. Keep up the good work.

*Ron Heichert  
Westbank, British Columbia*

Mary and I would like to thank you for featuring us in "Facing L.O.D." We appreciate your magazine and enjoy reading the several articles. It is one magazine which covers it all.

*Ron & Mary Noble  
Dallas, Oregon*

Enclosed is a check...Sat here for two hours reading an old issue and can't wait to start receiving them again.

*Joe & Harriet Dencoff  
West Plains, Missouri*



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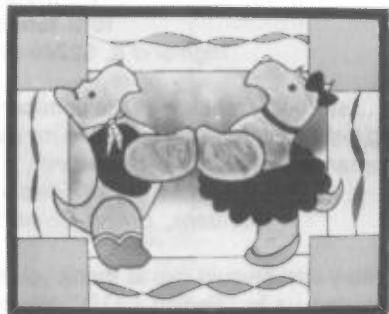
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## MEANDERING, Continued

Subjects assigned to me for this talk, belatedly, were Promotion and Party Time Programs. Meals were *on the house*. Now there's a good way to get a crowd of callers to a meeting, even as the first few snowflakes of the season mixed with the rain!

With that, I must close the book on another *call-ec-tion of corn-ucopian* capers.



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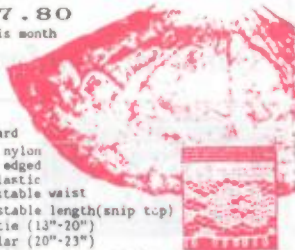
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## ON LINE, Continued

completely random is technically possible (e.g., if couples are back-to-back, the program will not call calls that require couples to be face-to-face, such as *ladies chain*).

Getting back to February 6, how was Desktop Dancer's debut as a caller? We had a lot of fun; we encountered some interesting choreography and some unique pronunciations of the calls; we even recorded the event on video tape for posterity, but the dancers assured me that I had nothing to worry about. They were not about to replace me with a computer?

The reason that Desktop Dancer will never replace any live caller are clear. Aside from the fact that the computer's enunciation is poor, choosing random calls provides unexpected variety, but without any consideration for body flow or difficulty, this can lead to unenjoyable dancing. Desktop Dancer has no concept of timing either, causing the dancers frequently to either rush or wait. And of course, the lack of charisma...!

But please remember that Desktop Dancer was not created for the purpose of calling to willing dancers. Rather its main purpose is as a training aid, and this it does well. It helps callers think of calls they might not otherwise have considered; it recognizes when an *allemande left* or *grand right and left* is possible so that the user is rewarded for correctly resolving the square; it has sight calling and mental image modes for practicing specialized forms of choreography.

An interesting observation that can be made when watching dancers try to dance to Desktop Dancer is just how much talent our live callers have. Desktop Dancer knows how to call sequences that are possible, but it takes much, much more to be a real caller.

Computers are taking over, but fortunately, they are not taking over everything.

Information on the program, and a demo version, are available from Don at 176 W. Acton Rd., Stow MA 01775. Phone 508-897-9767.

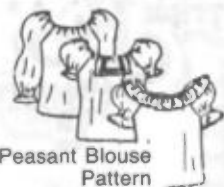
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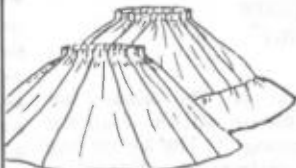
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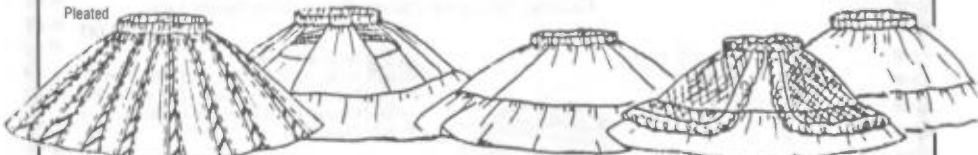
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would stand if you were to grade yourself on a scale of one through ten in other aspects of the activity? Where would your level fall in: 1. Rhythm? 2. Timing? 3. Styling? 4. Friendliness, sociability and tolerance of others? 5. Club loyalty? 6. Years you have contributed to the activity? 7. Welcoming new members and guests to your club? 8. Helping with beginner classes? 9. Bringing new members into the activity? 10. Making sure that no caller or dancer is left alone in the parking lot at the end of the dance?

"If you average all of these scales along with choreography, you should then find your real and true level in the square dance picture..."—Curly Custer.

Editor's Note: We thank Jim Kassel for his contributions to "Challenge Chatter" for the past eight years. His promptness and efficiency were always appreciated, and we know his efforts were helpful to

challenge dancers throughout the country.

Welcome to our new columnists, Russ and Nancy Nichols of Maumee, Ohio.

"Professional Profile" features Al "Tex" Brownlee of Fontana Dam, N.C. Believing that the square dance activity holds promise as the best wholesome recreation activity one can enjoy, Tex has in turn influenced dozens of callers to make their hobby a career. 64 cross-country calling tours were chalked up by Tex in more than 15 years of full-time calling.

"New Idea:" *Quickstep* by Lee Kopman.



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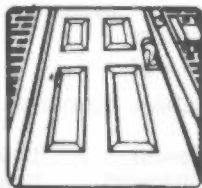
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# Book Nook



by Mary Jenkins

## CONTRAS AS RALPH PAGE CALLED THEM Compiled, Edited & Published by Roger C. Knox

For the past two weeks or more, I have been going through copies of Ralph Page's magazine, *Northern Junket*. Duke Miller of Gloversville, N.Y., one of Ralph's close friends had brought us several copies of this magazine, dating back much farther than our subscription. Duke was on his way to one of this favorite fishing spots not too far from our home, Mockingbird Hill in Minerva. He asked us to tear out pages we wanted to keep and burn the rest. To us, that was a "sin" to destroy all that good reading and valuable material. So, for two weeks, we have torn out many pages to save and have had very little to burn!

Roger Knox wrote telling of his collection of dances as Ralph called them, soon to be published. I couldn't believe his book would be so well-organized and so full of material, and I continued to rip and tear the magazines! When the book arrived, I was pleasantly surprised—and then some!

*Contras As Ralph Page Called Them*

contains photocopies of over 200 contra dances collected from a syllabus produced at the Stockton (CA) Folk Dance Camp in 1957 and from pages of *Northern Junket*.

*Northern Junket* was published from April 1949 to July 1984. Over the years that we subscribed (Our first subscription was a Christmas present from Duke.), I wrote several articles which Ralph found "fit to print." It was indeed an honor and privilege to be asked by Ralph to write an article for his final issue.

This book of contras is a *must* for callers and dancers who are now dancing or are interested in dancing contras, especially those people who enjoyed dancing to Ralph's prompting.

Roger has done a fantastic job and deserves thanks and appreciation for his work. May the book sell quickly and may those who buy it get as much pleasure and satisfaction out of reading it as I did. Order from Roger C. Knox, 702 North Tioga St., Ithaca NY 14850. Price \$10.00

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*Alfred Lord Tennyson*

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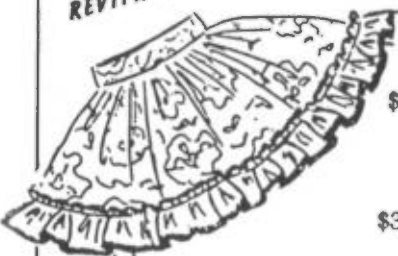
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"Dolores, in this word puzzle, can I take *horseshoe turn* and nail it to this oxymoron reference list?" "Nonsense. Even big ol' dumb *oxies* wouldn't wear horseshoes!"

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## 1991 Weekend (2 Day) Schedule

CHAPARRAL RECORDS W/E Ken Bower (CA), Beryl Main (CO) Jerry Haag (TX), Scott Smith (UT) Gary Shoemaker (TN) [RDS] Ray & Bea Dowdy (WV) May 31-June 2	Ray Donahoo (TN) Roy Hawes (GA) Fred McClure (GA) [RDS] John & Mary Lunn (TN) June 7-9	Jerry Sleeman (MI) Nick Hartley (IN) Dick Duckham (MI) [RDS] Chuck & Barb Jobe (OH) June 14-16	TO BE ANNOUNCED  June 21-23
Cecil Sayre (WV) Jim Durham (VA) Ed Graham (WV) [RDS] Charlie & Carolyn Hearn (WV) June 28-30	Sam Dunn (OH) [RDS] Dorothy Rosa (OH)  July 5-7	George Shell (VA) Bill Claywell (KY) No Rounds  July 12-14	Bill Everhart (IN) Dave Crow (IN) [RDS] Judy Everhart (IN)  July 19-21
GOOD OLE BOYS Sam Dunn (OH), Mike King (OH) Keith Zimmerman (OH) [RDS] Phyllis & Bob Hathaway (OH) July 26-28	Bill Bumgarner (OH) [RDS] Dick & Gail Blaskis (OH)  August 2-4	ROYAL RECORDS W/E Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 9-11	Phil Kozlowski (IN) [RDS] Phil Van Lokeren (OH)  August 16-18
MAINSTREAM WEEKEND Gene Record (KY)  August 23-25	Wayne McDonald (TN) [RDS] Dee Smith (TN)  August 30-September 1	Berry Vestal (TN) [RDS] Ray & Bea Dowdy (WV) Kevin Lowe (VA) September 6-8	Chuck Myers (AL) Rick Burnette (AL) [RDS] Chuck & Nancy Sample (FL) September 13-15
Frank Holland (NC) Wayne Smith (MS) Mel Estes (AL)  September 20-22	TO BE ANNOUNCED  September 27-29	Bill Stiehl (OH) [RDS] John & Jean Stivers (OH)  October 4-6	LIGHTNING RECORDS Jimmy Roberson (NC) Barry Echols (NC) Bob Price (NC) [RDS] Wentz & Norma Dickenson (TN) October 11-13
Harold Kelly (GA) John Swindle (GA) [RDS] Hal & Sadie Roden (GA) October 18-20	SINGLES WEEKEND George Lavender (AL) Larry Sandefur (GA)  October 25-27	Buddy Caulder (NC) [RDS] Nora Hutchins (NC)  November 1-3	<b>CALLERS SCHOOL</b> Gary Shoemaker Stan Burdick April 21-26

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# Mountain

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## 1991 5-Day Schedule

Burt Summers (FL) John Robbins (FL) [RDS] Laura Kinstlich (FL) April 28, May 5	EAGLE RECORDS Jim Trimble (IL), Jim Logan (IA) Jim Cholmondeley (MO) Herb Edwards (IL) [RDS] Ted & Luella Floden (IA) May 5-12	King Caldwell (LA) Bailey Campbell (TX) George Horn (OK) Ernie Haynes (OK) Jon Jones (TX) May 12-19	Gene Record (KY) Dick McPherson (NC) Harold Thomas (SC) [RDS] Bonnie & Tom Tomchik (NC) May 19-26
FIRST YEAR DANCERS WEEK Frank Gatrell (OH) Scotty Sharr (OH) May 26-31	Wayne McDonald (TN) Curt Braffet (IL) Craig Rowe (IN) June 2-7	ROUNDS—PHASES III-VI Tom & Jan Kannapel (KY) Ralph & Joan Collipi (NJ) June 9-14	Darryl McMillan (FL) [RDS] Phil & Becky Guenther (KY) June 16-21
Les Greenwood (Can) Lorne Lockrey (Can) Lee Schmidt (CA) [RDS] Neale & Arthurlyn Brown (Can) June 23-28	Marshall Flippo (TX) Jerry Haag (TX) [RDS] Dan & Linda Prosser (PA) June 30-July 5	Tom Allen (MN) Dick Reuter (MN) Leroy Conrad (MO) [RDS] Ray & Gerry Belanger (MN) July 7-12	Ken Bower (CA) Beryl Main (AZ) [RDS] Bud & Cissy Drake (IN) July 14-19
C-1 WEEK (Separate Hall) Darryl Lipscomb (TX) July 14-19	Frank Gatrell (OH) Scotty Sharr (OH) [RDS] Dick & Pat Winter (OH) July 21-26	Wade Driver (AZ) Tim Marriner (VA) Guest Staff: Don Heins (GA) [RDS] Bill & Betty Lincoln (AK) July 28-August 2	ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX), Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 4-9
Jim Park (MI) Randy Dougherty (AZ) [RDS] Chuck & Sandy Weiss (MI) August 11-16	Ramon Marsch (OH) Ron Hensel (MI) [RDS] Bill Hart & Helen Lilak (OH) August 18-23	C-1 & C-2 Ross Howell (TX) Bob Gambell (TX) Mike Jacobs (VA) August 25-30	Shane Greer (OK) Guy Adams (IL) [RDS] Helen & Bill Stairwalt (IL) September 1-6
Ron Schneider (FL) Larry Prior (FL) [RDS] Larry Prior (FL) September 8-13	Larry Letson (TX) Lem Gravelle (LA) [RDS] Marilyn & Cliff Hicks (MI) September 15-20	Virg Troxell (IN) Chuck Peel (IN) John Paul Bresnan (AL) [RDS] John & Dimple Williford (AL) September 22-27	Ken Bower (CA) [RDS] Richard & Joanne Lawson (AL) September 29-October 4
Bill Harrison (MD) Jimmy Lee (Can) [RDS] Ozzie & Margaret Ostlund (MD) October 6-11	Tony DiGeorge (LA) [RDS] Barbara & Ted May (LA) October 13-18	Tony Oxendine (SC) Jerry Story (TX) [RDS] Jim & Priscilla Adcock (VA) October 20-25	ROUNDS WEEK—Phase III-VI Barbara & Wayne Blackford (FL) Frank & Phyl Lehnert (OH) October 27-November 1