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"THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES"

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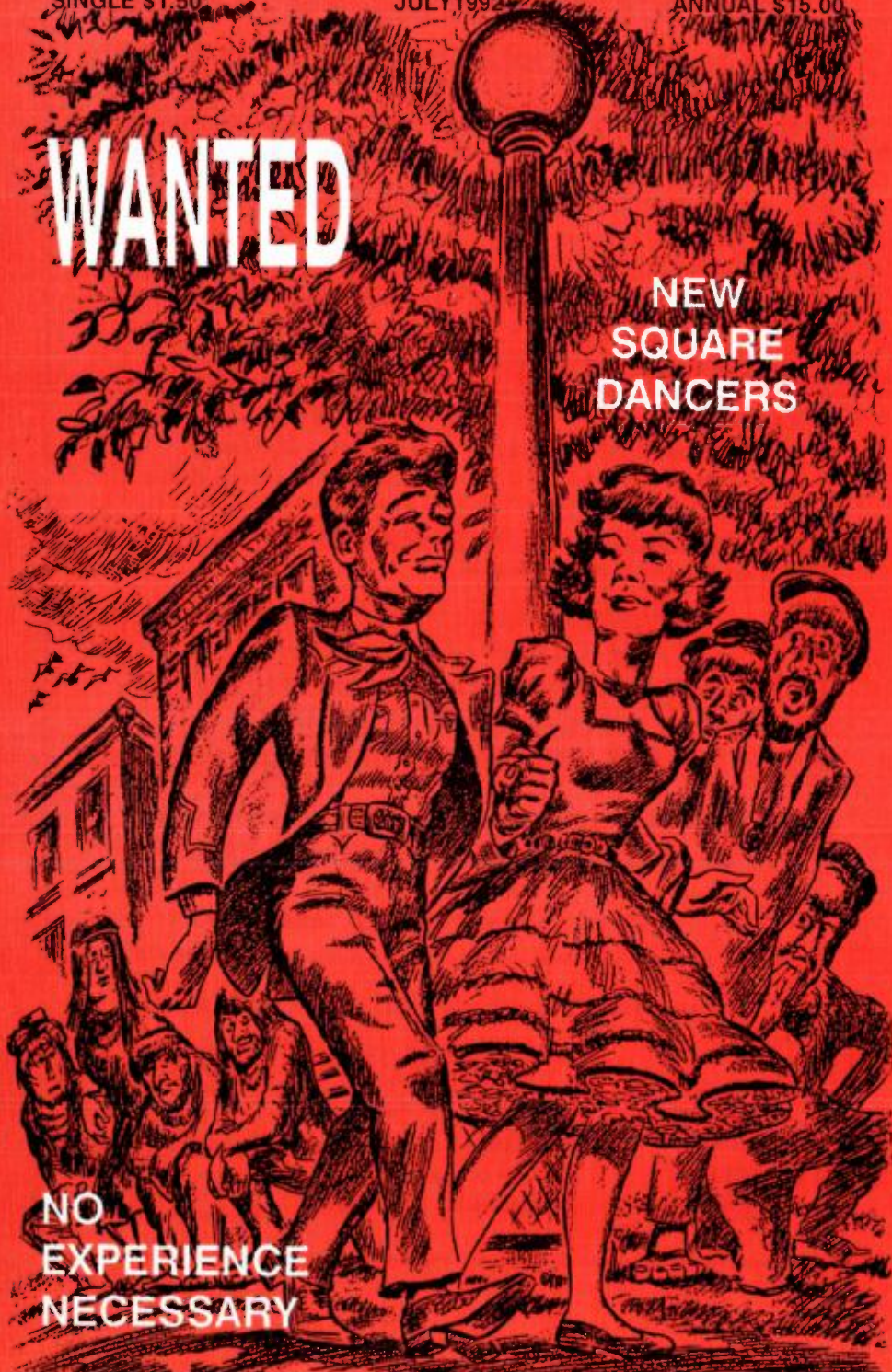
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AMERICAN SQUARE DANCE

VOLUME 47, No 7
JULY 1992



THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

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Editor's NOTEBOOK

It seems a shame when someone takes over a business and starts working at it that they get so many complaints about the progress of the work and the way new changes sometimes are formatted. In the first place it is within the prerogative of the new owner to do things as he/she sees fit. Generally the old format is maintained to a great degree but if there are other things that need to be done, then that's just the way it is.

Taking on the ownership of a well established magazine and maintaining it in its style is just dandy but it doesn't always happen that way. We at ASD have put many hours into finding subscriptions, order records, ad records, files that help us know who we are dealing with, caller pictures to put into the ads, and various and sundry things. It has not been an easy process. We who work here take this business seriously or we would not be here. My first love BESIDES square dance calling is journalism. I find the work very rewarding most of the time. It grieves me to hear from people that they are unhappy with either



their subscription or with the promptness with which it has failed to arrive. We have a number of reasons why the magazine is sometimes late getting to you; needing an updated address (this is the largest problem), getting the magazine into the mail on the date it is supposed to be mailed, (you wouldn't believe how much work it is to take over someone else's records, and it has made us late), not getting the forms where you may have attended a subscription dance until a couple of months have passed. It is not that we are blaming anyone, it's just a BIG job. And then there's the Post Office!

We are trying our very best to get a product of excellence to you every month. Give us as much support as you can. We, too need a little TLC! ●



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BY-LINE

It's Sunday afternoon, June 14, Flag Day and my birthday - two days before we leave for Ohio and it's a wrap up. Be patient if the August issue is a little late as we don't get home until July 6 and then that following weekend is the Monterey Square Dance Weekend. Susan and myself are the wagon master.

Rhyme Time is well worth reading *If All The World Could Square Dance*, Yes, how wonderful it would be. This month we have two article that deal with kids dancing. They are our future. Families and clubs need to get more of them involved. Bob Van Antwerp discusses *The Caller and Callerlab*, Bill & Bobbie Davis talk about Recruitment, Jeanne hits on the subject of *Getting the Most Out of Personal Contact* and finally *Why Dancers Quit Dancing* from Legacy. Is any of these ideas related? Till next time - Jon

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TWO-DAY, TWO-DATE DEBACLE

Chappell (Sidney), Nebraska—Sometimes a little thing like changing weather conditions can be a thorny specter. (Is that what they call a “mixed metaphor?”), but let’s not get ahead of the story. March had come in like a lamb, but the lion was about to pounce. I landed in Denver on Continental with ease, rented an Avis Camry for the three-hour flip to Sidney where old friends, Mal and Shirley Minshall, took me through a threatening storm to little Chappell for the dance, held in the Lions Club Hall. The crowd was meager but eager. In no time, rain turned to snow and I decided to hit the Denver trail that same night. Then the storm lashed out with a vengeance. (I’ll long remember that Sunday night of March 8, 1992.) I crawled through a white-out at 10 MPH for fifty miles with about ten feet of visibility. Only the tail-lights of a brave guy ahead of me who followed deep snow ruts saved me from becoming one of those silent vehicle victims to be seen on all sides—abominable blobs of white with red blinking eyes. I-76 was not closed to traffic like several other Interstates that night. When I finally reached Denver suburbs, a new problem emerged. All motels and hotels were full, except one, the Economy, which had rooms but no lights, no heat, no phones, no hot water. At midnight, even that was better than sleeping in the car. Then about 3:30 AM, all of us were awakened by firemen banging on doors, telling us to leave the building due to a fire. Smoke, choke and no joke—the final outrage. Fortunately, a nearby Denny’s Restaurant stays open all night. I got a little day rest on Monday and circumstances plus the weather brightened when I reached the home of my hosts for the Denver dance.

Littleton (Denver), Colorado—I’d stayed with caller Fred and Eleanor Hartwell before, and once more they set up a dance for me in Harvey Park Church with Fun Time Plus Club. The worrisome

weather kept some folks at home, but a crowd of six-plus Plus sets of dancers in that small hall was quite encouraging. To partake of a fresh Irish cake is so much better than to quake at an Irish wake, I mused. I’d gotten a break, make no mistake, for goodness sake! Bob and Marlene Langan were cuers. Traveling caller Jim Hayes from Texas visited us on an off night. To top off the evening, we hopped to a nearby I-HOP. Next day I was happy to fly high from Mile-High adventures to more spring-like Ohio.

QUAKER STATE DUO

Punxsutawney, Pennsylvania—It had been a while since I’d traveled to the famous groundhog town for a dance with the Hotfooters, and Elmer Shick beckoned me back to the place where woodchucks would chuck wood. It was a choice crowd at the West End School that Saturday and we certainly didn’t cast a shadow. Good time squeals were heard, groundhogs not-with-standing. (I can see not-with-standing. —Co-Ed.)

Selinsgrove (Harrisburg) Pennsylvania—Another Quaker Stater came my way in April; this time it was for the Country Twirlers in little Selinsgrove on a wet Tuesday night. Glenn Stuck booked me; he’s a caller who calls most of that club’s dances. Sam Dunkelberger was emcee; Nancy Prowant cued; caller Jeff Bobst was also there. Plentiful Plus Pleasure for me, at least, ending with a plunge into a Comfort Inn pillow.

Virginia Beach, Virginia—How can I say anything else about the 19th Annual Callerlab Convention than it was the most memorable, the most exciting, truly a milestone event. Why? You probably know the answer. Cathie and I were doubly honored to receive Callerlab’s highest honor, the Milestone, for our contributions to the square dance activity. A precedent was established in our case—both our names are inscribed on the award! A buoyant euphoria still tingles, as I’m sure it does with fellow honorees Jerry Helt (Ohio), Jerry Haag (Texas) and Lee Kopman (New York).

Sevierville, Tennessee—May had come, and another biggie was about to happen. I

flew to Knoxville and rented a car to drive to that famous mountain—English Mountain S/D Retreat, specifically, where Gary Shoemake and I conducted our week-long annual Caller School, working with the finest half dozen new caller pros that one could hope to befriend. There was Tony from Michigan, Dee from Kentucky, Lloyd from Florida, Chris from New Hampshire, Slim from Indiana, and Paul (our “associate instructor”) from Tennessee. Think “English” for fabulous food, remote wooded scenery, fine facilities and good all summer square dance fun.

Jeffersonville, Indiana—a quick jet trip from Cleveland to Derbysville (That’s Louisville) was a good way to celebrate Spring coming to the Midwest, and it was only a short Avis scoot over the Ohio River Bridge to suburban “Jeff” (native parlance) to call one for the Double H Club. Spring brought ‘em out—17 sets in a school gym. Ellis and Helen Olliges handled rounds. Rodney (Helen) Spriestersbach was emcee; Charles (Juanita) Schlosser booked me. Caller Dee (English Mt. grad ’92) and Lillian Beaty were there. Jerry’s (like Shoney’s) signalled the evening’s end, with half a hundred hungry participants aboard.

A NON-BOVINE JERSEY BOUNCE

Yorktown, New York—Of course, Yorktown is not in New Jersey, but I had to fly to Newark to get there, then rented a Hertz to circumvent the Big Apple northward to little Yorktown, where the Single Funtimers gave me a happy welcome. Rick Linden booked me; Jean Morley offered lodging; Lois Testa cued; prexy Jim See was the overseer. Several club members joined us for dinner at Jean’s Yorktown home, a nice prelude to the dance. Caller Sandy Dorey was there. Sunny, sunny time with Funtimers on a rainy night.

Moorestown, New Jersey—Back down around New York City I skirted on a Sunday morning (after having spent a quiet Saturday at our second home in upstate NY), for the annual DLDV (Delaware Valley) Leadership Seminar and dance, which I had also keynoted two years before. This time the crowd was choice, but we shared a pouch-full of neat nuggets with good leaders, most of whom were already

seasoned “prospectors” with rich lodes to share. Caller TexShipman set sound for the dance; his wife Margaret cued. Caller Jim and Doris Howatt chaired the affair; Frank and Helen Cavanagh hosted me in Southampton.

Brookpark (Cleveland), Ohio—Calling again for Brookpark Squares brought back a lot of good memories of ten years ago and longer. (They actually dance at a Lutheran church in Cleveland now, rather than in Brookpark, which may be a successful way to “marry” the city’s East side and West Side dancers.) It’s a “going” club, thanks to Dick and Marge Bedell, cuer Andy Handy and others. Caller Ewey Stamper was there.

MORE DOUBLE MANIA TO GO EAST

New Castle, Pennsylvania—Seems I’m hitting the close side of our eastern neighbor state rather often, with good reason, since it’s a busy square dance area. The Castle Paws & Taws is an especially dynamic club. Over 15 sets came to the dance at the VoTech School. Emcee was Joe Thornburg. Frank Akstlulewicz led some line dances. Club caller is Len Dougherty. Thanks, Snows, Owens, others.

Sandy Lake, Pennsylvania—Tucked into a very similar, slightly remote section of western Pennsylvania is this friendly little burg (lots of burgs in Pennsylvania) of Sandy Lake, where the Star Promenaders dance at Lakeview School. Eight or ten sets turned out for this one, I believe. (Well, that means SIX for sure, folks.—Co-Ed.) Anyway it was a vibrant crowd, just like that in New Castle. Maybe that’s ‘cause about three sets of the Castle crowd came to this one, too. Thanks, Ron and Lorna, Carl and Mary, and others. Love those lavish eats, both at Castles and Sandys. (You’d travel to East Cupcake for “lavish eats,” wouldn’t you, Stan?—CoEd.)

Columbus, Ohio—This wasn’t a dance, as May ended, but Cathie and I participated in an all-day clinic on Country-Western Dancing led by Bud and Jan Cohan, along with dozens of other callers and cuers. Gotta get in the “swing”, folks, the world is going “country”.

And that’s enough Kuntry kibitzing for another month... ●

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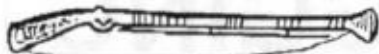
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LINE OF FIRE



TAKE AIM AT ANYTHING

by Norman Hangman
Eva Beach, HI

Some 15 plus years ago on the first night of class our Caller told us, "In Square Dancing we learn by repetition. After you have done a move about 60 times you will do it automatically." Every class I've taught since I've used the very same words. In fact I still use most of the same phrases he used when I teach.

In the last few issues of ASD we have read a couple of articles that started me thinking.

We had 15 lessons before we started to dance (plus the 3 done in basements to catch up people who missed a night of class or were having problems). When we graduated we had only minor problems when we went to dance with the other clubs in the area. That took in every dance within 60 miles. Were we any better students than any other place or area? I don't think so. This brings me to the subject of DBD. We didn't have to learn the moves by definition. When we learn by repetition we learn that Slot A goes into Slot B and Slot C goes into Slot D. Now if we go to DBD, Slot B can also go into Slot A and Slot D can go into Slot C. Now you have twice as much to learn and repetition goes right out the window. You no longer have a Yes or No question, you have a multiple choice. You have to read all the answers before you choose. Yes, you could say, "But if learn it from the definition, you will do it the same way all the time". Let's say you're making cookies. You have your flour in the big canister, the sugar in the next and the two smaller ones have stuff you aren't using. Your little niece and nephew are always messing the containers around. As long as you know Big and Next Big, cooking goes on as usual. Now let's say they keep changing what's inside each container. Now you have to look inside before you do your measuring.

I hear many comments that we're bad teachers if we don't teach DBD when we teach our classes. We are causing a burden on the callers who call the higher level dances because they have to re-teach the Mainstream movements. Also I have been criticized by a caller coach when my assignment was to teach a move from every which way but loose. I missed one of the multitude of formations and also I said that unless you dance to me, you may never see the move done that way again. I wasn't saying I was a better caller than the rest by that remark and I don't think other callers that say it are running anyone down either. The only ones who take offense are the ones who think they're good. Why do I say that? Well after you learn something, you like to use it. To add to that, many times a new caller will call something from a direction not normally done due to not recognizing where the dancers are.

DBD might make it more fun for some, but to me it's why callers and dancers say the level of dancing coming out of classes is lower than usual. I now need to teach 20 to 30 classes to get dancers to club level and they still don't have the confidence. They can't learn by repetition anymore, they have to learn the definition.

I've been dancing Fraulein for 15 years. Every time the record is put on I'm out there. When I first learned the dance you had to memorize it. It was not cued. Just to show you people can enjoy the same thing over and over again. Square Dancing like every thing else will keep changing as the people demand. Don't blame anyone else if you don't like something. A squeaky wheel gets greased. If you don't voice your input others will. There is only one person who will keep people coming to dances and that person is YOU. Yes you alone keep people coming to dances. Whether because they come to talk with you, laugh with you, or just like being around you. When you leave they will, too. But it takes a combined effort of "you's". Do you like dancing with someone? Make sure they know it. Don't ask me how that's done, though. I've lost a lot of friends from Square Dancing that I can't talk into coming back. But I'm still working on them. ●



Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

July 1982 – 10 Years Ago

This “distaff issue” now traditional for July, contains many pictures which are much better than a thousand words to describe current fashion in square dance attire made by both pro’s and amateurs.

Steal a Peak features **Toots Richardson** of Clinton, Oklahoma, who has been calling for 24 years.

Presently she is director and resident caller of the Community House of Red River, NM. She calls for three clubs, is a Callerlab member, and has called for festivals all over Oklahoma. She has taught literally thousands to dance.

Years ago it was realized that competition is not desirable in our hobby, so competition for best squares, best club, best caller is not used. In days gone by, some tried this but it proved disastrous.

We are not competing to be the best dancers or the best callers. We are trying to have fun and enjoy one another. Remember that, and you won’t need to worry about being first with a new call, a new round dance or about being the highest level dancer in the hall. You’re a square dancer – just enjoy it. Many wonderful people are doing just that. that’s why square dancing is still growing. (Dancing Tips)

Bob & Linda Berka tell us styling is a personal touch.

“There are many general rules of styling to practice. A lovely beginning is a smile. Certainly, do not stare at your partner with a “fixed face” grin on your face. Many couples do not heave fancy styling as they dance, however they express their pleasure and enjoyment by looking happy. It is a

pleasure to watch them. Dancers who are expert dancers and know all the latest routines and many extra styling maneuvers, yet do not look as if they are enjoying themselves, are really not pleasurable to observe at all. Remember to be happy and smile – it can be contagious.”

New Idea: H Circulate, by Phil Kozlowski

25 Years Ago – July 1967

Chuck McDonald says we can divide square dancers into three categories. (1.) The high level dancer who enjoys a constant challenge to his dancing ability, (2) the limited dancer who enjoys a few basics and is not interested in the newest and latest material to come out, and (3) the dancer who falls between these two extremes, who enjoys dancing one a week, or two or three times a month and is by far the largest percentage

“The middle-of-the road square dancer is the largest group of square dancers. These are the ones who demand most of our considerations”.

From the Editor’s Page: You can help us. Send us your ideas. Just to get you started, what can we do to help you enjoy square dancing more? Do we need more material for new dancers? Do we need more news coverage? Do we need more general features and topics such as how to advertise dances? How to plan a special square dance party?

A few helpful hints on conducting a square or round dance festival from **Edna & Gene Arnfield**.

“Being “natural” and doing things “your way” is the best start. Some good leader-

ship qualifications include a ready sense of humor and serene composure, no matter what the flustering incident, are jewels of great price to a M.C.

Do your **home-work!** And no factor of home work is more important than gaining the ability to make accurate, smooth-flowing introductions and announcements. Presentation should be made with full names, exactly pronounced. their backgrounds and accomplishments should be stated in a fast moving interesting manner.

We know of no more rewarding satisfaction than that one derives from an M.C. job well done that gives pleasure to ones associates. Again your best key is "B natural".

NEW IDEA: Grand Curlique by Jim Earl, Lima, OH.

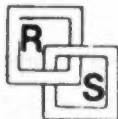
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**GRAND
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Please find enclosed a check for \$15 to renew my subscription for the American Squaredance Magazine. I wouldn't be without it.

Peg Friedman

Received your letter of help and want to do just that.

My husband and I started Square Dancing in 1962, and shortly after that subscribed to the Square Dance Magazine, which at that time I think was called "Sets In Order" and later the name changed to American. I could be wrong but that's what comes to my memory, I look forward to getting the magazine every month. I wish you luck in getting help. My husband passed away with cancer two years ago. I still keep involved, although it is not the same; I go as much as I can. I am presently President of the East Central Ohio-W.V. Federation, and plan on attending the National Convention with some friends. Perhaps you'll have a booth there. The Magazine is mailed in his name (Webster D. Morris); perhaps you will want to change it to my name. I didn't mean to write so much but Square Dancing was our first love in recreation, and I always have lots to say about it. Perhaps I will see you at the National.

Sincerely, Evelyn J Morris
Moundsville, W. V.

We want to thank you for printing the picture and the article on the Pennsylvania Square & Round Dance License Plate in the last issue of your magazine. Again we want to wish you great success in publishing the American Squaredance Magazine.

Sincerely, Bob & Dottie Elgin

Excellent issue - just received (June). Keep it up!

Stan & Cathie Burdick
Huron OH.

I have accidentally let my subscription expire with the May issue so I want to re-new it for two years. You are doing a terrific job with the Magazine. You are very much appreciated.

Thanks, Bob & Carolyn Bright
Carlsbad, NM

You publish a great magazine. Keep it up. My partner and I just finished a 6 month Square Dancing vacation from coast to coast. Florida, Mission, Texas, and Mesa, Arizona gave us some excellent dancing from mainstream to C-2.

Sincerely, Harry R. Warren

I, too, liked the article on page 30 of March 1992 edition of American Square Dance Magazine. However, I did not like the article in Grand Zip, page 9, of May 1992 edition using the initials L.H. This was the first article with no town or name. Why ask for a substitute? Just ask for a Square Dance stamp. Lots of people have died in automobile accidents, alcohol related, from drugs (the statement "dope overdose") is very hard to take for someone who knows of many of the good things Elvis did. I hope that L.H. can change their narrow minded, unknowledgeable view and try and understand why many of Elvis' fans were able to get the stamp approved. Don't knock one good thing to try and get something else. Also please read page 70 of the May edition. Also, I think E.P., whoever that is, should apologize to the millions of Elvis fans. There are many more of them than there are of Square Dancing. Maybe we can get them into square Dancing. Not a "sorehead".

Hobart D. Parish
Hendersonville, TN.

Congratulations on continuing the fine work on the publication of the American Squaredance Magazine. I know Stan & Cathie quite well, having been on a couple of trips with them, the last one on the African Safari. It was a fantastic trip. Our square dance club just celebrated their 30th anniversary of dancing, all to the same caller. I am enclosing a news article about it in case you could use it in you publication. Thanks, Dorothy Fischer, Rothbury, MI

Just a note to let you know what some of the schools are doing in our area. I don't think I could have said it better than these teachers and principals when they said Square Dancing is a chance for families to enjoy doing something together. This week I was invited to call at another school for a parent-teacher-student dance. I call at about 6 or 7 schools a year with this program. One last thing: Good Luck on the Magazine in the future. You've been doing great and the wife (Cookie) and I really enjoy it. Keep them dancing,

Ron Balazs, Romeoville, IL.

As Editor of Square Time, the newsletter of THE EASTERN ONTARIO SQUARE & ROUND DANCE ASSOCIATION, I look forward to each issue of your fine magazine as it comes out. Because of the difficulty a small, highly specialized publication such as ours has in obtaining original material, and of the feeling that my editorials constitute a sufficient amount of "me" to foist off on my readers, I borrow liberally from other sources, yours included. In the pages of ASD I have found a veritable orchard of articles to repeat, or to use as source material for something of my own. (Full credit is given to authors and publications for everything I borrow.) When Stan & Cathie Burdick (whom I have admired for many years) finally decided they'd had enough of the publishing business, I, like many people, was afraid that ASD would change so drastically I wouldn't recognize the old friend I'd been reading for so many years. As it has turned out, you have left it substantially as it was, but have brought to it the welcome addition of something of yourselves, and the flavor of the area in which you live and work. Still, I'm glad to see Stan & Cathie keeping their fingers stuck firmly in pie through their column, "Meanderings". Congratulations to you both, and to all your staff. You're doing a fine job on behalf of a wonderful activity.

Charles W. Hubbard, Editor, Square Time, Ottawa Ont, Canada

I am writing to express my concern over the "Dancing Tips" article by Harold & Lil Bausch in the May 1992 issue. His new-

found way to teach Dixie Style to an Ocean Wave creates strong feelings with me about not teaching by the Callerlab definitions. This magazine is read by dancers and callers worldwide and many of these callers will be new or beginning callers. Many dancers worldwide will be deprived of the proper teaching of this beautiful square dance basic and never learn that someone other than only the ladies can lead. Then we wonder why our dancers can't move on into Plus or Advanced without teaching the basics we deprived them of in the first place.

Larry Hoskinson

Love your new format and size. Great Articles! But as an older square dancer I find the very small print of some hard to read. But don't omit any of them as space permits, we can always just push up our handy magnifying glasses. I wrote with pen in hand to - State Rep. John Wozniak at his home address. It was the only article I've ever read that was derogatory to my favorite hobby of many years.

Cleo M. Lisle,
Running Springs, CA.

Since I will be going on vacation, there are 3 Saturday nights we could use a caller on Oahu in Hawaii. If there are any callers who will be vacationing in Hawaii who would be willing to call a Square Dance Sept. 19 or 26 or Oct. 3 please drop me a line.

Norman A. Hargman
91-923 North Road # B-1
Ewa Beach, Hi. 06706

Alfred H. Chapman, better known as "Skip" to his many square dance friends, passed away Saturday, June 6, 1992. He suffered a heart attack.

Skip was active in square dancing during the late seventy's and early eighty's in the Rhythm Steppers club and the Do Sa Does and Dudes. He was also a member of the Local Monterey Square Dance Festival serving in the capacity of Wagon Master for the event.

Skip was well loved by his fellow square dancers and will be missed greatly. He is survived by his wife, Shirley, a daughter, Cheryl Moore and his father, Alfred Chapman, one sister Janet Vivier, and two brothers, Gary and Charles, and one granddaughter.

Our deepest sympathy goes out to the family in this time of grief.



by
Ed Foote

BEING IN CONTROL.

A good dancer at any program is always under control, whereas weak dancers are recognizable because they lack control. What do we mean by being in control, especially at Advanced and Challenge?

First, thoroughly understanding the definitions of the Mainstream and Plus calls, because these calls are used as part of Advanced and Challenge definitions. Here are some examples:

A. Square Chain Thru involves a Left Swing Thru, After the 1/2 turn by the left, the ends must wait while the centers do their Trade - this is being under control. Dancers not in control are nervous that they will not finish the call in time, so they try to start the Left Turn Thru too early, thereby causing all four dancers to finish out of position or even break down.

B. Square Chain the Top involves a Spin the Top starting with a left hand. Regrettably, some C-1 dancers do not know how to Spin the Top, either not going 3/4 in the center or moving up as an end, and thus are not in control.

C. Mix involves a Cross Run, which often gives dancers difficulty, especially if those doing the Cross Run are both facing the same direction.

D. Many calls involve Cast Off 3/4 (such as Transfer the Column, Spin the Windmill, Remake Family, Rotary Spin, Magic Transfer the Column). Dancers who are in control have no trouble with these calls, whereas dancers not in control may think they know these calls but in fact look ragged in executing them.

E. Ramble (C-1) involves Slide Thru. It is amazing how many C-1 dancers break down on the Slide Thru portion of this call, and these dancers are not in control.

F. Tally Ho (C-1) requires dancers to know how to do 1/2 of a Circulate. Many dancers stumble on this.

You may be asking why anyone would be dancing Advanced or Challenge that does not know the Mainstream (and Plus) basics. Good question! There is simply no excuse for Advance and Challenge dancers to ever break down on any call of which they know the definition because they can not dance the Mainstream call which is part of that definition. Advanced and Challenge dancers who are confident in Mainstream (and Plus) are in control and find Advanced and Challenge easy to comprehend. Those who are not confident in Mainstream (and Plus) are always shaky and out of control, because they do not have a solid foundation in the basics of square dancing.

The second illustration of being in control is: Moving calmly through the calls. Dancers who are in control know there is a certain amount of time required to do a call, and they dance the call in that time. Dancers who are not in control are afraid the world is passing them by, so they rush through everything. Examples:

A. Slip-Slide-Swing. This is a smooth combination if danced under control, but looks bad if dancers panic and try to rush the calls. Dancers who feel they must repeat each of these calls names out loud in order to be able to remember them are exhibiting a degree of lack of control.

B. Scoot & Plenty. Dancers in control wait for the box to form before doing the two Box Circulates. Dancers not in control start to do the Box Circulates before the box is formed, thereby confusing everyone in the box.

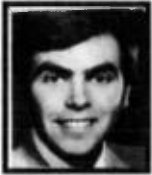
C. Square Chain Thru, as previously described, often has the ends attempting to start the Left Turn Thru too soon.

The third example of being in control is refusing to panic if something unusual occurs. Dancers who are in control will calmly apply the knowledge they have to the situation, whereas dancers not in control will panic and say "no one has ever called that situation to me before, so I don't know what to do." If a dancer who is in control does not know what to do, that person will wait for further directions from the caller or

help from other dancers; whereas, dancers not in control will panic, and thus stop listening and will not look for help from other dancers.

How do we recognize dancers who are in control? Just by watching how they dance the calls they think they know well. Dancers who are in control exhibit a degree of confidence, even at a dance program

that is new to them, whereas dancers who are not in control always appear hesitant and unsure. Dancers who are in control have an enjoyable dance experience and stay in the activity a long time. Dancers who are not in control are always struggling and, if they drop out, will often blame the program (Advanced or Challenge) as being too difficult. ●



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by Bob Howell

EASY LEVEL

Bob Norton of Cleveland, OH. shared a routine with me a while back and when I asked the name of the dance he said that it had three names, which are; Arkansas Strut, Country Cowboy and Stray Cat Strut. I'm going to list it under the title of the
ARKANSAS STRUT

Formation: Solo

Music: Any 32 or 64 count tune.

Routine:

Count	Movement
1	Touch right heel forward
2	Bring right foot back to start position
3	Touch left heel forward
4	Bring L. back to start position
5	Touch right heel forward Bring right foot back to start position
7	Touch left heel forward
8	Bring L. foot back to start position
9	Touch right heel forward
10	Touch R. heel forward again
11	Touch R. toe behind
12	Touch R. toe behind again
13	Touch R. heel forward
14	Touch R. toe behind
15	Touch R. heel forward
16	Touch R. toe behind
17	"Strut Steps" right heel
18	Right toe
19	Left heel
20	Left toe
21	Right heel
22	Right toe
23	Left heel
24	Left toe
25	Cross R. foot over in-front of L foot
26	Step back with L foot
27	Step on R. foot placing it at 90o to the L foot
28	Bring L. foot beside the right
29	Cross R. foot over in-front of L. foot
30	Step back with L. foot
31	Bring R. foot beside the L foot
32	Stomp L. foot in place

Begin again at count 1 -----

B. J. & Tommy Thomas who operate a lovely vacation area in Chickamaunga, GA. and are solid recreationers from way back, send the following three-some which I'll call the

THOMAS'S TURNABOUT

Formation: Three persons facing three persons around the outside of the ring. Three facing clockwise, three facing counter clockwise. tommy likes three girls facing three boys.

Music: Tommy uses [the Duke of Perth]. Stan Hamilton & the Flying Scotsman (33 1/3) SMT 7029. Any 64 count tune will work.

Routine:

Counts:

- | | |
|-------|---|
| 1 - 8 | With the opposite dosado |
| 9 -16 | Everybody face left go single file to where those across from you where standing. |
| 17-24 | With the opposite dosado (original opposite) |
| 25-32 | Everybody face right, go single file back home. |
| 33-40 | With the opposite right arm turn |
| 41-48 | With the opposite left arm turn |
| 49-56 | With the opposite dosado |
| 57-64 | Bow low, pass thru and bow to the new opposite. |

I was on the road for a good part of the second quarter of the year and completely missed the fact that Mona Cannell and Walt Cole, co-chairman of the CALLERLAB Contra and Traditional Dance Committee had announced that the Traditional Dance for the second quarter of 1992 was

POP GOES THE WEASEL

Formation: Square

Music: Pop goes The Weasel or Caller's Choice

- | | |
|---|---|
| A | Head lady lead to the right, circle three hands round, Pop her through and form a ring. |
| B | Head lady on to the next, Head gent follows. Pop them through circle six and all get fixed. |
| C | Head lady on to the next, Head gent follows. Pop them through. |
| D | Circle four hands round and Pop them through. |
| E | Lead on home and balance on the corner. |
| F | Swing your partners all. |
| G | Promenade the pokey world. |

Repeat for 2nd, 3rd, and 4th couples.

Explanation:

A. The first lady moves to second couple, joining hands and circling left once and half, bringing the second couple with their backs to the center, the first lady facing the center in the second couple's place. The dancers raise their arms forming an arch and the first lady [pops] through between the partners, who return to place, turning as in a wheel around.

B. The first lady repeats the figure with the third couple while the first gent follows her to the second couple where he repeats the figure.

C. The first lady moves to the fourth couple where she repeats the figure. The first gent moves to the third couple where he repeats the figure. As the first lady is "popped" under the arch of the fourth couple, she remains in the center of the set,

where her partner, coming from the third couple steps in front of her, taking her left hand in his right.

D. Then they circle four hands with the fourth couple and both dancers of the first couple are "popped" under the arch returning to original positions.

E. All face corners and balance once on the right foot then on the left foot.

F. All swing.

Jack Murtha of Yuba City, CA. has released another fine record on his Diamond Records label. This time he features Frank Lane of Estes Park, CO. calling movements which involve the basic ten on the CALLERLAB list. Frank calls

DON'T LET THE GOOD LIFE PASS YOU BY

Formation: Square

Music: Don't Let The Good Life Pass You By. Diamond Records # SD-4001

Routine: Opener, Break, Figure — Sides Face Grand Square

Did you ever lie and listen to the rain fall

Did you ever eat a home made apple pie

Did you ever hold a child while he was sleeping

Just don't let the good life pass you by (allemande)

Left allemande and weave around the ring go

Dosado and promenade — here's why

Did you ever take the time to help a neighbor

Just don't let the good life pass you by.

Figure: Head two men and the corner girl go forward up and back
Make a right hand star once around here's why
Turn your partner left and your corner right back to your partner left
Four ladies chain 3/4 round go, keep this girl and promenade
Did you ever take the time to help a neighbor
Just don't let the good life pass you by.

Tag: Friends don't let the good life pass you by. ●



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- CAR-3 LOVE IS THE REASON – Bill
- CAR-2 RED FEATHER/LET'S DANCE – Hoedown

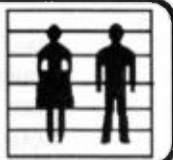
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THE CALLER AND CALLERLAB

By Bob Van Antwerp

This article is designed to offset some of the criticism leveled against Callerlab. It may be that we as callers are expecting too much of the dancers and the dancers are blaming the results on the Callerlab plateaus.

In the 40's and 50's, prior to Callerlab, when on a traveling circuit it was very difficult for a caller to present a program of calling in Boston one night, and proceed to Nashville for the next dance only to have difficulty in programming his calls. The dance figures in one area might be quite different from those danced in another area. Prior to Callerlab, it was hard for some callers to realize that a call in one state would have a different meaning and execution in another. A Dosado in one state meant a Do Paso in another. Plus different hand clasps on some figures was normal. Styling was also not the same for many basics such as Dosado (I notice some still are), - ocean waves, Promenades etc. All of which added to many styles and practices including variations in tempos. Yes, Callerlab at least standardized and stabilized this uncomfortable situation for all callers and dancers alike.

The level or plateau identification may not be perfect as a solution for all callers to follow, and some do not, but without a doubt it has assisted in creating uniform square dance programming, when used properly, throughout the world.

We, as callers, have nobody to blame but ourselves when we turn our calling into a competitive avocation using the plateau identification as the framework to compete. Instead, we would be wise to select a Callerlab Program that is one that appears to be needed in our particular area or situation, and dismiss the competitive portrayal we may be utilizing.

A program that the caller must feel most comfortable with whether it be Community Dance, Basic, Mainstream, Plus, Advanced, Challenge or a combination. As callers, if we are offering our dancers the variety and smooth, interesting dance choreography within the plateau we are

calling, it is very probable we will find dancer satisfaction. It is not always just dance choreography that will spell success for the caller. Many ingredients must be incorporated in the dance activity with your club and it's members. Like your availability to openly discuss dance problems, participate fully in club activities and showing a serious desire to please. Your leadership, by showing an interest in them beyond that of just square dancing, is an ever-so important ingredient.

Callerlab has established every possible dance program to assist callers in becoming successful in their calling and teaching from one night stands to Challenge. But we have to find our own personal and satisfying niche. We, as callers, must find our niche in this calling avocation and do our best until we find we are ready, and well prepared, to actually reach a little higher if the plateau expansion in programming is really desirable and needed. We must determine who will be the beneficiaries of raising the dance level to another plateau, the caller or the dancers. Who actually determines the need and what are the prerequisites for the proposed change?

When I started in 1947, 6-10 weeks of lessons would be adequate for a successful evening of dancing, so we have progressed quite well, for which I am pleased. But, I decided to find my niche by calling in the Mainstream and Plus Plateaus which I find successful for me and where I prefer to remain, if success is continual.

Personally, I would not want to return to the old methods of "Trial and Hope" programming where dancers and sometimes callers alike were left in a state of confusion. The caller who now travels or even stays with his local club, at least, now knows what is designated at the level he is expected to call, for which some callers do not! He will not be expected to alter his calling consistently during dance times because of so many different movements being experimented with, by each caller prior to Callerlab, and many with unknown qualities, written by the caller.

I am certainly not against proper and gradual progression in our calling if the

demand is warranted and preferred by the majority of the dancers. My opposition is to the caller imposing this new element on the dancers to satisfy his supposedly reaching of a higher echelon in his calling avocation. This could be one of the reasons for non-retention of our dancers on a more permanent basis.

Once again this is not written as being in complete agreement that all Callerlab Plateaus are perfect, but I do follow them until I find satisfactory and better reasons to say they are the main reasons for dancer decline or losses.

I know from past involvement that many hours, weeks, months and years of voluntary time and intense study were given by scores of successful callers to create the Callerlab established and caller approved Plateaus for the benefit of callers and dancers alike.

It is expected that many articles will continue to be written "pro and con" on the Callerlab Programs but we, as callers, must learn to judge with our best capabilities just what is best for the overall dance program in our area and not place all the blame on Callerlab.

We, as callers, have to accept our own short-comings and utilize our most qualified talents where it will benefit ourselves and dancers, and not blame other aspects for our individual calling failures.

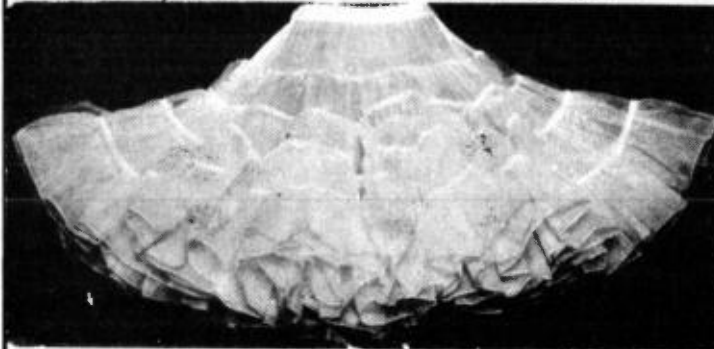
When callers decide on their own, to consistently stray from the standardized lists and go beyond the advertised level of the dance, the blame usually falls on the Callerlab Plateaus by the dancers. Callerlab cannot monitor or enforce restricted controls on Callerlab members to adhere to policies accepted and approved by the majority of members, unless it falls within the realm of blatant disregard of the Established Code of Ethics, for which actions can be taken.

Therefore, Callerlab has to withstand and shoulder the criticism leveled at their Plateaus and continue to strive for improved lists. The hope is always present that Callerlab members will realize how professional the organization has tried to make it for their members in Level and Plateau identification for square dancing internationally. ●

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LISTEN – there is music in the air – can you hear it? Yes! Listen to the beat – can you feel it? Yes! There’s a shuffle of feet and a whisper of swishing skirts. **WHAT IT IS? SQUARE DANCERS!** What are they doing? Enjoying our American Folk Dance with enthusiasm.

But wait – there’s a new kind of movement going on. What is it? It’s **AMERICA’S YOUTH** – and one by one or two by two they’re coming back to the dance floor! Thank the Good Lord – because we need them! For too long, square dancing was not considered a “cool” thing to do; however, with the new wave of Patriotism and pride in our heritage, and thanks to some “older and wiser” square dancers who saw the possible death of our American Folk Dance and started looking for a solution, we have the beginning of a wonderful **YOUTH MOVEMENT NATION-WIDE!** This movement is back to square dancing – which has really always been “cool” – and fun.

Our youth are encouraged to say **NO** to so many things – alcohol, drugs, gangs. Where can they turn? When can they say **YES?** To **SQUARE DANCING!!** No drugs or gangs – just great family fun, which, as square dancers know, is both inexpensive and a great physical workout.

ATTENTION: YOUTH! WE NEED YOU

Please join our USDA sponsored movement and say **YES** to **SQUARE DANCING**. There are classes and clubs everywhere – over 10,000 clubs listed in the Square Dance Directory. “Family Clubs” are springing up here and there – in all kinds of places. A square dance caller has started a family club in his garage! His class includes a 5 year old, a 7 year old, and a 12 year old, and he says they’re doing great.

CLUB MEMBERS – get out there and recruit those young people! And when they finish class and walk into your square to dance – don’t turn them away or rudely move to another square. Give these young people a chance. They deserve fair treatment and cooperation from other square dancers.

Now you are aware of the youth movement, and we need your help. All youth (18 and under) who are dancing in a club or class, please send the following information to the **USDA YOUTH ADVISORY COMMITTEE**:

NAME; _____ AGE _____
ADDRESS; _____
CITY; _____ STATE: _____ ZIP _____
TELEPHONE: ____ (____) _____
CLUB OR CLASS NAME: _____

This information will be forwarded to the Youth Advisor in your area, and you will be contacted and notified of opportunities to dance with other youth and make new friends. So, please pick up a pencil and **SAY YES TO SQUARE DANCING!!!**

NOTE: Adults are invited to become youth sponsors – we need you too.

For additional information, please contact the **USDA YOUTH ADVISORY COMMITTEE CHAIRMAN:** Debra Mills, 5102 New Mexico Lane, Cypress, Ca. 90630–phone (714) 828–6119 ●

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“Railroad” Thayl Piltz

by Bev Warner

Some boys never outgrow their love of toys, friend and dancer Thayl Piltz, Cross Village, Harbor Springs, right on the beach of Lake Michigan has a railroad village set up in his basement that a kid of any age would enjoy.

Most of the tiny buildings, trees, bushes and accessories are hand made. The train is to scale and his town is almost a perfect replica of Harbor Springs and Cross Village (an exclusive resort area of northern Michigan. There is a catholic church, two restaurants, library, drug store, party store, fudge shop, hotel, & the old railroad depot is now a dress shop. In Cross Village the famous Legs Inn restaurant is humorously named in his village as Pegs Inn (after his wife Peg), a church with same red path, store and museum, also an industry layout at the end of the layout. His whole railroad logo in “SFN” translated means “Stands For Nothing”. Thayl’s sense of humor shows through everything he does.

Thayl did a lot of experimenting along the way, he says “I don’t really know a lot about this, but I’m learning.” Part of the enjoyment is saving money because railroading is a very expensive hobby. Engines can run from \$70 up to \$5,000. Antiques are way out of sight.

Thayl frequents hobby shops and estate sales. Kits cost anywhere from \$5 up to \$10 or more. He decided to use tiny Christmas lights instead of individual lamp posts, he improvised and put together a turntable to switch things around saving maybe \$100. Thayl was interested in trains as a kid but couldn’t afford them then. Now he has a few spare bucks and the time to enjoy a fascinating hobby.



It’s amazing the things he uses and it all looks so real. For instance they gather lichen in the woods. He pickles it in glycerin then simmers it on top of the stove, puts in food coloring or Rit Dye, lets it cool then dry. This is used for shrubs and landscaping. They also use ragweed and spray paint it. Emery cloth is used for roads.

There are publications and catalogs for railroad enthusiasts. Catalogs carry thousands of items and the magazines have layouts, scenery, railroad structures, guides and how to’s. In one catalog there is a size “Z” scale that is so small it would fit on the rim of a hat. It even has tiny magnetic couplings, so sensitive and authentic. You can even purchase video equipment to mount on engines, so you can pretend you are driving the train. Lionel brand is excellent, German made are very good.

In the background of the train layout are picture panels that depict freight yards and foothills to add to the panoramic aspect. These large photos are pasted to the paneling almost like wallpaper.

Thayl worked as an Accountant and is an accomplished wood-worker, displaying lovely nested tables, hall tree, lamps, even upholstered furniture in his home.

The Piltz’s have danced in 32 states, sometimes traveling by train. I wonder if Thayl ever got to set up front in the engine to ring the bell and blow the whistle? ●



Jerry Story



Tony Osendine



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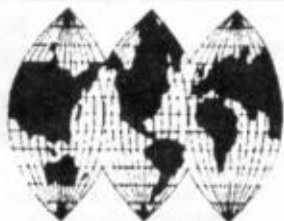
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INTERNATIONAL NEWS

NIGHT OWL DANCE

The Fair-Bow-Si-Do Club of Faribault, Minnesota recently held their 34th annual Official Night Owl Dance. The dance started at 9 pm and continued until 5 am. Lloyd Knoploh, the Club caller, was ably assisted by Whitey Aamot, who also had called the club's first Night Owl thirty four years ago. Rounds were cued between tips by Ed & Yvonne Rust and included "Smoke Gets In Your Eyes" which they recently choreographed and is now one of the top twenty rounds in the country.

The over thirty five squares in attendance, including fourteen squares still dancing the last tip at 5 AM, attest to the popularity of this annual event. Many dancers from the area regularly attend this dance, with many of them arriving after attending their own club dance earlier in the evening.

A square dance apparel shop is at the dance so the dancers may shop while they are resting. Lunch and plenty of coffee are also available.

The profit from this dance helps to defray the cost of lessons in the fall, which, due to small class size, have not been self sustaining for several years. Ruth Hubers, a long time Fair-Bow-Si-Do club member, was also at the first Night Owl dance thirty four years ago and has missed very few of them since then. The Club and their guests are already looking forward to number thirty five next year with the same callers and cuers.

30TH ANNIVERSARY

The Melody Notes Squaredance Club of Oceana county, Michigan, well-known for hosting the annual "Asparagus Festival" in Oceana County, celebrated their 30th Anniversary, all with the same caller, Johnny Quinn, May 13, 1992, at the Shelby Con-

National Square Dance DIRECTORY

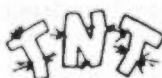
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gregational Church, with a "Mystery Dinner" and program.

A style show reviewed past costumes worn for special occasions, and humorous skits were interspersed with dancing. Dorothy Fischer, Rothbury, MI.

KIDS ROUND UP PARENTS FOR SQUARE DANCE

At Independence Elementary School, the third through fifth grade students taught their parents the do's and don'ts of a do-si-do at the school's fourth annual Family Night Square Dance.

When parents help a child academically at home it is a paper and pencil type of task. (Square Dancing) allows them to be involved in interaction.

Connie Mumaugh, the physical education teacher at Independence, has been teaching Square Dancing in the district for the past 11 to 12 years and initiated the family Square Dancing night.

"Part of the State of Illinois Educational Goals is to deal with dance (in the school's curriculum) and we figured Square Dancing was the way to go", Carli said.

During the four-week physical education Square Dancing unit, the Independence Home and School Organization arranged for Ron Balazs, a professional Square Dance caller and also a Valley View bus driver, to visit the school.

During the final week of Square Dancing, Balazs helped the third, fourth and fifth grade students prepare for his fourth visit at the Family Square Dance Night. "Square dancing family night" puts parents and children on a different level. "This time, the child knows more than the parents," Mumaugh says. "School and home should work together to benefit the child. I don't think we have enough family things that kids can do with their parents." Re-printed from The Sun, Illinois, (by line) Kristine Rogowski. •



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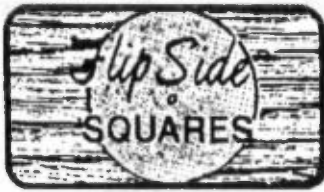
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WHEN WILL I BE LOVED

Royal-215

Caller: Jerry Story & Tony Oxendine

Figure: Heads promenade 1/2, square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade.

MY HEART SKIPS A BEAT

Royal-311

Caller: Jerry Story & Tony Oxendine

Figure: Heads promenade 3/4, sides right & left thru, pass thru, touch 1/4, walk & dodge, partner trade, slide thru, square thru 3/4, swing corner & promenade.

MIDDLE GROUND

Royal-117

Caller: Jerry Story

Figure: Heads promenade 1/2, square thru 4, right & left thru, veer left, couples circulate, 1/2 tag, follow neighbor-spread, swing and promenade

ARMED FORCES MEDLEY

Golden Eagle-0013

Caller: Jim Cholmondeley

Figure: Heads star thru, zoom, zoom again, square thru 3/4, split the out-sides around one to a line, touch 1/4, boys run, swing corner, promenade.

SHE COMES AROUND

Golden Eagle-0012

Caller: Chuck Peel

Figure: Heads promenade 1/2, right & left thru, square thru 4, touch 1/4, scoot back, boys run, right & left thru, slide thru, swing corner, promenade.

CADILLAC STYLE

Golden Eagle-0015

Caller: Chuck Peel

Figure: Heads promenade 1/2, square thru 4, right & left thru, veer left, couples circulate, bend the line, pass the ocean, recycle, swing corner & promenade.

STILL BURNING FOR YOU

Golden Eagle-0014

Caller: Chuck Peel

Figure: Heads promenade 1/2, lead right & circle to a line, right & left thru, flutter wheel, sweep 1/4, pass thru, corner swing, promenade.

MY HEART SKIPS A BEAT

Golden Eagle-2901

Caller: Dick Duckham

Figure: Heads square thru 4, right & left thru, veer left, girls hinge, diamond circulate, flip your diamond, girls trade, swing thru, spin your top, slide thru, swing corner & promenade.

THIS LAND IS YOUR LAND

Grinn-12233

Caller: Johnny Davis

Figure: Heads square thru 4, with sides make right hand star, heads to middle left hand star, to same two right & left thru, roll away 1/2 sashay, pass thru, U turn back, swing this girl & promenade.

THINGS I TREASURE

Blue Ribbon-265

Caller: Bill Donahue

Figure: 4 ladies chain, heads square thru 4, with sides circle 4, head men break make a line, pass thru, wheel & deal, centers pass thru, swing corner & promenade.

LOST IN LOVE

Blue Ribbon-264

Caller: Jason Dean

Figure: 4 ladies chain, heads promenade 1/2, square thru 4, swing thru, boys run, chain down the line, promenade.

CAROLINA IN THE MORNING

Hi Hat-5146

Caller: Ernie Kinney

Figure: Heads square thru 4, do sa do, touch 1/4, walk & dodge, partner trade, right & left thru, flutter wheel, slide thru, swing corner & promenade.

NY TRAIN OF THOUGHT

Hi Hat- 5144

Caller: Marty Firstenburg

Figure: Heads square thru 4, swing thru, boys run, bend the line, right & left thru, flutter wheel, slide thru, touch 1/4, scoot back, swing the corner & promenade.

LET IT BE ME

Hi Hat-5143

Caller: Buddy Weaver

Figure: Heads square thru 4, right & left thru, veer left, couples circulate, chain down the line, pass the ocean, all 8 circulate, swing & promenade.

YESTERDAY'S SONG

Silver Sounds 144

Caller: Red Bates

Figure: Heads promenade half way, square thru 4, right & left thru, pass thru, trade by, touch 1/4, scoot back, scoot back, swing & promenade.

LOLLIPOP

Silver Sounds 149

Caller: Mike Iavarone

Figure: Heads promenade halfway, pass the ocean, extend, swing thru, boys run, couples circulate, ferris wheel, double pass thru, leads partner trade, swing corner promenade.

HOT TIME IN THE OLD TOWN

Silver Sounds 150

Caller: Bruce Williamson

Figure: Heads promenade halfway, square thru 4, right & left thru, pass thru, trade by, star thru, square thru 3/4, swing corner promenade.

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TEMPO

by Jeannie Briscoe

GETTING THE MOST OUT OF PERSONAL CONTACT

We callers are put in a very vulnerable spot with our work as teachers and leaders of the square dancing scene. We come in contact with many different types of people and many different personalities. The fact that human nature never changes should be somewhat of a recompense for our desire to understand the psyche of another person. But even in this context we are not always able to figure out another person's behavior. Thank goodness, most people are generally in a straight forward mood. This helps us to understand and be ready for the actions of most people. Square dancing is about the only social function where we are interfaced with so many different people. The very structure of our activity makes it possible for many different factions to get along together and enjoy the activity.

To gain the most from the constant rubbing of elbows in our dealings with the dancing mass, we need to be ever perceptive of the human nature of the occasion. It is a well known fact that personalities will at some time or another come into conflict with each other. We can not always judge or even be prepared for such happenings. Our best line of gaining an insight into the human condition is to be alert and show patience with, as well as understanding of, the other person or persons. We may think we understand their plight or joy, whichever the case may be, but we need at least to listen and try to give advice to them. It is not always easy to be the one to whom people come for advice or information. But in our position as leaders we somehow develop a sense of the so called "sage" It requires us to be able to deliver an idea to others.

A one on one eye contact is a must for people in the type of position we hold. To listen for any clue in the conversation will help us to determine how we are able to give advice when needed. I have seen many dancers who needed someone to talk to and I have seen very few who were the type of people who could relate to someone in a positive way while giving their opinion. The desire to be able to conduct a conversation with people who need to talk to someone is natural in all of us. Unfortunately, we often try to give advice when we are on the short end of the subject. One other thing we must always be concerned with is being honest about our advice. Sometimes we are tempted to give it when we have no business doing so. Our very ego tells us we should say "anything" rather than appear ignorant of the subject to the other person.

Callers will always find themselves in the position of advisor simply because we are leaders in our field. It helps to stand back and scrutinize ourselves and make mental notes of what we are and are not able to say or do about a subject. Be sure to give eye contact, always try and give honest answers and show some sort of interest in the person to whom you are talking. ●



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OLD FLAMES HAVE NEW NAMES-MCA 57-54334

Choreography by Jeri & Jim Robb
Lively country music with a P-2+1 (figure eight) two step

MOUNTAIN OF LOVE-REPRISE 7-19025

Choreography by Hoss & Kit Waldorf
Good swinging music (Molly & The Haymakers) w/a comfortable 3 part basic jive P-4+2 (stop & go & American spin)

JEAN-REXEL SPEC PRESS

Choreography by Lamberty/Morales
Pretty music & a good P-5+2 waltz (trav contra ck & spin & twist)

ANOTHER YOU-REXEL SPEC PRESS

Choreography by Lamberty/Morales Good Andy Williams vocal with a challenging P-6 foxtrot

CHEATIN FOXTROT-COL-4-42486 OR SPEC PRESS

Choreography by Bill & Mildred Winkler
Good vocal & a nice P-5 foxtrot with basic figures

WHAT FUN CHA-MCA 65023 OF SPEC PRESS

Choreography by Bill & Mildred Winkler
Good cha cha version of Jingle Bells with a comfortable P-5+1 (rope spin) 3 part cha

TEDDY-SIO 3159

Choreography by Ted & Louella Floden
Catchy music & a good easy P-2 two step with a LF solo turning box

SOUL CHA-STX 1001

Choreography by George & Judie McFarlane
Booker T & the M.G.S. music with a P-5 cha routine

TULSA JIVE-MCA 53557

Choreography by Pat & Jerry Mitchell
Don Williams vocal with a little different jive P-3+2 (shoulder shove & point steps)

BALL & CHAIN-RCA 62012-7

Choreography by Aaron Smith
Good Paul Overstreet vocal with a 5 part P-2 two step

BROTHER JUKEBOX-MCA 53965

Choreography by John & Norma Becker
Good Mark Chesnutt country music with a P-2+2 (whaletail & strolling vine) two step

I'M YOUR MAN-MCAS 7-54237

Choreography by Lloyd & Joyce Goode
Good country vocal (Lionel Cartwright) & a little different easy two step P-2

SASSY TOO-BELCO B-404

Choreography by Dorothy Sanders
Good music with an easy P-2 two step using basic figures-cued by Dorothy

VERA'S WALTZ-BELCO B-404

Choreography by Jack & Vera Milstead
A 2 part P-3 waltz cued by Dorothy Sanders

IN THE GLOAMING-GRENN 17166

Choreography by Ray & Virginia Walz
Good peppy music & a nice easy P-2+1 two step cued by Ray1

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By Steve Kopman

Heads Lead Right & Circle to a Line
Right and Left Thru
Dixie Style To An Ocean Wave
BOYS TRADE

Replace BOYS TRADE with: BOYS CROSS RUN, then:

- | | | |
|-------------------------------------|--|--|
| 1) Scoot Back
Right & Left Grand | 2) Recycle
Swing Thru
Right & Left Grand | 3) Explode The Wave
Chase Right
Cast Off 3/4
Right & Left Grand |
|-------------------------------------|--|--|

Replace BOYS TRADE with: BOYS HINGE, then:

- | | | |
|--|--|---|
| 1) Girls Turn Back
Flip The Diamond
Scoot Back
Right & Left Grand | 2) Girls Turn Back
Diamond Circulate
Flip The Diamond
Recycle
Right & Left Grand | 3) Facing Diamond Circulate
Girls (with left) Cast Off 3/4
Scoot Back
Right & Left Grand |
|--|--|---|

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RWH-178 SEND A MESSAGE TO MY HEART by Stan
RWH-179 I'M ALABAMA BOUND by Lee

- SIZZLIN' SELLERS •
RWH-173 IN THE ARMS OF A FOOL by Jerry J.
RWH-172 CANDY KISSES by Ray
FWH-171 TAKE THESE CHAINS by Stan
RWH-170 WORKIN' ON A FULL HOUSE by Lee

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by Walt Cole

TIMING'S THE THING:

Intro: : Heads ___ Square thru
Swing Thru ___ : ___ Boys Run
___ Bend the Line : ___ Right & Left Thru
___ : Dixie Style To An Ocean Wave
___ Boys Trade : ___ Boys Cross Run
___ Corner Swing : ___ Prom en ade
___ : Heads ___ Square Thru

FOR THE MODULAR CALLER:

Zero line: Pass thru, centers fold, pass the ocean, fan the top, recycle, square thru 3/4, LA.

Zero box: 8 chain thru, pass the ocean, fan the top, recycle, LA.

Zero box: Split two & around one to a line, all star thru, partner trade, LA.

Zero box: Pass thru, centers right & left thru, star thru, pass thru, separate around one to a line, LA.

Zero line: right & left thru, spin the top, girls trade, turn thru, LA.

Zero line: Star thru, dive thru, pass thru, right & left thru, 8 chain three, LA.

Zero line: Right & left thru, rollaway 1/2 sashay, pass the ocean, grand right & left.

THE BASIC PROGRAM

GRANDS & LEFTS:

Static square: Head ladies chain 3/4, side men turn 'em & rollaway 1/2 sashay, stop to a 6-hand wave, all girls trade, LA.

Static square: Sides pass the ocean, girls trade, double pass thru, leads partner trade, swing thru, grand right & left.

Static square: Heads 1/2 square thru, all 1/2 square thru, boys run, split circulate, boys run, right & left thru, pass thru, wheel & deal, centers square thru 3/4, LA.

Static square: Heads cross-trail thru, separate & around two to a line, star thru, centers square thru 3/4, LA.

Zero line: touch 1/4, circulate once, centers trade, boys run right, centers square thru 3/4 LA.

MAINSTREAM PROGRAM:

CLOVERING:

Zero line: Pass thru, wheel & deal, double pass thru, cloverleaf, centers pass thru, star thru, pass thru, tag the line, cloverleaf, centers box the gnat, swing thru, turn thru, LA.

Zero line: Pass thru, tag the line, cloverleaf, double pass thru, centers in, cast off 3/4, slide thru, LA.

Zero line: Pass thru, wheel & deal, centers touch 1/4, walk & dodge & cloverleaf, new centers right & left thru, zoom, square thru 3/4, LA.

Static square: Heads square thru, sides rollaway 1/2 sashay, pass thru, outsides cloverleaf, centers star thru, spin chain thru, girls circulate double, boys run, 1/2 tag the line, walk & dodge, partner trade, LA.

CROSS-TRAILS:

Static square: Heads cross-trail thru & behind the sides star thru, all double pass thru, leads partner trade, square thru 3/4, trade by, LA

Static square: Heads cross-trail thru & behind the sides touch 1/4, sides slide thru & touch 1/4, (check your columns), all 8 circulate double, boys run, zoom, pass thru, LA.

Static square: Heads cross-trail thru & behind the sides turn thru, sides star thru & pass thru (lines facing out), girls run right, scoot back, walk & dodge, partner trade, right & left thru, pass the ocean, recycle, LA.

CROSS-TRAIL & STIR:

Static square: Head ladies chain, heads cross-trail thru & behind the sides star



thru, sides pass the ocean, sides recycle, La.
You've stirred the bucket!

MS HODGE-PODGE:

Static square: Heads touch 1/4, walk & dodge, star thru, pass thru, wheel & deal, double pass thru, cloverleaf, zoom, centers swing thru, boys trade, spin the top, single hinge, walk & dodge, box the gnat, grand right & left.

Zero Box: Swing thru, boys run, ferris wheel, centers square thru 3/4, pass thru, outsides cloverleaf, centers square thru, swing thru, boys run, ferris wheel, centers square thru 3/4, LA.

Zero line: Touch 1/4, each four walk & dodge, outsides cloverleaf, centers pass thru & cloverleaf, new centers pass thru, do sa do to an ocean wave, girls circulate, recycle, pass thru, trade by, LA.

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DATELINE

The numbers before the states are the month and day of the activity!
If you would like to list a festival, convention or others special dance in the next issue please contact ASD office.

703 ALBERTA-26th annual Calgary Summer Sq. & Rd Round-Up, July 3,4,5,1992, Henry Wise Wood School (Fri & Sat nights); Sunridge Shopping Mall (Sat. Morn.) Bowness Park (Sunday Morn) Calgary-contact- H&E Hartman, 620 - 97th Ave.S.E., Calgary, Alberta, T2J OH4 phone 242-1952.

704 KENTUCKY-18TH Annual Music & Dance Frolic-July 4, Natural Bridge State Resort Park,contact, R. Jett, P. O. Box 396, Campton, KY 41301, (606)668-6650

707 ALASKA-10th Annual Silver Salmon Shindig, Aug. 7-9, Hermon Hutchens Elementary, Valdez, AL., D.Jones,R/D L&D Roumagoux, contact Sourdocees, P.O. Box 1952, Valdez, AL. 99686, (907) 835-4217.

707 HOLLAND-Sq. & RD. Conv. Of World, Aug. 7,8,9, The Hague, Netherlands, callers, various, contact. R. Kullman, 93 Phillips Cr., Saskatoon, Saskatchewan, S7H 3M9 Canada, (306)374-3986

710 PENNSYLVANIA-July Jubilee-July 10&11, 1992-Youngsville Fire Hall-Youngsville, PA.(Rt 6,10 miles west of Warren, PA) C. Stinchcomb, J. Steckman, B&J Tarr-contact-A&B Galiano, 574 E. 5th Ave. Ext, Warren, PA,16365-(814)723-4628

716 SASKATCHEWAN-Wakesiu SQ/RD weekend, July 16,17,18,1992 Assembly Hall Wakesiu-M&T Mallard, R&P Kullman-contact- M&T M-Allard, 222 Stillwater DR., Saskatoon, Sask.S7J 3M4

717 ARIZONA-White Mountain Rim Rompers Sq & Rd "Round Up" White Mt. S/D. Hall, Long Pine Dam Road, July 17,18,19,1992, M. Sikorsky, RD's R & E Sabeycontact, J & D Greer, HC 62, Box 47577, Pinetop, AZ.85935 (602) 369-4490

717 GEORGIA-9th Thunderbird Clogging Fest. July 17-18, Valdosta, GA. contact B. Bennett, 2111 Hillcrest Dr. Valdosta, GA. 31602 (912)242-7321

717 OHIO-Piqua Promenade-contact T. Roper, Rt.2, Box 729, Omaha, IL. (618)962-3102

723 WINNIPEG-8th Canadian National S/RD Conv. Winnipeg Conv Ctr, July 23,24,25,1992, contact, N&B Brown, 372 Hillery Cres., Winnipeg, Manitoba, R2V 0Y7

724 S. DAKOTA-39th Annual Black Hills S/RD. Weekend-July 24 & 25, 1992-Rushmore Plaza Civic Center, Rapid City, S.Dakota. K. Hohnholt, G. Adams, A&L Sample-contact A&C Horst, 316 Indiana St. Rapid City, SD. 57702-(605) 342-9305

730 MARYLAND-29th Star Spangled Banner Fest., July 30, 31, Aug. 1, Marriott's Hunt Valley Inn, Jacobs, Kopman, Lee, Libby, Marriner, Marshall, R/D Rumble/Wilhoit, contact, G. Rouillard, 5820 Heron Dr., Baltimore, MD. 21227, (301)242-6041

731 BRITISH COLUMBIA-Ripple Rockets Weekend Campbell River, B.C. July 31, Aug 1&2-J. Ring, M.

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Craig-contact Jon, 376 Alder St. Campbell River, B.C. V9W 2RF (604) 287-4424

731 MISSOURI-T,T,&T 5th Annual weekend, July 31, Aug. 1&2, Holiday Inn, Hannibal, T&G Morgan, T&B McUmber, R/D G. Morgan, contact, T. McUmber, 1601 Thirty-sixth St. Hannibal, MO, 63401

731 NEW ZEALAND-Happy Hearts club, July 31, Aug. 1&2, Cashmere High School, Christchurch, E. Kinney, B. Wise, T. Perry, contact P. O. Box 2281, Christchurch, NZ

731 OREGON-Summer Fantasy State S/RD Convention, Oregon Convention Center, 777 N.E. Martin Luther King Boulevard, Portland, OR.-L. Letson, J&B Childers-contact- J. Adams, 5014 N. Montana Ave., Portland, OR. 97217-3768, 287-1433 or 684-2861
801 BRITISH COLUMBIA-39th B. C. S/D Jamboree, August 3-8, 1992-Pendiction-Beaches, Peaches, & Sunshine-contact Pub. Chairman, Box 66, Pendiction, BC. V2A 6J9

801 CANADA-4th Annual Jamboree, Aug. 1&2, MacKenzie, B.C., R. Sipe, contact G. Wingo (604) 997-3553, Box 821, MacKenzie, C. VOJ 2CO

801 MARYLAND-Delmarva Round-Up-Wicomico Cnty. Civic Center, Salisbury MD, August 1st, 1992, W. McDonald, L. Kanniard, R/D J&P Toll, contact- (401) 749-5903

807 PENNSYLVANIA 14th Annual Presque Isle Fun Fest, Edinboro University, Edinboro, Penn. Aug. 7, 8, 9, 1992-T. Crawford, S. Sharrer, G&S Wisniewski, B&E Supko-contact-B&L Bailey, 1437 West 32nd Street, Erie, PA. 16508, (814) 838-3733

808 UTAH-Dead Horse Point Dance, Dead Horse Point, Utah, Aug. 8-R. Berry, contact, 1-(800) 322-3770

809 NEW YORK-10th Annual Daffodil Cancer Benefit Dance, Aug. 9, 2PM to 5 PM-Moose Lodge, Johnstown, NY-W. & R. Smith, contact, R. Smith (518) 863-8217

814 MICHIGAN-Michigan S/RD Convention, Aug. 14-16, Saginaw Civic Center, Saginaw, contact, P. Way, 286 W. Mt. Hope Hwy., Grand Ledge, MI 48837 or call (517) 645-7417

814 NEW MEXICO-Santa Fe Fiesta, Aug. 14-15, A. Tangen; R/D B&S Nolen, contact R. Gunn, Rt2 Box 305-45, Santa Fe, NM. 87505, (505) 471-7082

814 TENNESSEE-18th State Square & Round Dance Convention, Nashville Convention Center, August 14, 15, 1992, contact (615) 890-3308

821 ALABAMA-15th ASARDA ST. Conv. Aug. 21-22, Montgomery Civic Ctr. Montgomery, contact, L. Cole, P.O. Box 805, Eufaula, AL. 36702-0805, (205) 687-5914

821 ALABAMA-15th ASARDA State Convention, Montgomery Civic Center, Montgomery, Ala. contact- L&S Cole, Gen. Chairman, PO Box 805, Eufaula, Alabama 36702-0805, (205) 687-5914

821 CANADA-17th Annual S/RD. Conv. Aug. 21&22, Queen Elizabeth Hotel & Bonaventure Hilton Hotel, Montreal, Callers-various, contact, MASDA, P.O. Box 906, Pointe Claire-Dorval, Quebec, Canada. H9R 4Z6 (514) 744-5036

821 OHIO-Brokenstraw Weekend-Indian Creek Resort, 4710 Lake Road West, Geneva On The Lake, OH. August 21, 22, 23, 1992 T.&B. Rudebock, D. & N. Mackey, F. & M. Queener, D. & B. Miller-contact-J&B Harris, 6016 Thunderbird Dr. Mentor, OH. 44060 (216) 257-1668

821 SOUTH DAKOTA-Gold Rush Weekend, Trethway Park Pavilion, Spearfish, SD. August 21, 22. J. Kwaiser, J. Junck contact (303) 667-3440

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821 WASHINGTON-36th Annual Summer S/D.Fest. & Salmon Barbecue, Aug.21-22-23,Western Dance Center, Sullivan Park, Spokane, WA.contact,M. Hoover, South 1322 Progress, Veradale, Washington 99037

821 WISCONSIN-33rd Wisconsin S/RD Convention, August 21-13,1992-Convention Center, La Crosse, WI.contact-V. Wilklow, Rt. 1,Box 10, Ferryville, WI. 54628, (608) 648-3634

822 ILLINOIS-Ill. State S/D. Fest. The Twilight Ballroom, State Fairgrounds, Springfield, ILL. August 22, 1992, L. Letson, T. Marriner, RD by K & B Nelson.no contact.

827 GEORGIA-28th Jekyll Island S/D.Jamboree, Aug.27,28,29, Jekyll Island, Ga. contact B&V Bennett, 2111 Hillcrest Dr. Valdosta, GA. 31602,(912)242-7321

827 OREGON-9th Annual So. Oreg. Singles Sq. Da Fest. August 27,28,29,1992-Lake of the Woods-D. Clendenin, J&W Foster, contact-Waldene Terry, 1690 Arnold Lane, Medford, OR.97501,(503)772-9613

828 COLORADO-23th Annual Peach Promenade-Mt. Garfield Middle School, August 28,29,1992. G. Wheatley, E&E Glenn-contact-Peach Promenade committee, P.O. Box 1171, Grand Junction, Co. 81502 (303)241-6836

828 NEW YORK-Dinner Dance Aug. 28 Moose Lodge, Johnstown, NY. C.&D. Austin, contact R.Smith, (518)863-8217

903 KENTUCKY-27th Annual West.Sq.& Clog. Fest,Sept.3-5, Natural Bridge State Resort Park, Slade, Ken. H.Koppenhaver, A Morrison, R. Jett, M.Patterson, contact, Natural Bridge State Resort Park, Slade, KY 40376 (606)668-6650

904 FLORIDA-36th Annual Florida Knotheads Inc. Konvention. Sept.4,5,6,7,j Lakeland Civic Center, Lakeland Florida, W.Driver, T.Marriner, A.Springer, M.Martin, R/D D&P. Hickman, J.Ayers, contact, Florida Knotheads Inc. P.O.Box 7178, Tampa, Fla.33603, (813)223-1955

904 KENTUCKY-22nd Nat. Dance-A-Rama, Commonwealth Conv. Cent.221 River City Mall, Louisville, KY. Hyatt Regency,320 West.Jefferson, Louisville .KY. T.Crawford, J.Sparks, T.Davis, L.Sparks, K.Burke, K.Robinson, RD/R&J Colliipi, P&B Guenthner, contact, 22nd. Natnl.Dance-A-Rama, INC. P.O.Box 20416, Louisville, KY 40202 (812)969-2307

904 NEBRASKA-Tom & Jerry Weekend, Broken Bow, NE.Sept. 4, contact, T.Roper, RT.2, Box 729, Omaha, Il. 62871, (618) 962-3102

904 PENNSYLVANIA-21st S/D. Weekend, Sept. 4,5,6,7, State Fairgrounds, Clearfield, Pa. B.Williamson, J.Hague, J.O'Leary, D&R Spangler contact E.Williamson, 105Lexington Ave. Altoona, PA. 16601 (814)944-5297

911 MISSISSIPPI-2nd Annual Tupelo Jubilee, Sept 11,12, Ramada Inn Convention Center, Tupelo, MS. L. Letson,RD/B&G Pinkston, Western DA/V&P Edger, contact J. Griffin, Rt. 7.Box149, Tupelo, MS.38801, 814-0049

918 NEBRASKA-State Convention, Holiday Conv. Ctr, Omaha, Sept. 18-19. 60 state caller/cuers, contact A.Moffitt, 3305 Lynnwood Drive, Omaha, NE,68123-2172 (402)291-5981

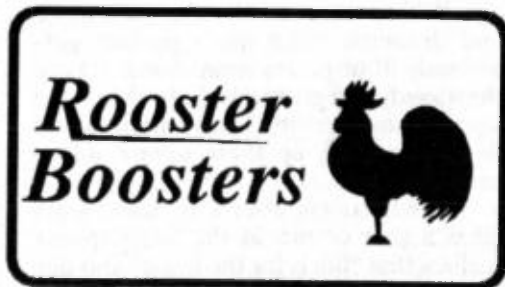
918 TEXAS-9th Annual Alamo Jamboree, Henry B. Gonzales Convention Ctr. San Antonio, Texas, Sept. 18-19, K.Burke, R.Howell, M.Jacobs, D.Parnell,

S.Smith,K.Selew, B&M Buck, contact, Alamo Jamboree, P.O.Box 680033, San Antonio,TX. 78269-0033
925 CANADA-Charlie's Angel's Annual Fall Round Dance,Setp.25-26,jEdith Cavell School, Moncton, New Brunswick, I&B Easterday, contact C&R Ross, 388 McLaughlin Dr.Moncton, New Brunswick, Canada,(506)383-7188

925 KENTUCKY-Mid-America S/D Jamboree, Inc. Sept. 25-26, Kentucky Fair & Exposition Center, Louisville, KY. callers-various, contact Mid-America S/D.Jamboree,Inc. P.O.Box 421, Fairdale, KY.40118 (502)368-1006

925 OKLAHOMA-Autumn Roundup, Lake Texoma, OK. Sept. 25,25, contact T.Roper, RT.2 Box 729, Omaha,IL.(618)962-3102

926 KENTUCKY-Septemberfest, Kentucky Dam Village State Park, Gilbertsville, KY. Sept.26-Oct.3, F.Bedell, D.McRoberts, M.Letson, T. Roper R/D B&C Mueller, S&J Wilhoit, contact P. Pickler, Box 241-C, Springville, TN. 38256 (901)593-5321



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WHY DANCERS QUIT DANCING

"Why do dancers quit dancing?" Is the No. 1 problem that has all square dance leaders as well as caller leaders, stymied to the Nth degree. Since most square dancers enjoy the activity so much and their enthusiasm just bubbles over, why do some people decide to drop square dancing as their primary recreational activity? The answer is one word, "CHANGE".

Change is happening continuously (whether we like it or not) in our lives. Each year we are a year older. Our health is probably not as good as it was five years ago. With some of us, the change is quick and dramatic when one's partner gets seriously ill or passes away. Some survive the tragedy and gradually get back into the square dance activity. Many withdraw and decide to hang up their square dance career forever.

The adjustment after a spouse's death takes a year or two as the living spouse realizes that "life is for the living" and one can do absolutely nothing about his or her loss.

When it comes to serious illness that prevents one spouse from dancing, the general comment is, "it isn't the same as it was when the two of us could enjoy a night out on the square dance floor."

We can't do anything about the above two changes except to be a good listener and offer subtle encouragement. However, changes exist that we can do something about to reduce the number of dancer dropouts. Let's look at one.

TOO MUCH TO LEARN

From experience, the number one reason given by people who have dropped out of square dancing is "too much to learn; we can't keep up." This statement is especially true of the older dropouts. One newly declared "snow bird" told me, "We went down south for the winter thinking we would have a great time dancing. We were so disappointed! Most of the square danc-

ing down south is Plus and we don't dance Plus. I guess we will have to learn Plus if we intend to continue square dancing."

HOW PLUS CAME INTO BEING

The Plus program came into existence when CALLERLAB decided to assign specific calls to specific programs. **According to a long time CALLERLAB member, their goal was to either stop or at least get control of the growing number of new calls.** They had "this group" of calls that were not in the Advanced Program. And the Mainstream Program was already bulging with too many calls. They had the dilemma of all of these mainstream calls plus, this other group of calls. CALLERLAB decided to call "this group" the PLUS program for a lack of a better name. We know CALLERLAB is as concerned as everybody else is about our dropout rate. Some leaders predict that in 10 years we will have fifty percent fewer square dancers than we do today. Personally, I think the worst is over. Club memberships are either stable or growing in most communities.

IS IT TOO EASY TO GET INTO PLUS?

One long time caller told me: "it is simply too easy for mainstream dancers to get into the PLUS program. The PLUS program is destroying the Mainstream program. If I had my way, I would eliminate the Plus program entirely, putting the easier Plus calls into Mainstream and the tougher Plus calls into the Advanced Program." We tend to agree with his conclusion. Maybe it is time for the leaders in the square dance activity to "bite the bullet" and solve this Mainstream-Plus problem forever.

The Mainstream-Plus dance dilemma must be eliminated. Some areas have either very few or no mainstream clubs. Have you ever noticed the facial expressions of Mainstream dancers sitting out the Plus tip at the so called Mainstream-Plus dances? It breaks my heart to see the negative reactions on their faces. CALLERLAB discourages this mislabeling of dance programs with little or no success. We need a better answer.

WHAT ABOUT STAR TIPS?

Star tips are just as bad as Plus tips at a mainstream dance. They should be dis-

couraged at every level of organized square dancing – from the local club to the area, state and provincial level, and finally the national and international level. Star tips do nothing but give a few dancers a brief ego trip. If these dancers desire a higher level of dancing, the advanced and challenge programs are available for them. We graduated from Plus classes a few years back. However we only dance mainstream. Why? There are very few plus clubs in Wisconsin. However, our primary reason is Mainstream dancing is more fun. You simply do not have to think as hard to dance Mainstream. Mainstream dancing is so automatic and yet it can be quite challenging if the caller does his or her homework. If we could solve this one problem – “too much to learn” – we could see the number

of dropouts go down dramatically. Maybe we should try to solve this problem.

LEGACY'S ex-dancer survey is providing interesting results. Walt Cole, a regular contributor to CLJ is conducting the survey for LEGACY. It is the first ex-dancer survey ever conducted on a national scale. Also, it is the first LEGACY survey that is methodically getting responses from every state and province.

LET'S HATCH A BETTER IDEA

We could address other “changes” that we can do something about. However, we prefer to have this change incubate a little. Who knows what might hatch from brainstorming sessions at all organizational levels throughout the square dance world.

From Club Leadership Journal, A LEGACY Publication ●

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[RDS] Carlene & Steve
Bohannon (GA)
June 19-21

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)
July 17-19

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren
& Rocky Bolton (OH)
August 14-16

Stan Russell (SC)
Sam Lowe (SC)
[RDS] Larry Monday &
Gladys Gunter (NC)
September 11-13

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols & Bob Price (NC)
[RDS] Wentz & Norma
Dickenson (TN)
October 9-11

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Ken Bower (CA)
Marshall Filippo (TX)
Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 29-31

CINCINNATI NATIONAL
CLOSED
June 26-28

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 24-26

Gene Record (OH)
[RDS] Carl & Vera
Poppe (OH)
August 21-23

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden
(GA)
October 16-18

SINGLES WEEKEND
Roy Hawes (GA)
Ray Donahoo (TN)
Johnny Chambers (TN)
[RDS] John & Mary
Lunn (TN)
June 5-7

Bill Bumgarner (OH)
Dave Freidlein (OH)
[RDS] Bud & Jan Cohan (OH)
July 3-5

Ray Brigance (TN)
[RDS] Grant & Barbara
Pinkston (TN)
July 31-August 2

★ **ROYAL RECORDS** ★
Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 28-30

Mei Estes (AL)
No Rounds
September 25-27

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Craig Rowe (MD)
Steve Kopman (TN)
[RDS] Steve & Jackie Wilhoit (TN)
October 23-25

Nick Hartley (IN)
Jerry Sleeman (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 12-14

Wayne Smith (MS)
Andy Bond (TN)
No Rounds
July 10-12

Dave Stuthard (OH)
Homer Magnet (OH)
[RDS] Ken & Mary
Carol Meyers (OH)
August 7-9

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
September 4-6

Cecil Sayre & Ed Graham (WV)
Jim Durham (VA)
[RDS] Charlie & Carolyn
Hearn (WV)
October 2-4

SINGLES WEEKEND
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Larry Sandefur (GA)
[RDS] John & Martha
Pritchard (GA)
Oct. 30-Nov. 1

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CALLER SCHOOL
Stan Burdick (OH)
Gary Shoemaker (TN)
May 3-7

Jon Jones (TX)
George Horn (OK)
Ernie Haynes (OK)
Gary Shoemaker (TN)
[Rds] Merle & Maxine Montee (OK)
May 10-15

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
Gary Shoemaker (TN)
[Rds] Bonnie & Tom Tomchik (NC)
May 17-24

Scotty Sharrer (OH)
Frank Gatrell (OH)
Herb Oesterle (IL)
Gary Shoemaker (TN)
[Rds] Frank & Phyl Lehnert (OH)
May 24-28

Tony Oxendine (SC)
Wade Driver (AZ)
Gary Shoemaker (TN)
[Rds] Dick & Gail Blaskis (OH)
May 31-June 5

Paul Walker (FL)
Shebly Evers (TX)
Gary Shoemaker (TN)
[Rds] Jim & Barbara Winters (FL)
June 7-12

ROUNDS WEEK
Charlie Lovelace (FL)
Tom & Jan Kannapel (KY)
June 14-19

Darryl McMillan (FL)
Alan Schultz (KS)
Gary Shoemaker (TN)
[RDS] Phil & Becky Guenther (KY)
June 21-26

King Caldwell (LA)
James Martin (TX)
Gary Shoemaker (TN)
[Rds] Frances & Jerry
Slinson (LA)
June 28-July 3

Marshall Filippo (TX)
Jerry Haag (TX)
Gary Shoemaker (TN)
[RDS] Dan & Linda Prosser (PA)
July 5-10

A2-C1 WEEK
Darryl Lipscomb (TX)
Chuck Myers (AL)
Chuck Stinchcomb (MD)
Gary Shoemaker (TN)
July 12-17

Frank Gatrell (OH)
Scotty Sharrer (OH)
Gary Shoemaker (TN)
[RDS] Dick & Pat Winter (OH)
July 19-24

Ken Bower (CA)
Bill Harrison (MD)
Gary Shoemaker (TN)
Jim Randall (CA)
[Rds] Ozzie Ostlund (VA)
July 26-31

Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
Gary Shoemaker (TN)
[RDS] Jim & Jane Poorman (IL)
August 2-7

Jim Park (MI)
Cindy Whitaker (IL)
Gary Shoemaker (TN)
[RDS] Chuck & Sandi Weiss (MI)
August 9-14

Ramon Marsch (OH)
Gary Brown (FL)
Gary Shoemaker (TN)
[Rds] Bill Hart & Helen Liak (OH)
August 16-21

C-1 & C-2 WEEK
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 23-28

Guy Adams (IL)
Shane Greer (OK)
Gary Shoemaker (TN)
[Rds] Bill & Betty Lincoln (AR)
August 30-Sept. 4

ROUNDS WEEK
Wayne & Barbara Blackford (FL)
Frank & Phyl Lehnert (OH)
September 6-11

Larry Prior (FL)
Gary Shoemaker (TN)
[Rds] Larry & Bernice
Prior (FL)
September 13-18

Chuck Peel (IN)
Virgil Troxell (IN)
John Paul Bresnan (AL)
Gary Shoemaker (TN)
[Rds] R & W Collier (IN)
September 20-25

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
Sept. 27-October 2

Ken Bower (CA)
Gary Shoemaker (TN)
Jerry Haag (TX)
[Rds] Chuck & Vonnelle
Murphy (MS)
October 4-9

Dick Duckham (MI)
Woody Ussery (AR)
Gary Shoemaker (TN)
[Rds] Neal & Arthurlyn Brown
October 11-16

Tony Oxendine (SC)
Jerry Story (TX)
Gary Shoemaker (TN)
[Rds] Jim & Priscilla
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DALE & JO YAKIMOSKI ZUMWALT

This month we are featuring Dale & Jo Yakimowski Zumwalt of Dedham, Mass. They have been round dance leaders since 1974 and teach the various phases of round dancing through Phase VI.

Of their many organizational memberships they are Charter Members Of Roundalab and have served on its Board of Directors. They have held many offices such as Square Dance Foundation Of New England Advisory Board Chairman, Secretary & Treasurer for SEMCA, Roundalab Round of the Quarter Chairman, New England Square and Round Dance Convention Special Events Chairman, as well as Roundalab Classic Chairman.

As well as being busy with round dancing they are active in the American Legion and the VFW. Jo was also listed in the Marquis Who's Who Of American Women 1991-1992 edition. They are the round of the month editors for the Northeast Square Dancer Magazine and have choreographed several dances; Melody Of Love, Look For The Silver Lining, Buttons 'N Bows, What A Day For A Daydream, & Swinging Shepard Blues. They are a happy and busy couple having attended 14 New England Conventions and have taught at 7 not including teaching an intro to basics workshop at three New England Conventions. They have participated in 11 National Conventions and have taught at 10 National Conventions, as well as having been on one Educational Panel. They run 2 Square and Round Dance Weekends, as well as 2 all Round Dance Weekends and have served on various festivals and jamborees. This year they are adding a weekend of rounds at Cherry Ridge in Pennsylvania and a square and round dance week at English Mountain in Tennessee.

Dale is a line operator for Foss Manufacturing in Haverhill, Mass. and Jo is an office manager and administrative assistant at Vintage America in Braintree,



Mass. Their hobbies include traveling, crafts, camping, photography, & computers. They were married August 26, 1989 after meeting at Great Plain squares. They keep busy working for 5 square dance clubs and guest cueing for many others. Sometimes as many as six nights a week. they have two round dance clubs, [Roving Rounders and Silver City Roving Rounders which dance from Phase 1 through Phase VI. They have three children: Kelly, Scott and Lisa and two cats. As you can see they are a very busy couple and loving it! ●

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 b. Peel the top
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Relay the deucey

Remake the thar
Single circle to a wave
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UNDERLINING

THE CALLER NOTE SERVICES

Notes For European Callers by Al Stevens says that a wise old caller once told him that he should teach beginners all that he wanted them to know about how to function in the square dance world. If you want them to bear their share of club responsibilities after graduation, give them experience while they are in class. Expose them to as much of the total activity as you can. Many of our newer dancers know nothing about the history of square dancing or the joy of old-time square dancing. Bring class and club together for an old-time dance. This is an excellent way for them to get to know each other while dancing together on an even basis. Let them know about Callerlab, Legacy and our Jamborees. These things and many other facets of square dancing are unknown to most new dancers, and they learn about them only gradually.

In Minnesota Caller's Notes by Warren Berquam he reprints an article from Hilton's Caller's Gazette. **AN EASY WAY TO RESOLVE THE SQUARE:** If you are fairly new at sight calling, you may be a bit unsure of yourself when the time comes to resolve the squares back into a Zero For-

mation, from which you can do an accurate Left Allemand. As long as you can remember your Primary Couple and you Secondary Couple (The couple which contain the Primary Man's Corner), Here's as easy a way to resolve a square you will probably ever find: 1. Put the dancers in Right-Hand Waves, with girls on the ends; 2. Circulate and/or Trade until you pair up ANY COUPLE; 3. Boys Run - to make 2-Faced Lines; 4. Couples Circulate once if need be, to put Primary Man and His Corner in the same line; 5. Is everybody Paired, or only Two Couples?; 6a. Everybody Paired: Bend the Line, plus Right & Left Thru, if necessary to put the Primary Man on the End of the Line. RESULTS: Zero Lines of Four; 6b. Only Two Couples Paired Wheel & Deal, plus Right & Left Thru if necessary to put the paired couples on the outside facing in. RESULTS: Eight Chain Thru Formation. There are many ways for a sight caller to resolve a square into a Zero Formation from which an accurate left Allemand can be done. This is the easiest one that we know of, because it doesn't require you to pair the Primary Man with his



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partner – just pair any couple and resolve from there.

Joe Uebelacker in **Canadian Callers Notes** has some neat ideas working the floor with new dancers. He cites his experience with Kip Garvey using Ladies Chain variations. Some examples are: Heads star thru, pass thru, circle to a line, right & left thru, end ladies chain diagonally, star thru, pass thru, LA. All four ladies chain, head ladies chain right, all four ladies chain, new head ladies chain right = Zero. Head square thru, right & left thru, star thru, two ladies chain and turn them a 1/4 more, ferris wheel, centers pass thru, LA.

Dancetime Notes for Callers by Dick Han, as usual, has all this variety: Pass The Ocean, position practice; Grand Swing Thru; Scoot Back; Rotate the Wheel; (Anything) and Roll; Relay the Deucey, teaching and dancing; and Singing Calls.

Mainstream Flow published by Rusty and Kay Fennel presents some mainstream and plus singers including these examples: Heads pass thru, separate around 1 to a line, partner tag, ends cross fold, star thug, pass the ocean, swing thru, boys trade, girls get his hand and promenade. Heads pass the ocean, boys fold, girls trade & peel off,

veer right, touch 1/4, centers trade, boys run, load the boat, single circle to a star thru and roll, swing your corner. Heads square thru, dosado to a wave, swing thru, swing thru again, trade the wave, left swing thru, girls trade, boys fold, peel off, promenade home.

Mikeside Management by Stan and Cathie Burdick talks about what steps it takes to reach "STAR"-DOM. First they say, it takes TIME and a lot of effort to achieve success. Then you through in some **HARD WORK, TALENT, CHEMISTRY, and LUCK.** A well-know Texas caller spent a full year working every day in his basement room with the 'checkers,' the choreo, the systems, the singing calls before he even called one public dance!

Wayne Morvent, publisher of **Mechanics of Choreography**, has just completed several years worth of study and work. This work is in the form of a new book entitled **SURPRISE GET - OUTS.** Among other things it covers a quick study of the mechanics of choreography with over 400 get-outs for the mainstream and plus lists. In addition there are Stir the Bucket get-outs and Singing call figures for mainstream and plus. ●



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(singing call)

Heads square thru, touch 1/4, walk & dodge right, walk & dodge right, girls run, pass the ocean, scoot back, corner swing and promenade.

Heads touch 1/4, walk & dodge, sides sashay, touch 1/4, scoot back, walk & dodge right, walk & dodge right, walk & dodge, dodgers face right-twice, right & left grand.

Heads lead right & veer left, girls walk & dodge & walk (ahead), boys dodge (together) & trade, boys walk & dodge, girls trade, star thru, tag the line right, boys walk & dodge & walk (ahead), girls dodge & side, girls run, touch 1/4, 1/2 circulate, right & left grand.

REVIEW

"CROSS-FOLD"

Heads pass thru go round one to a line, pass the ocean, swing thru, ends cross fold, centers trade, all touch 1/4, centers trade, swing thru, boys run, wheel & deal, L. Allemande.

Heads pass the ocean, extend, centers run, couples circulate, bend the line, pass thru, ends cross-fold, single circle 3/4 to a wave, centers trade, girls trade, all pass thru, wheel & deal, square thru 3/4, L. Allemande.

Heads square thru 4, swing thru, girls cross-fold, single circle to a wave, centers trade, recycle, L. Alle.

Heads square thru 4, spin the top, girls cross-fold, spin the top, recycle, L. Alle.

Heads lead right & circle to a line, pass the ocean, spin the top, girls cross-fold, spin the top, boys cross - fold, square thru 3/4, L. Alle.

Heads lead right & circle to a line, pass thru, ends cross-fold, swing thru, girls trade, crosstrail thru, L. Alle.

Heads pass thru go round one to a line, pass thru, ends cross-fold, L. Alle.

Heads lead right & circle to a line, spin the top, girls cross-fold, single circle to a wave, girls trade, swing thru, right & left grand.



PULPOLEX

"FILL THE BLANK"

Kip Garvey

From a General column: Center four run (flip) out; ends (phantom) column circulate two spots.

SAMPLE CHOREO

Heads lead right & circle to a line, right & left thru, touch 1/4, circulate, FILL THE BLANK, split circulate, boys trade, trade the wave, swing thru, right & left grand.

Heads pass thru, separate go behind the sides and touch 1/4, FILL THE BLANK, all partner trade & roll, swing thru, boys run, L. Alle. right & left grand but on the third hand promenade.

Heads lead right & circle to a line, left touch 1/4, centers trade, all circulate, FILL THE BLANK, right & left grand.

Heads square thru 4, swing thru, centers run, bend the line, touch 1/4, circulate FILL THE BLANK, centers cross-run, single hinge, centers trade, recycle, square thru 3/4, trade by, L. Alle.

Four ladies chain, heads promenade 1/2, star thru, double pass thru, FILL THE BLANK, touch 1/4, circulate, girls run, right & left grand.

Sides roll away, heads pass thru go round one to a line, touch 1/4, circulate, FILL THE BLANK, trade the wave, centers trade, girls trade, star thru, pass thru, trade by, L. Alle.

Heads rollaway, square thru 4, swing thru, centers run, bend the line, slide thru, FILL THE BLANK, tag the line right, cross-fire, FILL THE BLANK, centers trade, girls trade, spin the top, boys circulate, scoot back, right & left grand.

Heads square thru, swing thru, boys run, couples circulate, bend the line, left touch 1/4, circulate, FILL THE BLANK, swing thru, girls trade, pass thru, wheel & deal, square thru 3/4, L. Alle.



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Left-hand waves convert to counter clock-wise two-faced lines.

Clock-wise two-faced lines convert to right-hand waves.

Counter clock-wise two-faced lines convert to left-hand waves.

SAMPLE CHOREO

Heads square thru 4, swing thru, boys run, LOCK & ROLL, centers trade, swing thru, boys run, wheel & deal, sweep 1/4, L. Alle.

Heads square thru 4, right & left thru, slide thru, dixie style to a wave, LOCK & ROLL, boys trade, boys run, recycle, sweep 1/4, L. Alle.

Heads square thru 4, (ocean wave), girls run, LOCK & ROLL, boys trade, boys run, bend the line, L. Alle.

Heads square thru 4, right & left thru, pass the ocean, trade the wave, LOCK & ROLL, boys run, girls trade, recycle, L. Alle.

Heads square thru 4, swing thru, LOCK & ROLL, tag the line, boys run, L. Alle.

Heads square thru 4, (ocean wave), LOCK & ROLL, wheel & deal, reverse flutter wheel, slide thru, L. Alle.

Heads square thru 4, spin the top, boys cross-run, LOCK & ROLL, girls run, swing thru, recycle, L. Alle.

Heads square thru 4, (ocean wave) boys run, LOCK & ROLL, girls run, couples hinge, girls hinge, diamond circulate, flip the diamond, girls trade, recycle, L. alle.

Heads lead right & right & left thru, flutter wheel, dosado (ocean wave), LOCK & ROLL, girls cross-run, LOCK & ROLL, right & left grand.

Heads lead right & circle to a line, swing thru, boys run, LOCK & ROLL, centers trade, swing thru, same sexes trade, right & left grand.

Heads square thru 4, right & left thru, dixie style to a wave, LOCK & ROLL, ferris wheel, zoom "and", pass thru, L. Alle.

Heads lead right & circle to a line, (ocean wave) grand swing thru, boys run, LOCK & ROLL, centers trade, all single hinge, split circulate, boys run, pass thru, wheel & deal, pass thru, L. Alle.

Heads lead right & circle to a line, right & left thru, dosado, (ocean wave), LOCK & ROLL, crossfire, trade & roll, L. Alle.

Heads lead right & circle to a line, touch 1/4, coordinate, boys run, LOCK & ROLL, boys run, star thru, pass thru, wheel & deal, pass thru, L. Alle.

Heads lead right & circle to a line, dixie style to a wave, centers trade, (left) spin the top, girls run, LOCK & ROLL, pass thru, L. Alle.

Heads lead right and circle to a line, slide thru, dixie style to a wave, LOCK & ROLL, boys trade, L. alle. ●

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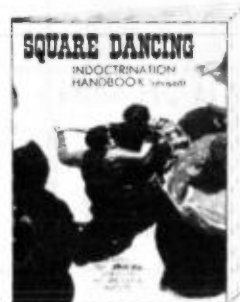
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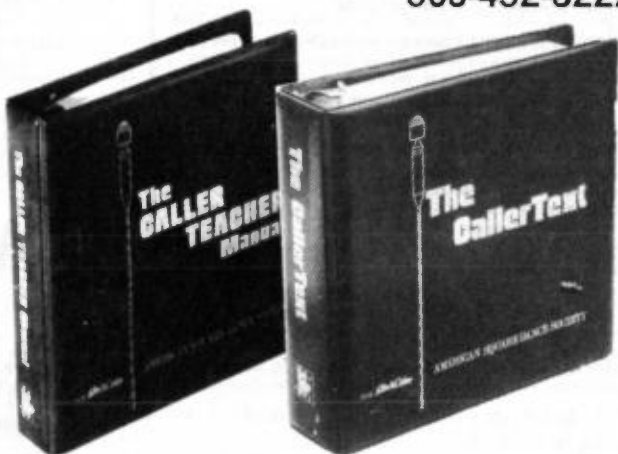
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In 1965, caller Bill Peterson was looking for a location to host a Square Dance Weekend in the Midwest area. He discovered the Potowatomi Inn in Pokagon State Park near Angola, Indiana. For his first staff he chose caller Max Forsyth of Indiana and Frank Lehnert of Ohio. The first weekend was held in November, 1965 with 40 couples in attendance. Weekends have been held every year since with four scheduled for this year. In 1992, we are celebrating our 100th weekend!

Located on Lake James, just off the Interchange of I-69 and the I-80, the Inn is within a 3-hour drive of major Midwestern cities including Chicago, Cleveland, Detroit and Dayton. The natural park setting permits hiking, camping and swimming activities.

The dance schedule includes square and round dance workshops as well as party dances on Friday and Saturday evenings. Dancers must sign up for the entire package which includes meals and lodging for about \$200.00 per couple. Dancers especially enjoy having "everything under one roof" since they eat, dance and sleep in the same building. Since the Inn is located in a

state park, a trained naturalist is available to conduct guided tours and nature studies.

While all dancing was originally done in the Inn's dining room, a large dance hall was added in 1967 permitting crowds of 100 couples or more. And while there is swimming in the Lake, a Sauna, Jacuzzi and Pool are also available. The park also offers many activities during the Winter Season including Tobogganing, ice skating and cross country skiing.

Since surrounding Pokagon State Park provides camping facilities, campers are permitted at the weekends. They can purchase a complete dance package with or without meals.

Several dancers have attended more than 30 weekends. While most of the dancers come from the surrounding states, we have had visitors from New York, Massachusetts, Kentucky, Canada and even Tokyo, Japan!

While dancing is the main point of the weekend, friendships and fun seem to be the underlying reason for attendance. One of the high points of the weekend is the Saturday night after-party with skits. Some dancers come prepared to do their own skit, often at the expense of the callers!

Bill Peterson is still the Staff Director and one of the callers on each weekend. He has attended all 100 weekends. Callers are selected from the surrounding states as well as some National Callers. For information on the weekends you can contact Bill Peterson at 30230 Oakview, Livonia, Mich. 48154. Phone 1-313-425-8447. ●

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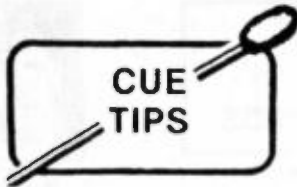


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INTRODUCTION

- 1-4 **WAIT;WAIT;APT,-,PT,-;TOG CP LOD,-,TCH,-;**
 1-4 In OPEN FCG wait;wait;apt L,-,pt R,-;togR to Cp LOD,-, tch L,-;
- 1-4 **TWO FWD TWO STEPS;;PROG SCIS;;**
 1-4 In CP LOD fwd L, cl R, fwd L,-; fwd R, cl L, fwd R,-; sd L, cl R, XLIF (W XRIB) to SCAR DW,-; sd R, cl L, XRIF (W XLIB) to BJO LOD,-;
- 5-8 **FWD LK FWD TWICE;;HITCH FOUR;WALK & FACE CP WALL;**
 5-8 In BJO LOD fwd L, lk R, fwd L,-; fwd R, lk L, fwd R,-;fwd L, cl R, bk L, cl R; fwd L,-, fwd R to CP WALL,-;
- 9-12 **SD CL TWICE; SD & THRU; CIR AWAY TWO TWO STEPS;;**
 9-12 In CP WALL sd l, cl R, sd L, cl R; sd L,-, thru R,-; cir away from ptr fwd L, cl R, fwd L,-; fwd R, cl L, fwd R,-;
- 13-16 **STRUT TOG FOUR CP WALL;; TWO TURNING TWO STEPS SCP LOD;;**
 13-16 Tog L,-, R,-; L,-, R to DP WALL,-; start RF turn sd L, cl R, bk L,-; cont RF turn sd R, cl L, fwd R to SCP LOD,-;

PART B

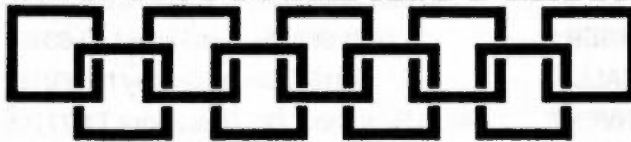
- 1-4 **TWO FWD TWO STEPS;;OPEN VINE;;**
 1-4 In SCP LOD fwd L, cl R, fwd L,-; fwd R, cl L, fwd R,-; sd LOD L, XRIB LOP RLOD,-; sd LOD L,-, XRIF,-;
- 5-8 **CP WALL 1/2 BOX; SCIS THRU; FWD & 7 MANUV; PIVOT TWO CP LOD,-;**
 5-8 Blending to CP WALL sd L, cl R, fwd L,-; sd R, cl L, thru R,-; fwd L,-, fwd R trng RF to CP RLOD,-; starting RF turn bk L,-, fwd R to CP LOD,-;
- 9-12 **ONE FWD TWO STEP; RK FWD,-, RFC,-; ONE BK TWO STEP RK BK, -, REC CP WALL,-;**
 9-12 In CP LOD fwd L, cl R, fwd L,-; rk fwd R,-; rec L,-; bk R, cl L, bk R,-; rk bk L,-, rec R to CP WALL,-;
- 13-16 **TWO TURNING TWO STEPS;;TWIRL TWO; WALK & PICKUP CP LOD;**
 13-16 In CP WALL start RF turn sd L, cl R, bk L,-; cont RF turn sd R, cl L, fwd R to CP WALL,-; fwd L,-, fwd R (W twirl RF R,-, L,-); fwd L,-, fwd R picking W up to CP LOD,-;

NOTE:Last time thru Part B walk two SCP LOD

ENDING

- 1-4 **TWO FWD TWO STEPS;; SD CL TWICE; APT PT;**
 1-4 In SCP LOD fwd L, cl R, fwd L,-; fwd R, cl L, fwd R to CP WALL,-; sd L, cl R, sd L, cl R; apt L,-, ptR,-;

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CIRCLE RIGHT

by
Bill & Bobbie Davis

RECRUITMENT

With new classes starting in the fall many are thinking about getting new people into square dancing. Many are concerned because of the competition posed by country western dancing. They note that in just ten lessons people learn several CW dance steps and are "dancing". Square dancing takes longer. Many say the program should be shorter so we can compete. Is this really the problem? We think not.

Most of us who are Square Dancers are looking for people who will be able to dance with us for the next several years and help maintain the square Dance community. We need people who are trained enough to dance at open dances. People who have fun doing a one night stand are possible prospects for Square Dancers, but until they get a minimum of training they (and we) do not really know whether or not they want to be Square Dancers.

Our experience with new recruits that last and become Square Dancers is that they enjoy learning to dance. The learning process progresses one day (session) at a time. Some do not seem to catch on and drop out. If they stay in classes for more than about a half a dozen sessions the chances are they will become Square Dancers.

So, you say, if the entry process were only ten weeks long, then we would have more dancers. But would we? We want dancers who next year can dance well enough to fill our square. We want them to be capable of going to a weekend event and dancing with US. We want them to con-

tribute to the maintenance of the club. We want them to be club officers.

CW dances are run by commercial enterprises who make money primarily on concession fees. They need large numbers. They often give lessons free. They do not depend on admission fees for their continued existence. The capability of individual dancers is not important to the success of the program. However, the capability of the other square dancers in your square or club is very important to your success. If they are not about as good as you are, then you are not able to do your thing - which is to square dance at or near the level you are now dancing. Most other people who are now Square Dancers feel the same way.

Who are Square Dancers? The chances are very high that if you are reading this article you are a square dancer. But at what point in a person's development does he become what we refer to and mean when we think of someone as a Square Dancer? In most peoples' mind it probably means someone who dances on a regular basis - say at least 40 times a year. This is about 100 hours a year. Of course many Square Dancers we know dance more.

Thus, the Square Dance Community is comprised of people many of whom are on the dance floor for a time equivalent to less than three weeks per year on the job for the average worker. Those are small dues for the benefits and sense of accomplishment received.

When we talk about getting new people involved in square dancing, we are talking about getting people who will want to spend at least 100 hours a year dancing. If they can't or don't want to dance at this rate, they probably won't appreciate the movement or contribute to our own future dance opportunities.

There are many people who would really enjoy Square Dancing. They don't balk because they think it will take too long to learn. The problem is our image, and our big competition is the VCR. If we get enough people to try those first ten lessons, we will get our share of future Square Dancers. ●

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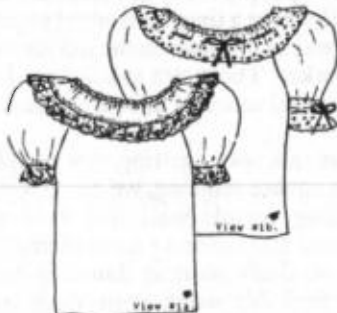
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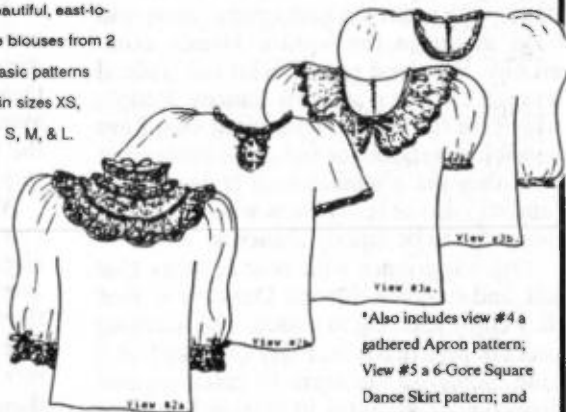
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by Al Green
Sheffield, England

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By Al Green, Sheffield, England

Part Two

As explained in part one what we are doing is to pep up some of those tired old overdone routines and provide callers with alternative timed modules to give the variety that today's dancers are looking for.

One of the most overdone routines is:-

- (1) Heads square thru 4, dosado,
- (2) swing thru, men run, bend the line, right & left thru
- (3) flutterwheel, star thru, corner swing
- (4) promenade

We shall look at some alternatives to the ubiquitous module (1) in a later paper, so for now let us consider modules (2) & (3)

Alternatives to (2)

Basic. Touch 1/4, split circulate, men run, right & left thru. -or- Pass thru, partner trade or cross trail U turn back. Swing thru, men trade, men run, chain down the line.

Mainstream. -or- Star thru, pass the ocean, fan the top, right & left thru. -or- Touch 1/4, scoot back, men run, reverse flutterwheel.

If you leave out the dosado then you have time to:- Slide thru, touch 1/4, walk & dodge, partner trade, slide thru. -or- Pass the ocean, swing thru, single hinge, men run, slide thru. -or- Swing thru, men run, half tag, walk & dodge, partner trade.

Alternatives to (3)

Basic. Same 4 circle left 3/4, corner swing. -or- Pass the ocean, swing thru, corner swing.

Mainstream. Pass the ocean, recycle, corner swing. -or- Pass the ocean, ends cross fold, corner swing. -or- Dixie style to a wave, all 8 fold, corner swing. -or- Pass the ocean, fan the top, slide thru, corner swing. -or- Dixie style to a wave, girls circulate, left allemande, promenade new partner.

Another idea, is to leave out the dosado in module (1) and for module (3) use:-

Dixie style to an ocean wave, left swing thru, girls trade, girls run, promenade.

Plus: Pass the ocean, fan the top, explode &, corner swing.

Plus alternative to (2) & (3)

Step to a wave, explode &, reverse flutterwheel, dixie style to an ocean wave, left swing thru, girls trade, girls run, promenade.

Swing thru, men run, girls hinge, diamond circulate, flip the diamond, girls trade, scoot back, corner swing, promenade.

More ideas in part three.

Any other ideas you may have or any feed back at all is welcome. ●

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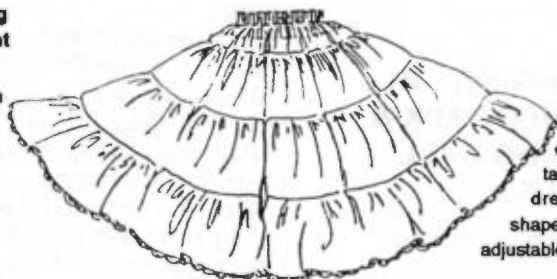
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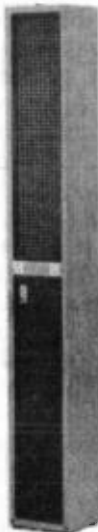
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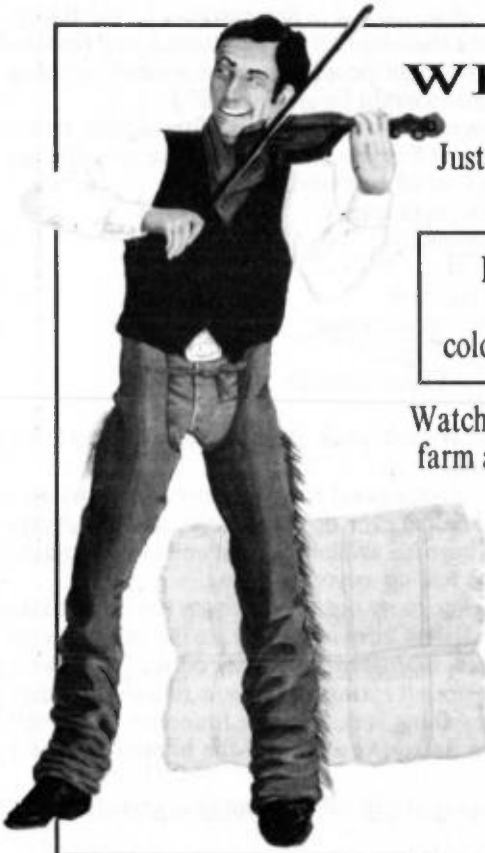
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PARTY LINE

by Cathie Burdick



In July many clubs plan camp-outs or picnics. Some folks travel to camping weekends in neighboring states. Some of you are on committees to plan weekend events.

At Callerlab, two ideas were given to me with permission to use them; at the moment I cannot remember who gave me the first so I cannot give credit but I do thank them both.

For one of the dance programs, divide the group into as many groups as you want tips to use. Divide them by where they are staying or by birthday months—whatever works. Each group has to present a call, with one member of the group calling it. The group writes the choreo together and coaches the “new” caller. The person who used this said in one group there was an ex-caller and his group used all kinds of older choreography and stumped the floor! This would be lots of fun for an informal gathering.

Another stunt is to give everyone the name of an animal at the entrance to the dance. Turn the lights down and tell each person to make the sound of his/her animal, and find the others who are making the same sound. If you give eight people the same animal, sets may be formed this way. (To enhance the fun, one group might be given “fish”.)

One of the memorable things about camp weekends is the camp-fire, a time to eat “sommores” and sing. You may sing the golden oldies you all remember, or you may try some square dance parodies. Here’s one to the tune of Just Because:

Just because you think you’re so high level
Just because you think you’re so sharp
Just because you’ve joined the
I’ll dance rings around you in the dark
Just because I paddle down the “mainstream”
And you swim the deep in spite of “jaws”
Baby I’m telling you, that you and I are through
Because, just because.

I didn’t mean this to be a commercial but there are a number of these songs in Party Line, a skit and stunt book available from this magazine.

Stories in which everyone can take part are always good for these occasions. Almost everyone has been on a Lion Hunt, but no two leaders ever do it the same, and it’s always fun. There’s also a space version. I don’t know where it’s available, but it ends with meeting the Purple People Eater on Planet X—make the rest up as you go along.

We already talked about Hobo Stew for another party but this is also a fun thing to do at a camp-out. Everyone contributes to the cook-pot. Other fun foods are individual meals cooked in aluminum foil in the coals, a clam bake, a progressive dinner cooked in various parts of the camp. And for a real surprise, if you are all eating together, a Jungle Breakfast (could be done for an evening snack) where everything is tied to tree branches. Don’t tell the group in advance, of course; the committee has extra work but the hilarity will be a payoff for the work.

Be crazy; those are the things you and the camping group will remember in years to come. That’s what makes camp-outs special! ●

FAMILY SQUARES A SUCCESS STORY

We know there is a move on to get youth interested in square dancing. The move seems to be directed at setting up straight youth clubs. We support the idea of getting youth involved, but by the same token, it's very important to get the parents involved. This will promote "Family Unity".

We started a "family" oriented type club. If the kids come in, Mom and Dad will be with them. Our first night looked bleak, but by the fourth meeting we had eleven squares on the floor. How did we get there? We have a 7 year-old who graduated from a plus club. A lot of clubs will not allow kids to be members, and some dancers will not dance with the youth. The only thing to do was to start our own "family" club.

We obtained an association to sponsor us so we could obtain the USDA Insurance. The Back Country Square Dance Association in this area greeted us with open arms. We located a caller, a school teacher, that was willing to help. How old should the kids be! We felt that an age of seven years and up would be ideal. I think we may have some younger than that. But that is alright. As long as they can keep up, why not? We worked with the school system for a dance location. We used the USDA Code of Conduct and Code of Ethics with our program outline to sell our idea to the school officials.

Public Service Announcements started our advertisements. Flyers were developed and the school agreed to send one home with each child. We hit all of the Western Wear and Square Dance Stores, other Square Dance Clubs and then crossed our

fingers. Like I said, the first night was bleak, but since that time, it's been positive with a lot of support and participation.

Some people may ask "What did it cost to get this off the ground?" About \$400.00 were expended for school rental, coffee pot, water cooler, cups, condiments, insurance, and advertising. Will we get our money out of it? I doubt it, and we really don't care. The class is paying its own way now!

We are not formal on what is required for dress. That will come later. We asked for volunteers for officer positions and were over run by people. We have a lot of work to do, but plan to do it slowly. We believe a slow approach is better than overwhelming people with the duties of an office and job responsibilities.

Our class is made up of people who are dancers, and have kids; grandparents who are dancers and bring grandchildren; and other family members who can participate in an activity which is not geared around one gender. The whole family can learn to dance. This is the first "Family Club" in the San Diego area. We have informed the club members of this and the "Gung Ho" is very high.

This is the nucleus for the future of Square Dancing. We love Square and Round Dancing and do not want to see it die. If you would like more information on starting a family club, please contact us at the following address:

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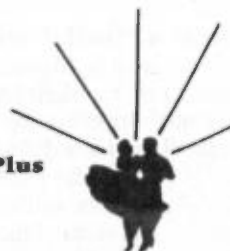
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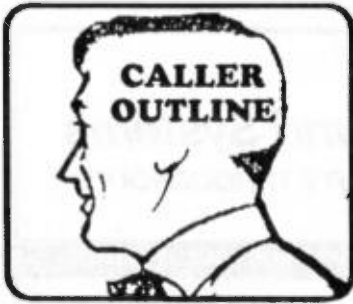
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DOUGLAS O. JERNIGAN

Douglas O. Jernigan is a truly dedicated Square Dance sight caller who calls to the "floor" so all dancers will be able to dance. Doug is a self-taught caller of both patter and singing calls in levels of Mainstream up through Challenge. Square Dance calling is a hobby to Doug.

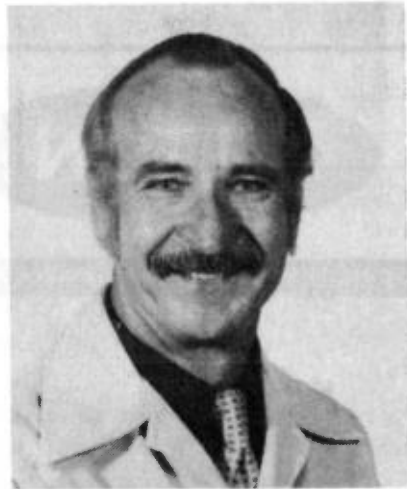
Doug was born in Vicksburg, Mississippi on September 13, 1931. He was born in a Chevrolet Coupe to James Edward and Mary Gladys Jernigan. They moved to Kilgore, Texas where Doug began school. At that time, there were more oil derricks in Kilgore than people.

Doug graduated high school in Redwood, Mississippi in 1950. While in school he played football, baseball, was on the track team and in the Beta Club. Doug married Laverne Oakes right after graduation in Rupelo, Mississippi. They had three children, all boys. He has two sons still living, and five grandchildren.

Doug worked on the Mississippi River for several years as an Oiler and Deck Hand. He advanced to be "Mate" or Head Deck Hand before leaving this job.

Doug became interested in Square Dancing only after his wife wanted to go. He was not going to dance; but once she got him up, he has not been still since. He learned to square dance from George Burcham of the Boots and Bonnets in Augusta, Georgia. At that time, he danced with the Richmond Reelers in Augusta and the Palimino Squares in Aiken.

After a year of dancing, Doug taught himself to call round dances. Then he began teaching himself to call singing calls



but would not call at a club dance. He then taught himself to do "patter" by reading and listening to records and himself. This was in the latter part of 1962. When he became confident enough and had been urged by other callers and dancers, he began calling patter at his club. After attending a few festivals and conventions, Doug decided to begin calling in earnest. Doug's first club was the Teen Twirlers in Aiken. He started the Palmetto squares in Barnwell. He also called for Batesburg, the Campfire Kickers and the Grand Squares in McBean, Georgia. He still calls in a seven state area. Doug is a charter member of Georgia Callers Association and helped start the Georgia State Square Dance Association Convention in Macon, Georgia. He is on several CALLERLAB Committees: Mainstream Basic, MS Quarterly Selection & Plus Quarterly Selection.

When asked why he doesn't record, Doug says he enjoys calling too much on a club level as this is a hobby of enjoyment rather than a job. His other hobbies include golfing, fishing, bowling, hunting, camping, traveling and watching football.

Doug has a knack for making all dancers enjoy dancing. He is forever helping where help is needed no matter what level of dancing. He is truly dedicated to the world of square dancing and the people who enjoy dancing. ●

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Set of Standards (Phase Booklets) to be Reprinted

One of the goals of ROUNDALAB is to make round dancing in all phases enjoyable and understandable for the dancers and their teachers. This is being accomplished through standardization of figures and developing and/or improving teaching techniques.

In 1984 ROUNDALAB restructured Standardization Planning so that all activities in each Phase would be under one Chairman. The Committee realizes that Standardization Planning is an ongoing project and that there are still figures and rhythms that have not as yet been phased and/or defined. Much time is spent at every ROUNDALAB Convention discussing

and defining new figures as well as reviewing previously defined figures.

Barbara & Wayne Blackford, Standardization Planning Chairman, have announced that ROUNDALAB will be updating and reprinting the Phase Booklets that comprise the "Set of Standards of Round Dancing" after the ROUNDALAB 1992 Convention this June.

Since the last reprinting in 1989 several addendum pages to each phase booklet have been distributed. These pages, and any other changes adopted at the June 1992 Convention, will now be incorporated into the 1992 printing. These booklets, along with a Glossary, an Index, and a "Listing of figures by Rhythms" which comprise the "ROUNDALAB Set of Standards of Round Dancing" will be available by the end of the summer.

ROUNDALAB encourages all choreographers to assume the responsibility of using the Phase Booklets to phase rate their routines before publication and including this information in the heading of every cue sheet. ●

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by Harold & Lill Bausch

Why are some clubs always successful, going on for 30 – 40 years and still going strong? Part of it is “Personality”. Each club has its own personality, some better than others. What gives a club personality? Its members – and its caller.

Outgoing people – people willing to give of themselves – are the foundation of every successful club. They are folks who can see what needs to be done, and who do not stand idle waiting for someone to do it. But one thing often overlooked is the personality added to the club by the club caller. He/she, gives a personality to the club that is quite constant. If dancers like that personality, they will be back.

But how about the clubs who do not have a regular club caller? I feel they do not have that constant – always the same – personality. If there is a different caller each dance – the personality of the club is likely to change each night. Some say, “but we like to dance to many callers”. Fine; then visit those other clubs who have a different caller. We want to encourage visiting of area clubs. If each club has a different caller each night – you may visit three different clubs, and still be dancing to one

caller. If each club had a regular caller, each time you visit another club you are dancing to a different caller.

Someone speaks up and says – “if we have a regular club caller and he/she is not pleasing us, what do we do?” Get a different caller.

As a caller, I do call for many different clubs and I do enjoy them. I am not anxious to lose those jobs, and the pleasure of calling to a different crowd, but I still advise having a regular club caller who is to call the majority of the clubs dances. I feel it is to the club’s advantage. The caller doesn’t have to call all the dances, but at least a majority of the club’s regular dances. The club can have a different caller from time to time – or a caller can share the program from time to time with the club’s regular caller.

I have several clubs where I am the club caller – and I call almost all of the club’s regular club dances. Each of these clubs has a little different personality because different people belong to the clubs. The caller is not the entire personality of a club – only a part of it. But, when I have clubs that have been going strong for over 30 years, then I feel we are doing something right.

I can not take the credit alone – for our officers and members are most to be credited – but I like to think I helped. Other clubs can also benefit from the cooperation of a regular club caller. I advise that they do so. ●



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OCTOBER 4-11

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OCTOBER 11-18

Golden Leaves

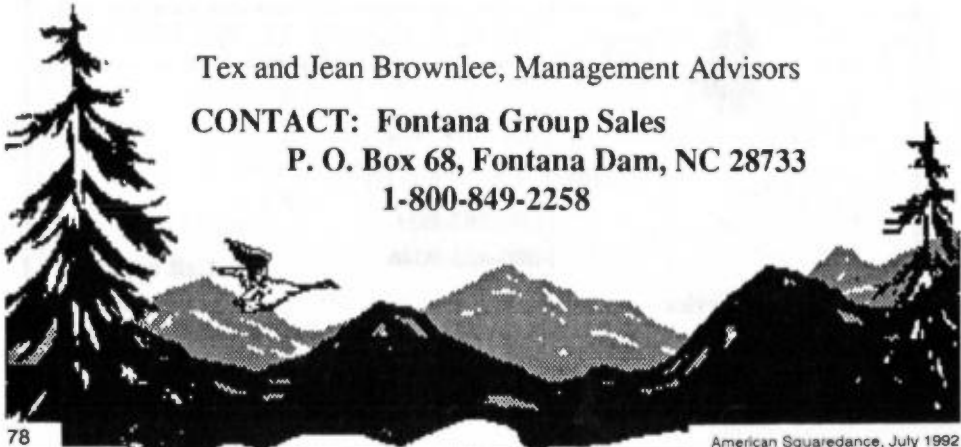
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RHYME TIME *

IF ALL THE WORLD COULD SQUARE DANCE

by S. J. Tucker, London, England

If all the world could square dance,
And all, at one time congregate,
I wonder just how many
There would be in sets of eight.

There would be the dark-skinned,
The yellow, red and white,
All holding hands in circles
A truly wondrous sight.

As they dance around the world
Changing partners now and then,
Each would say a few kind words
To their fellow-men.

They could promenade through the
capitols
Of all the different lands,
and invite the heads of state,
To come join their happy bands.

We could right and left through the iron
curtain,
Then grand parade on to the Kremlin,
And ask the Russian heads of state,
For a united world to live in.

We could weave around the pyramid
With the Arab and the Jew,

And teach them how to live in peace,
Like the rest of the world should do.

As the dance goes on and on,
And new partners join the set,
Just shake their hands in friendship
And say, "I'm pleased we met."

We could zoom over the White House
In Washington, D.C.
Have talks with the US President,
Regarding a peace treaty.

We could cloverleaf over Ireland
And unite the people there,
Where they be Catholic or Protestant,
They all could join a square.

We could boomerang Australia,
Hop around like a kangaroo,

Then hop across to New Zealand
And visit Tasmania, too.

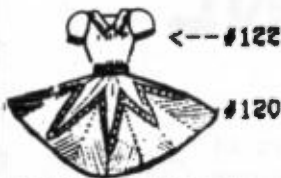
We could drift across to China,
Dance along the Great China Wall,
Then cross the Himalayas
And pay a visit to Bengal.

The many miles of land travel,
Over plain and hill,
Could be quickly swallowed up
In a gigantic ferris wheel.

The seas would not deter us,
For we the way could pave,
By do-sa-do-ing our corners
And becoming an ocean wave.

And when the dancing came to an end,
And each one had to part,
They would return to their own nations
With love and peace in their hearts.

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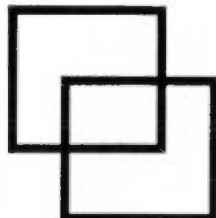
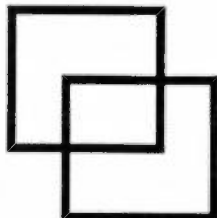
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