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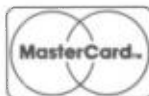
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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 4
APRIL 1991



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April is the month for humor, beginning with the traditional Fool's Day. It is also the month we emphasize vacations and travel. This year as we compile the April issue, we are very conscious, too, of the crisis in the Persian Gulf and the hardships of economic difficulties at home.

In times of need, communities draw closer for help and support. We foresee several capacities in which square dance clubs and friends can provide staunch support groups for those who are worried about loved ones in the service or for those caught in the financial crunch. Clubs can also provide services and/or raise funds for community needs. Square dancers in recent years in many areas have become deeply involved with community service in a wide range of organizations from Muscular Dystrophy to nursing homes to veterans hospitals to individual needs. Dancers are caring people.

While we are reaching out to help others through our square dancing, we also benefit ourselves. The age-old wisdom comes to mind: "I'm laughing because if I didn't laugh, I'd cry." It's good for us to immerse ourselves in an activity where we cannot dwell on problems for a couple of hours, where we join with others for a good time, and refresh ourselves with exercise and laughter.

Speaking of laughter, we had three responses to our February cover—one of approval, an anonymous one in the form of a fax with humorous quotes coming from Lincoln, and one who thought we

CO-EDITORIAL



desecrated the memory of a great president, especially in such times. As we said before, "If we don't laugh, we cry."

We've said before that as an antidote for the blues and a cure for worry, square dancing has it all. It also offers healthy exercise and a respite from "couch potatoitis." We need laughter and its healing effects; we need activity; we need hope. All these we can receive from our dancing and our dancing friends.

We've heard from many areas surrounding military installations that their numbers have been depleted by members shipping out for the Gulf. Let's keep our square dance military personnel especially in mind as we pray for peace in these troubled times. And don't forget to laugh!



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BY-LINE

Last December a visitor to our display booth in Las Vegas said we should "get organized" and really get a listing of all the square dance events going on each month. Every year we "get orga-

nized" and publish all the dates we know of. Here it is, with our thanks to the committee chairmen and promoters who answered our request for dates.

Norm Hangman, a caller from Hawaii, relates the folk story of "Stone Soup" to the square dance picture for you in this issue. In keeping with our humor theme, **Jo Jan Nunley** asks the important question, "Can You Laugh At Yourself?" and **John Dromey** presents us with a third edition of his "Daffynitions." **Cory Geishouser**, a talented young man who has had his cartoons and a cover drawing published in *ASD*, tells us about dancing in Red Square last summer. So, with April the month of vacation listings and humor, you can chuckle as you dream about new dance experiences.

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GRAND ZIP

Thank you for a wonderful magazine. We have really enjoyed it. Do you still send sample copies of your magazine to the new dancers? If you do, we would be delighted to receive some. We have two clubs with about three squares of new dancers in each club.

*Janice Long
Filer, Idaho*

ED. NOTE: Yes, we do send samples. Drop a card to ASD and order them for your graduates.

I think the protest campaign against the "dirty square dancing" segment on *Saturday Night Live* is an over-reaction. On any given night, *SNL* will have many skits, some of them hilariously funny, some sophomorically stupid, and some in-credibly bad taste. To protest vociferously is, I think, to suggest the equally negative image of square dancers as stuffy and humorless. It certainly gives more importance to the segment than it deserves.

*Ann Wass
Riverdale, Maryland*

Please extend our subscription for two years. We enjoy dancing so much. We are senior citizens and find it so rewarding and excellent activity to keep our minds alert and our bodies in agile shape. We have Dwayne and Donna Rogers in our

area and the quilt Donna has engineered is so beautiful. (See February issue—Ed.) As of now, it isn't finished but it has taken a lot of thought and effort and is wonderful. I wish more people would join in square dancing, it is such a clean and happy entertainment...The callers and wives are so joyful and work so hard to make a good time for everyone. Nowhere in my 67 years have I gone to see everyone so pleasant. Thank God for such good people.

*John & Betty Giese
Chicago, Illinois*

This September I was with a group of 12 Swedes on a tourist and square dance trip to Japan. An American girl, Martha, (Martha Ogasawara—Ed.) living in Japan, helped us arrange the trip...The Japanese square dance families we stayed with were so very friendly and we had the best possible time there.

When we returned home, our club hosted a Jamboree. To our great pleasure, our invited caller, Lem Gravelle, brought 25 S/D couples with him. Now we, in our turn, could invite these couples to stay with us, as we just had stayed with the Japanese families.

An activity that brings people together all over the world, and can relay friendship from one corner of the world to the other must really be something special, don't you think? I do.

*Solveig Perklen
Stockholm Sweden*

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TRI-STATE TRIUMPH

Speaking in classic phrases, the *Ides of January* had come and I prepared to spend a *fortnight* in the southland. Nautically, my *ports of call* (A portly caller certainly calls at his ports of call. —Co-Ed.) were at destinations in Tennessee, Georgia and Florida. Token visits were in Memphis and Valdosta; my main thrust was to warm up my frozen Ohio blood throughout Florida late in the month, just as Cathie and I had warmed up in Hawaii early in the month. Thankfully, reception was warm at all points 'n ports, even though the weather wasn't. Unlike previous mid-winter southern sojourns where I generally took the skyway highway, this time my own heavy Chevy rumbled all the way down old Interstate 75 into the Sunshine State and back, adding over 3,550 miles to her odometer. Two skyward veers broke up the ground rounds within those two weeks, but essentially it was a driving trip.

Memphis, Tennessee—Here's one of the flights. I parked the Chev at the airport in Atlanta (a good jumping-off place) and bull-frogged back and forth on Northwest to Memphis, that two-time National Convention city, where two weekend days were devoted to three sessions of caller clinic stuff for the Memphis Callers Workshop, attended by more than 20, and a Saturday night *ASDance* with 15 sets or so. My hosts/coordinators were caller Eddie and Sally Ramsey, long-time friends and monumental memory-makers. (Eddie introduced Stan as the "associate of Cathie the real *ASD* editor." Thanks, Eddie.—Co-Ed.) Coincidentally, Eddie, Stan and the Smiths will be on stage at Copecrest for a week the end of May (See ad this issue.) and again at Fontana on the long Thanksgiving weekend the end of

November. (See Fontana ad, this issue.)

It was a thrill bill and a repeat treat, back in Cotton Country after too long a pause, by George. Lively banter marked the clinic with subjects such as One Nighters, Better Classes, Variety Choreo and the thorny BMI/ASCAP update state. Thanks, Harry Harris. Fellow editor Bill Crawford, as well as many old friends, were at the dance. Rounds were cued in succession by Bill and Elsy Johnson, George Jones, Charles and Edith Capon (LEGACY people), Suzanne and Tom Kadlec, Gordon and Mary Brower, Harold and Delores Harrison. Too soon the weekend was gone; on Sunday afternoon caller Trent Keith drove me back to the airport, where I flew back to Atlanta and resumed the trip southward.

A WEST COAST COAST

Cape Coral (Ft. Myers), Florida—Monday, January 21, was *King Day*, in more ways than one. I was lucky to call in the Ft. Myers area for the first time, at a Lite Nite *ASDance* set up by former Toledo area caller Jack and Marilyn *King*, who treated me like a *king* in their home. The dance setting they chose was absolutely beautiful: a yacht club facility with chandeliers, cool air, large stage, massive fireplace. Over a dozen sets attended, including old Ohio neighbors Don and Jo Burdue, plus many others. Jack called one with me—whatta super singing voice! (I wonder if that do-it duet came out like a canary and crow airy aria?—Co-Ed.) Sharon and Don Knapp rounded out the program.

Free time next day—I grabbed the opportunity to spend the night in North Ft. Myers with old friends, caller Ray and Louise Bohn, and had some half-a-lifetime *recall-ectons*, with time out for a barbecue down the street during the six hour gab fest. (Must have been a mighty blustery filibuster.—Co-Ed.) It's hard to describe that session—we started with the "Pappy" Shaw era, on to Ed Gilmore, Les Gotcher, Holden/Litman, Charlie Baldwin, the Brundages, Bob Osgood, Louis/"Tex"/the Ramblers at Fontana, Lee and

Frank and "Flip" and lip-sync, Tony and the young breed era, Callerlab, the other "labs," the "Nationals," the downtrend, the levels. Wow. Unforgettable. It was good to see Ray feeling so well now.

Arcadia, Florida—Before leaving the west coastal area for this inland destination only 60 miles away, I got a *makeup* at a very active Rotary Club in Cape Coral. (Hmm. Hob-cogging with the *wheels* again!—Co-Ed.) By afternoon I arrived at the ranch of caller/cuer/hall builder Everett and Jenny Martin, my hosts and good friends, eager for that steak dinner before the dance. (A chomp before the stomp, a platter before the patter, and a swig before the gig—that seems to be some caller's rule of the road—Co-Ed.) The dance garnered ten sets or more, a full house, just north of town at the Martin's pleasant Palace. (Snowbirds especially like to come home to roost with Martins.) What bird wouldn't go "tweet" to eat those mid-tip treats? Super group here—perhaps the ultimate intimate component of people on the move. Jenny coo'd the cues.

Next morning Everett gave me the annual trans-acres shakers via his perky kick-up pickup, past his hundred head of beef cattle. The reward? Two dozen big, juicy grapefruit right off the tree in a remote field, and that gave me a citrus but-tress against cold germs for the rest of the winter.

A LITTLE BATCH OF BEACH

Long Key (Marathon), Florida—It's surely a downright upscale bonus in this travel-troubadour biz of mine to find a handy hunk of spare time sometimes between engagements, especially in those semi-tropical treasure islands in the southernmost string of cays 'n keys of Florida. Second flight on this tour: I left my car in Tampa and flew to Marathon (half-way down the Keys) a whole half day early via a somewhat untamed American Eagle with two poppin' props. That allowed time enough for a full afternoon at a small public beach just below the Seven Mile Bridge—a *splendid* interval to simp-

ly enjoy the simplest things—things like kids splashing each other on the shimmering shoreline beneath a blazing sun, herring gulls wheeling and squealing close overhead, a pair of ebony cormorants racing each other barely a wing span over the waves, ungainly pelicans careening clumsily into the sea, and watching a thousand ants where grass meets sand, seeming to hurry and scurry to arrive at some eternal nowhere. It's a very settling avocation, just to sit and think and watch gulls and ants and people—some going somewhere and some going nowhere.

Digression is my obsession. Back to Long Key and my key reason for being there. Caller Don and Marguerite Wiley of Key West and North Carolina set it all up again; Cliff LaBar fetched me, hosted me, and made all arrangements for the dance to be sponsored by the Long Key Squares; cuers Al and Carma Hewring traveled all the way down from Sebring to *round out the program*. Whatta good bunch. We had over a dozen sets again, air conditioning, incredible edibles, a class-level set (Don and Jim Roper called a special tip for them.), and 62 ASD subs to feed to our hungry computer back home. I must say the Gustafsons and Mazzurs know two of the best places to live in this whole U.S.A. Next morning Cliff saw me off on a flight to Tampa, then he drove to Tampa to see his team lose by one mere errant kick at the Super Bowl.

GEORGIA ON MY MIND

Valdosta, Georgia—Just north of the Florida border sits Valdosta, an easy drive from Tampa, where my hosts, long-time resident caller Bob and Vivian Bennett carry on a busy square and clogging program. Our dance there was sponsored by Belles and Beaux in the Mathis City Auditorium. The locals were supported and supplemented by dancers from Lake City, Florida, so one might say it was a good peach and orange mix that night. (Just add a *lemon* caller and you've got sort of a rootin'-tootin' *fruit-enary*, right?—Co-Ed.) Bob called a tip. Incidentally, southern Georgia has some of the most reason-

ably priced motels to be found anywhere. Good gas prices, too. I caught another Rotary Club meeting while in Valdosta.



Eustis (Leesburg), Florida—More and more today it's a caller-run game in Florida. Thankfully, our Florida contacts are plentiful. Case in point: long time friends, Jack and Mary Lousie Hatfield, formerly from West Virginia, had booked me to call for the Lake County Twirlers on a Wednesday as I headed back downstate one more time. Another steak dinner at the Hatfields, another fun dance called by both Jack and me, 19 sets in attendance, good cues by Roy (Donna Lee) Brown, super snacks, good yack with other old friends such as caller Don and Martha Littlefield from Minnesota, and *Florida-famous* weather made this a night to remember. Jack's other hobby, by the way, is producing many country-style craft items which he sells at shows. Nice to know talented people like these. (Hmmm. Maybe some will rub off on you.—Co-Ed.)

VENETIAN VANISHING ACT

Venice, Florida—Last night of the fortnight. Almost time to rumble back home. But first, a quick swing back to the lower west coast to do one in Don and Loretta Hanhurst's home-built, nine-set, country-ish hall in Venice. Lovely little place just off I-75, perfect for Don's many classes, workshops; also for Loretta's round dance programs. After a restaurant meal together, I called for their Wednesday night Mainstream club. (Yes, Virginia, there *is* a Mainstream club alive and well in Florida!) The hall was full. Loretta cued. Friendly folks ferris-ed in fine fashion. In fact, that light night was a little bit *magnitudinous*. (There he goes—double *oxymoronizing* again. But two *oxes* are better than one, and that's no *yoke*.—Co-Ed.)

It was a fantastic way to end my Florida foray. One final word on the Hanhursts: they're our good friends of over 20 years, from the time they lived in New York; he was an ASD cover profile caller in August, 1984; they're badge-makers; he did our Record Reviews for ten years; they originated the well-known Hanhurst Tape Service, now a product of Supreme in New Jersey. (Stan, that wasn't a *word*, it was about 50 words. Nevertheless, the Hanhursts deserve a hand. —Co-Ed.)

TID-BITS 'N KIBITZES

Traveling on a country road in Florida, I admired the snowy egret decorative figure on someone's lawn. Oops, it moved—it wasn't a decoration at all!

The average dance crowd I encountered on this trip was ten to 15 sets. Golly, just a few years ago, it was 20 to 25 sets. Where'd everybody go?

Sign on an enterprising storefront: *Welcome Northern friends. We need Yankee dollars.*

Ocala was originally on my winter Florida tour, but the club there (where I called many times) slipped me a rejection slip for '91. I still love that town, so I spent a Tuesday there anyway. I even peeked in at a dance, then went to a movie entitled *Misery*.

It's April as you read this. The month starts with duo dates in both Nebraska and in Denver, Colorado. Then it's Michigan, West Virginia, Pennsylvania, Ohio, Indiana, and my first '91 caller school with Gary Shoemaker at English Mountain in Tennessee, followed immediately by the New England Convention in Springfield, Massachusetts. Then in May it's upstate New York; Boston, Mass; the LEGACY conclave in Milwaukee; Detroit with Bill Peterson; and Copecrest, Georgia, with the Ramseys and Smiths for a week. Wow. Good wheelin', reelin' times a-comin. Love it.

Last chance to sign up for our g-r-e-a-t African Safari Tour a-comin' this fall. We've almost got our quota of adventurous folks going. How about you?

Now I'm outa space again.



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DO YOU KNOW HOW TO MAKE STONE SOUP?

by Norman Hangman
Ewa Beach, Hawaii

For those of you who didn't grow up with Captain Kangaroo, there's a story he often told of three hungry soldiers who came to a town. They were told there was no food in the town. Being wise soldiers, they said, "That's O.K., but do you have a large pot we could use, and could we draw some water from your well?" (It's an old story.) They started a fire and got the water hot, then they washed some large stones and put them in the water. As it was boiling, one of the soldiers said, "Too bad we don't have some salt to season our soup." One of the women said, "I have some," and ran to her house. Then one of the soldiers said, "If only we had some cream." Off went another woman. Soon the soldiers had a very fine soup, all from rocks, and everyone was invited to eat.

Let's change the story a little, and say a square dance group is to get together for a Hobo Stew Night. The pot is on the stove and the water is getting hot. Everyone is to bring a favorite vegetable. The cook grabs the salt box and is about to add the salt. "Wait a minute," someone says, "I can't have salt." Then a dancer comes up with the meat. Someone hollers, "We can't put that in, I'm a vegetarian." Then comes the potatoes, carrots, celery, peas, beans and corn, each rejected for various reasons.

What happens then? Well, you guessed it. We're in hot water.

Square dancing is like a stew to me. If you leave something out, you may not miss it, but the more you take out the less like stew it will taste. You also have to cook it until it's well mixed. It's never the same and that's what makes it even better.

Just because you feel that something or someone should be left out of square dancing to make your dancing better, this is not always the best solution. Say you have people who just don't seem to "get it." They may have lots of friends. If they leave, with them go their friends. We don't recommend to our friends what is not fun for us.

We will grow in square dancing. And square dancing will grow. To do this, we have to treat every dancer we meet as if he or she were the most important person in the world.



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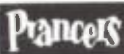
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Can You Laugh At Yourself



by Jo Jan Nunley

Working at a local university, I am privileged to meet all types of personalities and hopefully learn something along the way from each of them. One professor told me how he begins new classes each semester. He comes from the southern part of the nation. Therefore, he pronounces many of his words differently than we do using our Texas slang. At the beginning of each semester for a new class, he will request the students to turn to a certain page in a textbook. When all of the students reach the correct page, he will call their attention to the word, *idea*. He will then announce that the word is misspelled and all students should add the letter *r* to the end of the word. Throughout the semester when he pronounces the word, *idea* as *idear*, the students may twitter appreciatively, but it will be because of his sense of humor and not at him.

This professor has learned that his students will learn better from him if they view him as a person and not just as a teacher. How many of us in our dances view ourselves as perfect dancers who possess infallible dancing technique? How often have you attended a dance and inadvertently gotten out of step and had a helpful dancer *haul* you back to the correct spot? I have, and I assume you have also. It's not the fact that we were out of step and therefore out of place that bothers most of us at a time like this. It's that sometimes other dancers (maybe even you) frown on imperfection.

I'm not suggesting that we instigate imperfection in our dances. I know that we all try to listen to the caller and attempt to make the dance as smooth and flowing as possible. But, alas, sometimes we *all* get out of our assigned places. Helpful dancers will gently guide us back into the flow. Then, other dancers leave their senses of humor at home under the bed or

somewhere else besides at the dance and roughly yank our arms until we have no choice but to maneuver back into the "right" spot. Have you noticed the expression on some of these dancers? They don't seem to be having much fun. In fact, they appear really put out with anybody who dares to make an error in their square. They may even appear to have been "weaned on a pickle" at a tender age.

Even a dancer who seeks perfection from others and from himself/herself will occasionally have a misstep. This fact will remain unavoidable as long as we all belong to the human race. (The last time I checked it appeared all square dancers do at the current time still belong to that particular race!) It happens to all dancers. The way we handle ourselves, and the way the other dancers in the square perceive our errors can either make for more fun or can add instant disgruntled dancers in the square.

Have you noticed how you handle mistakes lately? Do you scowl and let the offending person know you *know* he missed the cue? Or, do you see the humor in all of us, seasoned dancers or fledglings, occasionally goofing up? We need accepting attitudes in our square dance clubs. We need tolerance for accidental mistakes. We need to accept that we will all occasionally get out of step. Occasionally, our whole square may get out of step. So what? I bet it won't be the first time your caller has witnessed such a situation (If it is he is probably calling his first dance.)

In our stressful modern lives, we sometimes forget that it's okay to mess up. It's okay to laugh at our small mistakes. We were not programmed like computers to be infallible. Even computers can develop a virus and malfunctions will occur.

We square dance to have fun. If we can laugh at our mistakes, as the college professor laughs at his mispronunciations,

then we have accomplished a great goal. When we become so critical of mistakes in our dances that we let that cloud the good times we may have, then we need to rethink our objectives.

Why do we dance? We may have many reasons: weight control, exercise, love of music. But, somewhere in our list, we will have "for fun" because square dancing is above all else a fun activity. When we forget that the fun part remains one of our main objectives, then we shortchange ourselves and our dancing partners.

Our callers also need to see that we appreciate their fine calling efforts. If we wear a frown, then our hardworking callers will get the idea that we may not enjoy their singing efforts. None of us desires to give our wonderful callers that impression—now do we?

I remember one dancer with whom my husband and I danced several years ago. In fact, we belonged to the same square dance club and had taken lessons together. This lady took square dancing so seriously that she really did not allow for any mistakes—hers or anyone else's in her square. A smile did not touch the corners

of her mouth—ever. She continually wore an expression of dismay with permanent crease marks between her eyebrows. She did not appear to be having a very good dancing time at all. She made very few dancing errors herself, it's true, but pity the poor individual who happened to get out of step in her square. She could maneuver a 200-plus pound man into his spot without blinking an unsmiling eye!

Again, the importance of *attitude* cannot be underestimated. Helpfully indicating the right position to fellow dancers makes for good relations between dancers. Pulling a fellow dancer into place, however, will do nothing but create resentment. We do not need resentments to smoulder in our clubs. We have enough of those kinds of problems in our everyday world. Striving to be the best dancers we can be does not mean singling out perceived flaws in another dancer's performance. I really don't think most dancers ever see themselves in that role.

With all of us carefully adjusting our *own* attitudes, just think what goodwill we can accomplish for our clubs.

Happy dancing!



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WELCOME
TO THE 5TH ANNUAL CAMPOUT & CRAB FEED
WALDPORT SUNSET SQUARES
1990

In the Pacific Northwest, what do square dancers do in the summertime for a lot of fun? In August, in Oregon, they attend the Annual Campout of the Waldport Sunset Squares at Yachats on the Oregon coast.

Last summer my husband and I had just purchased a 21-foot trailer and were anxious to try it and the square dance RV life-style out. Really, I never knew RVing and life over 50 could be so much fun!



Motels were available for those who didn't bring RV's. Behind the grade school where the dance was held, the RVs parked in a nice grassy area. We sat around and talked, toured other motor homes and trailers, played games and traded RV stories during our free time. The festival was a two-day event with a potluck Friday and a crab feed on Saturday.



Ray & Virginia Walz

Ray Walz has been giving round dance workshops and cueing for the festival for the past four years. He is good at winning door prizes, too, winning a handsaw for his tool box and tickets for the Sunday brunch at a fine motel in Yachats. Shouts of "fixed" were heard when this top cuer won the second drawing.

Norm Yoder was the featured caller for the campout. He calls for the Hillsboro Hoedown Club of Aloha and several club members attended the festival. Norm has

been square dancing since early 1976 and calling since late that same year. He calls for all programs, teaches classes and cues rounds. His wife, Marci, is part of his success. She operates the L&G S/D Apparel Shop in Hillsboro and always comes dressed in attractive outfits. Norm works for N.W. Natural Gas Co. and most of his spare time must be used up by square dancing.



Darrell and Clarie Helms checked us in. The Sunset Squares are a really top notch group. At the food line, we found Ed Owczanski serving homemade clam chowder. Many tasty salads were available. One of our pictures shows Karen Horine enjoying fresh Oregon Dungeness crab, one of the tastiest in the U.S. and twice as good fresh!



Evidently the Williamlane Dancers from Springfield think their caller, Bill Cyphert, needs new records. Pistol Phelps was collecting pop cans for the 5¢ deposit, which was to go into a record fund for Bill!



Many good times are shared by square dancers at these campouts. Leroy and Karn Andvick of Salem were honored at this one for their 34th wedding anniversary.

Dancers who are looking for summer fun are invited to come on down to Yachats, Oregon, for the Sixth Annual Campout. Contact Alice Ivy, 1216 SW Pacific Coast Hwy., Waldport OR 97394 or 503-563-5445.

Jean Smith

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Acoustics: When they're good, you'll hear calls, cues, compliments and such; when they're bad, you won't hear much.

Alley-man left: The manager of the bowling establishment called it a night and went home.

April Fool: A caller on a cruise ship who gets an unexpected "vacation listing" when he assembles all of the passengers on the same side of the vessel for a "tip" they'll never forget.

Badge: Pin name.

Bunny Hop: Hare dance.

Calling card: A joker at the microphone.

Calls: Turn signals.

Charity ball: Share dance.

Choreography software: A dance program that passes its screen test.

Choreography softwear: Petticoats.

Class ring: What you have when dancers form a circle with style and grace.

Contest: Hoedown showdown.

Contra dancers: Reel people.

Corner grossery: Telling off-color jokes to the other dancers.

Dance hall: Clog cabin.

Dance numbers: Roamin' numerals.

Dan's Hall: One of the halls of Congress when the Vice President is presiding.

Doll dance directions: Barbie cue.

Etiquette: Always say "pardon me" if you step on someone's toes, because who knows? Later on, you may have to swing your "pardoner."

Fancy fenders: For the cushioning of minor collisions on the dance floor, petticoats are more effective than auto air bags.

Fans see footwork: The advantage of an elevated stage for exhibitions.

Guest caller: The family member who lets visitors know it's mealtime.

Heel: The only person who'd ignore the "keep off" sign on his dance partner's shoes.

High-heeled shoos: Making sure that the selection of footwear stays on the level.

Hold-up artist: Square dancer with a partner who hasn't learned to look at a fixed spot on a spinning dancer's shoulder (or some other technique) for rapid twirling without getting dizzy.

Hopless dancers: Square dancers who keep their feet close to the floor.

Intermission: Whirled peace.

Key to success: Pushing all the right buttons when computerizing a dance routine.

Kitchen sync: Practice singing calls while fixing a snack.

Laryngitis: The only thing that can assure a quiet evening at home for a popular caller.

Last straw: An indication it's time to replace the sweeping utensil used in the broom dance.

Low ceiling: Arch enemy.

Pad-lib: Stretch out the patter when a record gets stuck.

Patter call: "Here, Spot!"

Pilot square: A set that can wing it if necessary.

Platter call: "Dinner's ready!"

Professional: A bizzy caller.

Quarterly Selections: Picking songs on the jukebox.

Red Square: Eight embarrassed dancers.

Refreshing thought: The only way you can get a cold shoulder at a well-organized square dance is by leaning against the punch bowl.

Round dance advance: Phase lift.

Singing call: Vocalizing to the music that's played over the telephone when you're put on hold.

Skipped breakfast: Got off to a "fast" start, because they'd rather dance than eat.

Square dances: Visitation rites.

Swing shift: Changing partners.

Turn of the century: A pirouette that's going to be talked about for the next hundred years.

Wet blankets: Dancers who'll form a star but refuse to twinkle.



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Red Square Dancing

by Cory B. Geishauser

On a barge, a half of a mile out in the world's shallowest ocean, the Sea of Azov, merrily danced eight kids and a very unique caller. Now, the water only came up to our knees, and the cows that herded past the dock where we square danced really startled us. As I was teaching the kids how to *load the boat* (timing is everything), I saw and heard jets streak by in the air. I thought to myself for a brief moment, "Where am I?" So, I headed back to shore, went to my room, pulled out my old, worn out suitcase, and yanked out a wrinkled map of the world. As I gazed at the map in awe, I couldn't believe where I was. Just on the other side of sea borders were the countries of Iraq and Iran. "Holy Do-sa-dos!" I yelled out loud, "I don't think we're in Kansas anymore, Toto."

Fascinating, isn't it? Who would have thought that whenever the Russian folk song and dance group *Unity* traveled to Altoona, Pennsylvania last fall and performed an absolutely breathtaking show, that the host families of these Soviets would actually be making a return visit to the Soviet Union? As well as demonstrating a square dance?

It all started out when the girls from *Unity* departed for the USSR late last October. The families who housed the girls during their stay in the United States got together and formed a group, the Altoona-Rostov Group, and started planning our return visit to the cities of Moscow, Leningrad and Rostov-on-Don (the city where the *Unity* girls lived.) We diligently labored with the Russian language for four months at night school, and one day the group came up with a clever idea. Since the Soviet people tend to think of Americans as 'cowboys', wouldn't it be interesting if we showed them a little taste of our American heritage? Of, course, their Russian folk dance was amazing, but who would be interested in performing an



American folk dance, a square dance?

Well, fortunately, I have a big mouth, and, before I knew it, I was in charge of the entertainment department. Approximately sixteen people, out of the twenty five, were willing to learn how to square dance. I have been dancing for a long time and I have also done some calling. So, I choreographed a modern western square dance that we would be demonstrating and displaying in the USSR. I named my group of dancers the Red Squares. (I thought that it would be an appropriate name for where we would be dancing.) And, with the kindness and assistance of Bruce Williamson and the Eldo Squares, Chimrock Squares, Horse-shoe Cloggers, and the Ever-ready Rounds, our square dance dream became a reality. We practiced two nights a week for two months at the Altoona YWCA.

The next thing we knew, we were on a 747 heading for Moscow. It was so warming to meet again with the *Unity* clan. We exchanged hugs, hand shakes, gifts, and laughs and then we were ready to tour the city. The museums, palaces, and churches we saw were magnificent. We then actually square danced in Red Square.

Our journey continued down to the southern part of the beautiful country to the city of Rostov-on-Don. During our stay there we met with the families of the girls from *Unity*, and it was very warming. We practically danced everywhere there. From hotels, to beaches, to restaurants, to elevators, and schools, too.

On September the first, all Russian children begin classes. Our group was for-

tunate enough to visit one of these fabulous schools. For most of the students, English was the second tongue. The school's curriculum starts to teach English when the students are in the first grade. When we arrived at the school, after they nearly rolled the red carpet out for us, we entered the schoolyard. As I was promenading in, I couldn't believe what my eyes were seeing. As I stared at the windows on all four sides of me, there were teachers, students, and parents standing in them, waving their American flags, singing patriotic songs to us, while smiling with tears in their eyes. I had never seen anything so moving in my entire life.

Finally, it was time for the big show. After another astonishing act by *Unity*, the Red Squares were next in line. As I introduced the square dancers and gave a brief history, an English teacher at the school provided the translating for me. I mentioned that the Soviet Union was one of the few countries that didn't have square dancing, and after our performance, it felt like I had actually been the first person to introduce square dancing to this country. I was totally amazed at the reaction of the audience. What a hit! There were encores and standing ovations like you wouldn't believe. I called *God Bless the USA* (recorded by Bruce Williamson on Lamon), *Kiss Me Once*, *Kiss Me Twice* (recorded by Dick Waibel on Rawhide), *Neutron Dance* (Gary Shoemake on Chaparral), *Pink Cadillac* (Don Williamson on Red Boot), *Zippity Do Da* (Beryl Main on Chaparral), and *This*

Land is Your Land (Cliff Brodeur on Red Boot). After that, I cued the *Birdie Dance* in Russian, and everybody in the audience participated in that international dance. The compliments which we received from the Soviet people about our square dance attire were overwhelming. I gave out square dance stickers to the younger students and they went off to the corner and mimicked the square dancing. There were variations of *Allemande lefts*, *do-sa-dos*, and elbow swings. The older students and teachers, however, insisted on learning how to square dance. Thank heavens, one of the girls from *Unity*, Julia Laskova, assisted me with interpretations of the calls. The people wouldn't let me leave the school unless I showed them how to dance. You had to see it to believe it, it was that wonderful!

Walking down the streets days later and seeing kids with the stickers I had handed out at school earlier sent a chill up my spine. The Red Squares were terrific. The group ranged in age from the years 9 to 65 and they had a good time dancing. Anywhere we went, while in the USSR, somebody in the group would bellow out, "Square 'em up!" Hopefully, within the near future that phrase will be a regular line for a Soviet caller.

It was incredible how we made peace and friends through music and dancing, the two international languages.



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| 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. |
| RBS | 1329 | TENNESSEE STUD | Ralph |
| 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



Chuck Meyer



Chuck Marlow



Cleo Barker



MAY 3-4 38th Annual Azalea Trail S&RD Festival, Mobile, Ala. Contact Carl & Alice Hinger, PO Box 175, Spanish Fort AL 36527.

3-5 California Round-A-Rama, Montezuma Hall, San Diego State Univ., San Diego CA. Contact Bob & Jeanne Granger, PO Box 52 Spring Valley CA 91976 (619-469-9325).

3-5 Spin 'n' Wheel Camp Out, Belton, Norfolk, England. Contact Lilian Spelman, 14 Cypress Close, Norwich, Norfolk, England NR8 6QG (0603-868362).

3-5 Silver State S&RD Festival, Reno-Sparks Convention Center, Reno, Nevada. Contact Terry & Carolyn Holm, 1385 Gault Way, Sparks NV 89431 (702-359-2867).

3-5 Country Capers Weekend (Plus), The Inn at East Hill Farm, Troy, N.H. Contact Cliff Brodeur, Box 914, Pittsfield MA 01202 (413-443-3060).

3-5 32nd Buckeye Dance Convention, Dayton Convention Center, Dayton, Ohio. Contact Bob & Bev Peyton, 8988 Cedargate Pl., Huber Hts OH 45424 (513-667-8282).

4 23rd International S&RD Festival, Univ. of Windsor, Windsor, Ontario. Contact G. Clark 519-252-0672.

4 Jamboree '91, EOSARDA Season Wind-up, Ottawa. Contact Marilyn Sellers 613-257-1188.

5-12 New Swap Shop, Fontana Village Resort, N.C. Contact Res. Mgr., FVR, Fontana Dam NC 28733 (1-800-438-8080).

9-11 30th International S&RD Convention, Hamilton, Ontario. Contact: Joan Fraser, 71 Roywood Dr., Don Mills, Ontario, Canada M3A 2C9.

10-11 Belles & Beaus West Tenn. Strawberry Festival, Lambuth Meth. Church, Jackson, Tenn. Contact: Travis & Joyce Fry, Rt 1 Box 269, Lavinia TN 38348 (901-783-3111).

11 Jamboree by the Sea, Clogging Fest, Myrtle Beach, S.C. Contact Simone Nichols-Pace, 3 Crest St., Lyman SC 29365.

14 River Festival S&RD, Century II Convention Hall, Wichita, Kansas. Contact: Phil & Joann Lemmon, 1626 Anita, Wichita.

18-19 40th Annual May Festival, Mt. Zion High School, Mt. Zion, Illinois. Trail End Dance, May 17. Contact: May Festival, 2604 S. Montrose, Decatur IL 62521.

17-18 8th Alabama RD Festival, Oxford Civic Center, Oxford,

Alabama. Contact Gene & Margaret Callaway, 1005 Valley Creek Dr., Anniston AL 36201 (205-835-1699).

17-18 13th Cabin Fever Reliever Dance, Elko Jr. High School, Elko, Nevada. Contact Sagebrush Spinners, PO Box 1506, Elko NV 89801.

17-18 2nd State Convention, Coast-Line Conv. Ctr., Wilmington, North Carolina. Contact: Ralph Kornegay, 138 Mohican Trail, Wilmington NC 28409 (919-392-1789).

17-18 Gallia SD Festival, Fairgrounds, Gallipolis, Ohio. Contact Sonny & Mary Bess, 648 Adams Ave., Huntington WV 25701. (304-522-3994).

18 45th Central Dist. Jamboree, Myriad Convention Center, Oklahoma City, OK. Contact Ken & Wanda Carman, 405-752-9893.

18 Jerry Story Special, Country Swingers, Eastland Career Center, Groveport, Ohio.

19 & 25 4th Bloomin' Dances (on the Loading Dock), Cooley's Gardens, 11553 Silverton Rd NE, Silverton OR 97381.

19-26 49th Accent on Rounds, Fontana Village Resort. (See previous listing for address.)

24-26 Chaparral Kansas City Weekend, Kansas City, Mo. Contact Mary Campbell, 214-423-7389.

24-27 Memorial Day Camping Weekend, Rocky's Recreation Area, Boonville, New York. Contact Cliff Brodeur, Box 914, Pittsfield MA 01212. (413-443-3060)

24-26 Florida State S&RD Convention, Civic Center, Lakeland, Fla. Contact: Annetta Gilbourn, PO Box 367, Chattahoochee FL 32324.

25-26 Central Coast Memorial SD Jamboree, Fairgrounds, Santa Maria, Cal. Contact Alice & Tony Donato, 805-647-7522.

26-June 2 Memorial Day Cruise Special, Mexican Riviera, aboard *Jubilee*. Contact Jane or Don at 818-883-3004.

31-June 1 Kansas State SD Convention, Bicentennial Center, Kenwood Park, Salina. Contact: Lyle & Laura Reeves, Rt 1 Box 44, Burlingame KS 66413.

31-June 2 25th National S&RD Convention, Cowles Stadium, Christchurch, New Zealand. Contact Secretary, 25 Nat. Conv., PO Box 27105, Christchurch NZ (00-64-3 857-879).

JUNE 1 All American S&RD Festival, Belmont Complex, Kittanning, Pennsylvania. Contact Armstrong Co. League of Arts, RD 4 Box 128C, Kittanning PA 16201.

1 29th Texas State Fed. S&RD Festival, Astrohall, Houston. Contact Mac & Sandra McDaniel, 3549 Memorial Blvd., Port Arthur TX 77640 (409-982-9940).

1 Single Squares Anniversary Dance, Baynes Gym, Greensboro, N.C. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville NC 27320 (919-342-2573).

6-8 27th Idaho State Festival, Bishop Kelly H.S. & SD Center, Boise. Contact: Gary & Dorothy Chandler, 9769 W. Hackamore Dr., Boise ID 83709.

6-8 32nd International S&RD Convention, Rapid City, S.D. Contact: Darlot & Doris Curtis, 201 N. Platt St., Rapid City SD 57702 (605-342-1952).

7-9 March Mixers Camp Out, Chatteris, Camba. Contact: Evelyn Davis, 40 Badgeney Rd., March, Cambs, England PE15 9AS (0354-52037).

8 National Asparagus Festival SD, Shelby High School, Shelby, Michigan. Contact: Don & Margaret Knapp, 4435 W.

Grant Rd., Shelby MI 49455.

9-14 Alberta SD Inst., Banff Centre. Contact: Hugh & Lilian Wilson, 2637-21 St. SW., Calgary AB T2T 5A9 (403-244-3010).

9-16 Royal Records & Friends Cruise on the Mexican Riviera. Contact Tortuga Express Tour Co., 800-323-2222.

13-15 25th National Mt. S/D & Clogging Festival, Natural Bridge State Resort Park, Slade, Ky. Contact: Richard Jett, PO Box 396, Campton KY 41301 (606-668-6650).

14-15 37th Colorado State SD Festival, Holiday Inn 1-70 E. & Trade Center, Denver. Contact Sam & Linda Margheim, 303-344-5190.

14-16 South Cariboo SD Jamboree, 100 Mile House, British Columbia. Contact D. Abbs, RR1, 100 Mile House BC Canada V0K 2E0 (604-395-2865).

14-16 40th Convention, SD Fed. of Minnesota, Moorhead Sr. H.S. & Arena. Contact: 1991 Convention, Rt 1 Box 103, Crookston MN 56716.

20-22 National Advanced & Challenge SD Convention, Virginia Beach, Va. Contact Ed & Marilyn Foote, 140 McCandless Dr., Wexford PA 15090.

21-22 40th Washington State S&RD Festival, Spokane. Contact Festival 1991, E 13210 Black Rd., Chatteroy WA 99003 (509-238-6638).

21-23 12th White Rose SD Festival, York College of Pa., York. Contact Harry & Nancy Knaub, Box 84, Loganville PA 17342 (717-428-1496).

22-25 Trail Dances to Salt Lake City, Barstow, Las Vegas and St. George. Contact: Ronald Black, 10746 Francis Pl. #240, Los Angeles CA 90034.

23-29 8th National SD Jamboree, Torquay, Devon. Contact Malcolm Davis, 40 Badgeney Rd., March, Cambs, England PE15 9AS (0354-52037).

23-29 Kentucky Summer Dance School. Contact Ky. Heritage Institute for the Traditional Arts, PO Box 4128, Frankfort KY 40604.

26-July 10 Fly & Bus Trip to the National Convention, San Francisco and Los Angeles. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154 (313-425-8447).

27-29 National Convention, Salt Lake City, Utah. Contact: PO Box 17085, Salt Lake City UT 84117.

27-29 Whales of Fun in '91, Beban Park Complex, Nanaimo, British Columbia. Write to 6266 McGirr Rd., Nanaimo BC Canada V9V 1C3.

JULY

1-7 Rocky Mt. Dance Roundup, Granby, Colorado. Contact Diane Orner, 419 NW 40th St., Kansas City MO 64116.

July 3-6 25th Alaska S&RD Festival, Valdez. Contact: Laura Therriault, Box 293, Valdez AK 99686.

7-11 Procter's Dancer Improvement Clinic, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

8-13 Lloyd Shaw Foundation Leadership Training Institute, Canon City, Colorado. Contact: Cal Campbell, 343 Turf, Castle Rock CO 80104.

12-14 A-2 Weekend, Imperial Motor Lodge, Findlay, Ohio. Contact: Bill Peterson, 30230 Oakview, Livonia MI 48154.

12-14 Tom, Tony & Twain Weekend, Hannibal, Missouri. Contact Tony McUmber, 1601 36th St., Hannibal MO 63401.

12-14 B'ville Swing, A-1 Weekend, Father Lynch Hall, Bartles-

ville, Oklahoma. Contact George & Betty Jensen, Box 396, Bartlesville OK 74005.

12-14 22nd Thunder Bay SD Festival, Ontario. Contact: Alf Gill, 407 Markland St., Thunder Bay, Ont, Canada P7B 2J2.

18-20 28th Star Spangled Banner Festival, Hunt Valley Inn, Hunt Valley, Md. Contact: Bob & Delores James, 301-444-4270.

18-20 Skagit Squares Summer Fun Fare, Fairgrounds, Mt. Vernon, Washington. Contact: Beverly Ruuth, 1471 Hwy 9, Mt. Vernon WA 98273 (206-424-9675).

19-20 8th Thunderbird Clogging Event, Mathis City Auditorium, Valdosta, Georgia. Contact: Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602 (912-242-7321).

19-21 White Mt. Firm Stompers 42nd S&RD Festival, Show Low, Arizona. Contact: Don & Gaynelle Fox, PO Box 3421, Show Low AZ 85901 (602-537-7728).

19-21 N.C. Round Clinic, Polo Park, Winston-Salem. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville NC 27320.

21-25 Procter's Dancer Improvement Clinic, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

26-27 B'ville Romp, Pus Level Weekend, American Legion, Bartlesville, Oklahoma. Contact: George & Betty Jensen, Box 396, Bartlesville OK 74005 (918-333-7481).

26-28 8th Illinois S&RD Convention, Civic Center, Peoria. Contact SCISDA, Box 1212, Peoria IL 61654.

AUGUST 2-3 Mississippi Gulf Coast 29th SD Festival, Coast-Coliseum Conv. Center, Gulfport-Biloxi, Miss. Contact Harold Smith, 4502 Kendall Ave., Gulfport MS 39507.

2-3 August Capers Weekend, Aladdin Temple Shrine, Columbus, Ohio. Contact Don & Joyce Garrett, 731 Harding Ave., Lancaster OH 43130 (614-654-2284).

4-10 Blue Ridge Mt. Dance Roundup, Copecrest, Dillard, Georgia. Contact Marie Armstrong, PO Box 1060, Canon City CO 81215.

5-10 B.C. SD Jamboree, Penticton, British Columbia. Write to Box 66, Penticton BC Canada V2A 6J9.

9-11 Plus Weekend, Harrison Michigan. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154 (313-425-8447).

10 7 Day Alaska Cruise. Contact United Squares of America, 1-800-279-1425.

16-17 17th Tennessee State Convention, Convention Center, Nashville. Contact PO Box 270221, Nashville TN 37227.

16-18 3rd Jamboree, Mackenzie, B.C. Write Box 821, Mackenzie BC Canada V0J 2C0 or call Asquiths at 997-4335.

16-18 30th Michigan S&RD Convention, MSU, East Lansing. Contact Norm & Marion Friend, 1315 Warwick, Kalamazoo MI 49002 (616-327-9242).

16-18 32nd Wisconsin S&RD Convention, Dane County Coliseum, Madison. Contact Bernie & Carolyn Coulthurst, PO Box 766, Plover WI 54467-0766 (715-341-6603 or 824-3245).

16-18 Round Dance Weekend, Dan Seely, PO Box 556, Meeker CO 81641.

17 22nd Night Owl Dance, Mildenhall Air Force Base, Suffolk, England. Contact Dave Pennell, 32 The Street, Barrow, Bury St. Edmunds, Suffolk, England (0284-810818).

17-26 S/D Tour (Washington & B.C. Coasts). Contact Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

22-24 27th Jekyll Island Jamboree, Ramada Inn, Jekyll

Island, Georgia. Contact: Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602 (912-242-7321).

23-24 Montreal Convention, Queen Elizabeth Hotel, Montreal, Quebec. Write MASDA, PO Box 906, Pointe Claire-Dorval, Quebec Canada H9R 4Z6 (514-626-8107).

23-25 5th Summer Sounds Festival, ASDC Bldg., Albuquerque, New Mexico. Contact Wayne & Karen Sebrell, 6113 Torreon Dr. NE, Albuquerque NM 87109 (505-821-4227).

25 Sacadaga Swingers 9th Cancer Benefit Dance, Moose Lodge, Rte 30A, Johnstown, N.Y. Contact: Rudi Smith, Box 536, Northville NY 12134.

29-Sept. 1 26th Western SD Festival, Natural Bridge State Resort Park, Slake, Ky. Contact Right Jett, PO Box 396, Camp-ton KY 41301 (606-668-6650).

30-31 Mississippi River Fall Festival, St. Ann Community Center. Contact: Bob & Skeeter Kelly, 413 Williams, Eureka MO 63025 (314-938-5879).

30-Sept.1 Single Square Dancers USA Dance-A-Rama, Atlanta, Ga. Write PO Box 53337, Atlanta GA 30355 (404-944-1115).

30-Sept. 1 Chaparral Oklahoma City Weekend, Oklahoma City, OK. Contact Mary Campbell, 214-423-7389.

30-Sept.2 Labor Day Weekend Dances, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

SEPTEMBER 2 12-Hr MD Square Dance-Athon, Medina Birm, Medina, MN. Contact Joan Wright, 612-869-5940.

6-8 Rhythm Records Fall Ball, Frdgs, Santa Rosa, Cal. Contact 431 Starling Ave., Livermore CA 94550 (415-449-0854).

6-8 10th Pocono Jamboree (Plus), Mountain Lake Resort, Marshalls Creek, Pa. Contact Max & Nancy Nosker, Princeton Arms N. 2 #177, Cranbury NJ 08512 (609-443-3834).

10-21 Myrtle Beach Ball, Convention Center, Myrtle Beach, South Carolina. Contact Barbara Harrelson, 1604 Grays Inn Road, Columbia SC 29210 (803-731-4885).

18-21 20th Georgia State Convention, Macon. (No contact listed on flyer.)

20-22 Potawatomi Weekend (Plus), Pokagon State Park, Indiana. Contact: Bill Peterson, 30230 Oakview, Livonia MI 48154. (313-425-8447)

22 Buckwheat Festival Dance, Kingwood, West Virginia. Contact: Frank Slagle, 100 Swartz Rd., Kingwood WV 26537.

23-Oct.5 African Safari. Write ASD, PO Box 448, Huron OH 44839 (419-433-5043).

27-28 15th Autumn Leaves Festival, High School, Littleton, New Hampshire. Contact: Perry & Eschol Goodell, RRI Box 322, Littleton NH 03561 (603-444-6985).

27-28 4th British National S&RD Convention, Nottingham, England. Contact Keith Marshall, 31 Sunridge Close, Brank-some, Poole, Dorset, England BH12 1PZ.

OCTOBER 3-17 China Tour. Contact Joyce Davis, 703-362-6233.

4-6 Heritage Weekend Dance, Thunder Bay Jr. H.S., Alpena, Michigan. Contact: Charles Rouleau, 233 Bedford St., Alpena MI 49707 (517-356-1696).

4-6 Advanced Weekend, Drop-In Center, Sault Ste. Marie, Ontario. Contact Amy Gasparetto, 705-253-4549.

11-12 Empire State S&RD Festival '91, Convention Center, American Squaredance, April 1991

Albany, New York. Contact George & Diane Gravlee, 24 Fairway Ave., Delmar NY 12054.

11-12 9th Orange Blossom Special, Strawberry Square, Plant City, Florida. Contact Bob & Ginny Hollon, 206 Vine St., Strawberry Square, Plant City FL 33567 (813-754-3602).

11-13 Potawatomi Inn Weekend, Pokagon State Park, Indiana. Contact: Bill Peterson, 30230 Oakview, Livonia MI 48154.

12 Western Pa. S&RD Federation 23rd Fall Fling, Keystone Oaks H.S., Pittsburgh. Contact: Jim & Betty Garvin, 1110 Evendale Dr., Pittsburgh PA 15220 (412-922-6756).

18-20 Autumn Spectacular RD Clinic & Party, Lane Community College, Eugene, Oregon. Contact Hope & John Anderberg, PO Box 41, Eugene OR 97440.

25-26 S&RD Weekend, Pipestem Lodge, Pipestem, W.V. Contact Phyllis Lollin, 1002 Courtland Ave., Reidsville NC 27320 (919-342-2573).

NOVEMBER 1-3 Potawatomi Inn Weekend, Pokagon State Park, Indiana. Contact: Bill Peterson, 30230 Oakview, Livonia MI 48154 (313-425-8447).

16 Round Dance Gala, Ottawa, Ontario. Contact Chris Lawrence, 613-526-2824.

30 Hawaii Cruise. Call Jane or Don at 818-883-3004 or 884-8395.

DECEMBER 27-Jan. 1 Christmas in The Rockies, St. Malo Center, Allenspark, Colorado. Contact Marie Armstrong. PO Box 1060, Canon City CO 81215.

HALLS & RESORTS WITH SUMMER SEASONAL DANCING

California—McCloud Country—Open Memorial Weekend through September. Contact Dave & Suzanne Abbott, PO Box 1720, McCloud CA 96057 (916-964-2252).

Circle The Wagons SD Resort, May 26-Sept. 21. Po Box 122, LaVeta CO 81055 (719-742-3233).

Florida—LeHigh Resort, 225 E. Joel Blvd., Lehigh FL 33936.

Georgia—Copecrest, PO Box 129, Dillard GA 30637.

Missouri—Kirkwood Lodge, Box 37, Osage Beach MO 65065.

Montana—Square Dance Center. Write Ray & Afton Granger, 9955 Hwy 12, Lolo MT 59847.

Nevada & Tennessee—Sho-Grand Resorts. In Canada call 615-636-1652; U.S., 1-800-562-0809.

New Mexico—The Community House, Red River. PO Box 213, Red River NM 87558.

Pennsylvania—Pine Hill Campground Recreation Hall, RD 2, Kutztown PA 19530 (215-285-6776). Old-Fashioned Dances.

Tennessee—English Mt., Rt. 6 Box 212, Sevierville TN 37862.

Tennessee—Fontana Village Resort, Fontana Dam NC 28733 (1-800-438-8080 or 704-498-2211)

Texas—Fin & Feather Resort, HC 52 Box 344, Hemphill, Texas 75948 (409-579-3368).

West Virginia—Country Song & Dance Society, Buffalo Gap, West Virginia; Pinewoods Camp near Plymouth, Massachusetts. Contact: 17 New South St., Northampton MA 01060.

**36th ALBERTA
SQUARE DANCE INSTITUTE**

JUNE 9 - 13, 1991

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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO, APRIL 1966

"Proper styling is moving to the music. It is flowing through the calls or routines, not jerking through them. It is timing, taking enough steps to execute a particular call. It is all the intangibles that combine to make you graceful and poised on the dance floor.

"It is always the lady's prerogative to twirl or not to twirl. After a promenade, a swing or any other figure, if a lady wants to twirl, she will let the man know by leading into it.

"Many times a lady does not want to twirl. She may be tired, dizzy or just not enjoy twirling. If you men want to experience these feelings quickly, just trade places with your partners some night and let them spin you around a few times."—Arvid Olson, editor.

Wally Schultz, the featured caller this month, feels that people go home from a dance and don't remember all the clever left allemandes they did or the tricky figures they danced. What they do

remember is that this particular caller made them smile a little more and have a few more happy thoughts than they've had lately. Keep that in mind. Let's keep fun in our square dancing.

At the 1965 Purdue Seminar, Arden Johnson and Manning Smith opened the session with "Philosophy of Square Dance Leadership." Other topics included "Teaching S/D Fundamentals" led by Bruce Johnson, "One Night Stands" and "Introducing Rounds Into the S/D Program" by the Manning Smiths, "Youth in Square Dancing" led by Tessa Malopsy and "Music Analysis for Callers" led by Bruce Johnson.

10 YEARS AGO—APRIL 1981

..."In far too many instances, we have sacrificed quality for quantity. Quality dancing is so beautiful and feels so good, it gives one the feeling of being a winged figure of human form in fine art.

"So in which direction do we turn? We

Continued on Page 97

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- ESP-715 OH YOU BEAUTIFUL DOLL by Craig
- ESP-526 CRYING MY HEART OUT OVER YOU by Bob

RECENT BEST SELLERS:

- ESP-168 DRINKING CHAMPAGNE by Elmer
- ESP-167 LOVE'S GONNA LIVE HERE by Elmer
- ESP-713 CALIFORNIA DREAMING by Craig
- ESP-524 YOUNG AT HEART by Bob
- ESP-407 PICKIN' (Hoedown)



Bob Newman



Craig Rowe



Jim & Dottie McCord



Jerry Justin



BRAND NEW AND HOT!!

- JP/ESP 803 AINT NECESSARILY SO by Jerry
- JP/ESP 325 ONE LESS DAY by Vern
- JP/ESP 625 NO WAY TO TIE A TIGER DOWN by Allen



Vern Weese



Allen Tipton

WRITE FOR CATALOG AND INFORMATION
ESP, 2213 S. Adams St., Tallahassee FL 32301

STATE LINE

The Colorado State Festival on June 14-15, 1991 has a circus theme: Under the Big Top. The festival will be held at the Holiday Inn I-70 East and Trade Center in Denver.

Pictured are Sam and Linda Margheim in the state festival outfit. Because circuses are so bright and colorful and have so many different kinds of acts, the committee decided to have an outfit that could be made in an unlimited number of colors and color combinations. The decision was made that dancers could make the outfit in any colors or combinations as long as they followed the outfit design.

The dress was designed by Emilia Snyder, a veteran square dancer and seamstress in the Denver area, using Authentic pattern #329 with modifications for the dress and Authentic pattern #300 with modifications for the shirt. The dress features a fitted bodice with a front insert and set-in bell sleeves with a gathered, gored skirt. The main modification is in the additional ruffles which have been added to the bodice from the front waistline up over the shoulders and down to the back waistline, and on the skirt from the front waistline curving down to the bottom ruffle at the sides and back up to the waistline in the back. The front insert, ruffles and sleeve trim are to be in a contrasting color.



The shirt features contrasting color for the front and back yokes, the pockets and pocket flaps, the cuffs, the sleeve plackets, the front button band and the main modification of the shirt, the sleeve trim.

Paula Heiny
Co-chairman, 1991 Festival

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Tony Oxendine
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Guest Callers
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Tx.



Randy Dougherty
Mn.



Kip Garvey
Ca.



Larry Latson
In. & Tx.



Phil & Becky Guenther
Ky.

LIMITED
BELLE of LOUISVILLE DANCE CRUISE
Thurs., Sept. 26, 1991 - 7:00 P.M. - 11:00 P.M.
(Casual Attire Optional)

DANCING SCHEDULE:
Friday - 1:00 P.M. - 4:00 P.M.
(Casual Attire Optional)

Guest Callers - 4:00 P.M. - 7:00 P.M.
Friday - 8:00 P.M. - 11:00 P.M.
Saturday - 10:00 A.M. - 4:00 P.M.
7:30 P.M. - 11:00 P.M.
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Future Date - September 25, 26, 1992



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Ia. & Tx.



Elmer Sheffield
Fl.



Keith Rippetto
W. Va.



Johnny Preston
Ca.



Grant & Barbara Pinkston
Tn.

1991

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1991

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RIBBONS WILL BE HELD AT DOOR FOR REGISTRATIONS RECEIVED AFTER SEPT. 10, 1991.

LINE- LIGHT



MICKEY DONNELLY

You probably know Mickey. Many people do. But wait—are we thinking of the same Mickey? Some people think of Mickey as a friendly cartoon mouse. Others may say, "I know Mickey, uh!" but the last name escapes them. The question, "Mickey who?" races through each person's memory cells.

In the past 41 years, you may have danced with him and not even known it. He has danced in 33 states, six countries and seven provinces. Was he in your square? Have you round danced with him? Were you his partner at one time? If you are a caller or cuer, he may have danced to your music. He loves to play the role of congenial host for travelling callers and dancers. Consequently, he is on a first-name basis with many international callers and dance leaders.

Have you ever attended the Banff Institute in Alberta, Canada? Mickey has been involved in the organization and administration for the past 31 years. Again, his home is the meeting place for the directors and many of the callers. Do you know Mickey?

Mickey's wife, Irene, is not by his side right now. Before she passed away a few years ago, they constantly promoted, participated in and enjoyed square and round dances. Mickey was like some men at first—he did not want to square dance. Irene went by herself. One night, Mickey went early to pick her up, there was a shortage of men, Mickey got his feet going and they haven't stopped yet.

Saturday, June 8, 1991, is the date the Calgary and District S&RD Assn. will be sponsoring an appreciation night for Mickey Donnelly. We are inviting all callers, cuers, dancers and friends from both sides of the border to attend. Wayne Baldwin has pro-

mised to make this a night of calling that many people will pleasantly remember.

A video display will be set up for any callers, dancers and friends who are unable to attend. Please record your greetings to Mickey on video tape and send it to Al Moody, 407-33 Ave. NE, Calgary, Alberta, Canada T2E 2J2. We will put your message onto a master tape and present it to Mickey. Your original will be returned. The same will apply to any pictures you may have. Written messages may also be sent.

The Association felt that Mickey and Irene had given so much to square and round dancing, an appreciation night was in order. We have been unable to keep this a secret from Mickey. Consequently, he is looking forward to hearing from all of their friends, near and far, on video, written message or in person.

Al Moody



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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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FEEDBACK

After reading Mr. Herron's comments concerning rounds at square dances, we felt that it was time to respond not only to individuals, but for everyone to read. He has hit upon a common problem throughout the country, not unlike the level of squares at square dances. If Mr. Herron is attending a Plus square dance and an Advanced star tip is called, is he concerned that not everyone in attendance is dancing Advanced?

There are simple solutions to his problem. First, we must work on the basis that the clubs are hiring professional callers and cuers. As such, it is our job to try to please as many dancers as often as we can—if only everyone could be happy! We will address weekends first, since this was the beginning of his letter. Most of the R/D leaders whom we have spoken with have agreed that a Phase IV level is probably as high as one should teach at S/D weekends. This has even been discussed in our R/D publications. Many R/D leaders put out a request sheet at dances. It is impossible to know what all the different areas are dancing around the country. We are dependent upon the dancers to help us in this area. Generally, the only dances put on a request list are Phase III and up. Certainly, most of them are loaded with Phase IV-VI dances. Again, we realize the majority of dancers are not Phase V and VI dancers, but that still does not tell us what the dancers in the area are doing at Phase II. Many of the newer dancers claim they cannot remember what the dances' names are. This can easily be solved with a pocket pad that has names of dances jotted down as they are learned. At a weekend in Michigan, a man handed us a printed list of approximately 20 dances that he wanted programmed; most were Phase II. What a blessing someone like that is to a travelling cuer! We have also found that we can appease some of

the higher level dancers by adding 30 minutes of pre-rounds that are announced to be at Phase V and VI level. Remember, all the dancers have paid their money and all would like to see an effort made to satisfy their dancing pleasures.

Secondly, let us address the club level dances. If the club will program pre-rounds, this will also give the round dancer a chance to do some of the higher level rounds. (It also has another advantage: usually coffee is made, floors are swept and chairs are put out by round dancers.) Generally, we program the first 15 or 20 minutes at a higher level, and drop back to Phase II as more dancers come for the square dance. Additionally, if you program two rounds between tips, with no rest before the first one, you have an advantage to program a higher level round and a Phase II round. Again, you can never please everyone 100%, but this gives you more of a chance to reach more dancers. The cuers are already there, so you might as well take advantage of their knowledge, as you do with the caller and star tips.

On a final note, we really feel that a problem exists in both Mr. Herron's and Mr. Bovard's letter that is sweeping the entire movement. All too often we get the feeling that the "I" is not being pleased. Many dancers drop out because they feel someone has slighted them by action or speech. Many get into the "politics" of clubs and get burned out by working too much or seeing the power struggles that take place in so many clubs. We really feel that if more people would be concerned about the "other" dancers, a whole new feeling of compassion would come into the clubs. We need to struggle to make everyone—including the visiting round dancer who may come back because of the R/D program—feel welcome and special. The visitor may one day become a member if he is pleased with the club. If all clubs and weekends begin to show this "love for the other dancer," our whole activity would once again begin to grow.

*Bob & Sally Nolen
Los Alamos, New Mexico*

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18. PHASE IV Waltz
19. Phase IV Foxtrot
20. Phase IV Cha Cha/Rhumba
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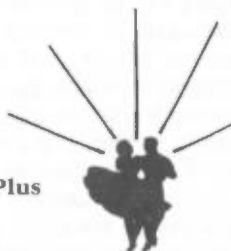
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SEIZE AND SQUEEZE SYNDROME

A new development is emerging in active retirement areas where square dance programs once flourished in a seemingly limitless way. Today the numbers of dancers have dropped to about 50% of what one saw in the 70's and early 80's. Competition among callers has become keen, and often the knife that must *cut the pie* into smaller pieces is the same knife that can also cut a throat. Not all callers are cutting each other's throats in this process, but some are. A few are even ruthless and unethical in their seize and squeeze action.

Now a new element further divides the pie. The neo-carpetbagger is here! Carpetbaggers (slang for callers going south for their taste of the pie) have always been in evidence, but their numbers are increasing and their appetites have grown, partly because of leaner pickings back home. Hungry attitudes plus frustrated egos often lead to bad table manners. Even the vagabond callers (short-term touring ones) are looked at with suspicion, since they are potential carpetbaggers.

Case study: Caller A (local) worked ten

years, developed a fine A-1 workshop, achieved a weekly 15-set group now reduced to seven sets simply due to the downtrend. Now caller B (carpetbagger) sets up an A-1 program next door, next day of the week, in direct competition. Both groups diminish. Is this fair?

Case study: Caller A (local) develops a chronic ailment, is hospitalized and forced to slow down. Three callers, B,C, and D (carpetbaggers) step in like vultures and seize his programs. Is this fair?

Whatever happened to the old-fashioned concept that the *new kid on the block* should be a foundation-builder, not a pirating scalper? There are many true cases like this. What can be done? Is it a breach of ethics or just *survival of the fittest*? You shrug, I shrug. But somewhere, quietly, a caller's wife sobs, because the family budget, dependent on his calling income, must be trimmed some more! And somewhere a somewhat pre-empted caller mumbles something about *inequities*, then firmly squeezes the knife that's poised to cut a smaller piece of pie.

Name withheld by request

FRONT LINE COVERAGE

We do expect pro and con reactions to our cover question and comments on page 43. So, fire away, readers. Perhaps the volume of letters will equal our *moratorium* (on new basics) a few years ago, or our *alternate dress proposal* (prairie skirts) in more recent issues. We hope so.



- CAR-5 SAN ANTONIO ROSE—Bob
- CAR-4 IT TAKES A WORRIED MAN—Jerry
- CAR-3 LOVE IS THE REASON by Bill
- CAR-2 RED FEATHER/LET'S DANCE—Hoedown
- CAR-1 IF YOUR HEART SHOULD EVER ROLL
THIS WAY AGAIN—Jim Jeffries



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TRY MOTEL-ING

by Don Stewart

From *The Ida-Fed Tattler*

Many square dancers are missing out on a lot of terrific trips and dances. This is because of the myth that they have to have an RV (motorhome or travel trailer) in order to participate in the festivities. Not so! For the past several years, I have regularly attended the Funstitute in McCall and special dances in such places as Spokane, Milton-Freewater, Portland, Colorado Springs, Seattle and the National Convention in Anaheim. In each instance, I stayed in a motel and never felt handicapped or left out in any way.

A little planning can go a long way to smooth out the trip. First, guaranteed reservations are a must. If you don't know about motels where you are going, call the Chamber of Commerce in that area and they will gladly give you the names of motels. Most C of C's will also send out gobs of informative literature about their communities for free—all fun to look through and often containing little known tips about interesting places to see and things to do in their area.

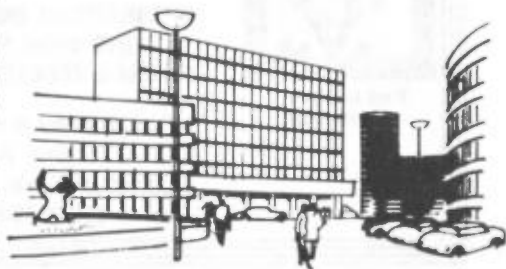
Second, plan your wardrobe requirements. Dresses, petticoats and accessories for the gals, and shirts, pants and accessories for the fellows. Keep in mind that you may be dancing or workshopping morning and afternoon sessions as well as the evening dances. For an extended trip, every town has a laundromat. Take your favorite detergents, bleaches and softeners along because the laundromats may not have your preferred brands and they can be very costly when purchased there.

Third, decide on your meal requirements. Unless you plan to take all your meals in restaurants or fast-food places, a cooler is a must. So is a box (apple box

with lid is ideal) for foods not needing ice and for incidentals such as opener, paper towels/napkins/plates, sharp knife and silverware. (A coffee pot with pre-set timer Having your coffee ready when you get up each morning is pure heaven.) Breakfasts in the motel room can include muffins or pastries bought along the way, canned or bottled juices, and fresh fruit. Lunch preparation (in the room) can include making up thick sandwiches to be enjoyed at some scenic spot along the way, along with chips, pickles, raw veggies and cold beverages. I usually opt for the evening meal in an interesting restaurant of the area.

Fourth: Plan, plan, plan. The advantages of this sort of travel are almost too numerous to mention. You enjoy the comfort and speed of your own car and the relatively modest (compared to the typical RV) fuel requirements. You can take full scale showers—all of them you want! You don't have to make the beds. You save a bundle of money—that's what I said: "You save a bundle of money." My motel costs have averaged \$35 per night double occupancy with the most expensive being \$49 and the least being \$14.50 (an interesting note is that the quality of the accommodations was just identical.) With RV spaces averaging \$10 or more per night and the extra fuel costs added to the initial cost of the RV, I think you will have to agree that the cost of "motel-ing" compares very favorably with costs of "RV-ing."

I hope this will give some of you ideas that going elsewhere for special dances is possible and practical and *fun*. I'd be pleased to share a tip with you somewhere down the road.



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- Q-868 YOU ARE THE WOMAN—Ken
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STUDENTS TREAT THE ANGELS

With the availability of school gymns, churches and lodge halls at a premium in the Springfield, Ohio, area, it has become more difficult to find places to hold classes. Because of costs involved with small classes, it was evident that something had to be done in order to promote western-style square dancing.

Three clubs combined their students to form one large class, with one caller-instructor, at very little cost to each club. Cardinal Squares and S'Allemande from Springfield and Yellow Rockers from Yellow Springs have for two years sponsored this combined class with Jaye Fitch as caller-instructor.

The three clubs furnish angels, make up a schedule for refreshments for each class, and follow a strict set of guidelines to make a smooth transition from student to graduate dancer. In September the project will begin its third year and the clubs are looking forward to a new group of students and new angels!

This year was the first time that the "students" turned the tables on the angels. After graduating in April, follow-



ing their initiation, the angels were invited to attend a potluck sponsored by the graduates to show their appreciation for helping them through the classes. They not only passed their initiation but they also passed as good cooks! A lot of memories were shared and the enthusiasm, support and encouragement carried over into the dance that followed.

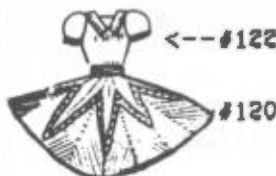
This class graduated 39 students who are anxious to be angels next year.

As members of the Miami Valley Dance Council, these dancers went on mystery trips, participated in demos, parades and council-sponsored student dances. They also earned points at banner raids and retrievals.

Nadine Zerkele

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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
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- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

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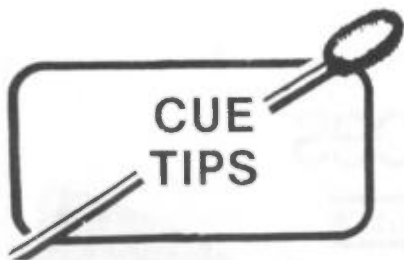
- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 104 FANCY FREE by Jerry

- 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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INTRODUCTION

1-4 **WAIT;; APT PT; TOG BFLY TCH;**
(1-2) In OP fcg WALL wait 2 meas;; (3) Apt L, pt R, —; (4) Tog R to BLFY fcg WALL, tch L,—;
PART A

1-4 **WALTZ AWAY; WALTZ TOG; STEP SWING; SPIN MANEUVER;**
(1) From BFLY to OP fwd twd LOD L trng slightly away from ptr, fwd R, cl L; (2) Prog twd LOD fwd R trn to face ptr in BFLY, sd L twd LOD, cl R; (3) Blending to OP fcg LOD step fwd L, swing R fwd slightly off floor,—; (4) Release hands fwd R twd DW maneuvering rf to face RLOD, sd L twd WALL, cl R (W spin If SIP L,R, L) to CP;

5-8 **2 RF TURNING WALTZES;; CANTER TWICE;;**
(5) Trng rf bk L, sd R, cl L; (6) Trng RF fwd R, sd L, cl R blending to BFLY fcg WALL; (7) Sd L, draw R to L, cl R; (8) Repeat measure 7;

9-12 **REPEAT MEASURES 1-8 PART A**

PART B

1-4 **TWIRL VINE; PICKUP; 2 FWD WALTZES;;**
(1) From BFLY fcg WALL sd L, xRib, sd L (W twls rf under joined lead hands R,L,R) to SCP fcg LOD; (2) Fwd R pick up W in CP fcg LOD, fwd L, cl R; (3) Fwd L, fwd R, cl L; (4) Fwd R, fwd L, cl R;

5-8 **BOX;; DIP BK; REC, FWD, CL;**
(5) Fwd L, sd R, cl L; (6) Bk R twd RLOD, sd L, cl R; (7) Dip bk L twd RLOD,—,—; (8) Rec R, fwd L twd LOD, cl R;

9-12 **2 LF TURNING WALTZES;; BALANCE L & R;;**
(9) Trng lf 3/8 fwd L, sd R, cl L; (10) Trng rf 3/8 bk R, sd L, cl R blndg to BFLY fcg WALL; (11) Sd L twd LOD, xRib, SIP L; (12) Sd R twd RLOD, XLib, SIP R;

13-16 **VINE 3; THRU, SD, CL; SD, DRAW, TCH; SD, DRAW, TCH;**
(13) Sd L twd LOD, xRib (W xib), sd L; (14) Thru R twd LOD, sd L, cl R; (15) Sd L twd LOD, draw R to L, and touch R; (16) Sd R twd RLOD, draw L to R, and touch L;

TAG

1-2 **TWIRL VINE; APT PT;**
(1) Repeat meas 1 part B; (2) Apt L, pt R,—;



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WHO CONTROLS SQUARE DANCING?

The poignant question initiated on our cover this month may cause some discussion. It certainly signals an era of changing influence. Time was when dancers in leadership capacities directed most of what was happening in the activity. Now, slowly but surely, a shift has evolved so that callers are key motivators in the scenario, according to all indications.

Factors in the changing equation are: Callerlab has *come of age* in almost twenty years of existence, and has greatly increased its scope of programming and subsequent prescriptions. In the U.S.A., a strong dance population has moved to the southern retirement states, from Florida to California. Following this migration have been many dozens of callers, who very quickly learn that caller-run clubs are more satisfying and productive for themselves. Thus, callers in most cases take over responsibility and con-

trol; dancers are satisfied, even eager, to relinquish the burden of leadership that largely fell to them in northern climes.

The caller-run-club syndrome has also spread to other areas coast-to-coast, affecting the management switch from dancers to callers. Perhaps dwindling numbers of dancers, plus the higher average age of dancers (now 58, according to the 1989 LEGACY survey) has prompted the change. Square dancing is not all fun and games. The bottom line is good organization leading to a balanced budget, and a small profit for the club as well as for the caller. When times are hard, the caller very naturally seeks to improve his lot (no criticism there) and this eagerness often creates an enhanced measure of control.

This editorial essay is not to be critical or praise the presently evolving system, only to report it. What are your reactions?

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#April 4-7 Bobbie Keefe

STAFF: Steve Kopman, Mike Jacobs, Damon Coe

*May 5-12 The New Swap Shop

STAFF: Fred & Joy Drouant, Ray & Louise Bohn, Trent & Joy Keith, Skip Gates, Chuck & Voncille Murphy (rounds), Hugh & Clara McDonald (rounds).

#May 12-19 Rebel Roundup

STAFF: Bob & Willie Baker, Johnny & Janie Creel, Jack & Karen Watts, Webb & Elsie Mills, Chuck & Barbar Jobe (rounds), Chuck & Chris Hicks (rounds).

#May 19-26 Accent on Rounds

STAFF: Ed & Carolyn Raybuck, Mike & Martha Buckhardt, Carmen & Mildred Smarrelli, Derek & Jean Toeka.

Fall

#Sept. 8-15 Accent on Rounds

STAFF: Ed & Carolyn Raybuck, Ralph & JoAnn Colippi, George & Joyce Kammerer, Tom & Jan Kannapel

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Fall (Continued)

*Sept. 15-22 Rebel Roundup

STAFF: Bob & Willie Baker, Johnny & Janie Creel, Jack & Karen Watts, Webb & Elsie Mills, Chuck & Barbara Jobe (rds), John & Kathy Steckman (rds)

*Sept. 25-29 Mountain Memories

STAFF: Bud & Alice Whitten, Bob & Rhea Price, Trent & Jean Keith, Jack & Nel Jenkins.

*Sept. 29-Oct. 6 Fall Jubilee

STAFF: John & Modine Barrett, Jerry & Sue Dews, Fremam & Lynn Pettus, Walt & Judi Ishmael, Don & Terri Mehlin, Bob & Lynn Van Atta (rounds), plus guest caller and cuer.

#Oct. 6-13 Golden Leaves Festival

STAFF: Hoss & Kit Waldorf, Ed & Carolyn Raybuck, Bobby & Nancy Newman, John & Linda Saunders.

#Oct. 25-27 I.D.A.

STAFF: Damon Coe, Tim Marriner, Richard & JoAnne Lawson (rounds)

*Nov. 24-30, 1991 Fontana Caller's College

STAFF: Stan Burdick, Tex Brownlee

*Nov. 27-Dec. 1 Turkey Trot Festival

STAFF: Stan & Cathie Burdick, Tex & Jean Brownlee, Eddie & Sally Ramsey, Dwight & Jimmy Burger, plus guest cuers.

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by Harold & Lill Bausch

So you want variety of calls in your dancing and you decided you should move up to Plus—to Advanced—to Challenge. Well, maybe you should move back, to square dancing as it was in the fifties.

Have you ever *do-sa-doed* your partner *mountain style*? Have you done the *allemande U*? *Allemande whee*? Have you circled four and broken it up with a four-hand *do paso*? Have you done the *slip, slide and slither*? Have you done *triple allemande*? *Red hot*? *Reciprocate* (this last call was probably in the sixties)? Earlier, in the forties and fifties, we also did *dig for the oyster, dive for the clam*; we did *chase the rabbit, chase the squirrel, Harlem rosette, make a basket and hug 'em up tight and swing like thunder*.

All our club dances started with a Grand March, and boy, how you hated getting to a dance late and missing the Grand Parade. Exchanging dances was the common program. The worst part was not having a written program and trying to remember who you had for the fifth tip, or the tip after that. I forgot one time and really got a scorching look. Trouble was I was asked to call and in the middle of calling the tip, I spotted a very unhappy woman sitting the dance out. Apologize as I did, she remembered that for a long time.

The reason I write about this is to dispel the idea some folks have that years ago, "square dancing was dull and routine." That has never been the case. I don't believe anyone ever found square dancing to be dull and routine, unless they had a caller who got into a rut.

When we first started dancing, a tip was three numbers and the tempo was about 130-132; today it is more like 127, on the average. One of the highlights of the

dance was always the *swing*, which went three or more times around, not one. In fact, at times the couple would swing to see if they could get up enough speed to make the girl's feet leave the floor.

There is good about the old dances, just as there is good about the new. I don't judge one to be superior to the other, but I don't want you to think those who came before were dull people. They were not. As a matter of fact, dancing today is not better than before, it is just as good, but it is different. Dancing is enjoying your friends and the music. It was then and it is today.

In news stories you hear that old remedies are being discovered by our doctors, and old methods of farming and manufacture are being re-evaluated. I heard the remark, "Things seem to be going full circle." Wouldn't it be interesting if someday soon there would be another new fad—old time square dancing?

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Your decision, your judgment.

Some groups enjoy extra challenge, some do not. Some groups enjoy workshops, some do not. Which group is this?

Little things like the use of *star thru* instead of *slide thru* can make the difference of success or failure. The *slide thru* gives us a choice of using either hand in the next call, but most dancers are not as critical about two rights or two lefts in a row as callers are. The *scoot back* has broken the barrier a bit and same hands in succession are used more frequently, but the old rule of not using the same hands is still preferred. Judgment is needed.

The *do-sa-do*—we teach it as a back to back movement; many dancers prefer to do a quick swing. Do we keep after them to do it as taught? Your decision.

We teach ocean wave with hands up and palms together, thumbs around the back of the other person's hand for assistance with turns. Dancers often change this and take hold of thumbs. I usually remind dancers not to take thumbs, but if they do, I will not make an issue of it after I have reminded them a couple of times. Here again, your decision, your judgment.

You are booked to call a certain program. Many on the floor are not able to do the program as you are calling it. Do you make the calls a bit easier or use the full program. Your judgment is needed.

You have a booking with a local club, then you have a chance to call a big

Continued on Page 93

Decisions—callers make them as they call, as they prepare programs, as they book dances and as they go about the business of making a living. The judgment you use in making these decisions is all important, for it determines your success or failure.

Let us look at some of these decisions, be they instantaneous or long thought out.

As you are calling, you decide such things as the difficulty or the ease of movement you want to offer. You also can make quite a change with the tempo. Young dancers can enjoy a fast tempo, older dancers may not, so as you look over the crowd, you try to discover what tempo is best and just how quick you make the timing. As any experienced caller knows, the tempo only determines how many steps per minutes, but the timing will determine how many beats of music you allow for the dancers to complete each movement. Sometimes a beat or two left for those who don't do the call quite as quickly will determine if they succeed or fail. Yet, too many extra beats cause dancers to start and stop all the time, so just what is the happy medium?

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by Bob Howell

easy level

*Yours truly has written a solo dance routine to a record being released this month called **Roundabout Rock**. (See the Grenn ad.) I have called the dance...*

SMOOTH MOVIN'

FORMATION: Solo. No partners necessary. All face towards the front of the hall to begin.

MUSIC: *Roundabout Rock*, Grenn 15012

ROUTINE:

Intro: Wait 8 counts

1-2 Left heel diagonally forward and back.

3-4 Right heel diagonally forward and back.

5-8 Vine left and touch (Step left with the left foot. Step to the left behind the left foot with the right foot. Step left again with the left foot and touch the right toe beside the left foot).

9-16 Repeat counts 1-8 beginning with the right foot and vining to the right.

17-24 Balance to the left, balance to the right, balance to the left, balance to the right.

25-32 Strut to the left in a circle for eight steps, moving 280°.

Routine begins again facing the original right-hand wall.



Al Green of Sheffield, England, has a delightful sense of humor and sends along another variation of the age-old Circassian Circle. This one will certainly bring smiles to the faces of all those in attendance.

GREEN'S CIRCASSIAN CIRCLE

FORMATION: Single circle of couples facing the center.

MUSIC: Any lively singing call with the melody clearly stated and well-known to the dancers so they will sing along. Otherwise, a well-phrased hoedown will do. Very popular with the British dancers is *Paloma Blanca* on Hi-Hat.

ROUTINE: (Commands are cued ahead of the phrase as in contras and rounds.)

1 Circle left and sing

2 - - - - -

3 Everybody go forward and back

4 All the girls go forward and back

5 With your corner do-sa-do

6 Same corner swing

7 Same corner promenade and sing

8 - - - - Face the center

VARIATIONS:

Line 1: Circle right

Depending on the dancers' age group and the sponsoring authority, possible alternatives for Line 4 are:

All the men go...

All the girls under 40 go... (You girls look great but some of you can't count)

All the men who would like to be under 40 go...

(And then ham it up a bit) All the pretty ones go...

All the handsome ones go...

All the sexy ones — clap your hands, the others go...

With a seven-times-through singing call, you have time to do all the variations.

*I have been asked twice during the past year if I remembered an old exhibition figure called the Spinning Wheel. I found a write-up of the dance in **The Complete Book of Square Dancing** by Betty Casey and gleaned what information I needed to share with all of you.*

THE SPINNING WHEEL

All join hands circle awhile, the other way back go Indian file

Make a spinning wheel, roll it along, now turn back, you done gone wrong

Make a new spinning wheel, roll it around, with the right foot up, the left one down

Ladies turn back to a left allemande, promenade home around the land...



From a single-file promenade, all make a left-hand star (spokes) and at the same time put tips of right fingers on the right shoulder of the person ahead (rim). To reverse the wheel, all turn back left face, make a right hand star, and put left fingers on the left shoulder of the person ahead.

With our spring rains and breezes this month, the weathervane will be kept busy. While Glen and Flo Nickerson were visiting with us a while back, I shared the Double Quadrille with them (See February 1991 "Easy Level Page.") This routine inspired Glen to write a variation which he calls the...

WEATHERVANE PROMENADE

FORMATION: Sicilian Circle (Couple facing couple, one facing LOD, the other facing RLOD)

MUSIC: Glen prefers any 32-bar (64 beat) march music.

ROUTINE:

- 1-8 With facing couple, circle left
- 9-16 Circle right
- 17-24 Outside two promenade in and turn alone
- 25-32 Promenade back to place
- 33-40 Inside two, promenade out and turn alone
- 41-48 Promenade back to place
- 49-64 Weathervane once around (12) and promenade on to the next couple (4). (Join near hands with partner, men join left hands and turn the line once around. Men drop left hands and couples promenade to the next couple.)

NOTE: Can be adapted to 48-bar (96 beat) music by adding:

- 8 Ladies chain
- 8 Chain back
- 8 Left-hand star
- 8 Right-hand star, just before or after the circle left and right.



Daryl Clendenin



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Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

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

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

MAINSTREAM WEEKEND
Gene Record (KY)
August 23-25

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

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

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

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

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

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

TO BE
ANNOUNCED
September 27-29

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

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

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

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

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

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

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

Pal Castro
Marguerite Harrell (TX)
[Rds] Joe Castro

June 21-23

Bill Everhart (IN)
Dave Craw (IN)
[RDS] Judy Everhart (IN)

July 19-21

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)
[RDS] Rocky Bolton (OH)

August 16-18

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

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October 11-13

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

Ken Bower (CA)
[RDS] Chuck & Voncille
Murphy (MS)
September 29-October 4

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

Leo Morgan Dumas (MA)
[RDS] Curt & Tammy
Worlock (NY)
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

LEVELS OF ADVANCED DANCING

Each group of calls in Callerlab is a "program," and the degree of difficulty within a program is a "level." Many people use the terms "Advanced level" or "Challenge level," but "level" indicates a degree of competence, and merely being exposed to a list of calls does not indicate competence, it merely indicates exposure.

Within any Callerlab program, there appear to be **three levels: Solid, Average and Weak.** Here is a description of the dancers at each of these levels in the Advanced program.

Solid Advanced. These dancers thoroughly understand the idea of "all-position," they "dance by definition," and they can usually apply their knowledge to any situation. If they encounter an unusual situation, they do not panic but merely apply the knowledge they have. If the square breaks down, they immediately want to try the same combination of figures again. Stacking the calls (five to seven consecutive Advanced calls) is no problem for these dancers. The Main-

stream and Plus calls can be done from any position, because these dancers have a thorough foundation in the fundamentals of square dancing.

Hands are taken automatically after every call, and the dancers constantly adjust to keep the set small. The dancers look sharp and precise in doing all calls.

Average Advanced. These dancers can do some all-position, but often have to be spoon-fed it by the caller. In an unusual situation, the dancers will probably panic and not remember anything about call definitions. A caller is taking a risk to stack more than three Advanced calls in succession. The dancers can do some APD with the Mainstream and Plus calls, but will often look ragged in doing so. Hands are taken after calls, but the dancers will usually not keep their sets small.

Weak Advanced. Dancers at this level have a poor foundation in the basics of Mainstream and Plus, which makes learning Advanced difficult. These dancers think because they can do Mainstream and Plus from one position, they have a solid foundation, so they make no effort to work on their knowledge of these programs. They can do the Advanced calls from only one position, and the caller had better give five or six simple Mainstream and Plus calls after every Advanced call, or the floor will break down.

These dancers rarely take hands, have sets which are too large, and generally



Gerald McWhirter

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look sloppy even in doing calls they think they know well. If these dancers encounter an unusual situation, they dissolve immediately and have no interest in trying the figure again.

There is actually a **fourth level—the disaster level**. These people cannot dance anything well at any Callerlab program. Unfortunately, after not dancing well at Mainstream or Plus for a few years,

some dancers move on to Advanced, thereby increasing the number of calls which they cannot do. Perhaps status is breaking down at Advanced instead of Plus.

Which level is most prominent? Probably Average Advanced, although Weak Advanced is a close second and Weak Advanced dancers are in the majority in some areas of the country.

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DEWEY GLASS
Montgomery, Alabama

Dewey Lee Glass, originally from Chipley and Panama City, Florida, has lived in Montgomery since graduating from Florida State University with a BS in Library Science and MA in Audio-Visual Education. Dewey is a World War II Navy veteran. He started calling in 1960 as a challenge and is known as a dedicated promoter of all square dance activities.

Dewey organized the Ala-Manders S/D Club in 1960; it was consolidated with the Star Promenaders and renamed the Capital City Stars, for which he is still the club caller. He has been president of the Montgomery Area S/D Association, Inc.; Alabama S&R/D Association, Inc. (founder and first president); Alabama S/D Callers Association, Inc. (founder and first president, now first executive secretary); and is now president of the Montgomery Area S&R/D Callers Association.

Dewey is not only a square dancer but



a round dancer and clogger and promotes all these square dance activities.

A unique fact about Dewey is that he has attended every Alabama Jubilee and Dixie Jamboree for thirty years. He has also attended thirteen National Conventions and eight Callerlab Conventions. In 1985, he received Callerlab's Quarter Century Award.

Teaching new square dancers is one part of the activity Dewey says he enjoys most of all. He likes to choreograph most of his patter and singing call figures.

Dewey retired from U.S. Civil Service at Air University, Maxwell AFB as an education specialist in June, 1977, with 31 years of service. He has lived alone since his wife Ruth died in 1980 and has one daughter and three grandchildren in Montgomery.

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DON AND ROBERTA SPANGLER York, Pennsylvania

The Spanglers have been actively involved in round dancing since 1959. They have been the dance cuers for the White Rose Squares in York since 1971, and were among the original organizers of the White Rose Festival which began in 1978. They have attended the Manning and Nita Smith Institute in Oklahoma, the Round-a-Rama Institute and Turkey Run Round Dance Leaders School in Indiana.

Don and Roberta are past presidents of the Round Dance Teachers Association of the Greater Washington, D.C., Area and also members of the Susquehanna Valley Caller and Cuer Association. They regularly cue for three round dance clubs and for several square dance clubs in Pennsylvania and Maryland. They also have a beginners class each year and run



an intermediate and advanced workshop. Don and Roberta have cued rounds at the Copecrest Resort in Dillard, Georgia, for the last four years.

Don is employed by Kattcamp Sheet Metal Inc. of York and Roberta is a homemaker and operator of the Second Hand Rose Square Dance Shop. The Spanglers also enjoy camping and square dancing, and spend the month of March in Florida visiting and dancing with friends.

Don and Roberta have three children, four grandchildren and two cats.

ROUNDS REPORTS

ASSOCIATION	PHASE II	Phase III	Phase IV
Fla. R/D Cn. (Jan/Feb)	Walking & Whistling	Jealous Love (Feb/Mar)	
Fla. R/D Cn. (Mar/Apr)	Molly Brown		
Toronto & Dist. (March)	Our Day	My Cup Runneth Over	
Vancouver & Dist (Mar)	The Last Cheater's Waltz		



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People IN THE NEWS



Arkansas caller J.K. Fan-cher (shown) and Utah caller **Ralph Rawlinson** were involved in a two-year project with the

state of Utah and the Church of Jesus Christ of Latter Day Saints to erect a \$300,000 memorial in southwest Utah to honor victims and survivors of the Mountain Meadows Massacre. Fan-cher, a relative of one of the captains of the ill-fated 1857 Arkansas wagon train was a speaker at the September 1990 dedication. The monument is about 35 miles southwest of Cedar City and 30 miles north of St. George, and is certainly worth a visit in June.

From Victoria, B.C., caller **Jack and Marg Weber** sent a well-written, three-page full color feature in the *Horizons (Times-Colonist)* magazine on S/D with the Promenaders. **Don and Marion Roberts** are quoted also.

On page 59 of the February ASD, the name of **Jon Jones** should have been added to the Callerlab Board listing. We regret the omission.



John Krolczyk calls for two clubs and a four-square exhibition group weekly, plus guest appearances in the Houston area.

He has taught three beginner-Plus classes for the past five

years. Recently, the Houston S&RD Council honored **John and Mary** with the 1990 S/D Promoter of the Year Award.

Former Chinook Boys **Daryl Clendenin, Joe Saltel and Dan Nordbye** will be performing together again as the headline callers at the 1991 Colorado State S/D Festival in Denver on June 14-15, 1991.



Binghamton (NY) *Press and Sun Bulletin* put the spotlight on caller **Art Cook**, 88, organizer of the Shirts 'n Skirts,

who called one at the club's 35th anniversary party, attended by 215 dancers. (Sent by **Harold and Carolyn Wintersteen**).

Recovering from a heart attack is Minneapolis area caller/note service editor, **Warren Berquam**.

Apache Rairndancers of Austin, Texas, hosted two special events in 1990 to honor 40 years of square dance calling by their caller, **Harvey "Slim" Herrington**. **Slim** and his wife, **Nell**, were treated to a potluck dinner in October. A special dance was held in December, so Austin area dancers could congratulate them.



Waycross, Georgia, mayor **John Knox** officially opened a special day for recovering caller **Dick Barker** and

his wife, **Betty**, attended by 450 friends, including 18 callers and five cuers from five states and

Ontario. Thanks go to Pogo Squares, Kountry Kickers, the *Waycross Journal Herald*, **Tom and Winkie Dowling**, and others.



Newly elected as president of the Southern Arizona Callers and Cuers Assn. is **Tom Crisp** of Tucson. Tom currently calls for

two clubs and one RV park, and conducts six sessions of classes. He and his wife, **Gina**, will be on staff in Red River, N.M., from June 10-15 and will host a two-week German Bavarian tour in September, '92.



Recording caller for Rawhide Records, **Larry Cole** of Marion, Indiana, will be the featured caller for the 8th annual Heritage

Weekend Dance, sponsored by the Acoro S/D Club in Alpena, Michigan, on October 4-6. Host club is the Alpena Checker Board Mixers. **George Edwards** and **Joe and Grace Micketti** will cue rounds. **Larry** was also the featured caller for the Michigan S/D Leaders Assn.'s Christmas Dinner Dance held in Flint.

Caller **Bill Peterson** (See also ASD, Nov. '90, p. 58) says his popular, three-level series, three nights a week, May through September, is starting at the Livonia (Detroit) Senior Center. Friday dances include top visiting callers. He has set up a bus tour to Utah in June. The *Detroit Observer's* news article produced more than four sets for a new class.



NEW CREDIT CARD AVAILABLE

A new square dance credit card program has been initiated by United Square Dancers of America. In conjunction with MBNA America Bank, one of the largest credit card banks in the nation. USDA has made the VISA Gold and Classic Cards available to square dancers everywhere.

The Visa Card is an excellent way to bring square dancing to the attention of the general public and every person who handles the card. Funds generated by this program will be used to promote square dancing and will be shared with affiliate organizations.

Promotion of the Mastercard program has been halted. Mastercard applications on hand should be destroyed. Dancers who hold USDA Mastercards are advised that the cards are valid until August 1993 at which time a decision will be made whether to continue the program.

The Visa Cards are issued free of annual fee the first year and are available to all dancers—square, round, cloggers, contra, line or heritage. Call 1-800-847-7378, ext. 5000 for your card.

For further information, contact USDA credit card chairmen, Joe and Joy Vaccari, 227 Hughes St., Ft. Walton Beach FL 32548 (904-243-9484).

CALLERS BUILD THEIR LIBRARY

The Square and Folk Dance Leaders of the Delaware Valley looked over samples of the available note services at their January meeting in Fort Washington, Pa. Buck Fish contacted editors and samples from eight services arrived: *Notes for European Callers*, Al Stevens and Rudi

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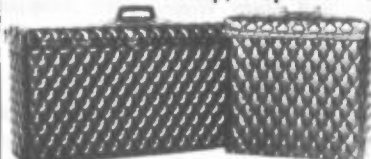


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Pohl, Germany; *Callerlink A.C.F.*, Eric Wendell, Australia; *Canadian Callers Notes*, Joe Uebelaker, Canada; *Caller's Note Service*, Southern California Callers Assn.; *Minnesota Callers Notes*, Warren Berquam; *Mainstream Flow*, Texas; *The New View*, Bill Davis and *Choreo Breakdown*, Don Beck.

These note services provide the caller with choreography at the Basic through Plus programs. Some also provide new figures, advanced choreography, contras, community dance program, and rounds. They provide teaching tips, tips on advertising and other items of interest to the professional caller.

It was noted that ASD also provides several pages of choreography, tips for the professional caller, a note service and more on the whole square dance activity.

One item was common in all these services, to provide the dancer with good choreography at the program he/she is dancing.

Jim Howatt

Columbus, New Jersey

APPALACHIAN FESTIVAL

The Appalachian Festival, a three-day family event that features music, crafts, clogging, square dancing, storytelling and entertainment typical of traditional mountain life, will be held May 10-12 at Coney Island, a 105-year-old picturesque park located along the Ohio River on the eastern edge of Cincinnati.

Continuous performances of traditional and bluegrass music, clogging and square dance demos are features of the varied program.

For more information, write PO Box 996, Cincinnati OH 45201 or call 606-431-0416.

EMPIRE STATE FESTIVAL

The fourth annual Empire State S&R/D Festival held at the Empire State Plaza in Albany last October was a smashing success! over 1950 dancers from 20 states and two provinces enjoyed the dancing.

The fifth annual Festival will be held in Albany on October 11 and 12, 1991. The staff includes Don Hanhurst, Gary

Brown, Jim Purcell, Tom Miller, Cliff Austin, Ron and Ree Rumble, John and Jean Wilkinson, Chip Woodall and Darl Moreland. For information, write Harold N. Eck, 53 Harrison Ave., Delmar NY 12054.

FUZZY NAVEL FESTIVAL

The Georgia State Singles Assn. of S&R Dancers and the Florida State Singles Assn. of S&R Dancers have combined their talents and energies to plan a joint weekend festival. Because of the state symbols of a peach and an orange, the weekend is called the Fuzzy Navel Festival.

Suggested several years ago by George Szani, this year Buddy Edwards volunteered to organize a committee. The result is the first Fuzzy Navel Festival to be held in Valdosta, Georgia on April 12-14. Callers will be Joe Fioretti and Bob Bennett; Sunni Thomas will cue. Contact Jim Neidhart, 407-322-8856, for details.

UNDER THE BIG TOP IN COLORADO

"Under the Big Top" is the theme for the 1991 Colorado State S/D Festival, which will feature, for the first time in many years, "headline callers." Former Chinook Boys Daryl Clendenin, Joe Saltel, Dan Nordbye and Bill Helms will call. Join the festival on June 14-15 in Denver. For more information, contact Sam and Linda Margheim, 11200 E. 22nd Ave., Aurora CO 80010.

IN MEMORIAM

Nina Ward of Islington, Ontario, died in mid-December. Nina and Charlie Ward have been well-known and respected round dance leaders worldwide, since they traveled to conduct workshops and clinics and serve as staff at conventions and festivals. Perhaps their most popular choreography was *Maria Elena*. They received the Golden Torch Award from the Universal R/D Council and the Trillium Merit Award of the Ontario S&R/D Federation.

Lillian Labahn, wife of caller Marvin Labahn of Chicago Ridge, Illinois, passed away in January after a lengthy illness. Marv and Lillian had been married nearly 56 years and have four adult children.



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- TNT275 WALKING SHOES (Round) by Jack Raye
- TNT276 SEA OF A HEARTBREAK (Rd) Steve Wilhoit

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A WORLD OF FUN IN '91

The 1991 Convention sponsored by the Texas State Federation of S&R Dancers will be held in Houston's Astroarena and Astrohall on June 1. The Texas State Callers Assn. Trail End Dance begins the fun on Thursday evening. The Houston S&R/D Council's Pre-Festival Dance on Friday will be led by Houston Area callers and cuers. The convention dances on Saturday are led by Texas callers and cuers.

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SQUARE DANCING IN SISTER CITIES

The cities of Riverside, California, and Sendai, Japan, have been sister cities since 1960. In as many ways as possible, they have worked to make people-to-people connections, including square dancing—Raincross Squares of Riverside and the Greenleaves of Sendai. Just days before the 1987 National Convention in Houston, the Greenleaves with their caller Mac O'Jima paid a visit to Riverside and had a backyard potluck and square dance. I shared the calling with Mac. Even though casual conversation was difficult because we knew no Japanese, the dancing was great and the two clubs had a marvelous time.

Then in 1990, Riverside and Sendai celebrated 30 years of sister-cityhood, one of the oldest and strongest sister city relationships. They chose to commemorate the event by a live-via-satellite TV show. Square dancing was involved, with Mac and a square of Greenleaves in Japan, and me and a square of Raincross in California. At first, the Greenleaves danced a short bit of patter to Mac's calling, then we all joined in my singing call, *Forever and Ever, Amen*. As far as we know, this was the first and only simultaneous intercontinental square dance ever held.

Our special relationship with Mac and the Greenleaves will continue this summer as they travel to a festival in Hawaii and then to join Raincross at a dance in Riverside.

Paul Moore

Redlands, California

RHYME TIME

A PASSING STORM

The skies are clear—the wind is warm,
Stars do shine—just right for a desert storm.
From miles away the loved ones wait,
Many silent prayers go toward Kuwait.
Some dreams put aside, thoughts of the sands,
Our flag's in a country, spread no blood on this land.
A tear from the heart, always on our mind,
Will our family be reunited, God, please be kind.
We all stand united in support for the plan,
Must be a better way to turn a boy into a man.
Honor and glory to those who against wrong stand,
Trained in their mission to prove that they can.
From a shield to protect to a sword to demand,
To a storm to change their ways, bring peace to the land.
With hopes and prayers this desert storm will end,
Short time is spent to bring loved ones home again



*Phil Kozlowski
Aurora, Indiana*

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ROUND REVIEWS

by Frank & Phyl Lehnert

WALTZING WITH TAMMY—Roper 133

Choreography by Jim & Carol Tucker

Pretty music and a nice, easy waltz. Phase II + 1 (*hover*).

ONE—Special Press

Choreography by Kanji & Nobako Shibata

Catchy music and a good high-intermediate mixed rhythms routine with syncopation.

LET ME CALL YOU SWEETHEART—ESP 016

Choreography by Jim & Dottie McCord

A slightly different, easy-plus waltz to a familiar tune. Phase II + 1. Cued by Jim.

RHYTHM'S GONNA GET YOU—ESP 017

Choreography by Jim & Dottie McCord

Good music and a nice intermediate cha cha, cued by Jim. Phase III + 2.

FIRST KISS—Grenn 17143

Choreography by Lester & Barbara Auria

Good music and a good easy waltz, cued by Lester. Phase II.

THE J.A. STOMP—Belco 390

Choreography by Richard & JoAnne Lawson

Good music and a good intermediate two-step/single swing, cued by Richard. Phase IV.

TIME OUT—Belco 390

Choreography by Jack & Aileen Cody

Good music and a comfortable easy two-step cued by Jack.

DANCE WITH ME RUMBA—Roper 117

Choreography by Trosten & Virginia Colling

Good music and a good intermediate rumba. Phase IV + 1 (*open hip twist*).

LOVIN' YOU AGAIN—Tel-886

Choreography by Bill & May Lawson

Good music on the flip of *Alice Blue Gown* and a nice, intermediate-plus waltz. Phase IV + 2.

NON DIMENTICAR—Roper 421

Choreography by Ron & Ree Rumble

Good music and a good intermediate rumba using mostly basics. Phase III + 1 (*alamana*).

THAT'S WHAT I GET—MCA 57-53969

Choreography by Ed & Carol Stephan

Good George Strait vocal, *I Come to Expect It Of You*,

and a nice, easy-intermediate, three part two-step. Phase III + 1.

THIS AIN'T MY FIRST RODEO—Col 38-73491

Choreography by Lloyd & Joyce Goode

Good Vern Gosden vocal and a good, easy two-step. Phase II + 1 with a *solo turning box and fishtail*.

RUNAROUND SUE—Collect LDG 2100

Choreography by Rod & Susan Anderson

Lively Dion vocal; an interesting intermediate jive with a waltz intro. Phase IV + 2 (*outside spin, stop & go*).

MERRY WIDOW WALTZ—Grenn 17005

Choreography by Ruby & Perry Kullman

Pretty music with a comfortable, easy waltz routine. Phase II.

MICKEY—Grenn 17089

Choreography by Brian & Sharon Bassett

A line dance routine to good music.

DREAMLAND 91—Grenn 14224

Choreography by Larry & Pam Wacker

Pretty music and a good easy intermediate with forward and back progressing twinkles.

PRETTY BABY—CEM 38004

Choreography by Brian & Sharon Bassett

Line dance with good music.

MOONLIGHT WALTZ—Special Press

Choreography by Jim and Bobbie Childers

Pretty music with a challenging waltz routine. Phase VI.

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HEARTBREAK MOUNTAIN—Big Mac 113

Caller: John Eubanks

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, ferris wheel, centers pass thru, touch ¼, scoot back, swing corner, promenade.

TEACH THE WORLD TO SING—Big Mac 114

Caller: Mac McCullar

FIGURE: Heads promenade ½, square thru, square thru three more, trade by, star thru, square thru ¾, swing corner, promenade.

SUNRISE, SUNSET—Big Mac 117

Caller: Mac McCullar

FIGURE: Heads promenade ½, touch ¼, boys run, swing thru, boys run, wheel & deal, right & left thru, pass thru, trade by, swing, left allemande, promenade.

ANOTHER CHANCE—Buckskin 1239

Caller: Otto Degner

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing corner, promenade.

IT TAKES A WORRIED MAN—Cardinal 4

Caller: Jerry Routh

FIGURE: Heads promenade ½, right and left thru, square thru, swing thru, boys run, wheel and deal, swing corner, promenade.

THOSE WERE THE DAYS—ESP 169

Caller: Elmer Sheffield Jr.

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

BACK TO DONEGAL—Grenn 12239

Caller: Vern Smith

No. 39 in the SD Progression Series. FIGURE: Head couples forward and back, half square thru, right and left thru, dive thru, pass thru, right and left thru, dive thru, substitute, sides pass thru, right and left thru, dive thru, substitute, heads pass thru, swing corner, promenade.

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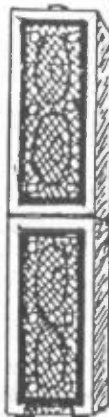
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CAN'T HAVE NOTHIN'—Quadrille 876

Caller: Ken Burke

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing corner, promenade.

COWBOY'S SWEETHEART—Rawhide 163

Caller: Lee McCormack

FIGURE: Four ladies chain, heads promenade 1/2, touch 1/4, boys run, slide thru, pass the ocean, single hinge, scoot back twice, swing, promenade.

FIRE EYES—Rawhide 164

Caller: Larry Cole

FIGURE: Heads promenade 1/2, pass the ocean, extend, girls trade, girls run, tag the line right, chain down the line, slide thru, single circle, swing, promenade.

ALL I CAN DO—Rawhide 165

Caller: Steve Sullivan

FIGURE: Heads lead right and circle to a line, up and back, pass the ocean, swing thru, boys run, wheel and deal, square thru 3/4, swing, promenade.

WHY BABY WHY—Rawhide 166

Caller: Jerry Johnson

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TURN ME LOOSE—Rawhide 167

Caller: Stan Cole

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

ANNIE'S SONG—Red Boot Star 1337

Caller: Don Coy

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

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QueST

Quarterly Selection Tips

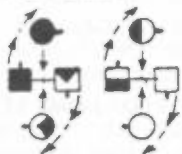
A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

CUT THE DIAMOND

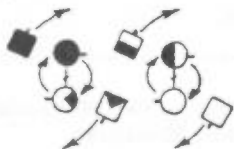
The Plus Quarterly Selection for the period beginning February 1 is *cut the diamond*. The author is unknown.

STARTING FORMATION: Any diamond.
ACTION: Centers will diamond circulate, points slide together and trade.

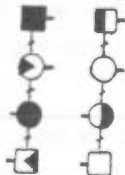
From normal right-hand diamonds (boys centers), points slide together, centers start diamond circulate.



Points trade, centers finish diamond circulate.



Ends in right-hand two-faced lines.



Facing diamonds end in waves.

TIMING: 4

The current Plus Quarterly Selections are *cut the diamond* and *star track*.

EXAMPLES:

Heads lead right, veer left, ladies hinge
Diamond circulate, cut the diamond, 1/2 tag
Single hinge, right and left grand...

Singing Call: Heads lead right and circle
To a line, rock forward and back, touch 1/4
Coordinate, 3/4 tag the line, ladies face right
Diamond circulate, cut the diamond
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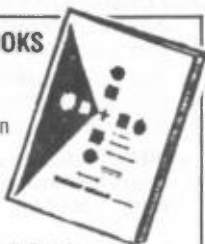
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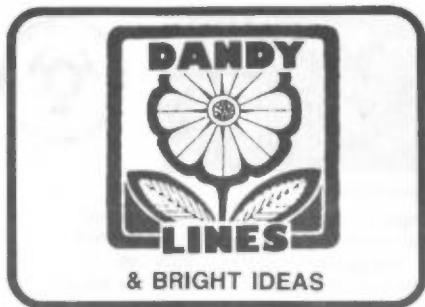
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The dancers can be seen arriving in the rich buttery light of the morning sun, parking their cars under the sturdy oaks that shaded the circle long before the road was paved. The lush greenery and tiny

squirrels are sometimes being seen for the first time. Many evening dances are held at the Center when dancers swish by hurriedly to reach the lighted building.

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The clubs fills a need, too, for those retirees living away from their families. After each dance, everyone is invited to a local restaurant for a dutch-treat dinner. A close family feeling prevails.

Rose E. Dukes

Ed. Note: We think more clubs in other areas ought to *wake up to square dancing.*

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b. and anything
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Follow your neighbor
Grand swing thru
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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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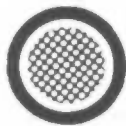


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Round Dance



PULSE POLL



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2. Edilweiss
3. Salty Two-Step
4. King of the Road

PHASE III

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

PHASE IV

1. Manuela
2. Rainbow Connection IV
3. September Foxtrot

PHASE V & VI

1. Let Me Show You How
2. Mambo 5

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PHASE III

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

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

PHASE IV

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

PHASES V & VI

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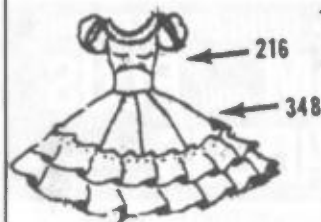
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The biennial meeting of LEGACY will be held in Milwaukee, Wisconsin, May 16-19, 1991. The theme for LEGACY X will be "Square Dancing Rockets Into the 90's."

Square dancing will soar to new heights in the 90's and LEGACY would like to be the rocket fuel that propels square dancing to these new heights.

Trustees will be attending LEGACY X from all over the United States and other countries to meet together, share experiences and take back to their square dance clubs and associations news of square dancing throughout the world. Members and guests representing major square dance organizations will be present to input data and add to the discussions.

Special reports will be made on the LEGACY Census, BMI/ASCAP licensing, and the several biennial projects within LEGACY—a revised *Leadership Manual*, the *Club Leadership Journal*, an 800 number for square dance info. The attendees will enjoy a tour of Milwaukee and a dance that reflects the theme.

LEGACY is open to those who have served in leadership capacities in square dancing for three or more years. For more information, contact Al and Vera Schreiner, executive secretaries, 1100 Revere Dr., Oconomowoc WI 53066.



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UNDERLINING

THE CALLER NOTE SERVICES

Some neat stuff comes from **Notes for European Callers** by Al Stevens and Rudi Pohl this time, starting with some very good tips on "How To Handle Your Friend, the Microphone," followed by this good choreo strategy:

"If you are looking for a way to have the men lead in to a *dixie style to a wave*, try this: From facing couples, have them *pass thru and wheel around*, then *half sashay*. Now that you have them sashayed, have them merely *pass thru and wheel around*, *men lead*, *go dixie style to an ocean wave*. Not only do we strengthen the use of *wheel around*, but we also find a very smo-o-o-oth way of having the men lead into *dixie style to an ocean wave!* Another way is to have couples *pass thru and wheel around*, *half sashay*, *pass thru*, *partner trade and girls lead*, *reverse the flutter*, *men lead dixie style to an ocean wave*. As you can see, this way would strengthen the use of having girls lead for a *reverse flutterwheel* as well as the boys leading into the *dixie style wave*."

We always gain new insights from **The New View** by Bill Davis. One

advantage of this service, as Bill says, that it is a "...medium...for airing of [new] ideas," although he cautions that the service is for your "perusal and evaluation" and TNV is not in an "advocacy role." Beyond that, this time he has an excellent discussion of *T-bone formations* by Mike Jacobs. Another full page is devoted to a "BMI/ASCAP Update" which concludes this way: "For now, our view is that, all things considered, the performer licensing idea is appropriate, fair, and a good answer for all,...[and] in the best interests of square dancing."

Lots of interesting ideas come from **Callerlink A.C.F.** by Eric Wendell this time. First, there's the oft-quoted "Ten Commandments of Square Dancing." Then we find a letter from Al Stevens, chairman of the Overseas Advisory Committee of Callerlab. (Editorial Note: We agree with him that the *level pyramid* is properly composed in Europe with 198 MS clubs out of 241, but we don't agree that dancers (rather than callers) run the majority of local S/D programs in the U.S. See the ASD cover story this issue.)

CALLING
BY
JACK
MURTHA

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There's also a "Dancing Tips" article by the Bausches lifted from *ASD*. We like the *offset boxes* choreo plus Kenyon's *quarter-back sneak*. Smythe's "Negotiation Cycle" is interesting. "The First Tip," by Stevens and Pohl, is funny. Retiring caller Jack Murphy of Victoria has a farewell speech in which he compares himself "to Stan Burdick of the U.S.A., who've both called in 12 countries." (Incidentally, Stan has called in 15 countries, plus all U.S. states and nine provinces of Canada, he blushingly admits.)

Rusty and Kay Fennell in their **Mainstream Flow** say some pertinent things about callers working together on a singing call, a subject not often discussed. Quick excerpts:

- Decide ahead who'll do the melody, who'll do the harmony.
- Practice ahead, if possible.
- Alternate on figures.
- Have two mikes.
- Two on one musical line often sound bad.

- Practice yourself with records, tapes, pop tunes on the radio.

Probably any caller can learn more about what various basics do and how to use them. **T&D Notes from Ontario** gives us a little insight about *fan the top* along with other material:


Fan the top will convert...

- ...an *eight chain thru* to a *tidal wave*.
- ...a *tidal wave* formation or facing lines formation to parallel waves.
- ...a static square to a 1/4 tag formation.

Fan the top, right and left thru will convert...

- ...an *eight chain thru* to a line of four.
- ...a *tidal wave* or facing line formation to an *eight chain thru*
- ...a static square to a starting *double pass thru* formation.

How about some good *trade the wave* stuff? Warren Berquam slips it to us in his *Minnesota Callers Notes*:



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Dixie style to a wave, boys trade, single hinge
Trade the wave, scoot back, boys run
Reverse flutter wheel, pass the ocean
Girls trade, single hinge, face right
Right and left grand...

Zero line: Right and left thru, ladies lead
Dixie style to a wave, boys hinge
Very centers trade, boys trade the wave
Boys hinge, couples circulate, ferris wheel
Centers pass thru, make a wave, girls trade
Ferris recycle, zoom, centers square thru $\frac{3}{4}$
Left allemande...

Zero line: Right and left thru, ladies lead
Dixie style to a wave, trade the wave, roll
Double pass thru, girls trade, pass thru
Trade by, touch $\frac{1}{4}$, right and left grand...

Joe Ubelacker in his **Canadian Caller Note Service** has a nice article on *body flow* in which he says, "...if people would *dance*, almost nothing would be poor flow." Dancers too often rush and poor flow results. Even a direct reversal of direction is not always bad. In round dancing, what about *scissors* or *hitch six*?

Move the feet in a constant pattern almost like a boxer. Thus dancing in various directions can become smooth. (We've paraphrased; excellent point.)

BMI/ASCAP UPDATE

Now that April is here, we trust all club sponsors are arranging or have arranged licensing for classes, dances and workshops, or their callers and cuers are members of Callerlab and Roundalab, respectively. Control and possible fines for music use are now in effect in the U.S.A. Check again, p. 91, February ASD for details. Large events, state and national conventions must have separately arranged licensing with BMI/ASCAP.

FIRST CALLER SCHOOL

First-of-the-season caller school is coming this month (April 21) at English Mountain Retreat in Sevierville, Tennessee. Gary Shoemake and Stan Burdick are on staff. Check others in this issue's double page listing.



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Creative Choreography

by Ed Fraidenburg

MAINSTREAM PROGRAM

NOTE: Novis Franklin of Morton, Illinois, brought to our attention that the definition for *linear tag* should read *single hinge* instead of *simply hinge*. Thanks, Novis.

THE MAINSTREAM PROGRAM RUN FAMILY

(Boys, Girls, Ends, Centers, Cross)

Starting Formation: Any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

General Rule: The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position. Meanwhile the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer.

The active dancer doing the run has reversed his original facing direction. If the direction to *run* is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers run around ends and ends run around centers. Runs from an alamo circle are to the right unless otherwise directed.

- a. Boys
- b. Girls
- c. Ends
- d. Centers

The directed (active) dancers run around the inactive dancers using the General Rule.

- e. Cross

Starting Formation: Line, two-faced line, wave.

Each of the two directed (active) dancers, who must both be center or both be ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they side-step to become ends; if they are ends, they side-step to become centers. When the active dancers are both facing in the same direction, they first cross with each other (right-hand dancer in front of the left-hand dancer per the Crossing Rule) and then run into the vacated spot on the far side.

SAMPLE CHOREO:

Heads lead right and circle to a line, pass thru Boys run, centers trade, swing thru, boys run Partner trade, left allemande...

Heads pass thru, go round one to a line Pass thru, ends run, all single hinge Centers run, ends star thru, left allemande...

Heads lead right and circle to a line Pass thru, girls run left, centers trade Left swing thru, boys run left, star thru Partner trade, pass thru, left allemande...

Heads pass thru, go round one to a line Pass thru, centers run, all single hinge Ends run, star thru, zoom and square thru ¾ Left allemande...

Heads square thru four, swing thru, girls run Wheel and deal, veer right, boys run, girls run Wheel and deal, dive thru, square thru ¾ Left allemande...

Heads square thru four, touch ¼, centers run New centers trade, wheel and deal, touch ¼ Boys trade, boys run, wheel and deal, dive thru Square thru ¾, left allemande...

Heads lead right and circle to a line, pass thru Centers cross run, all single hinge, ends run Star thru, zoom and square thru ¾ Pass thru, left allemande...

Heads square thru four, right and left thru Swing thru, boys cross run, girls run Boys trade, wheel and deal, left allemande...

Heads square thru four, sides rollaway

Swing thru, boys run, pass thru, pass thru
 Wheel and deal, zoom and square thru $\frac{3}{4}$
 Left allemande...

Heads square thru four, touch $\frac{1}{4}$, ends run
 Centers trade, wheel and deal, touch $\frac{1}{4}$
 Girls trade, boys run, wheel and deal
 Dive thru, square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line, pass thru
 Ends cross run, all single hinge
 Centers run, star thru
 Partner trade, centers square thru $\frac{3}{4}$
 Pass thru, left allemande...

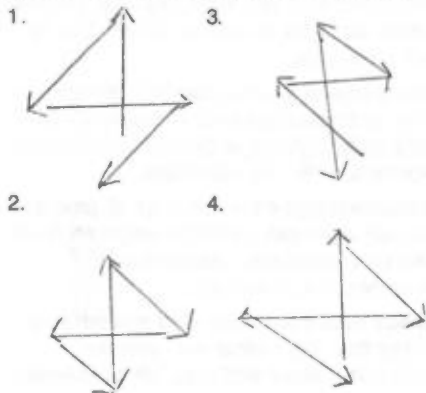
Heads square thru four, touch $\frac{1}{4}$
 Centers cross run, single hinge
 Centers cross run, boys run, pass thru
 Wheel and deal, pass thru, left allemande...



SPLIT TRIANGLE PROGRESSION by Tommy Thompson

For use in singing calls to add variety. Call any figure which results in all men having their opposites at home; next call a corner figure; then another opposite lady figure; finally call a right-hand lady figure.

This is variation #1. If we follow the path of the #1 lady, these are the four variations:



SPIN CHAIN AND SCOOT THRU

From parallel waves: ends and adjacent centers arm-turn $\frac{1}{2}$, centers cast $\frac{3}{4}$, outfacing ends circulate (one), infacing ends step forward and join the very centers (in the wave) to form a four-hand star. This star turns $\frac{1}{2}$; the (2) dancers who joined the star step forward to become ends of parallel waves as the centers cast $\frac{3}{4}$ to become centers of the final parallel waves.

SAMPLE CHOREO:

Heads square thru four, spin chain & scoot thru
 Boys run, couples circulate, girls trade
 Bend the line, left allemande...

Heads lead right and circle to a line
 Spin the top, spin chain and scoot thru
 Swing thru, boys run, ferris wheel
 Dixie grand, left allemande...

Four ladies chain $\frac{3}{4}$, four ladies chain across
 Heads flutter wheel, star thru, pass thru
 Spin chain and scoot thru, right & left grand...

Heads half square thru, split two, go round
 To a line, pass the ocean, spin chain & scoot thru
 Recycle, pass thru, trade by, pass thru
 Left allemande...

Heads square thru four, swing thru
 Spin chain and scoot thru, spin chain thru
 Girls circulate, right and left grand...

Heads lead right and circle to a line
 Pass the ocean, spin chain and scoot thru
 Boys run, ferris wheel, dixie grand
 Left allemande...

Heads square thru four, spin chain and
 Exchange the gears, centers trade
 Spin chain and scoot thru, boys run
 Wheel and deal, left allemande...

Heads square thru four, slide thru
 Right and left thru, dixie style to a wave
 Boys trade, left swing thru, spin chain and
 Scoot thru, extend, left allemande...

**CALLERLAB
EMPHASIS CALL**

SCOOT BACK

Heads pass the ocean, scoot back, extend
Centers in, cast off $\frac{3}{4}$, star thru
Partner trade, left allemande...

Heads promenade half, lead right, swing thru
Scoot back, girls scoot back, swing thru
Right and left grand...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, boys scoot back
All scoot back, all circulate, boys run
Centers pass thru, star thru, pass thru
Wheel and deal, zoom and pass thru
Left allemande...

Heads square thru four, touch $\frac{1}{4}$
Centers scoot back, boys trade
Centers scoot back, girls trade, slide thru
Left allemande...

Heads square thru four, swing thru
Scoot back, recycle, left allemande...

Heads square thru four, swing thru
Boys scoot back, swing thru, girls scoot back
Recycle, star thru, pass thru, wheel & deal
Centers pass thru, left allemande...

Heads square thru four, swing thru
Boys run, boys circulate, girls scoot back
Tag the line right, girls circulate
Boys scoot back, girls run, recycle
Pass thru, trade by, left allemande...

Heads lead right and circle to a line
Pass the ocean, girls scoot back
All single hinge, centers scoot back
Girls trade, centers scoot back, girls trade
Spin the top, right and left grand...

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 488, Huron OH 44839. To send a fax, call 419-433-5043 and wait for the tone.



STAY BUSY

by Ed Fraidenburg

From parallel waves: wave ends hourglass circulate as wave centers single hinge; center four (in the diamond) flip the diamond as the remaining dancers pass thru, move on to the next and star thru. Ends in a $\frac{1}{4}$ or $\frac{3}{4}$ tag formation.

SAMPLE CHOREO:

Heads square thru four, ocean wave, stay busy
Extend, same sexes trade, swing thru
Right and left grand...

Heads lead right and circle to a line
Pass the ocean, stay busy, extend
Recycle (zero box), left allemande...

Heads square thru four, ocean wave
Ladies trade, stay busy, extend, scoot back
Right and left grand...

Heads square thru four, swing thru, stay busy
Trade by, swing thru, girls trade, pass the ocean
Stay busy, ping pong circulate, recycle
Pass thru, pass thru, left allemande...

Heads half square thru, ocean wave, stay busy
Swing thru, turn thru, left allemande...

Heads lead right and do-sa-do, ocean wave
Stay busy, ping pong circulate, recycle
Sweep $\frac{1}{4}$, you have stirred the bucket...

Heads lead right and circle to a line, swing thru
Spin the top, stay busy, extend, recycle
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, boys run, boys trade
Swing thru, stay busy, recycle, dixie grand
Left allemande...

Heads lead right and circle to a line
Right and left thru, swing thru, spin the top
Stay busy, extend, recycle, left allemande...

Heads square thru four, slide thru, dixie style
To a wave, stay busy, center boys cross run
Extend, recycle, square thru $\frac{3}{4}$, trade by
Left allemande...

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO: : Heads promenade half
- - - - : In middle rt & left thru
- - - - : - - Square thru
- - - - : - - - -
Swing thru - - : - - Boys run
Girls trade - - : Tag the line - -
Girls turn back, crn. swing : - - Promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero box: Swing thru, boys trade, boys circulate
Boys run, bend the line...zero line

Zero box: Right and left thru, veer left
Couples circulate, chain down the line
Star thru, pass thru, trade by...zero box

Dixie style:

Zero line: Square thru $\frac{3}{4}$, courtesy turn
Dixie style to an ocean wave, boys cross run
Recycle, sweep $\frac{1}{4}$...zero line

Zero line: Right and left thru, dixie style
To an ocean wave, boys cross run, single hinge
Scoot back, boys run...zero line

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, boys cross run
Girls trade, recycle, sweep $\frac{1}{4}$...zero line

THE BASIC PROGRAM:

Gnats!

Static square; Heads rollaway half sashay
Box the gnat, crosstrail thru, left allemande...

Static square: Heads pass thru, U-turn back
Box the gnat, square thru, right and left thru
Dive thru, square thru $\frac{3}{4}$, left allemande...

Static square: Heads box the gnat, pull by
Separate and go around one to a line
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande...

Zero line: Centers box the gnat, right & Left thru
Flutter wheel, sweep $\frac{1}{4}$, ends star thru
Double pass thru, lead couple California twirl
Pass thru, left allemande...

Basics:

Zero box (wave): All eight circulate, boys run
Boys trade, boys run, swing thru, boys run
Bend the line, right and left thru, star thru
Dive thru, pass thru, left allemande...

92

Chain down the line:

Zero box: Right and left thru, veer left
Couples circulate, chain down the line
Flutter wheel, sweep $\frac{1}{4}$, square thru $\frac{3}{4}$
Trade by, zero box...

Zero line: Pass the ocean, girls trade
Recycle, veer left, couples circulate
Chain down the line, dixie style to an
Ocean wave, boys cross run, boys circulate
Girls trade, recycle...zero box

Zero box: Slide thru, right and left thru
Dixie style to an ocean wave, boys trade
Left swing thru, chain down the line, star thru
Pass to the center, square thru $\frac{3}{4}$...zero box

Zero line: Right and left thru, dixie style to an
Ocean wave, boys circulate, left swing thru
Girls circulate, chain down the line, flutter wheel
Sweep $\frac{1}{4}$, swing thru, turn thru, left allemande

Zero line: Slide thru, swing thru, boys run
Couples circulate, chain down the line
Dixie style to an ocean wave, girls circulate
Boys trade, left swing thru, chain down the line
Pass the ocean, girls trade, recycle
Pass to the center, square thru $\frac{3}{4}$...zero box

Partner trade:

Zero box: Swing thru, boys run, tag the line left
Couples circulate, partner trade, girls trade
Bend the line, right and left thru, star thru
Pass thru, trade by...zero box

Zero box: Right and left thru, veer left
Couples circulate, partner trade, boys trade
Boys run, all eight circulate, boys run
Boys trade, boys run, recycle, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, tag the line right, couples circulate
Boys partner trade, lines forward and back
Touch $\frac{1}{4}$, boys run, centers pass thru
All pass thru, left allemande...

Static square: Heads star thru
All double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, girls partner trade, ferris wheel
Girls pass thru, touch $\frac{1}{4}$, boys trade, boys run
Bend the line, right and left thru, slide thru
Zero box

Easy does it!

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, girls partner trade
Couples circulate, bend the line, star thru
Cloverleaf, zoom, swing thru, turn thru
Left allemande...

CALLING TIPS, Continued

dance somewhere else, maybe a big festival. Decision time. Right here past decisions may help or hinder you. What are your relations with the club like? If you talk to them, will they gladly let you take the other booking? Even though they say "go ahead," do they really feel good about this or will they hold it against you? Decision time again.

A dancer comes up to you at a dance and says, "Come on, let the hammer down." Do you? Did you discuss it with the club officers? Do you know the crowd well enough to know if this dancer is in the majority or the minority? Decision time.

A dancers says, "We can't hear back here." Your wife says, "I danced out there and you can hear fine." Decision time. Suggestion: Don't ignore such comments. Say, "Thank you, I'll try to remedy that." Move your speaker a bit, raise it a bit, even if just a wee bit. It is not wise to make light of any suggestions, even if you don't like it or believe it. This falls in the realm of public relations.

The clothes you wear are also subject to judgment. Too flashy and some will laugh. Too plain and some will think less of you. If you wear clothes not considered square dance attire, you will be criticized. Too much, too little. Decision time.

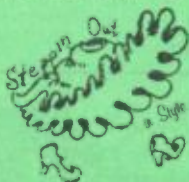
Tell a joke, don't tell jokes, what kind, when? Judgment is needed. Personally I like a quick, clean joke every so often, but not between numbers. Tell it before the tip, not in the middle of it.

All these decisions, big and small, will determine your success. The caller who wants to be a club caller had better be using good judgment or his term will be short. The caller on the road who does not call regular club dances has a bit more leeway, but even he had better pay attention or bookings will be fewer. If I were to offer suggestions, they would be: Follow the Golden Rule, and be a friend if you wish to have friends. Don't think that because you have the microphone and you are the entertainer, that you are wiser. Many very wise and intelligent people are out there on the dance floor.

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ROUND DANCER MAGAZINE 1991 CLASSICS

FUN LEVEL

1. A Beautiful Time—Dollar/Gilbreath
2. Jacalyn's Waltz—Wilhoit
3. Street Fair—Merola
4. New York, New York—Cooper
5. Hush (Croft/DeZordo)
6. Piano Roll Waltz—Green
7. Deja Vu—Eddins
8. Fireman Two-step—Eddins
9. Devil Woman—Raybuck
10. Buffy—Metzger
11. Houston—Smith
12. Sunbeam Two-step—Lange
13. Sam's Song—Kammerer
14. Little White Moon—Wilder
15. Good Ol' Girls—Eddins

CLUB LEVEL

1. White Sport Coat—Lefeavers
2. Adios—Norman
3. Die Lorelei—Bendewald
4. Primrose Lane—Wilder
5. Biloxi Lady—Eddins
6. Woodchoppers' Ball—Lawson
7. Games That Lovers Play—Wolcott
8. Distant Drums—Foxcroft
9. 'Til Tomorrow—Palmquist
10. Begin the Beguine—Wolcott

HIGHER LEVEL

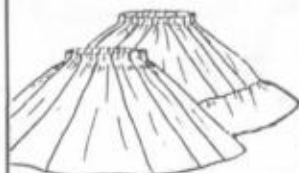
1. Gazpacho Cha—Lawson
2. Tampa Jive—Macuci
3. Hawaiian Wedding Song—Lovelace
4. Rainbow Foxtrot—Blackford
5. Para Esto—Roberts

New classics for 1991 are: *Buffy*, *Deja Vu*, *Devil Woman*, *Fireman Two-step*, *Para Esto*, *Sam's Song*, *Sunbeam Two-step*. New All-Time Classics for 1991 are: *Begin the Beguine*, *Primrose Lane*, *Street Fair*.

Another award presented by *Round Dancer* is the Best of the Top Ten.

1. Moments of Magic—Croft/deZordo
2. Twistin' The Night Away—Rumble
3. Manuela—Rumble
4. Rock and Roll Shoes—Macuci
5. Edelweiss—Kullman
6. Salty Two-Step—Raye/Sweet Gypsy Rose—Bosley
7. Sea of Heartbreak—Wilhoit
8. My Blue Heaven—Floden
9. Calendar Girl—Rotscheid/Night Train—Lawson
10. Candy Kisses—McCreary/King of the Road—McD-Cohen

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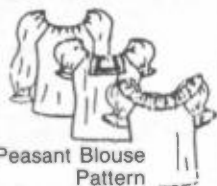
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Circular

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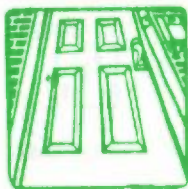
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In the Foreword, Stan warns the callers to use the material sparingly. It will be good for workshop sessions, for sharp dancing groups, for "cellar" groups and for any groups who "seem to know it all."

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Perhaps callers would like to tape their calling of some of this Tough Plus and then dance to the tape.

Many years ago, Ed Fraidenburg came to call a dance in our basement at Mockingbird Hill in Minerva. We had four squares of experienced

dancers who had a solid foundation in the basics and had danced many "miles" to many different callers. "What shall I call?" asked Ed. "Anything you want to call—you call it, we'll dance it," I answered with great confidence. Ed said he called things that night he had never dreamed of calling before! Maybe some of that material is in this book!

Those of you who do not know what DBD is, don't worry about it—you're not ready for it!

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33	x	x	x	x	x	x	x				
34	x	x	x	x	x	x	x	x	x	x	x
35			x	x	x	x	x	x	x	x	x
36				x	x	x	x	x	x	x	x

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ENCORE, Continued

turn toward commitment and cooperation so that we can and will continue to make square dancing the most enjoyable activity that has ever been created.

"Square dancing should and must be an 'expression of joy,'" writes Jon Jones, chairman of the Callerlab Board of Governors.

In "Challenge Chatter," a letter from M&M, the nickname of a Japanese graduate student at Ohio State University, reads in part:

"In Japan I could go to every dance without a partner because almost all clubs in Japan functioned like single dancers club in the U.S.A. In the U.S.A. it was always my problem to find advanced or challenge dance partner until I came to know Tom [Tarleton], the resident caller of the Back 40 Campground, Rushsylvania, Ohio, who kindly invited me to dance. What impressed me most was such kind and warm people among the squares. I want to express my thanks to all of you

who make my life in the U.S.A. so great and wonderful. I hope I see you again some day, somewhere in the square."

The Callerlab Quarterly Selection for Mainstream dancers, beginning April 1, 1981, is *release recycle*, written by Dick Kenyon.

"I am a caller's wife, a round dance teacher, and as a housewife I clean the house, cook meals, wash clothes, iron and write this darn article. Then someone will ask — 'Does — work?' and he says 'No.'"

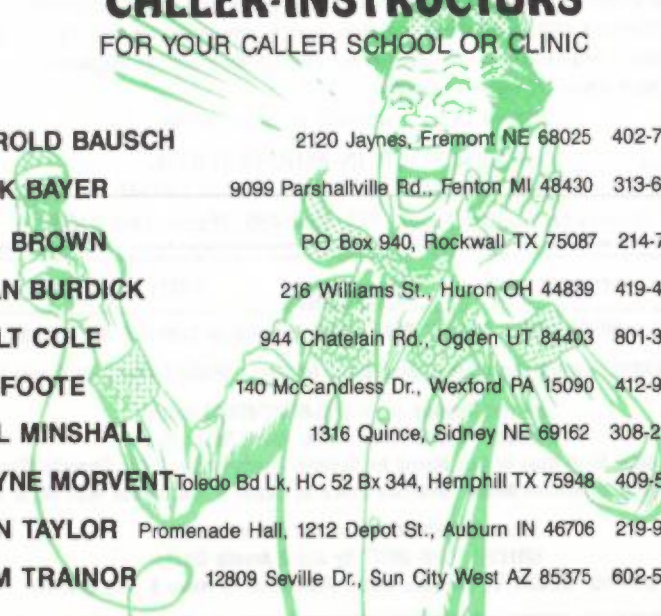
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Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

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

Pat Castro
Marguerite Harrell (TX)
[Rds] Joe Castro
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)
[RDS] Rocky Bolton (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)
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

CALLERS SCHOOL
Gary Shoemaker
Stan Burdick
April 21-26

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 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

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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

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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)
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Guy Adams (IL)
[RDS] Helen & Bill
Stairwall (IL)
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Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

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

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John Paul Bresnan (AL)
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Williford (AL)
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