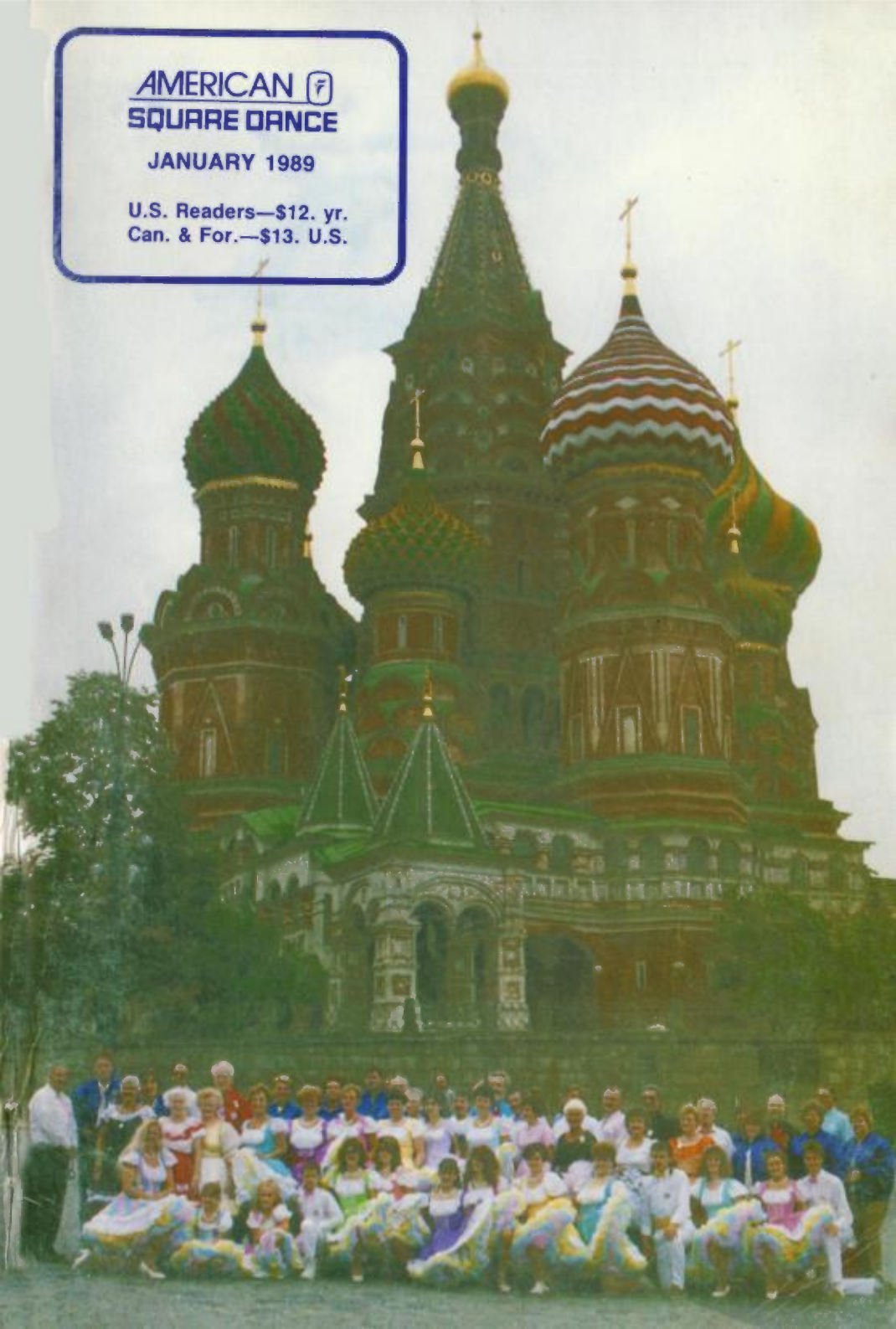


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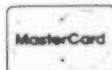
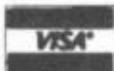
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 44, No. 1
JANUARY 1989



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American Sqauredance, January 1989

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It's a small world, after all...

Many signs in this New Year issue of *American Squaredance* point to the truth of that song phrase. Perhaps this is a good theme for this year, with *glasnost* in Russia and hostility quieting down in many other areas of tension in our world.

Square dancers are a "family" group, a community of people with a common bond. Like any family, we squabble and we have occasional hard times, but also like any family, moments of coming together are joyous reunions.

Our cover picture shows teenage dancers visiting the Kremlin; the reader-written columns this month reflect thoughts from Norway and Australia; among the ads are two for festivals in Australia and England, and tours galore for Americans wanting to travel; "Linear Cycle" describes a tour group from New Zealand to Australia; "News" includes a story on a joint U.S.-English club.

We still remember Bob Johnston's rendition of *It's A Small World*, with the dancers enthusiastically singing along, at the German-American Friendship Festival last fall, and the feeling it was really *true!*

Many square dancers who camp or who extend their dancing into leadership positions or who have dance-related businesses find that they have square dance friends from all over this continent. They meet and greet these friends at conventions and festivals and national meetings. Now with the increase in the

CO-EDITORIAL



travel and tourism industry and the lower airline group rates, many dancers are getting acquainted with their counterparts from all over the world.

Wasn't it exciting to see Chinese dance leaders at the National Convention, here to learn more of this dance form so they could share it in their country?

Ten years ago, *glasnost* was undreamed of. Who knows what the next decade, the last years of this century, will bring? We, square dancers with friendship and good will to share, could be one of the forces for friendship and peace in the world. We could be! Will we be?

It's *really* a small world, and we're all in it and on it together, for better or worse. Square dancers could make it better!

Have a Happy New Year!

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BY-LINE

Here we are with a New Year and a clean slate, as **Jo Jan Nunley** points out in another timely and appropriate article. In another offering, appropriate for those who live in wintry climes, **Bev**

Warner advises us on how to live without the sun. Another familiar author, **Bill Barr**, has some encouraging thoughts about how the baby boomers may swell the ranks of square dancers. **Lulubelle Stone**, who uses a pseudonym, gives us another of her adventures, appropriate to the month when a new U.S. President is inaugurated. The final lead feature on organizing clubs was written by **Rick Conner** of Alaska, whose name is new to the pages of *ASD*. A new feature is inaugurated this month, of interest to computer buffs and would-be computer users, called "On Line." Of course, during this New Year, you'll find all the regular features and authors included in this and the other eleven issues to come. Happy 1989!

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* GRAND ZIP *

My square dance partner, who is also a caller, received his latest tape last week. As we sat and listened, I could not believe my ears! Have we lost our pride in the individuality of the sound that can only be square dance music? Most of the tape lent itself to country-western two-step music, which is great if I want to two-step, *but* I want to square dance. I don't want a two-step, love ballad or a rumba beat when I square dance. Come on, callers, put a little pride and effort into your jobs and get the majority of square dance music back to the sound that we have come to know and love! *Bonnie King Moberly, Missouri*

We would like to invite callers who are going to be in California to visit our club, the Airstream Squares. (No, you don't need an Airstream.) We dance in a nice hall with wood floor. I am enclosing a brochure which has information and dates (Jan 22-23, Feb. 26-27, March 25-26, April 15-16, May 20,21, Sept. 23-24, Oct. 21-22, Nov. 18-19). Also, you can include our telephone number for directions.

*Ward & Shirley Keas
Torrance, California
213-540-2666*

I learned to dance in the early 50's in

Canada...My husband was introduced to square dancing with "If you can march (being military), you can square dance." Three short years later he is keen to go four nights a week and is dancing A1/A2 ...We wouldn't miss at least one week each summer at the S/D resort of Boda Baden on the Swedish island of Oland... The '89 schedule is set now and the weeks are quickly filled with so many Swedish being keen dancers. The young callers associated with Sting/Snow records are excellent and it's great fun to spend a week where flags of different nations indicate the truly international aspect of square dancing, and to sit in the dining room, enjoying the great food with many special Swedish dishes (like rosehip soup) and listen to people speaking Swedish, German, Norwegian, English, Finnish, and yes, even American (which is not always the same as English), as my husband notes in his multi-national job. We'll hate to leave Norway and this special situation...a big smile and yellow rock destroy all language barriers.

If you rechanneled all the dollars from arms development and turned it into youth square dancing development, what a great world it would be!

*Caroll & Les Brekstad
Blommenholm, Norway*

Thank you for featuring us in your "Facing the L.O.D." column. We are honoured—not just for ourselves but for round dancing in New Zealand. which is

Continued on Page 100

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Meandering



with Stan

A caller I know uses the flip-over face above on his business card. It says, even better than words can say, that frowns will turn to smiles at his dances. Good idea.

As I drove the whole width of a wide state recently I taxed the old gray matter, worked the old noggin, and furrowed the old brow (I hope it wasn't too painful.—Co-ed.) thinking about faces. The face of our activity. Is it a smiling face, a frowning face, a worrystate or bored face? Faces at the dance. Do most of them smile most of the time? Are we wrinkling their brows with too much heavy, off-the-wall material? Do some look bored, as if square dancing had lost its appeal?

At a subsequent dance, I picked out a single face in the crowd whose owner never seemed to show any emotion. No smile. No frown. No wrinkled brow. Merely a *blah* countenance. Even after the third tip, he looked the same, so I made it a personal challenge to get a glimmer—maybe a wry smile—on that face. Fourth tip. Fifth tip. Nothing. Finally, almost inadvertently, I tossed out a corny gag about a *televangelist* (not vindictive, not suggestive), and I got that guy to laugh! That little victory reminded me that sometimes it isn't the material one calls, but the casual 'twixt-tip quips that create a desired reaction. No credit to me, just a reminder to all of us behind the mike to be *entertainers* as well as *technicians*...

MEMO TO CALLERS

Remember your Yak,
Your mike, your datebook,
Remember the girl you adore;
But to gauge your impact,
Remember to look
At the face on the dance-room floor!

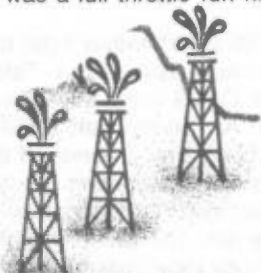
Maybe I shouldn't be *soap-boxing* so much lately, (Not on your *Life-boy!*—Co-ed.) but I couldn't resist that. Now on with the travel tales...

Milan, Ohio—Whenever I get to call an almost-annual Girl Scout Father-and-Daughter O/N/S in the tiny hometown of Thomas A. Edison (at Edison High School, of course), I wonder if the great light-hearted inventor ever got *turned on* by an *electrifying* square dance. Hmmm. Probably not. The *Old Lamplighter* was just too busy *incandescing* and *currently* earning so much he could easily *sock-et* away to *fil-a-mint!* (Zap! That's a low voltage charge.—Co-Ed.)

Jefferson, Ohio—East of Ashtabula lies this little town presumably named after our third U.S. President. (Or maybe Jefferson Davis? Or Jefferson Airplane?—Co-Ed.) Club contacts were Ed and Shelby Jewett and R/D cuers were Dick and Pat Winter. (When they said, "Winter's coming," I thought they meant the weather.) The club convenes at the Vo-Ed School, a sprawling complex, outstanding in its field. Warm and pleasant encounters were rekindled to toast an autumn night. Cider and coffee goes dunkingly well with an endless variety of whole fresh donuts, I discovered. (Maybe you should eat fewer fresh donuts and more *holes*.—Co-Ed.)

Silver Bay, New York—Just for the record, Cathie and I spent a week in our northern retreat, checking out a couple of eateries (The Carillon and the Log Jam), a couple of movies, and a couple of new shopping plazas. We got busy putting up insulation in our new barn, and we got rested, just ambling through amber fallen leaves.

Tribes Hill, New York—My first visit to the FJ&G S/D Club (a touch of *Casey Jones*, *Engine #9*, *track two*, etcetera, there) was like a ride on the *New River Train*. (Don't get carried away. The dancers looked at you on the stage and thought: *Pufferbelly's* on the line tonight.—Co-Ed.) Tribes Hill is a tiny town between Fonda and Amsterdam. George and Darlene Douglas helped *engineer* the event. Newlyweds Bob and Judy Kane made FJ&G a *station stop*. It was a *full throttle* fun night.



Center, Texas—Late October, time for another (the third) most pleasurable visit to the DoSaDo Club of Center, in east Texas. A Midway jet set me down in Dallas (DFW), and I drove a gray Cavalier 210 minutes east to the tiny town close on the Louisiana border. A record 20 □'s came out this year. Exuberance personifies that zestful bunch, and spirits were heightened even more by a full-course dinner mid-point in the dance. (Food'll heighten Stan's spirits any time, folks!—Co-Ed.) The curtain didn't fall at eleven, since most everyone went to an after-party at Lake Country Inn, where I stayed. (A snafu caused by Inn *brass* at midnight tarnished that event slightly.) Caller Ed Williams set the sound. Other callers present were James Batson and Nasser Shukayr. *Prexy/emcee* was Don Wiggs. Short night: I was up at five in order to catch my DFW flight back to Cleveland. I'll be back, same time next year for a duo date, one in Center and one in Nagcogdoches (rhymes with *bag-o-roaches*). I get all *goose-bumpy* just thinking about an encounter of the fourth kind.

North Ridgeville (Cleveland), Ohio—It was important to hurry back to CLE air-

port in order to call a horribly happy Halloween dance for young couples of a Methodist church in this suburb. The O/N/S in Sweet's Barn, complete with bales of hay, popcorn, pumpkins and pumpernickel, was followed by an old-fashioned hayride for all.

Schuylers Haven, Pennsylvania—There's a certain bone-deep anticipation that comes with thoughts of calling for a first-time club. It happens for any caller, I assume, and even the long, rainy, eight-hour turnpike pitch 400-miles straight east to the other side of Penna. for this one was tantalizingly tolerable. (Is that something like eating chocolate-covered grits?—Co-Ed.)

South of Hazelton, little Schuylers Haven

is where Black Diamonds flash their facets in twinkling fashion at the Seniors building, town-center. Local caller/emcee Lloyd Schroeder set sound and did a prelim A-1 session, while his *taw* Jenny welcomed the more than eight sets of dancers. Good experience from AA to ZZ—that's Active Action to Zip 'n Zest. I stayed near Hazelton at the Red Rooster Motel. (*Red Rooster* was my *handle* in CB-



RED
ROOSTER

breaker days; also, it's the emblem of this magazine.) For me, it was exciting to take a break and quake 'n shake in the great Quaker State again. (Bet you do more *Penn-ing* than old William ever did.—Co-Ed.)



Columbus, Ohio—Most every year for twenty or so, I've called for one club or another in the state capital. This time it

was for the Rhythm Reelers, in the suburb of Upper Arlington, by the river. Nice Methodist church location. Once in a while, a kind of magic evolves between caller and crowd. It happened here. (There must be a Method-ist in your madness!—Co-Ed.) Jerry Francis was emcee. Every third tip was Plus, others MS; paradisaical eats from Eden were served; a nearly full hall, verve-acious folks—who could ask for more?

West Fargo, North Dakota—I had driven south from home to Columbus on a Friday, and since an early flight loomed on Saturday morning, it was strategic to veer northeast to Cleveland late Friday night, stay at the Airport Sheraton for a couple of wee hours, then head for a double-header (clinic/dance) in the *Burdick-for-Senator* state. (That must be a state of confusion.—Co-Ed.) Trouble dimmed the



design when all planes in and out of Minneapolis (a step-stone-stop) were grounded by a snowstorm. Alas! Belatedly, I got to the twin cities only to find that the Fargo flight was cancelled. Determination, they say, is still the mother of invention, so I rented a quick black Mercury Topaz (That's an oxymoron.—Co-Ed.) and slushed northward on a four-hour *far-go* to Fargo, already two hours late for the afternoon caller clinic. Caller Howard and Evelyn Clemens were my clinic/dance/home-lodging hosts. Others who patiently waited for me at Smokey's Steakhouse that afternoon were Erv, Dwight, Scott, Wayne, Myron and Don—all Okay-Dakotans! The Saturday Fun Nite dance was extra special, from friendly folks to fun to food to finish. A carload of Canadians came calling. Howard cued capably, a classy caliber of MS characterized the crowd. After the after-party in a local restaurant, sleep came easy; Sunday dawned early; my tracks got retraced evenly to thawed-out Minneapolis; and an event-less, eventual high-ride on Northwest took me happily homeward.

As we wind things up for another month, here are just a couple of off-hand, miscellaneous, left-over morsels worthy of voice and choice, I hope.

Most every Sunday this past summer we attended services in a little non-denominational community chapel at **Sabbath Day Point** on Lake George. (Good name, where a chapel ought to be placed.) The arched-wood interior reminded me of my one-time visit to the Little Brown Church in the Vale, out west. We



heard several inspiring messages from visiting pastors. It sometimes makes you feel just a notch-and-a-half closer from the Finite World to the Eternal.

The other day I was walking around the hall between tips, chatting with dancers a full three minutes after calling the previous tip, and came upon a squared set on the side, conversing with each other. I poked my head into their midst and said, "Ready to go again?" One of them answered: "Oh, no, we just haven't *unsquared* from the last tip!" It reminded me of that classic eloquent expression heard in Dillard a few years ago: "Nobody *right 'n left thru'd me!*"

Now as I pull the curtain on another global, galloping, galvanizing gallivant I'd like to wish you...whoa! I can't say *Happy Thanksgiving* even though it hasn't happened as I write. Neither can I say *Happy Holidays* since December is over as you read this. Nor can I say *Happy New Year* because for most of you the tinsel, the tureen, and the tambourine have all been put away. It's January! Have a Good Year!

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CLEAN SLATE TIME

by Jo Jan Nunley
Canyon Texas



How many times in your life have you wished for the opportunity to start over, to do things differently, to change a few things, or to get things right this time? Well, we've all wished for those things. We've all thought about our options—the "what ifs." What if I had done this or that thing instead of what I did? Would it have made any difference? Would things have been better?

How many times in real life do we get the chance to start fresh? Not that many because it's the nature of life that we carry our mistakes *and* our victories with us through life. They are our own personal history and we can't alter facts. Once something is done—that's it. It's done. We may try to make amends if we've harmed someone and that can help, but it can't really change the history. The history stands. All of it.

Part of all of our histories is a little success—sometimes a lot of success. All of us have had our triumphs. They make our individual lives worth living.

So as we come to New Year's 1989, let us look at the histories of our square dance clubs. Are they histories we are proud of? Has our club succeeded more times than it has failed? Has the membership participated more times than it has sat out? Has the number of dancers increased or decreased? Only you, the individual dancer, can answer these questions, and the accuracy of the answers will be colored by many opinions.

The nature of a square dance club is different than that of an individual. It's easier to wipe the slate clean in a club.

If the leadership is not going where it should, new officers can be elected. If the caller is not pleasing a majority of the dancers, a new one can be found. If the building is not pleasing to dance in, the location can be changed. There are options.

One of those options is realizing that with New Year's Day we, as a square dance membership, can decide to make this the best year of square dancing so far. We can make it happen. It doesn't really matter that in past years our numbers have declined somewhat. It doesn't matter if our clubs haven't always succeeded in drawing new people to take lessons. It doesn't matter if there has been a rift between our members. The only way these changes would matter is if we as a membership are too narrow to accept that with a New Year our club has all brand new chances to make things better, if...

If we all decide to pitch in and make things better. How? Make a resolution. One resolution is easier to keep than a hundred resolutions, so I suggest making one. If you break one resolution, it is easier to go back and resolve to do better. If you make too many, you will be like I am and toss the whole list into the garbage can, waiting until New Year's of next year to get pen and paper out again.

Your resolution could be a club-wide resolution. We resolve to visit one other club every two months—the whole membership. Or, it could be a personal resolution. I resolve to pay my dues on time each and every month for this whole year. Whichever way you resolve to make your club better, you will feel more involved if you give your club some thought about what makes you happy with your club and what you would like to see made better.

As a friend of mind once said when he was a club president, "Don't gripe if you don't want to work towards a solution." Change will only come if you want it badly enough to work toward it. If you consider your club perfect, then resolve to keep holding up your end of things so it

will stay that way. Club membership takes cooperation. The politicians of the world could learn something from square dancers because as a whole, square dancers cooperate. They cooperate in their clubs (or there wouldn't be clubs). They cooperate to join in city-wide dances, and they cooperate to join in area-wide dances. They even cooperate to have national square dance conventions. With that much cooperation for our new year, how could things go very far off course?

This could be the very best year you have ever square danced. It could be. It could also be the worst. Who calls the shots? You do. You make your dance experience what it is. You either join in and do your part and have a good dancing time or you don't. The facts are that simple. You determine your own experience.

Doesn't it give you a sense of power to realize that you do control at least one part of your destiny? Sure it does. It makes you feel good, now doesn't it? That's what a New Year is all about. It's about feeling

good about our potentials. In the square dance world our potentials are very good for having a good time. Take the reins of your experience in hand and drive towards the best experience of your square dance life.

What have you got to lose? Lots of fun. If you stay involved and work towards that perfect club you desire, then things will change. One person can make a difference. You can make the difference. You can volunteer to serve in an office. You can attend as many dances as possible. You can bring refreshments. You can tell your caller how much you appreciate his/her singing efforts. You can make a difference this year.

A lot of "yous" make up a club membership. And everyone of you may have a different idea of a good square dance club. Something to think about. Your concept of a good club will only come true if you help to make it possible. I believe that on this New Year's Day, you will resolve to do that. I really do!



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THE BABY BOOMERS ARE COMING!

by "Railroad Bill" Barr, West Haven, Connecticut*

Hang on, program coordinators! Have patience, presidents, and other square dance club officers...the Baby-Boomers (not the Russians) are coming! Just wait until the 1990s are here (only a year to go)! Why? Between 1948 and 1968 an average of 1.6 million Americans were born *each year* to mostly two-parent households, many with live-in grandparents, during an era of relative peace and domestic tranquility (The Korean War was short.), except at the very end, and most were too young at that time to be very involved in that unrest. Many, it would seem, were reared with somewhat conservative values, perhaps due to the memories of the Depression which their parents and grandparents had; these now "middle-aged" (almost 40!) adults are part of our mainstream society, which has become "high-tech." What they are are looking for, however, can only be described as "high-touch," which, of course, square dancing certainly is.

How do we approach these youngish adults, who number nearly 20 million? Let's see what we know about them already. They certainly are familiar with credit cards and other means of achieving instant gratification and it might seem that they are constantly looking to try new products and experiences. However, subconsciously they are not looking for the things in life that money can buy, but for the interpersonal relationships and interactions with other beings which all social organisms instinctively seek. Since they are the most sophisticated and knowledgeable consumer class in the history of the world, the products they buy must last, and the services they choose must give complete satisfaction.

This is where we come in...giving them

the opportunity to involve themselves in our activity by purchasing the service known as square dance instruction. Taught correctly, they will be the best students and boosters for the movement that you have ever witnessed. They have lots of friends and won't be bashful about spreading the good news. This assumes you have passed their tests and met their standards; they can be fussy, too. They will check you out first, before committing themselves, so be ready with answers to their questions and don't try to gloss over difficulties. Try to arrange for them to have choices available if they indicate less than 100% commitment. If they can't make a certain threshold in number of lessons, say, arrange for a nearby club to allow them to "make up" a lost lesson, even if it isn't run by the same caller, as long as it is at about the same level as yours. Go the extra mile and don't be afraid to try things a little differently as long as it makes sense and works. Just remember, in the year 2000 there will be 65 million Americans between the ages of 35 and 50, and given the opportunity, they will increase the interest in, and popularity of, our recreational activity to an extent that we can only imagine.

Happy dancing!



*Thanks to Gordon Goss, publisher of the *National Square Dance Directory*, for the inspiration for this article.

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SO YOU WANT TO ORGANIZE A CLUB

by Rick Conner
Anchorage, Alaska

A couple of years ago, some dancers asked us how to best organize a club. This club's long-time caller had just retired and the new caller had not been calling very long. My wife, Shirley, and I provided the following letter:

Dear Dancers:

I feel compelled to pass on to you some observations Shirley and I have made and some experiences we have had over my years of calling in many different locations through the world. I must make three observations before I discuss club organizations.

First, no two club organizations are the same. Each club appears to seek its own personality based on the membership, the way the club is organized and the way the club is run. (Yes, there is a difference between the way a club is run and the way a club is organized.) For example, a club may be organized with elected officers (president, vice president, treasurer) but the club may be run by a separate person, such as an executive secretary, and the club officers just "bless" this person's actions. The specific point is that the way a particular club operates may not (probably will not) satisfy the needs of another.

Second, anytime there is a significant change within a club, the club will experience a period of adjustment to the change. For example, when you change the organization of a club, there will be a period of time before the club and its members are comfortable with the new organization. This period of adjustment applies to changing officers, callers or just the place you hold your dances.

Third, the relationship between the club and the club caller affects the club organization and the degree of trauma when the club changes callers.

I can list other observations, but these three set the stage for my comments.



CLUB ORGANIZATION

Over the last 23 years, I have found that clubs are organized into one of three basic structures and each club modifies one of these structures to meet the needs of that club. I will cover each structure separately and list some advantages and disadvantages of each.

1. Caller Run Club: The caller and partner do all the scheduling, programming, refreshments and newsletters. Along with all the work, the caller accepts the financial responsibilities or benefits derived from the organization.

Advantages: The dancers have no responsibilities; they just show up and dance. The dancers do not make any decisions. Usually the door fee is less than that at other clubs, and there is hardly any membership or initiation fee.

Disadvantages: The dancer or member has very little input into the club. This does not tend to develop club loyalty. Very little interaction between the members and the caller leads to stagnated programs with very little variety.

2. Committee Run Club: A committee of two or more members run the club. Committee-run clubs are mostly found where cities, communities, corporations or retirement villages sponsor the square dance club. The ideal committee varies according to the sponsoring agency, but usually has a member from the sponsoring agency, the caller and cuer (if used), and a dancer representative.

Advantages: The dancers have few responsibilities other than to dance. The dancers do have input into the club. The

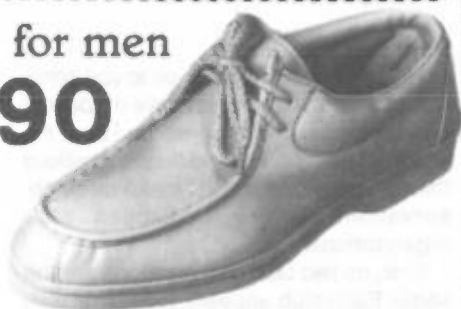
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sponsoring agency assumes the financial responsibilities.

Disadvantages: Finding a disadvantage with this organization is difficult. I suppose the only real one is that the dancer has a limited opportunity to become a committee member.

3. Dancer Run Club: In a dancer-run club, the members elect officers who run the club for a specified period of time. The dancer-run club must have a constitution and/or bylaws to provide continuity from one administration to the next. In its purest form, a dancer-run club does not consider the caller a member, nor does the caller have any capacity within the administration. Very few purely dancer-run clubs exist, although I personally know of clubs that were so dancer-run that the dancers provided the caller with a list of choreography, pater records and singing calls to be used for an evening. (Going to this extreme seems ridiculous since the club is paying the caller good money to choreograph and program the dance. Make the caller earn the fee.) The caller usually maintains a position within the leadership of the club.

Advantages: Maximum input by the dancers—whatever the dancers want, the dancers will get. This develops maximum dancer loyalty to the club. The club work can be spread to more individuals.

Disadvantages: Changing club officers too often causes club trauma and a loss of leadership continuity. The financial responsibility falls on all club members, therefore, dues and door fees are generally higher. At one time or another, each member must "give his all" to the club. Should one member fail to do an assigned task, the whole club suffers.

The relationship between the club and the caller is like that of a man and woman in a marriage...

Let me address the role of the caller within the club organization. Please understand this is strictly our opinion, and everyone has an opinion. The relationship between the club and caller is like that of

a man and a woman in marriage. Each brings something to the relationship. The caller, by definition, should have the skills to program and call a dance. Hopefully, the caller has attended a caller college and knows the way of square dance politics and ethics. Further, the caller usually reads the monthly publications and should be a member or subscriber of Callerlab. The caller should be the most knowledgeable professional square dance person associated with your club. If this is true, then the caller should be an equal partner in the leadership of the club. After all, the club pays the caller for that expertise. One other thought about the caller as an equal leader—the caller usually does not change every year. The caller who is a leader can give a club continuity. When you consider the attrition rate among dancers, continuity can sometimes mean the difference between continuing or closing a club.

By now, you are wondering why I wrote so much instead of answering your questions directly. Well, I can't tell you the best way to organize your club. Your members and your caller must reach the organization that works best for you. Let me make one recommendation that always works for us. Make the goals of your club "To have fun square dancing and round dancing," and "To enjoy the friendship and fellowship of the members." State these goals often. Then design everything in your club with the intention of meeting these two goals. You will have a club of which you can be extremely proud!

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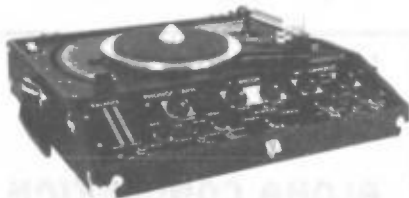


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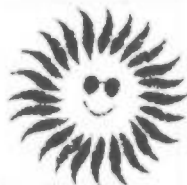
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LACK OF SUN MAKES YOU SAD

by Bev Warner
Saginaw, Michigan



Ever wonder why after the holidays, or sometimes during them, that you feel depressed or sad?

There are some normal situations such as lack of sleep, allergy attacks or headache to throw us off during these "holly, jolly" times, but many are finding they have a seasonal affective disorder due to the time of year, the time around the winter solstice when the daylight hours are the shortest of the year.

You dancers who live in a warm and sunny climate during the winter months may not be bothered as much as the dancer who resides in cold or frigid climes. Granted there is sun but most people as they age do not get outside and participate in winter activities and take advantage of those precious rays. Many people experience recurrent winter depressions which can last well into spring. Experts say it is due to a lack of sun.

Ever notice how you seem to put on weight and blame it on the holidays? Other symptoms are oversleeping and a craving for carbohydrates. I always feel like a bear preparing for hibernation; my body seems to say, "Eat more and put on your winter fat and coat to insulate." I also feel I could sleep my life away. And of

course this affects more women than men.

Light, even the dim light of the moon, suppresses release of the hormone melatonin, which is secreted by the pineal gland in the brain. In the absence of light, melatonin is released in greater quantities and researchers believe this may lead to depression. In a 1980 discovery these same researchers found that very bright light blocks the release of this hormone so now patients are being treated with fluorescent full-spectrum bulbs called vitallites. These bulbs have an intensity equal to outdoor light just after sunrise. Patients seem to respond to bright light therapy within four days of starting treatment and relapse within four days of discontinued use.

So, if you are feeling depressed, having trouble getting into your square dance duds, or are just out of sorts, either buy a plane ticket and head for the sun or have your club turn on all the bright lights and enjoy your winter.

P.S. I borrow my daughter's sunlamp and also spend time in a tanning booth (which is not the same, but at least I have a nice tan!). But then I have to worry about cancer. Is there any winning?

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Sitting in my kitchen, I was having a quiet cup of tea and doing my nails when suddenly my best friend, Dottie, burst in and collapsed onto a chair. She was more agitated than usual and sat there waving her hands and gasping.

Knowing Dottie I poured her a cup of tea and sat back to wait. My nails had to dry anyway. At last Dottie got hold of most of herself and took a deep breath. "Lulubelle, you'll never dreamed of what I just learned. You've been invited to a square dance with the President!"



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I choked on my tea and tried to keep from hysterical laughter. What would Dottie think up next? Where had she gotten such an idea?

My disbelief must have shown because Dottie put down her cup and leaned forward. "I'm serious, Lulubelle. Somehow I got this call for you and I just knew you'd be thrilled so I accepted for you. Aren't you glad?"

What could I say? I sat there with my mouth wide open. At last I managed a feeble thanks, but my heart wasn't in it. Best friend or not, I do wish Dottie would let me know before she volunteers me for some project. They always spell trouble for me.

This time, though, I didn't really believe her story. It was too preposterous so I tried to change the conversation. But Dottie wasn't to be put off. "I took down the phone number you're to call for more instructions. Now where did I put that?" she fussed and fretted as she searched her apron pocket. Triumphant she held up her hand and showed me her palm. "There it is!" She had inked the number hurriedly and it had smeared a bit but was still readable.

I called the number she showed me and waited. Then a feminine voice answered. When I identified myself, the voice grew animated. "How nice of you to call so soon," she exclaimed, and then began a long, involved recitation of my duties and itinerary.

Desperately I looked for paper and pencil but found none. My fingernail polish was there so I quickly began printing on the tablecloth with it. Soon the cloth was covered with bright red notes.

When the voice stopped, I just sat there and stared at my once-lovely white cloth. It was utterly ruined. Then Dottie and I studied the notes thoroughly. There was no doubt about it. I was definitely going to Washington. I put the phone back on the hook and sat with my head reeling.

Among other things, I learned from the notes that the dance would not be a formal one, even though the President would be there. It would be a real square dance and I was to wear a costume of my own design. When I noted the date for the dance, I shrieked in horror—it was exactly one week away.

Dottie patted my arm and assured me she would take charge of everything, leaving me time to get ready for the dance. In desperation, I let her take over and somehow survived her ministrations.

The next week was hectic as I designed, sewed, resewed, worried and succeeded in making my special dress. Then

I feverishly rushed out to buy the necessary accessories. Finally it was all ready and I gratefully lay down and slept all morning, then woke up and worried myself sick.



The day of the dance Dottie drove me to the airport. There I found scores of newspaper and television reporters and

cameramen, all waiting for me. I didn't know what to say but Dottie stepped in, beaming at everyone and telling them all sorts of stories about me.

At last I escaped into the plane and settled back in my seat. The problems seemed far away as we flew north. All peacefulness vanished as I stepped off the plane in Washington.



Again, there were hordes of reporters waiting for me. I wondered what Dottie had told the press about me, but I was afraid to ask. A smile to each question got me off the hook.

Soon a beaming young man appeared and escorted me to a waiting limousine. Quickly we drove to a lovely motel and stopped beside a Southern-type mansion. "Here's where you'll be staying," the man said. "Here's where the dance will be held, too."

Once in my room I succumbed to cold fear. What had Dottie gotten me into this time? There wasn't time to ponder this question because there was a knock on the door. When I opened it a delegation of gals arrived in my room to help me get ready for the dance. As they chattered and giggled, I lost some of my uneasiness but no one would tell me anything about the program.

Going downstairs and entering the ballroom, the beauty took my breath away. The decorated hall was right out of a movie western and I felt completely at home among the magnolias and the dancers twirling about the floor. The music was just starting to tune up and I looked around for the President, but he wasn't anywhere to be seen. When I timidly asked about that, a gal said she would go



looking for him.

I stood there alone watching the dancers until she finally returned with a tiny little man who looked completely lost and dazed by everything. He was introduced to me as the President and I stood there looking at him, utterly speechless. He sure didn't look like any pictures I had seen of the President. Finally, I got up my nerve and asked him pointblank if he really was the President of the United States. At this, the little man pulled himself up on tiptoe and icily replied, "Young lady, I'm the President of the U.S. Association of Square Dancers!"

All my hopes and dreams collapsed about my feet. It was all I could do to keep from crying. So this was what Dottie had gotten me into. If only she had listened more closely and gotten the right story, I should have known better than to believe her.

Right then the band struck up a tune and my misery vanished. It was not a square dance tune. I listened to that unfamiliar music as everyone stood up and faced down the room. I looked through tear-filled eyes as a tall handsome man slowly strode down the room, nodding and waving to all sides. I stared in amazement as he readed right for me, smiling and nodding as he eyed my new dress. Stopping in front of me he bowed and spoke. Dimly I heard a voice say, "Miss Stone, I'd like you to meet the President. He's heard all about you and wants to have this dance with you."

Again it was all I could do to keep from crying or fainting. I also had an uncontrollable urge to giggle—or laugh at the joke. This had to be some trick they were playing on me. I shook hands and curtsied, then asked him if he really was the head of our country. He laughed and said it was true, but that he would rather be able to spend his time square dancing. As he started to say something else, the first dance started and we were off in a grand whirl. From then on, I don't remember a thing but flashbulbs popping. Dottie had been right about the President's Square Dance. What a story I'd have to tell her!

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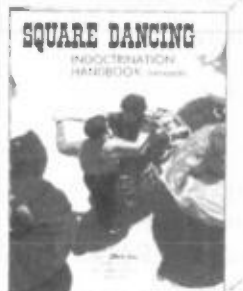
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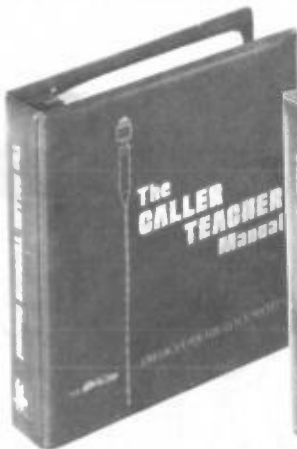
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Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—January 1964

From the Workshop Editor:

"Let's dance more in '64. By this I don't mean more nights of dancing but more people—new blood—that ever necessary introduction of new faces and friendships which we alone can inject by our personal effervescence in the enjoyment of our favorite hobby, square dancing.

"For the more experienced square dancers, the motto can mean to dance more with fewer gymnastics and thereby 'live' longer in the activity with cherished memories of smooth-flowing fun and no 'hurts' of arm jerks, back twists, dizzy twirls and the like. Let the rhythm and the pleasure of music be yours to remember forever.

"At this time the following movements are in general experimental use across the country. All are new this past year: *swing thru*, *center (ends) run*, *acey ducey* [sic], *circulate*.

"Other movements introduced this past year were used less than 50% by callers and were not accepted by dancers nationwide. Examples of these would be *dixie cup chain*, *spin the wheel*, *square chain thru*, *wheel and anything* and *x quadrille*,

to mention a few. It will be interesting to see what the New Year will bring."

New Basic: *Swing star thru* by Doug Rieck.

No. 1 record this month is *Vacation* by Marshall Flippo. The dance and music are different. He gets A for spelling V-A-C-A-T-I-O-N and A+ for his calling.

10 YEARS AGO—January 1979

MY NEW YEAR'S

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★ I will relax and enjoy this tip and not dwell on thoughts of former "foul-ups" or worry about future breakdowns in the square.

★ I will adjust to fellow dancers in the square and not be concerned whether they are better or worse dancers than I.

★ I will concentrate on the calls and follow them to the best of my ability.

★ I will restrain any impulse to push, shove, lead or guide other dancers. I will

Continued on Page 108

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RENE REITH
of Hawaii

Rene Reith, who dances with the Lava Klinkers S/D Club on the big island of Hawaii, made a square dance dress out of club material, also the material for the Kilauea Military Camp, a rest camp at the summit of Kilauea Volcano, where the club dances.

Rene's skirt is a full circle with white eyelet lace inserts, forest green ruffles and midriff. The material is a Hawaiian motif print on broadcloth and comes in four colors: green on white, which Rene used, blue on white, brown on beige and red on beige. The ruffles and sleeve edges are finished by overlook stitch with contrasting thread.

Rene's picture was submitted by Richard "Chick" Boudreau, caller for the Lava Klinkers.



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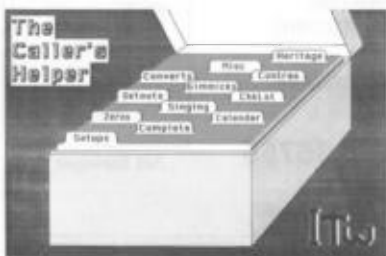
THE COMPUTERS ARE COMING

by Cal Campbell

Have you ever wished for some easy method to organize all your caller's notes? Better yet, wouldn't it be great to have a computer program that would keep track of all your ideas for square dance figures and singing calls and then allow you to search for particular figures and print them in a convenient easy-to-read card-sized format. Maybe you would even like a ready-to-go set of materials included with the program.

Add to this a calendar system to keep track of all your calling dates and related expenses, and a checklist to keep track of your lessons, and you have some idea of the capabilities of a program named *The Caller's Helper*.

The idea started years ago with the *Caller/Teacher's Quick Reference Guide*. This provided a set of over 500 square dance modules and complete calls in a book that could be stored in a 45 rpm record case. The *Caller's Helper* takes much of this material and much more, and reorganizes it on an Apple Macintosh microcomputer using a program named *Hypercard*.



The program is designed to be used by persons with little or no computer experience. The opening screen shows a picture of a card file box. The Macintosh microcomputer has a device called a mouse that allows you to move a pointer that looks like a hand around the screen. All you do is put the pointer on the keyhole on the box, push or click the button on the mouse, and the box opens up to show a card index complete with named tabs.

The tabs in the file list such things as Complete Calls, Singing Calls, Gimmicks, Zeros. To look at the square dance routines stored under any category you put the pointer on the card tab and click the button on the mouse. The next thing you will see will be the first card in the collection you choose. To move through the deck or stack of cards, you click the pointer on an arrow pointing to the right. Whenever you want to pick out a card to be printed, you click a print button on the screen and the computer sends an image of the card to a stack to be printed later.

So far so good, but maybe you really only want to see figures that contain a *spin the top*. You can pick out the term *spin the top* in a dictionary list on the screen and *The Caller's Helper* will only show you cards that have *spin the top* in the routine.

Maybe you would like to limit your view to routines that are below or above a certain point on the Callerlab teaching list or within a range of calls. Enter the range and *The Caller's Helper* will keep the level of the routines within the limits you set.

This is only a partial list of the features worked out so far. *The Caller's Helper* can be used as is or customized to meet individual needs. New figures can be added. Old or unused routines can be deleted. You can even add your own special buttons to mark or search for material. The possibilities are almost unlimited.

The program is at the stage where I need to know if other callers are interested and what features they would like in a microcomputer program.

Those interested may contact *American Squaredance Magazine* and letters will be forwarded to the author.

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NORTHWAY SQUARES CELEBRATES 20TH ANNIVERSARY

"A lot of water has gone over the dam" since Northway Squares came into existence. Dances have changed; dancers have changed; callers have changed, and the square dance activity itself has changed. The friendly spirit of the Northway Squares has changed very little, as evidenced at the 20th Anniversary Dance last August at Ponderosa Hall, Scotia, N.Y., when Marge Clarke, Archie Howell and Bob Jaffray called the Mainstream dance and Jane Jaffray cued the rounds. A delicious cake, coffee and tea were served by Bob and Willie Evans, Jack and Harriett Falk, Marshall and Evelyn Seeyle and Millie and Stan Snyder.

In February 1968, on their way home disillusioned from a club meeting and dance in northern New York, Mary and Bill Jenkins of Olmstedville decided to start a club that would have no meetings, no club dues, no officers—nothing to argue about or disagree on. Their aim was to find 87 other couples who were interested in "just dancing" and promoting square dancing especially along the Northway (Interstate 87) which would soon open to traffic. A square committee of three other interested couples volunteered to get other dancers to join and plan dances. Should one of these couples have to drop out, it was agreed they would choose another couple to take their place. Only three couples on the square committee have been changed (twice in the 20 years).

When couple #87 from Michigan joined during the first summer, it was decided to try for 87 squares. In less than five years that goal was reached and it was decided there would be no limit to the membership, which now is 166½ squares, repre-



senting 263 clubs throughout the U.S., Canada, England and The Netherlands. Over 75 callers, round dance cuers and contra dance prompters are included in that membership. The club sponsors only MS dances; however, the last half hour of some dances are at Plus level.

During the early years, since summer dances were few and far between, not only in the Adirondacks but in neighboring cities as well, Northway Squares sponsored dances on Friday nights and Sunday afternoons during July and August. Sunday dances and workshops one Sunday a month year round proved popular and were well attended by people from Long Island to Montreal. Skiers and snowmobilers stopped by to enjoy a few tips and a bite to eat afterwards.

Other projects of the club over the years have been festivals, new dancer specials, a cookbook, a week of dancing, seminars, ASD subscription dances, heritage dances, badge dances and exhibition team dances. The badge is a replica of the Interstate sign.

As summer dances sponsored by other clubs, callers and groups were scheduled, the Northway Squares gradually decreased the number of dances. All dances are now held at Ponderosa Hall in Scotia.

FACING THE L.O.D.

THE OLD SMOOTHIES

In western New York and Ontario, Canada, Vern and Doris Reilly are known as the "Old Smoothies" of round dancing. The grace and beauty of their performance has inspired many students to enter the world of precise round dancing.

Vern and Doris became enthusiastic ballroom dancers in their teens, and it wasn't until 1954 that they became avid round and square dancers. Their smooth, flowing style caught the attention of others, and before long they were encouraged to teach. With a great deal of patience, good humor and a special ability to instruct, the Reillys opened the door to round dancing pleasure for many people of all ages. Doris remembers the first class seemed like eternity. When they exhausted their prepared material, they repeated it. Then they stretched the coffee break. Finally, the evening was over, but the following week they were right back at work and still are.

Soon the life of the Reillys included teaching classes at state, national and international conventions and numerous workshops. During a memorable exhibition at the War Memorial Auditorium in Syracuse, Doris almost lost Vern in a totally darkened hall. With only one spotlight on the dance area, Vern had to circle away during the routine, and while the



Thanks: Charlotte Rugg

light picked up Doris, Vern was out of sight dancing in the dark. Fortunately they didn't lose a beat and successfully completed the dance.

As their avocation became a vocation, the Reillys became well-known for the choreographic contributions: *Remember When*, *Spanish Eyes*, *Pillow Talk*, *Beebee Polka*, *Yakity Sax*, *Lady in Blue*, and two classics, *Third Man Theme* and *Hold Me*.

As charter members of the Frontier Leaders and Dancers Association and former executive board advisors to the New York State Dance Federation, they have remained active in many aspects of round dancing. Doris and Vern have two daughters and six grandchildren. Vern spent many years with the Wurlitzer Music Company. Doris styled and stitched many of their colorful costumes. Since 1984, the Reillys have lived in Niagara Falls, Ont.

The Reillys estimate they have introduced 900 couples to round dancing. They feel level of dancing is not as important as the level of enjoyment, and one should dance whatever is comfortable.



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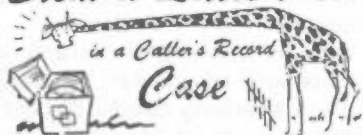
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JOHN PAUL BRESNAN Birmingham, Alabama

John Paul and Bobbie Bresnan began square dancing in 1971. John Paul called his first singing call in May of 1972, attended Cal Golden's Callers College in 1973, went to Frank Lane's Callers College in 1975, and became an accredited member of Callerlab in 1976. He has attended seven Callerlab Conventions since then, as well as seven National Conventions.

John Paul was co-chairman of sound at the 35th National Convention in Birmingham. He is president-elect of the Alabama Square Dance Callers Association. John Paul and Bobbie have been on the staff of Fall Jubilee at Fontana Village, N.C. for ten years. They have hosted a cruise and many weekend festivals. John Paul currently calls for two MS clubs and one Plus club.

The Bresnans have two children, John Alan and Charlotte Perry, and one grandson, Blake Perry. John Paul has been an electrician for 29 years. His hobbies are flying and sports. The Bresnans believe, like Paul Harvey, that the "good old days" are right *now*.



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FEEDBACK

I have been so upset since reading Ray Aubut in "Straight Talk" about getting what you pay for. When we started dancing over ten years ago, you got three hours of good dancing. Now most dances are cut to 2½ hours with lots of time in between tips. With a lot of callers there is a tip or two or more where they play around with new calls or try to show the dancers how great they are by breaking down the floor (except for their special square). Which means if you are a courteous square dancer and have newer dancers in your square, you stand and stand. The new dancers are embarrassed and think they are at fault. Good square dancers don't find fault but for new dancers, this is hard to understand. I wonder how many dancers have been lost

to the wonderful world of square dancing for this reason. All this while the price of dancing has more than doubled.

I think we (callers and dancers) need to realize what square dancing is and is not. Callers certainly need to be paid but dancers need to be considered also. I realize [many] callers make their living calling (their choice), many older folk sacrifice to be able to dance (they have done their best in life, and now need a little enjoyment). Callers get older, too, but it is my understanding they get into most dances free.

The cost of the dance is one thing but when you add the price of clothes and the cost of belonging to a club, it all adds up to not really the cheap recreation we sometimes represent it to be...

To me square dancing is wonderful for many reasons, but one of the most important is friends you make. Let's not outprice square dancing to the point where most young folks with children and the older retirees can't afford it.

*June Haste
Lafayette, Indiana*

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COUCH POTATO DANCE

Barbara Kugler writes in *Southwest Dancer* (November 1988) of a "innovative plan of action tried in Last Vegas, New Mexico. The Chaparrals Club staged a Couch Potato Dance that was "very successful." The committee decorated large potatoes (real) with faces, jewelry, glasses, hair and moustaches. Some were individualized to resemble past members who just didn't come any more. Potatoes were boxed and left on doorsteps the week before the dance with a special invitation.

The invitations read, on the outside, "Calling all Couch Potatoes!" Inside per-

inent information was given: date, new place, new time, new club caller, new format. Admission was free with the presentation of the potato. A huge, stuffed "Spud" greeted dancers at the door the night of the dance.

Many good vibes came from people who received potatoes. The committee received calls from people who could not make the dance, but promised to come later. As a gentle reminder, a plain potato was left on each doorstep the following week to tell folks they were missed.



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LINE- LIGHT



JOHNNY & JANIE CREEL

The Metropolitan New Orleans Area Square and Round Dance Association held its 31st Festival on September 10 with callers Johnny Wykoff and Tim Marriner. The Friday night dancing was cancelled out by Hurricane Florence, but on Saturday an exuberant crowd of dancers were in a festive mood.

A special award and tribute were given to Johnny and Janie Creel, who helped organize the MNOASRDA, and who have been dancing since 1955. Johnnie has been calling since 1959, has cut 60 records, and has served as president of the New Orleans Callers Assn. three times. He has called in most states and in



Canada and Mexico. He is a member of the permanent staff at Fontana Village Resort and was inducted into the Hall of Fame there for outstanding contributions. Over the years, he has donated much of his time doing volunteer calling for nursing homes, fund raising dances for charitable organizations, and calling for the blind. Johnny and Janie Creel have given unselfishly of themselves in promoting square dancing for others to enjoy.

A plaque was awarded to Johnny and Janie by the association president and his law, Bill and Gloria Abadie.

*Lora Mae Smith
New Orleans, Louisiana*

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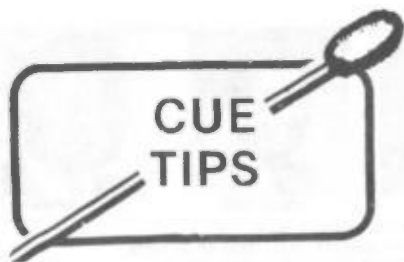
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INTRO

- 1-4 **WAIT; WAIT; APT PT; TOG TO SCP TCH:**
(1-2) In OP fcg DW & ptr wait 2 meas;; (3) Apt L,—, pt R twd ptr,—; (4) Tog fwd R to SCP fwd LOD,—, tch L,—;

PART A

- 1-4 **2 FWD TWO-STEPS;; SCISSORS THRU CHECK; RECOVER SIDE THRU;**
(1) In SCP facing LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R,—; (3) Side L to CP fcg, cl R, thru L blending to LOP facing RLOD & checking fwd motion,—; (4) Recover bk R, sd L, thru R blending to SCP facing LOD,—;
- 5-8 **2 FWD TWO-STEPS;; VINE 4; WALK AND PICKUP;**
(5) Fwd L, cl R, fwd L,—; (6) Fwd R, cl L, fwd R blending to CP facing ptr & wall,—; (7) Side L, XRIBL, sd L, XRIFL to SCP facing LOD,—; (8) Fwd L,—, fwd R picking up W to CP facing LOD,—;
- 9-12 **PROGRESSIVE SCISSORS;; FWD LOCK 4; WALK & FACE;**
(9) Sd L, cl R, XLIFR (W XIB) trng to SCAR fcg DW,—; (10) Sd R, cl L, XRIFL (W XIB) trng to banjo fcg LOD,—; (11) Fwd L, lock R, fwd L, lock R; (12) Fwd R,—, fwd L blending to CP fcg wall,—;
- 13-16 **FULL BOX; DIP BACK & RECOVER; TWIRL VINE 2;**
(13) Sd L, cl R, fwd L,—; (14) Sd R, cl L, bk R,—; (15) Dip bk L,—, rec R,—; (16) Sd L,—, XRIBL (W twirls RF under joined lead hands R,—,L) blending to SCP facing LOD,—;

PART B

- 1-4 **2 FWD TWO-STEPS;; 2 SIDE CLOSE; SD & THRU;**
(1) In SCP facing LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R blending to CP facing wall,—; (3) Side L, cl R, sd L, cl R; (4) Sd L,—, thru R blending to OP facing LOD,—;
- 5-8 **BASKETBALL TURN 4 TO SCP;; HITCH 6;;**
(5) Lunge twd LOD L,—, rec twd RLOD R trng RF to LOP,—; (6) Lunge twd RLOD L trng RF,—, rec twd LOD R trng RF blending to SCP fcg LOD,—; (7) Fwd L, cl R, bk L,—; (8) Bk R, cl L, fwd R,—;
- 9-12 **SCOOT 4; WALK & FACE; ½ BOX; SCISSORS THRU;**
(9) Fwd L, cl R, fwd L, cl R; (10) Fwd L,—, fwd R trng to face ptr & wall blending to CP,—; (11) Sd L, cl R, fwd L,—; (12) Sd R, cl L, thru R twd LOD to SCP facing LOD,—;
- 13-16 **2 TURNING TWO-STEPS;; TWIRL VINE 2; WALK 2;**
(13) Trng RF ½ sd L, cl R, sd & bk L to face COH,—; (14) Trng RF ½ sd R, cl L, sd & fwd R ending fcg wall in CP,—; (15) Sd L,—, XRIB (W twirls RF under joined lead hands R,—,L) blending to SCP facing LOD,—; (16) Fwd R,—, fwd L,—; (NOTE: Last time thru blend to CP.)

TAG

- 1-2 **2 SD CLOSE; APT & PT;**
(1) In CP facing wall sd L, cl R, sd L, cl R; (2) Apt L,—, pt R twd ptr,—;



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DR34 BILLY, DOES YOUR BULLDOG BITE, T. G. Brown by Hal
DR33 THE HAND THAT ROCKS THE CRADLE, by Frank



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The tour is scheduled for Thursday, June 22. The cost of this tour is \$38 per person, and includes all admission prices. This tour will last the entire day.

Important—Seats will be limited, so reservations will be closed two weeks prior to the start of the convention.

For more information, contact Gerry and Brenda Clink, director of tours, 301 S. English Dr., Moore OK 73160. Or send your check or money order payable to the 38th National Square Dance Convention, specifying Trail #1. Be sure to include your name and address.

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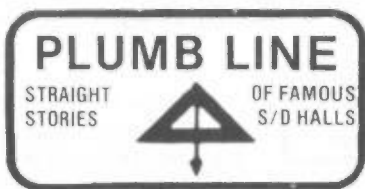
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A pachyderm-sized 26th anniversary party was held recently by the Bar None Saddle-Ites in Chuck Goodman's Palomino Hall in St. Rose (New Orleans), Louisiana. It was a satire of the GOP Convention, and everyone was there, including close to 50 sets of dancers: the famous Seymour de Fair, World's Fair pelican; the GOP elephant; Barbara WaWa (Walters); Wavid (David), TV anchor man; the *Little Old Lady from Pasadena*; the California Grape Bunch; three dancing dolls; Fan-

cy Reagan with her zodiac scroll; Large Tusch (Bush); and President (not really) Reagan, himself. This hilarious skit was written by Willie and Effie Daigle with help from Fred and Joyce Brinkman. Wade Driver called at the gala. Red, white and blue decorations made it festive.

Chuck's well-known Palomino Hall lends itself to gigantic parties of this kind with elaborate sets, and the Saddle-Ites' *Festival Every Friday* is legendary down New Orleans way. The pecan floating floor dance area measures 60'x125', and in addition there are kitchen, bathrooms and utility room. Another smaller hall adjoins the main hall, a short walk from it. Air conditioning is rated at 54 tons. Chuck is the regular caller there, and many other well-known callers are booked.

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Calling Tips

by Harold Bausch

Callers are leaders, whether they like it or not. When you have the microphone and you are telling folks what to do, you have to be a leader. When you teach, people look to you for guidance. My worry is that too many callers do not think for themselves and are too easily influenced by others.

Let's look at the influence of Callerlab. Like it or not, there is influence here because of the large number of callers represented. Callerlab has done much good and I support it, I am a part of it, but this doesn't mean we callers should not think for ourselves, too. Not all that comes from the Callerlab office is going to apply to you and to your area. It is up to you to screen material and use it wisely.

No organization that serves so many can zero in on your own personal situation. No two areas are exactly alike, just as no two clubs are exactly alike. This is one of our strong appeals—the variety.

We read of traveling callers who teach and call new calls that are not yet on any QS list. Sure they do; they don't want to call just what you have been calling for weeks or months, they want to be different. Face it, many traveling callers are not that much better in voice and delivery than the club caller, so they bring in variety to appeal to the crowd.

But about leadership—you are in a position to influence, so you have the responsibility to study and know calls, and to use judgment as to which to use. Leadership carries responsibilities. Which calls are suitable for your club? It is up to you to study this and determine the answer yourself. A group of callers from all over the country cannot decide for you. The material you get from Callerlab or

from some note serve is there to help you but you must make the right decisions.

Many voices have been heard decrying the lack of Mainstream clubs. The fact is that there are few real Mainstream clubs. Since Callerlab has given us these programs, we find that the average dancer in our clubs wants a bit more, or perhaps the club callers want a bit more, and so genuine MS clubs are few and far between. The fact is that if you use any Plus calls, such as *tea cup chain*, *load the boat*, *track two*, *ping pong circulate*, *diamond circulate* or *chase right*, technically yours is a Plus club.

Many Plus clubs are not really full program Plus—that is, many do not do the full list of Plus calls—but since they use some of the calls, they can no longer call themselves Mainstream clubs.

Here we are going back to the same problem we had before we had all these programs. Many Plus clubs are not true Plus clubs, just as many MS clubs are not true MS clubs. So it falls on the shoulders of the callers to be true "leaders" and use judgment when calling the dances. Don't blame Callerlab for all the problems, they are depending on you to use judgment.

Part of our problem is lack of true leadership among our callers and the club officers. Yes, I do have to include club officers, for they often push callers into using poor judgment.

Like it or not, we may find that many dancers will go back to choosing dances according to who is calling. We cannot regulate good judgment. We cannot set up a list of calls and say "this is it;" we must study the dancers on the floor at this dance to determine just which calls are to be used. We cannot say you cannot go further; we cannot say you must go further; we must call what is enjoyable for the dancer now on the floor.

One last remark: You are not a machine to be programmed, and the dancers are not programmed just for you. We must remember we come together to enjoy together. You enjoy the dancers, and they will enjoy you. Succeed together, fail together and laugh together.

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Dancing Tips

by Harold & Lill Bausch

If I were to give you plans for a perfect club, would you follow them? Of course, you must remember that not everyone would agree on just what a perfect club is. Nevertheless, I can give you a good idea for a good healthy club.

First, this club should be one where all members feel they are an important part. Members must feel that their desires are being fulfilled and their wants are being considered.

This club should be self-sustaining. The dues should be reasonable and not prohibitively high. To accomplish this, membership numbers should remain high and expenses must be kept reasonably low. The club should have events that bring in funds to hold membership costs down.

A hall that is too expensive is a constant drain. If you have good, concerned, active members, something is usually worked out to remedy this; a different hall may be found or a talk with the owner(s) of the hall may result in a better price. It is surprising how often things are just accepted and nothing is attempted.

Keep in mind that a hall that is too large loses the intimate atmosphere that a club needs. Dancers with squares close together have more fun than if they are spread out. The noise of people having fun is more evident when squares are close together.

Perhaps I am biased, being a caller, but I feel that a club with a regular caller has a better chance of success because of the continuity and the more closely related goals. Goals? Both the caller and the club are working for the same thing—a successful club.

Officers should strive to keep all members involved and informed, but meetings

and announcements should be brief. Someone once said, "If we have officers, we will have meetings; if we have meetings, we will have arguments; if we have arguments, we will break up the club." I've kept this in mind for years, not so that we wouldn't have officers but that we would eliminate arguments. Strong leadership is needed to eliminate bad feelings, and diplomacy is most important. We need a leader who will make final decisions, but he or she must also know how to negotiate so that all feel justice is being done.

One thing many overlook is the importance of members being involved in things like greeting dancers at the door—coming and going. Greet not just guests, but members too. Members, after all, are the most important people of all.

Well-organized clubs delegate jobs to keep things running smoothly. It is not that folks are not willing to help; they need to know what to do and when to do it.

Some clubs have a sit-down lunch after dances, which is a wonderful time to promote friendships. Members eat and visit and get to know one another. These clubs need a committee to set out the lunch, make the coffee and tea. Often the group that makes the lunch arrangements is delegated to greet at the next club dance. The lunch committee may also be asked to arrive a half-hour early to get coffee started, see that the hall is ready and help the caller carry equipment into the hall.

Some clubs have phone committees, to phone a member who has been missing to see why and to express concern, to phone members and inform them when changes must be made.

It is a mistake to have officers who do everything themselves for they are eliminating a chance to get members involved.

It is a mistake to have members who dance only at their own club. These folks lose touch with the square dance community as a whole, and soon are not dancing as well as they should.

Friendship, considering and caring are the foundation on which to build. Keep in mind, this is not "my club," but "our club."



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A PLAY IN TWO PARTS

(OR MUCH ADO ABOUT PHASE RATING)

by Betty and Clancy Mueller, New Whiteland, Indiana

From the *Roundalab Journal*, Summer 1988

ACT I

Scene 1: August, 1976. We are about to view the telephone conversation between two average people in two average homes in different parts of the United States. In home A, we find Joe Blow dialing the phone, while in home B, we see Poppa Twinkletoes about to answer the phone.

Poppa: Hello.

Joe Blow: Hello, are you the A & B Twinkletoes, the Happy Dancing Couple, "Have records, will travel?"

Poppa: Yeeees?

Joe Blow: I'm Joe Blow from Lower Slobbovia and our State Federation would like to hire you for the first weekend in September, 1977, to do the rounds for our festival, along with callers Pete and Repeat. Are you available? We want to make flyers for next year now.

Poppa: Yes. (The monetary negotiations are settled; then the Twinkletoes ask:) What level of routines would be expected?

Joe Blow: Oh, we dance Intermediate level.

Poppa: What are some of the dances you do?

Joe Blow: Oh, I can never remember the names, but we dance Intermediate and travel other places.

Poppa: O.K., thank you. See you in September 1977. We appreciate your Federation hiring us.

Scene II: The Twinkletoes have arrived at the festival with their records, smiles on their faces, and with confidence galore. Joe Blow and his wife are greeting them. The hall is decorated and new dresses are everywhere.

Joe Blow: It is so nice to meet you.

Twinkletoes: The feeling is mutual.

Joe Blow: Now our local leaders will do the warm-up rounds and you will teach after that.

(Alas, something is wrong.)

Momma: (Speaking in a low voice to Poppa) I wonder when they will do some Intermediate rounds; these are all Easy.

(You guessed it—they only do Easy rounds and need education to go any higher.)

(Joe Blow's wife is unhappy because the Federation feels he hired the wrong people.

The Twinkletoes are unhappy and frustrated.)

Momma: All our material is Intermediate level and a little higher and the dancers would have needed more education to do it.

Poppa: Why didn't we check with a local leader ahead of time for a second opinion?

(You've heard of the second opinion)

EPILOGUE

Unhappy Federation, teachers and dancers. Frustration for all. The Twinkletoes were never hired back. Sad ending!

INTERMISSION

ACT II

Scene 1: August, 1986, same setting ten years later. Momma Twinkletoes is on the phone with Joe Blow.

Momma: We would love to do your festival.

Joe Blow: Our federation recommends you use the Roundalab Phase III plus a little from Phase IV to help the dancers stretch their abilities.

Momma: What rhythms are you doing there now in Phase III? Do you want a new rhythm introduced in either Phase III or IV? This helps us to come prepared. Thank you so much. See you in September.

Poppa: Let's also check with a leader in the area to see what is the latest dance they've learned.

Scene 2: September, 1987. The same setting as Scene 2, Act I, only ten years after. The Twinkletoes and the Blows are meeting for the first time at the Festival Hall. The local leaders are cueing the warm-up rounds.

Momma: (Speaking in a low voice to Poppa) They dance Phase III quite well. I'm sure we have the correct material for them.

Everybody is happy. The excited dancers learned some nice Phase IV figures. The happy Twinkletoes were hired back by the happy Federation and the guest callers Pete and Repeat hired them to do a Phase II workshop in their area with a little Phase III education. The living end!

EPILOGUE

1. Besides being hired to teach specific phases at festivals, some square dance clubs are requesting cues within certain Phase ranges.
2. Round dance clubs (in several areas) are advertised by the Phase level.
3. Cue sheets have the phase printed on them.
4. One record company recently asked the choreographers to please phase their dance before submitting the cue sheet.
5. Another record company has put the Phase on the record itself.

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STRAIGHT TALK

In days gone by, it was always part of the Cathedral Squares S&R/D Club (23 years old) of Christchurch, New Zealand program to introduce the round dance basics that would permit dancers at the end of the first season of dancing to graduate knowing at least two two-step and two waltz dances, i.e., *Frenchy Brown*, *Fraulein*, *Tips of My Fingers*, *All Night*. Thus, in the second year of dance, the introduction of possibly even one new round dance basic in both rhythms opens up a wide range of dances.

Today, because of the volume of basics in most teaching programs, it is no longer possible to "breed" square dancers with at least an Extended to Mainstream know-

ledge in squares and a Phase I touching Phase II in rounds. It means at least two evenings a week to gain such a result.

Unfortunately, it also means that, in the main, square dance clubs are feeding the round dance clubs, but there is very little traffic the other way.

It is my belief that the number of required basics in rounds has not changed over the years, but the number of required basics in square dancing, which most clubs want and need in one year, is the culprit.

The philosophy seems to be that a S/D club is a S/D club and a R/D club is a R/D club, and never the twain shall meet!

Once again, unfortunately, the splitting of dancers is one of the reasons for the loss of interest and the unsmooth dancing that exists in many areas. A square-round dancer is a smooth dancer. Let's stop the proliferation of lists!

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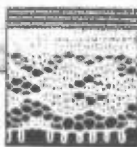
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by Bob Howell

easy level

A 1962 "Hit" record has been remade and Sharon Kernen of Albuquerque, N.M. has written a dandy dance to it. Let's get the new year moving with...

LOCOMOTION

RECORD: *Locomotion*, Geffen 7-27752, Kylie Minogue

FORMATION: Solo, no partner needed.

COUNTS:

INTRO Wait 32 counts

1-8 STEP, TOUCH RIGHT AND LEFT 2 TIMES;;

Step side R (1), touch L (2), step side L (3), touch R (4); Repeat 1-4;

9-16 TWO-STEP RIGHT, TOUCH LEFT; TWO-STEP LEFT, TOUCH RIGHT;

Step on R to R diagonal (1) close L (2), step R (3) touch L (4); Step on L to L diagonal (1), close R (2), step L (3), touch R (4); (Arms bent at elbow, wasit level, Pump in circular motion as in wheels of a locomotive.)

17-24 WALK FORWARD 3 AND TOUCH (with clap); BACK 3 AND TOUCH;

Walk forward R (1), L (2), R (3), touch L & clap (4); Walk backward L (1), R (2), L (3), touch R & clap (4);

25-32 JUMP FORWARD AND BACK 2 TIMES WITH 1/4 TURN RIGHT;;

Jump forward on both feet (1,2,) Jump back on both feet (3,4); Repeat (1-4); When jumping back the second time, turn the body 1/4 R to begin the dance again from the beginning.

As long as we are still celebrating the twelve days of Christmas, here is a routine put together several years ago by Gordon Hoyt of Whittier, Ca. and Frank Tyrrel of Castro Valley, Ca. with a title appropriate for the season.

YORKSHIRE PUDDING

MUSIC: Hoedown

FIGURE:

First and third bow and swing, lead right out to the right of the ring
Star by the right and here we go, Head gents center with a left elbow
Break those stars, and form two lines, head gents home, you're doin' fine.
Forward six and back to the bar, Six to the center with a right-hand star
Walk along now not too far, head ladies out and swing your man
Four-hand star in the middle of the land, meet your corner, left allemande
Right to your partner, right and left grand... (Repeat for side couples.)

Bogan records has recently released the record entitled **Brighten the Corner** and, as I researched my library, searching for an appropriate title for the first issue of 1989, I came upon the book **Easy Sing-a-long Calls**, written by our own Stan Burdick. What better thought could we have for the new year than to begin it with the routine that Stan has in his book?

BRIGHTEN THE CORNER

RECORD: *Brighten the Corner*, Bogan 1374

FIGURE:

The head two couples right 'n left thru. across with you
Now chain the ladies to the right - - - - -
Right and left thru, go home again, and chain the ladies left
And brighten the corner with a little do-sa-do (I said)
Corner do-sa-do, right there where you are
Swing the same young lady, then promenade the bar
Take the lady home again, it's not so very far
Brighten the corner where you are.



Tom Crisp of Tucson, Az. has written a contra that may need an extra walk-thru for the traditional contra dancer, but as he comments, "should be a snap for square dancers," as it uses standard square dance movements. He has named it after the tune title:

FOLLOW ME CONTRA

MUSIC: *Follow Me*, Riverboat RIV-219

FORMATION: Alternate Duple; 1,3,5, etc. active and crossed over. Double progression.

Intro: — — — — , With the corner swing
9-16 — — — — , Right and left thru
17-24 — — — — , Pass thru, partner trade
25-32 — — — — , Reverse flutter wheel
33-40 — — — — , Sweep ¼ and pass thru
41-48 — Star thru — , Walk up and back
49-56 — — — — , Pass thru, U-turn back
57-64 — — — — , Right and left thru

I received a note from Fenton "Jonesy" Jones in reference to the **Wabash Cannonball** which appeared in this column in the October issue. He had recorded the dance on the MacGregor label many years ago and offered the following suggestions to make the dance more fun:

"In place of the straight promenade, we instigated this movement: With the lady in the lead, single file, the dancers put their left hands on the elbow of the person ahead of them, rotating the elbows like the drivers on a locomotive. Using a two-step footwork, they would raise the right arms up and down like ringing the bell and blowing the whistle. All the dancers hollered Toot toot, ding ding, and laughed. I called it odd to "Ring the bell, blow the whistle, blow the bell, ring the whistle."

That should certainly liven it up. Thanks, Jonesy.

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DO REMEMBER ME



by
Ed Foote

ADVANCED DANCING INFORMATION FOR CALLERS

Mainstream and Plus Dance By Definition

It is the responsibility of callers to use various positions of MS and Plus at every Advanced dance and workshop they call. This constant repetition will result in dancers having a strong foundation in the basic calls. *A strong foundation in the basics makes for confident dancers, and confident dancers learn quicker and break down less often.* Here are some examples.

Mainstream Program

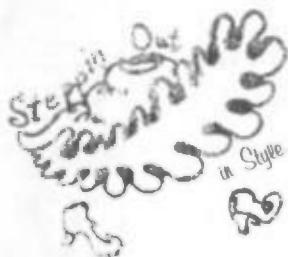
1. *All eight circulate* from
 - A. Left-hand waves
 - B. Inverted lines
 - C. 3 & 1 lines
2. *Spin the top* from
 - A. Facing lines
 1. Normal boy-girl couples
 2. Half-sashayed couples
3. *Fan the top* from
 - A. Facing couples—
including half-sashayed
 - B. Two-faced lines
4. *Pass to the center* from
 - A. 8 chain thru— $\frac{1}{2}$ -sashayed cples.
5. *Wheel and deal* from facing lines
6. *Scoot back* from
 - A. Left-hand waves, using same-sex
and mixed sex waves
7. *Slide thru* from
 - A. Same sexes facing from
 1. Facing lines
 2. 8 chain thru
8. *Peel off* from
 - A. Starting DPT
 - B. Columns

Plus Programs

1. *Coordinate* from
 - A. Half sashayed lines
i.e. touch $\frac{1}{4}$, coordinate
 - B. Same sex lines
i.e. touch $\frac{3}{4}$, coordinate
 - C. Left-hand columns, with sexes
in various locations
2. *Diamond Circulate* and *flip the diamond* from
 - A. Left-hand diamonds
 - B. Facing diamonds
 - C. Point-to-point diamonds
3. *Follow your neighbor* from
 - A. Right-hand waves when preceded
by a *swing thru*
 - B. Left-hand waves
 - C. Mixed sex waves
4. *Load the boat* from
 - A. Starting DPT, centers *load the boat*
 - B. Facing lines: all do centers part
of *load the boat*
5. *Teacup chain*—
 - A. Men's teacup chain, i.e. head men
center, side men right
6. *Peel the top* from
 - A. Right-hand waves, boys as ends:
boys fold, peel the top
 - B. Left-hand waves, girls as ends and
boys as ends: *ends fold, peel
the top*
 - C. Right-hand and left-hand columns
7. *Roll*, such as:
 - A. Peel off and roll
 - B. Wheel and deal and roll
 - C. Ferris wheel and roll
 - D. Fan the top and roll
 - E. Roll added to all Advanced calls
where possible
8. *Relay the deucey* from:
 - A. Right-hand waves, boys as centers
 - B. Mix sex right-hand waves
 - C. Left-hand waves—various sex
combinations
9. *Spin chain the gears* from
 - A. Right-hand waves, boys as centers
 - B. Mixed sex right-hand waves
 - C. Left-hand waves—various sex
combinations

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FRONT LINE COVERAGE

On their latest trip, that vibrant youth demo group, the Golden Nuggets 4-H square dancers and cloggers of Camden County, New Jersey, a division of the adult Rainbow Cloggers, performed all over Europe and the USSR, and proved to be worthy ambassadors for the U.S. As the Honorable H. James Saxton said in the Congressional Record of July 11, "Cultural exchanges such as this...give the Europeans [and Soviets] a unique look at how...ethnic dance heritages have melted into square dancing and clogging. It also shows them our commitment to volunteerism, team effort, and the quest of 4-H to *make the best better.*" Readers of ASD will remember this group was featured in May last year, page 27, when they toured Europe. This time your editors are happy to present them in full color on Red Square.

We especially congratulate Joan Niemczak of Cherry Hill, N.J., mentor of the group, who says, "We hope we represented the U.S., 4-H and square dancing in an honorable fashion. The purpose of this journey was to spread good will and obtain knowledge, first hand, of the Russian society. We are sure many good memories exist and possibly a change of heart and mind for the future."

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<p>TURKEY RUN R/D LEADERS SCHOOL Turkey Run State Park Marshall, Indiana July 16-21, 1989 Phases 4-5-6 <i>Staff: Irv & Betty Easterday</i> July 23-28, 1989 Phases 1-2-3 July 28-30, 1989 Phases 3-4 <i>Staff: Betty & Clancy Mueller</i> Write Betty & Clancy Mueller 1112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>HOLIDAY OF HARTLAND Hartland, Michigan July 16-19, 1989—<i>Al Brundage, Earl Johnston, Dick Bayer</i></p> <p>CHARLOTTESVILLE, VIRGINIA St. Anne's-Belfield School July 23-26, 1989</p> <p>NEW ENGLAND SCHOOL August 13-17, <i>Sturbridge, Mass.</i> NEW & EXPERIENCED CALLERS <i>Al Brundage — Earl Johnston</i> Earl Johnston, PO Box 2223 Vernon CT 06066</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania July 9-13, 1989 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Work- shopping, Dance Program Limit 8 for max. personal attention. 6 mos. experience Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>
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STATE OF THE MAGAZINE, Continued

Over the years, as long-time readers are aware, we have tried several styles of record reviews. More critical mail, from readers, from recording artists and from producers, has been received about the reviews than on any other topic. We persisted, feeling that a magazine should present reviews of current releases. Finally, so many of the record producers stopped sending records for review that our column no longer reflected anywhere near the number of releases in a given month. We decided to list only the records and the figure, with any pertinent information on the record sheets, such as the key or the program of dancing. We are going to stand by this decision.

- Every reader is mailed a card when the subscription is entered into the computer, telling how to read the expiration date and asking for corrections, if any need to be made, to the name or address. Please answer if there is an error. We're happy to correct it; we like to have the files in apple-pie order so that your magazines get to you as quickly as possible.

- As for the actual "state" of the maga-

zine, ASD issues continue to average 104-112 pages each month and we are distributing 22,000 copies of each issue. We do have sample copies available for your clubs or your special dances. Drop us a line and tell us how many you need.

One or two readers have written that we have "too many ads." Economically, no magazine can have too many ads. Actually, ASD runs about 52-54% advertising in a month. Compare it to your favorite commercial magazine; many run about 70% advertising. (We've counted a few, so we know this is true.) If we didn't have the square dance advertisers, your subscription price would be, perhaps, \$25 or \$30 per year. Think about it, and we hope you'll also be thankful for all the square dance advertisers who promote their products in ASD.

- The other day a reader requested more articles on clogging. At one time, we had so many, we couldn't use them all. Lately, we haven't received any. We'll solicit some. Right now, we also are low on articles for "Hemline." How about it?

To all our readers, our wishes for a very Happy New Year, a great one for us all!

<p>SUPER SCHOOL-WEST Bally's Hotel, Reno, Nevada August 13-18, 1989</p> <p><i>Herb Egender, Bill Peters John Kaltenthaler, Jim Mayo</i></p> <p><i>Full Curriculum Tailored To Individual Needs</i></p> <p>Write: Bill Peters PO Box 10692 Zephyr Cove, Nevada 89448</p>	<p>NORTHWEST CALLER COLLEGE at the beautiful Square & 1/4 Round Dance Center, and Campground, Lolo, Montana July 19-21, 1989</p> <p><i>Daryl Clendenin, Chinook Records Recording Artist</i></p> <p>Limited: 12 callers Make the College A Part of a S/D Vacation.</p> <p>Write: 9955 Hwy 12 Lolo MT 59847</p>	<p>CALLERS COLLEGE Parrish Ranch Berthoud, Colorado June 11-17, 1989</p> <p><i>Jack Murtha Vaughn Parrish</i></p> <p>For all levels Teaching & Choreography</p> <p>Call Jack Murtha: 916-673-1120 Vaughn Parrish in Arizona (W): 602-982-1088 Parrish Ranch (S): 303-772-5118</p>
<p>CALLERS COLLEGE Showboat Hotel Las Vegas, Nevada Aug. 13-18, 1989</p> <p><i>Bill Davis, Kip Garvey</i> Sight Calling, Formation Awareness, Lots of Mike Time</p> <p>Contact: Bill Davis 1359 Belleville Sunnyvale CA 94087</p>	<p>JEKYLL CALLER'S COLLEGE Jekyll Island, Georgia July 16-20, 1989</p> <p><i>Dick Barker & Guests</i> Teaching Techniques, Workshop- ping, Programming, Emphasis on Choreography, Individual Attention, Mike Time New/Newer callers—Limit 20</p> <p>Write Dick Barker 2408 Eastover Drive Waycross GA 31501</p>	<p>ATTEND A CALLERS' OR CUERS' COLLEGE THIS YEAR.</p> <p>You've nothing to lose and much to gain!</p>

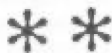


Creative Choreography

by Ed Fraidenburg



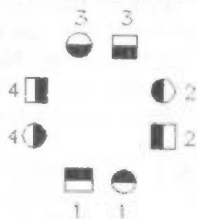
Gimmick



BOOGIE ROUND THE SQUARE

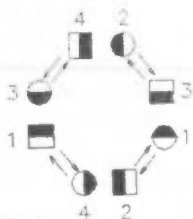
by Fred Caulkins, Illinois

Figure 0



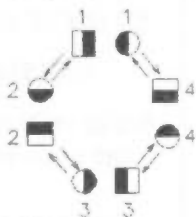
All pass corners (right shoulder), meet opposite and single circle, star thru and roll.

Figure 1



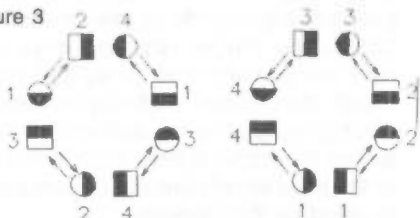
Repeat all of the above.

Figure 2



Repeat all of the above.

Figure 3



Repeat all of the above. Everyone is home...

CHOREOGRAPHY

MAINSTREAM SET-UP MODULES

Material by Dick Han from *Dancetime Note Service*. Used by permission.

GROUP 1:

Couples lead right (from static square)

Swing thru, cast right $\frac{3}{4}$, boys run...

Swing thru, single hinge, scoot back

Boys run...

Pass the ocean, spin the top, slide thru...

Swing thru, spin the top, recycle, pass thru...

Slide thru, pass the ocean, girls trade

Single hinge, boys run...

GROUP 2:

Couples lead left (from static square)

Swing thru, boys run, half tag, walk & dodge...

Pass the ocean, recycle, pass thru...

Slide thru, pass the ocean, single hinge

Walk and dodge...

Swing thru, single hinge, boys run, pass thru...

Rollaway, touch $\frac{1}{4}$, scoot back, walk & dodge...

GROUP 3:

To zero line (from couples lead right)

Swing thru, single hinge, boys run...

Touch $\frac{1}{4}$, split circulate, boys run...

Pass the ocean, spin the top, boys run

Bend the line...

Pass the ocean, recycle...

Pass the ocean, fan the top, single hinge

Scoot back, boys run...

GROUP 4:

To zero box (from static square)

Rollaway, touch $\frac{1}{4}$, boys run, pass thru...

Pass the ocean, girls trade, recycle

Pass thru...

Swing thru, single hinge, scoot back

Walk and dodge...

Swing thru, recycle, touch $\frac{1}{4}$, boys run

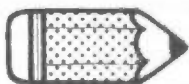
Pass thru...

Swing thru, spin the top, pass thru...

IDEAS FOR EXPANDING THE USE OF THESE MODULES

1. Two Group 1 modules plus a *partner trade* result in a zero line.
2. Two Group 2 modules plus a *partner trade* result in a zero line.
3. A group 2 module plus a Group 3 module result in a zero line, out of sequence.
4. *Two ladies chain* plus a Group 4 module result in lead left.
5. *Two ladies chain* plus a Group 2 module result in a zero box.
6. From a zero line, a Group 1 module plus a *trade by* plus a Group 3 module result in another zero line.

REVIEW



SPIN CHAIN THE GEARS

Starting formation: Parallel ocean waves.

Description: Each end and the adjacent center dancers turn one-half (180°). The new centers

of each ocean wave turn three-quarters (270°) to form a new ocean wave across the set, as the other four dancers do a *U-turn back*. The two centers of the wave turn one-half (180°) and then release hands with each other. Four dancers on each side of the square now form a four-hand star and turn the star $\frac{3}{4}$, thus forming a new wave across the set. Centers of this new wave turn one-half (180°) to momentarily reform the wave across the set. The two outside pairs of dancers of the center wave now turn three-quarters (270°) as the other four dancers do an about face.

Heads lead right and circle to a line

Spin the top, spin chain the gears, boys run

Couples circulate, girls trade, bend the line

Crosstrail thru, left allemande...

Heads square thru four to an ocean wave

Spin chain thru, spin chain the gears

Spin chain thru, swing thru, boys run

Wheel and deal, left allemande...

Heads lead right and circle to a line

Spin the top, spin chain thru

Spin chain the gears, recycle, left allemande...

Heads lead right and circle to a line

Pass the ocean, spin chain the gears

Swing thru, girls trade, right & left grand...

Heads square thru four, right and left thru

Step to ocean wave, spin chain the gears

Swing thru, boys run, half tag, trade and roll

Left allemande...

Heads square thru four, swing thru

Spin chain the gears, boys run, ferris wheel

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

Heads square thru four, sides rollaway

Ocean wave, spin chain the gears

Swing thru, girls trade, square thru four

Trade by, left allemande...

Heads flutter wheel, star thru, pass thru

Swing thru, girls run, girls trade

Wheel and deal, ocean wave

Spin chain the gears, right and left grand...

Heads lead right and circle to a line, touch $\frac{1}{4}$

Circulate, single hinge, fan the top

Spin chain the gears, recycle, square thru $\frac{3}{4}$

Trade by, left allemande...

Heads rollaway, square thru four

Spin chain the gears, swing thru, boys run

Pass thru, wheel and deal, dixie grand

Left allemande...

Heads square thru four, seesaw (left)
To a left-hand wave, spin chain the gears
Left allemande...

Heads square thru four, sides rollaway
Swing thru, spin chain the gears
Ladies trade, star thru, pass thru
Trade by, left allemande...



TOUCH CIRCULATE (1-2-3)

by Rip Risky

From parallel waves, infacers *extend* and *single hinge* (touch $\frac{1}{4}$); outfacers $\frac{1}{4}$ right (left from left-hand waves) and *circulate* the designated number of times (1-2-3). Ends in parallel two-faced lines.

SAMPLE CHOREO:

Heads square thru four, ocean wave
Touch circulate one, centers hinge
Diamond circulate, waves, recycle
Others $\frac{1}{4}$ in, pass thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$
Touch circulate one, boys cross run
Bend the line, left allemande...

Heads lead right and circle to a line
Pass the ocean, touch circulate two
Ends run, centers trade, all eight circulate
Single hinge, recycle, swing thru
Right and left grand...

Heads square thru four, swing thru
Touch circulate one, bend the line, pass thru
Ends crossfold, touch $\frac{1}{4}$, recycle
Box the gnat, right and left grand...

Heads square thru four, touch $\frac{1}{4}$
Centers trade, touch circulate one
Ferris wheel, centers pass thru, touch $\frac{1}{4}$
Scootback, right and left grand...

Heads lead right and circle to a line
Spin the top, touch circulate two
Centers circulate one, bend the line
Pass the ocean, girls trade, all pass thru
Wheel and deal, dixie grand, left allemande...

Heads pass the ocean, extend, centers trade
Touch circulate once, tag the line out

Partner trade and roll, right and left grand...

Head ladies chain, heads pass thru
Go round one to a line, pass the ocean
Touch circulate, two, couples circulate
Ferris wheel and spread, left allemande...

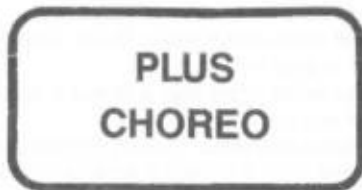
Heads square thru four, sides rollaway
Touch $\frac{1}{4}$, centers trade, touch circulate one
Tag the line right, ferris wheel, dixie grand
Left allemande...

Heads rollaway, lead right and do-sa-do
To a wave, boys trade, touch circulate one
Ferris wheel and spread, pass thru
Ends crossfold, star thru, wheel and deal
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads spin the top, extend, swing thru
Touch circulate one, ferris wheel, swing thru
Recycle, zoom and swing thru, recycle
Pass thru, left allemande...

Heads pass thru, go round one to a line
Spin the top, touch circulate two, bend the line
Square thru four, trade by, left allemande...

Heads $\frac{1}{2}$ square thru, right and left thru
Two ladies chain, rollaway, touch $\frac{1}{4}$
Trade the wave, touch circulate one
Bend the line, star thru, pass thru, trade by
Left allemande...



CROSSFIRE

Starting Formation: Two-faced line, parallel lines of four, an inverted line.

Descriptions: As the centers begin to *trade*, the ends *cross fold*. Upon completing the *trade*, the centers release hands and step straight forward forming an ocean wave or mini-wave with the dancers they are facing. If the *trade* leaves the original centers facing no one, they step forward and remain facing out.

SAMPLE CHOREO:

Heads lead right and circle to a line
Spin the top, boys run, crossfire, girls run
Reverse flutter wheel, right and left grand...
Heads lead right and circle to a line

Pass the ocean, centers run, crossfire
Boys turn back, right and left grand...

Heads lead right and circle to a line
Pass thru, crossfire, swing thru
Extend the tag, recycle, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads half square thru, centers in
Crossfire, pass thru, trade by
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Centers run, crossfire, girls turn back
Right and left grand...

Heads pass thru go round one to a line
Swing thru, centers run, crossfire
Recycle, left allemande...

Heads lead right and circle to a line
Square thru $\frac{3}{4}$, crossfire, swing thru
Extend the tag, recycle, left allemande...

Heads pass thru go round one to a line
Crossfire, track two, swing thru, boys run
Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Pass thru, crossfire, recycle, zoom
Double pass thru, track two, recycle
Pass thru, left allemande...

Heads square thru four, centers in
Crossfire, centers trade, recycle,
Left allemande...

All rollaway, heads lead right and centers in
Crossfire, boys trade, right and left grand...

Heads half square thru, centers in, cast off $\frac{3}{4}$
Crossfire, swing thru, boys run, ferris wheel
Dixie grand, left allemande...

Heads promende $\frac{1}{2}$, lead right and
Flutter wheel, box the gnat, centers in
Crossfire, right and left grand...

Heads lead right and centers in, crossfire
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, centers in, cast off $\frac{3}{4}$
Crossfire, centers trade, recycle
Left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, crossfire, coordinate
Couples circulate, crossfire, all eight circulate
Boys run, pass thru, trade by
Left allemande...

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P.S.: MS/QS

by Walt Cole

TIMING'S THE THING:

INTRO: : — Heads square thru
— — — — : — — With the sides
Right-hand star — — : — — Into the middle
Left-hand star — — : — — Back to same two
Right & left thru — — : — — Swing thru
— — — — : — — Swing thru again —
— — Boys run : — — Promenade
(16-beat Tag)

FOR THE MODULAR CALLER:

GET-OUTS:

Zero line: Pass the ocean, girls trade
Scoot back, boys run, bend the line
Spin the top, turn thru, left allemande...

Zero line: Pass thru, bend the line
Right and left thru, ladies chain, rollaway
Do-sa-do (wave), fan the top (boys $\frac{3}{4}$)
Grand right and left...

Zero line: Right and left thru, ladies chain
Touch $\frac{1}{4}$, single hinge, fan the top, turn thru
Left allemande...

(Can go to grand right and left after fan the top)

Zero line: Right and left thru, pass the ocean
Ladies trade, spin the top to a slide thru
Left allemande...

Zero box: Right and left thru, veer left
Ferris wheel, double pass thru, centers in
Cast off $\frac{3}{4}$, pass thru, bend the line, star thru
Centers square thru $\frac{3}{4}$, left allemande...

THE BASIC PROGRAM:

All from static square:

Heads promenade $\frac{1}{2}$, heads right and left thru
Rollaway half sashay, box the gnat, square thru
Right and left thru, dive thru, pass thru
Star thru, pass thru, bend the line
Star thru, left allemande...

Heads square thru, right and left thru
Rollaway half sashay, box the gnat, square thru
U-turn back, left allemande...

Heads pass thru, separate and go around one
To a line, star thru, right and left thru, rollaway
With a half sashay, star thru, California twirl
Star thru, left allemande...

Heads pass thru, separate and go around one
To a line, centers square thru, ends star thru
Right and left thru, square thru $\frac{3}{4}$
Centers pass thru, outsides California twirl
Left allemande...

Head ladies chain, heads half square thru
Circle to a line, star thru, dive thru, pass thru
Star thru, pass thru, bend the line, square thru
Centers pass thru, outsides California twirl
All pass thru, left allemande...

THE MAINSTREAM PROGRAM:

Peel off:

Zero line: Pass thru, wheel and deal,
Double pass thru, lead couple peel off
New leads partner trade, lines forward & back
Centers square thru, ends star thru, centers in
Cast off $\frac{3}{4}$, star thru, double pass thru
Cloverleaf, centers swing thru, turn thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple peel off
Star thru and cloverleaf, trailing couple
California twirl, swing thru, turn thru
Left allemande...

Zero box: Swing thru, boys run, tag the line
Girls peel off and touch $\frac{1}{4}$, boys partner trade
And touch $\frac{1}{4}$, all eight circulate, boys run
Centers square thru $\frac{3}{4}$, all pass thru
Left allemande...

Zero box: Swing thru, girls fold, boys peel off
Girls step ahead and trade, swing thru
Boys run, wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Tops:

Static square: Heads spin the top, turn thru
Circle to a line, centers spin the top
Ends star thru, centers recycle, pass thru
Square thru $\frac{3}{4}$, left allemande...

Static square: Heads spin the top, boys run
Wheel and deal, pass thru, spin the top
Boys run, half tag the line, walk and dodge
Partner trade, do-sa-do (wave), recycle
Star thru, pass thru, square thru $\frac{3}{4}$
Left allemande...

Zero line: Spin the top, boys run
Half tag the line, walk and dodge, partner trade
Slide thru, swing thru, turn thru
Left allemande...

Zero line: (Get-out) Right and left thru
Ladies chain, spin the top
Grand right and left...

Zero box: Spin the top, single hinge
 All eight circulate, end boys run
 Center girls run, centers in, cast off $\frac{3}{4}$
 Pass thru, bend the line, slide thru
 Swing thru, turn thru, left allemande...

Zero box: (Get-out) Spin the top, boys run
 Bend the line, do-sa-do (wave), recycle
 Left allemande...

Zero box: (Get-out) Spin the top, boys run
 Wheel and deal, slide thru, left allemande...

ADD SOME CLOVER:

Zero line: Pass thru, wheel and deal
 Double pass thru, cloverleaf
 Centers spin the top and single hinge
 Walk and dodge, do-sa-do (wave)
 Split circulate, recycle, pass thru, trade by
 Box the gnat, grand right and left...

Static square: Heads pass thru, separate
 Around one to a line, pass thru, wheel and deal
 Double pass thru, girls cloverleaf
 Boys partner trade and spin the top
 Boys extend to a wave, boys fold
 Girls square thru $\frac{3}{4}$, star thru, couples circulate
 California twirl, boys run, grand right and left...

CARTOON CONTEST ANSWERS

Here are the answers to that tough cartoon contest from our September issue center spread, in which we had only one winner, announced last month.

- | | |
|---------------------------|-------------------------------|
| 1. Danny Robinson | 18. Reed Davis |
| 2. Whitey Aamot | 19. Mike Duffy |
| 3. Deborah Parnell | 20. Barry Wonson |
| 4. Bob "Fatback" Green | 21. Daryl Clendenin |
| 5. Lonnie Seshar | 22. Ross Howell |
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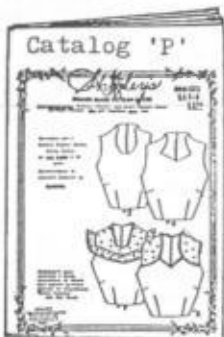
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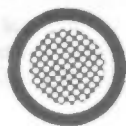
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Very Smooth
Hush
Butfy
New York, New York
Houston
Baby O' Mine
Neapolitan Waltz
Good Ol' Girls
Jacalyn's Waltz
All Night/KonTiki
Piano Roll Waltz
Pearly Shells

PHASE III

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

- In the Arms of Love
Hallelujah
Beautiful River
Sheik of Araby
Games Lovers Play/
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PHASE IV

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

PHASES V & VI

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All eight spin the top

Anything and roll

Anything and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Extend

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange the gears
Spin chain the gears
Teacup chain

¾ tag the line
Track two
Trade the wave
Triple scoot

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People

IN THE NEWS



On the tenth anniversary of the Sacondaga Swingers in October, a surprise gift of a beautiful hand-made quilt depicting club events was presented to club callers **Ward and Rudi Smith** of Northville, New York. Over 120 attended. On stage were **John Kalten-thaler** and **Chris and Edith Wrzenski**.

Caller **Eddie and Denise Powell** of Columbus, Ohio, have a new son, **Edward Lee**. Congratulations!



Photographer **Bob Messina** shot this candid in the Advanced Room of the California State Convention.

Bob and **Mary Livingston** of Middletown, Connecticut, sent a very colorful, pictorial account of north-of-Boston contra/traditional dancing that appeared in six pages of the *Country Journal*, which listed names of many dancers in town halls in that area, including **Tod Whittemore**

(caller), **Tony Parkes** (caller), **Allan Block** (fiddler), **Wallace Wood** (dancer), **Becky Tracy**, **Jim Sirch**, **Mike Quinn** (caller), and **Dick Tracy** (caller).

Evelyn **Mangels** of the Davenport, Iowa, area, has retired after 22 years of editing *The Square Dance Caller* publication. Caller **Doug Sprosty** is the new editor.



Stella **Knoepfle**, who admits to being "past 80," was honored at a party in Miamisburg, Ohio, recently, according to her daughter, **Arlene Snyder** of Dayton. She has been an active dancer for many years and once belonged to five clubs. **Jerry Helt** was caller at this event.

Lee **Vogelsang** of LaCrescenta, California, was hired by CBS to act as consultant on a square dance segment for a situation comedy, *Coming of Age*, starring **Phyllis Newman**, **Paul Dooley**, **Alan Young** and **Glynnis Johns** in October. The "situation" involved two S/D clubs, the Twirlers and the Rambling Roses, in a dance contest in Phoenix and Sun City, Ariz. Dancers for the show were recruited from the Western Weavers of Burbank, Cal. Most viewers (we asked) disliked the *contest* image, but felt the show had some positive redeeming value for the activity.

Does anyone know the names of the square dancers pictured in *Time* magazine, p. 57, October 24 issue, from Reynosa, Mexico? The article was about retirees on the Mexico-U.S. border. In that same issue, p. 91, ballroom dancing is favored as an activity that helps concentration, builds stamina, and appeals to those who like to dress up. That sounds like square dancing, too! How about that nice plug for square dancing from **Mary _____**? on TV's *Jeopardy* program of Oct. 26?



Art **Shepherd** and **Mary Stanley** of Christchurch, New Zealand, are shown in the studio of the community radio stations, Plains FM, during a recording of *Around the Squares*, a 15-minute weekly program of square dance news, information, interviews and entertainment from Cathedral Squares Club, broadcast every Saturday evening at 5:45 PM.

From the *Nelson (B.C.) Daily News* comes a feature on caller **Vic and Millie Graves**, who were honored by 200 guests at a surprise party hosted by the Stetson Twirlers in Kamloops, sent to us by **Art and Phyllis Stevens**.



The group picture below shows the majority of Roundalab attendees at the 12th Annual Meeting of Roundalab last June in Anaheim, California. About half the sessions during the annual three-day meeting were devoted to the business matters of the Round Dance activity—defining and refining descriptions of figures in the six phases of round dancing, working on teaching progression, adopting a 1988-89 Classic List and establishing a method for choosing Rounds of the Quarter in the various phases.



The remaining sessions were related to educational matters, including an Introduction to International Tango, round robin meetings discussing Burn Out, After Parties and the Use of Video, with special emphasis on cameras and equipment. The three Swap & Exchange sessions covered publicity, schools, and conducting weekends and festivals.



Pictured above are the past and pre-

sent members of the Board of Directors of Roundalab. First row: Bob Herbst, Pete Metzger, Ray Brown, Bill Stairwalt, Clancy Mueller, Wilson McCreary, Ron Baba. Second row: Barbara Herbst, Carol Metzger, Anne Brown, Helen Stairwalt, Betty Mueller, Ann McCreary, Donna Baba, Peg Tirrell. Third row; Herb Egender, Betty and Irv Easterday, Norma Wylie, Ted and Barbara May, Doc Tirrell. Missing from the picture are Don and Pete Hickman.

GOLDEN CLASSIC LIST, 1988-89

These dances have been on the Roundalab Classic list for five consecutive years and are now designated Golden Classics:

<i>A Continental Goodnight</i> , Murbach	III
<i>Answer Me</i> , Palmquist	III
<i>Autumn Leaves</i> , Moss	V
<i>Birth of the Blues</i> , Parrott	II+1
<i>Dancing Shadows</i> , Arnfield	II
<i>Dream Awhile</i> , Ellis	III
<i>Elaine</i> , Highburger	IV
<i>Feelin'</i> , Barbee*	II
<i>Folsom Prison Blues</i> Peterman	III+1
<i>Frenchy Brown</i> , Tetzlaff	II
<i>Green Door</i> , Procter	III
<i>Hold Me</i> , Reilly	III
<i>Hot Lips</i> , Highburger	II+1
<i>Mexicali Rose</i> , Stapleton	II
<i>Moon Over Naples</i> , Brownyard	III
<i>My Love</i> , Procter	III
<i>Riviere de Lune</i> , Palmquist	V+1
<i>Roses For Elizabeth</i> , Bliss	III
<i>Spaghetti Rag</i> , Gniewek	III
<i>Take One Step</i> , Lehnert	II+1
<i>Tango Mannita</i> , Smith	III
<i>The Singing Piano Waltz</i> , Marx	V
<i>Tips Of My Fingers</i> , Palmquist	II
<i>Walk Right Back</i> , May	II+1
<i>Waltz Tramonte</i> , Britton	V
<i>Wyoming Lullaby</i> , Palmquist	V+1

*The Classic Committee suggests that this dance may be more difficult than others in this Phase.

Jo Yakimowski, chairman
Classic Committee



SHUFFLE OFF TO BUFFALO!

The second annual Empire State S&R/D Festival was held in Buffalo, New York, in October. A good time was had by all. The callers and cuers were terrific and the dancing surfaces excellent. A welcome addition this year was the cloggers, who will be back next year when the festival will again be held in Buffalo. Mark your 1989 calendars for October 6-8. Dancing is great in the Empire State!

Dee Ryans

DANCE-ATHON FOR MD

The Central Arizona Callers Association sponsored its 13th annual S&R Dance-A-Thon for the benefit of the Muscular Dystrophy Assn. on the Labor Day weekend. The continuous 24-hour dance with rounds, clogging exhibitions and skits, involved more than 30 callers, cuers and clogging instructors, all donating their time and talents. The dance raised more than \$11,800 for MD. Moose Lodge 708 donated their hall as well as over \$1,000. Prizes were donated by dancers and clubs as well as local businesses. Eleven dancers danced all the tips for the full 24 hours and received recognition badges from the callers association. The dance had TV coverage during the Jerry Lewis Telethon with a remote broadcast. President and first lady Richard and Dianna DeSimone made the presentation at the local TV station. Smokey and Ginger Snook have been chairmen for 12 of the 13 dance-a-thons held, and will again chair the event in 1989. The Snooks would like to hear from other dancers raising money for MDA, hoping for national publicity through MDA if the dollar figure

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DANCING UNDER LONDON BRIDGE

Pictured above are the dancers at the 18th annual London Bridge Dance Festival held in October at Lake Havasu City, Arizona. The dancing was done outside with plenty of room for spectators and the weather was perfect. 1300 dancers kicked up their heels to the calling of Mike Sikorsky and the cueing of Joe and Sandy Parker. Square dance apparel was available next to the dance floor from a factory outlet right in town. The dancing is part of the annual London Bridge Days celebrations, which include a full week of festivity with a parade on Saturday.

Dorothy Curtis

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BEST RESPONSE EVER

Information on over 10,000 square, round, clogging, contra and folk dance clubs was received for the 1989 Edition of the *National Square Dance Directory*. This is the best response ever received since the *Directory* began publication more than ten years ago. Over 40,000 questionnaires were mailed to clubs, callers, leaders and square dance shops in the U.S., Canada, and forty other countries. Many dancer and caller associations, federations and councils submitted listings for clubs in their areas. Dancers traveling outside their local areas have an even more reliable source for locating dances and sharing and evening of fun and fellowship than ever before.

The *Directory* has sections to aid dancers, callers and leaders alike. Club listings include type of club, program of dancing, when and where dances are

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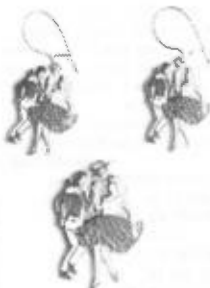
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scheduled, and a contact's name, address and phone number. A "New Dancer" section gives information on square dance history, etiquette and other items. Directories of square dance sewing and crafts, festivals and conventions, publications, organizations, callers and leaders are among the many informative sections. Details on square, round, contra and clogging products and services add to the usefulness of the *Directory*, which is published in January of each year.

Inquiries and information should be directed to National Square Dance Directory, PO Box 54055, Jackson MS 39288.

FALL FESTIVAL

A Fall Festival of square and round dancing was held in Huntingburg, Indiana, in October featuring calling by Gary Shoemaker and Phil Kozlowski and cueing by Melody and Russ Southworth. Special thanks are due to Donna Blessinger and the Merchants Assn. of Huntingburg for their help. The date for next year's event is October 14 and the staff will be Allen Tipton, Phil Kozlowski and Phil Van Lokeren/Rocky Bolton on rounds.

Phil Kozlowski

FUR RONDEZVOUS

In conjunction with Alaska's foremost winter carnival, the Dudes and Dames Club will host their 21st annual Fur Rendezvous Festival on February 9-12. The club's theme for the dance festival is "Alaska Is..." Lee Schmidt will call and Jim and Bobbie Childers will cue. The Fur Rondy Queen and her court will visit the dance.

In the Robert Service tradition, Jay Rockwell wrote a poem after last year's festival to thank committee members for their work. His final verses read:

So great things did happen in Anch'rage,

Where facts 'magination exceeds,
Where truth is just stranger than outrage,

And all is surpassed by their deeds.

The Northern Lights have seen it all,

But back in eighty-eight,

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MICHIGAN STATE CONVENTION

The final registration for the 1988
Michigan State Convention was 827, an
increase over 1987 figures. Dancers at-
tended the smooth-running, cool conven-
tion from eight states besides Michigan
and from Ontario.

Make plans now to attend the 1989
Michigan Convention at the air-condi-
tioned Gardner School in Lansing on
August 18-20, 1989. Saturday and Sunday
dancing will continue with no breaks for
meals so that meal times can be stag-
gered and save long waiting lines. An
after party is planned for 11:00 PM, follow-
ing the dancing on Saturday night.

Don & Ellen Tubergen

ANGLO AMERICAN S/D CLUB

The Anglo-American S/D Club held its
first annual Reunion Dance at Wendover,
Buckinghamshire, last August. Dick
Hulbert, club caller from Orlando, Fla.,
who was in England on a calling tour, called
the dance. Ken Wrosely, club cuer,
handled the rounds. The club is based
jointly in England and Florida. To join, you
are required to have traveled to either
England or the U.S. on one of the club
tours. The Anglo-American S/D Club is
becoming an important part of the inter-
national family of square dancers.

IN MEMORIAM

Lou Lucius died last summer, after a
brief illness. He was a popular round
dance instructor in eastern Ohio. He and
Mary had choreographed many rounds
and also cued on the Grenn label. His
shoes on the dance floor will be difficult
to fill.

Carl & Pat Smith

Doug George passed away in August.
Following the Roundalab Convention in
Anaheim, his back pain was diagnosed
as advanced bone cancer. Vi and Doug
George worked in the area of square
dance rounds for many years in the Vic-
toria, British Columbia area.

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More on p. 104

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2 DAY WEEKEND SCHEDULE 1989

APRIL 28-30 (**) Cummings/Rickwood Staff Ken Bower (CA) Gary Schoonme (TN) Jerry Haas (TX) Scott Smith (AZ) Bobby Mae (CO) Ray/Bea Doney (WV)(R)	MAY 5-7 * Shields Weekend Clyde Lawson (AL) Gary Schoonme (TN) Sonia Lora (NC)(R)	MAY 12-14 Bobby Allison (GA) Bel. McVey (CA)	MAY 19-21 Fay Dale (IN) Suzanne Dale (IN)(R)	MAY 26-28 Joe Price (VA) Ralph Mann (VA)(R)	JUNE 2-4 Coco Johnson (OH) Orel Sams (WV) Blu/Cady Bush (WV)(R)	JUNE 9-11 Jimmy Bosterman (NC) Dance Co. (NC) Blu/Etha Anderson (NC)(R)
JUNE 16-18 Blu Bosterman (OH) Ron Eickhart (RI) Joy Eickhart (IN)(R)	JUNE 23-25 Ray Domingo (TN) Roy Harris (GA) Clara/Earl Jordan (TN)(R)	JUNE 30-JULY 2 Cathy Meyers (AL) Sue Dale (OH) Dorothy Roush (OH)(R)	JULY 7-9 (**) Red Boot Boys Special "The Blues" Squires & Rounds	JULY 14-16 Harry McCollum (WV) Glorie Shea (VA) G. W. White (VA)(Close) Fun Level (SO Sides Ok)	JULY 21-23 Good "O" Boys Sue Dale (OH) Max King (OH) Kerren Zimmerman (OH)	JULY 28-30 Mack Letson (AL) Joe Prince (AL) Wilson/Ron McCarty (AL)(R)
AUG. 4-6 Harry Lacey (NC) Mel Estes (AL) Mae Patterson (KY)	AUG. 11-13 Phil Kozlowski (IN) Kevin Robinson (KY) Phil Vukobratovic/Bolton (OH)(R)	AUG. 18-20 Ken Burns (IL) Bilby/Nancy Tracy (IN)(R)	AUG. 25-27 Gene Record (KY)	SEPT. 1-3 The Red Boot Boys (TN)	SEPT. 8-10 Saw Lowie (SC) Michelle Foster (NC)(R)	SEPT. 15-17 Eddie Powell (OH)
SEPT. 22-24 Wendell Lawson (GA)	SEPT. 29-OCT. 1 Coley Deer (AL) Dwain Weiss (GA) John/Betty Griffin (MS)(R)	OCT. 6-8 Blu Stork (OH)	OCT. 13-15 Mae Hozer (TN) Wayne McDonald (TN) Blu Harrison (MO) Dix Smith (IN)(R)	OCT. 20-22 Harold Kelley (GA) John Swindle (GA) Hal/Sade Rooker (GA)(R)	OCT. 27-29 Don Williams (TN) Pamela Ellenton/David Hayes (NC)(R)	NOV. 3-5 Paul Marcus (TN) Russ/Melody Sorenson (KY)(R)
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JUNE 11-16 ♦ Bob Huff (MO) Pat Diamond (AR) Jesse/Dor Yoder (KS)(R)	JUNE 18-23 Ken Bowen (CA) Dean Caswell (TX) Mara/Pam Price (TX)(R)	JUNE 25-30 Les Greenwood (CA) Lorie Logore (CA) Neale/Annette Brown (CA)(R)	JULY 2-7 Marshall Fultz (TX) Dan/Linda Prosser (PA)(R)	JULY 9-14 Jenny Story (TX) LARRY LETCHER (TX) JAN/JANE PROSSER (PA)(R)	JULY 16-21 FRANK GATRELL (OH) SCOTTY SHAMPER (OH) CHUCK & CAROLYN HEARN (OH)(R)	JULY 23-28 Lee Max (OK) Dave Towler (MO) Bob/Marian Collier (KS)(R)
JULY 30-AUG. 4 Wade Dener (TX) Tex Morison (VA) Bell/Betty Lincoln (AR)(R) "College School" (**) Jack LARRY (FL) Earl JOHNSON (CT)	AUG. 6-11 Cand Rose (IN) Art Tensler (OK) Dore/Gal Blumie (OH)(R)	AUG. 13-18 Jan Price (MI) Daisy Robinson (FL) Chico/Sue West (MI)(R)	AUG. 20-25 Tom Miller (PA) Larry Price (FL) Larry Price (FL)(R)	AUG. 27-SEPT. 1 Jesse Carlton (MO) Pete Oler (MO) R. J. Hogan (FL) Sharon/Wayne Graham (FL)(R)	SEPT. 3-8 Ray Schneider (FL) Bob/Dolores Miller (OH)(R)	SEPT. 10-15 Harold Rowan (MO) Lenny Conard (MO) Gene/Gra McMurtry (MO)(R)
SEPT. 17-22 Vince Trivett (IN) John Paul Brennan (AL) Pat/Larry Wolf (IN)(R)	SEPT. 24-29 Larry Letcher (TX) Lew Gravell (LA) Mara/Cliff Price (MI)(R)	OCT. 1-6 Ken Bowen (CA) Gary Shoemaker (TN) Richard/Joyce Letcher (AL)(R)	OCT. 8-13 Bill Harrison (MO) Mae Hoode (TN) Wayne McDonald (TN) Tom/Jean Karpner (KY)(R)	OCT. 15-20 Ramon Marsh (OH) Jenny Lee (CA) Lloyd/Eileen Lockerman (PA)(R)	OCT. 22-27 Tony Ochsborne (SC) Jenny Story (TX) Juv/Priscilla Adcock (VA)(R)	OCT. 29-NOV. 3 Sue Gates (LA) Bill Yoder (MO) Bob/Martha Buck (LA)(R)

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Continued on Page 96



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DIXIELAND CABARET—Blue Star 2368

Caller: **Johnnie Wykoff**

Mainstream. FIGURE: Heads promenade ½, sides pass thru, around one to a line, forward eight and back, star thru, double pass thru, leaders partner trade, touch ¼, scoot back, turn right, hold on, promenade.

I NEVER KNEW—Blue Star 2369

Caller: **Johnnie Wykoff**

Mainstream. FIGURE: Heads promenade ½, right and left thru, sides square thru, split the outside, around one to a line, everybody forward, box the gnat, right and left thru, keep turnin' and promenade.

THE JET SET—Buckskin 1225

Caller: **Ray Taylor**

FIGURE: Heads square thru, swing thru, boys run, couples circulate, ladies chain, star thru, pass thru, trade by, swing corner, promenade.

YOU BELONG TO ME—Buckskin 1226

Caller: **Ken Sierecki**

FIGURE: Heads square thru, right-hand star, heads star left, same two do-sa-do, swing thru, boys trade, swing, promenade.

SHINE—Chaparral 708

Caller: **Marshall Flippo**

FIGURE: Heads promenade ½, pass the ocean, extend, swing thru, boys run, tag the line right, ferris wheel, centers pass thru, turn thru, left allemande.

STREETS OF BAKERSFIELD—Chaparral 522

Caller: **Ken Bower**

FIGURE: Heads promenade ½, right and left thru, square thru, do-sa-do, swing thru, boys trade, swing corner, promenade.

SMALL WORLD—Chaparral 521

Caller: **Ken Bower**

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

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AS

thru, right and left thru, square thru $\frac{3}{4}$, swing corner, promenade.

LINDA—Chaparral 215

Caller: Jerry Haag

FIGURE: Heads promenade $\frac{1}{2}$, square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing and promenade.

I'M GONNA GET YOU—Chaparral 808

Caller: Scott Smith

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

I DON'T KNOW WHY—ESP 155

Caller: Elmer Sheffield, Jr.

Mainstream. FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, couples circulate, half tag and scoot back, corner swing, promenade.

I'VE HAD THE TIME OF MY LIFE—ESP 519

Caller: Bob Newman

FIGURE: Heads square thru, touch $\frac{1}{4}$, follow your neighbor and spread, girls trade, girls run, tag the line right, ferris wheel, centers pass thru, swing, promenade.

ME AND MY SHADOW—ESP 520

Caller: Bob Newman

FIGURE: Heads promenade $\frac{1}{2}$, square thru, do-sa-do, touch $\frac{1}{4}$, girls run, star thru, trade by, swing, promenade.

SHADOWS IN THE MOONLIGHT—EUREKA 1006

Caller: Kip Garvey

Mainstream, with *curlique*. FIGURE: Heads square thru, curlique, scoot back, boys run, right and left thru, flutter wheel, sweep $\frac{1}{4}$, square thru, on 3 swing, promenade.

I DIDN'T (Every Chance I Had)—Eureka 1201

Caller: Bob Baier

FIGURE: Heads square thru, right-hand star, heads star left, same pair do-sa-do, swing thru, boys trade, swing, promenade.

EARLY IN THE MORNING—Eureka 1202

Caller: Bob Baier

FIGURE: Heads lead right, right and left thru, veer left, couples circulate, bend the line, touch $\frac{1}{4}$, all 8 circulate, boys run, right and left thru, dive thru, square thru $\frac{3}{4}$, swing, promenade.

KANSAS CITY—Four Bar B 6094

Caller: Mike Sikorsky

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FIGURE: Heads pass the ocean, extend, swing thru, spin the top, hinge 1/4, coordinate, bend the line, square thru, swing, promenade.

DADDY WAS AN OLD TIME PREACHER MAN—Four Bar B 6097; Caller: Bill Volner

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru, swing corner, promenade.

RAILEY SPECIAL—Grenn 12214

Caller: Paul Moore

No. 14 in the Square Dance Progression Series. FIGURE: Heads circle left 3/4, pass thru, split the sides, go around one, circle left 3/4, pass thru, join hands circle left 1/2, pass thru, U-turn back, join hands and circle four 1/2, pass thru, turn individually, swing original partner, promenade.

YOU'RE THE REASON (I Don't Sleep At Night)—Mustang 197, Caller: Chuck Bryant

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

GONNA TAKE A LOT OF RIVER—Mustang 196

Caller: Bob Shiver

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, rollaway, touch 1/4, boys turn, swing, promenade.

STREETS OF BAKERSFIELD—Rawhide 152

Caller: Stan Cole

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run, couples circulate, ferris wheel, double pass thru, cloverleaf, centers pass thru, swing, promenade.

I WON'T TAKE LESS THAN YOUR LOVE—Red Boot 3014; Callers: Red Boot Boys

FIGURE: Heads square thru, do-sa-do, touch 1/4, walk and dodge, partner trade, right and left thru, flutter-wheel, slide thru, swing, promenade.

BLOWIN' IN THE WIND—Red Boot 3015

Caller: Red Bates

FIGURE: Heads promenade 1/2, square thru four, right and left thru, veer left, wheel and deal, square thru 3/4, trade by, swing, promenade.

WINTER WONDERLAND—Red Boot 3019

Caller: Drew Searce

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, square thru, swing,

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Callers: Red Boot Boys

FIGURE: Heads promenade 1/2, right and left thru, flutter wheel, sweep 1/4, pass thru, right and left thru, swing thru, boys run, half tag, swing, promenade.

IT'S GONNA TAKE A LOTTA RIVER—Red Boot 3021

Callers: Red Boot Boys

FIGURE: Heads promenade 1/2, sides square thru, right and left thru, eight chain six, corner swing, promenade.

PURE LOVE—Red Boot Star 1312

Callers: Jim & Fae Park

FIGURE: Heads square thru, right and left thru, pass thru, trade by, swing thru, boys run, ferris wheel, square thru 3/4, swing, promenade.

I LIGHT THIS CANDLE—Red Boot Star 1313

Caller: Chuck Meyer

FIGURE: Heads square thru, slide thru, pass thru, tag the line in, touch 1/4, boys run, eight chain four, swing, promenade.

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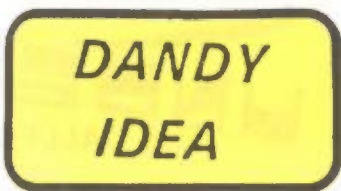


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UNDERLINING

THE CALLER NOTE SERVICES

For good versatility, Jack Lasry says in his **Notes for Callers** that we ought to *hang a left*, using these examples:

Heads star thru, double pass thru, cloverleaf
Double pass thru, hang a left, wheel and deal
Left allemande...

Zero line: pass thru, wheel and deal
Double pass thru, hang a left, girls circulate
Boys trade, bend the line, right and left thru
Dixie style to a left allemande...

Zero line: pass thru, wheel and deal
Double pass thru, hang a left, couples circulate
Girls fold, grand right and left...

On the subject of callers' schools and related thoughts we excerpt these comments from **Viewpoint** by Al Stevens and Rudi Pohl:

"A few years ago, if you could memorize a few short poems, you could call a dance. Today the techniques and mechanics of the dance are so complicated, it would take too long to teach yourself. I don't feel that it is fair to the dancers for a caller to practice on them at a dance."

"I have heard it said that the best way to learn to call is to teach a beginners' class. I think this is wrong. An inex-

perienced teacher can turn dancers away from the activity and we can't afford to discourage anyone."

"I've been calling 40 years, and learned by memorizing the very limited repertoire that a few callers had in those days. As time went on, I learned the new calling developments and modern movements as they came into the picture. Today, calling is so complicated, a new caller should seek all the help he or she can get."

Several of the note services featured *centerfire* as a new experimental this time, including the **Southern California Notes**, so we pass this on:

"From a twin diamond set-up such as *heads square thru, right and left thru, veer left, ladies hinge*, the very centers of the wave *trade* (swing half left), then *cast off* $\frac{3}{4}$ by the right with the outside girl and all ladies *extend*. Meanwhile the boys (ends) *crossfold* to end in columns. The ending is an adaptation from *crossfire*." Heads star thru, pass thru, pass the ocean Spin the top, boys run, girls hinge, centerfire Split circulate, boys run, all slide thru and roll Right and left grand...



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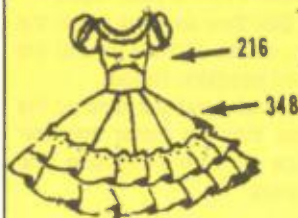
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We can always count on the **Canadian Callers Notes** by Anne and Joe Uebelacker to be loaded with material with appeal to many levels (programs), and here's a hint of some of the new ideas being workshopped in some places: *complete the cycle, drop the anchor, eskimo slide, fan the pinwheel, flip in, grand divide, nuclear reaction, replay, rewind, spin chain and exchange and reverse the gears, touchy tag.*

In **Lead Right** by Malcom and Burdick, there always seems to be a good balance of thoughts for callers, old and new choreo, a new idea or two, skill techniques, and systems discussion. That is best illustrated by this index: A Smattering of Patter, Good Business, Unsymmetric Resolution, Sing Along, *Track and trade* down the line, Theme Idea: Bits and Pieces (MS), Formations of Choreo, Exploring Plus: Diamonds, Plus Some Choreo: Bits and Pieces.

Lots of interesting discussion comes from Australia's **Callerlink** and its editor, Erie Wendell. Something *borrowed* this time is an opener or two from Al Stevens and Rudi Pohl:

All four ladies lead to the right
Allemande left, right and left grand...

All four couples lead right, boys run
Allemande left, right and left grand...

Couple 1 lead right, circle four, head men break
Pick up couple 3 and circle six

Same man break and pick up lonesome couple
Circle eight, allemande left, right & left grand..

There is much to think about this time in the **Toronto and District Notes**, but we especially like a quote from Jeanne Briscoe that appeared earlier in *Callerlab's Guidelines*:

"I even heard a well-known caller say that the first thing he taught in the chain family was the *tea cup chain*. Our dancers need to know the very basic basics before traveling into a higher degree of dancing.

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It is a fact that dancers who know the basics and positioning well, will be better dancers and will last longer in the field of dancing than someone who has had just a brief look at the rudiments of the activity. I can't believe the poor positioning of many, many dancers today. It's a wonder they ever find their way back home for the next figure."

A regular feature of **Choreo Breakdown** by Don Beck seems to be his "Dancing in the Community," in which he develops some good CDP stuff, unlike what is available in other note services. For example;

Heads lead right, circle to a line, right & left thru Rollaway, centers only right and left thru Rollaway, all star thru, couple in the lead California twirl, right and left thru, pass thru..

Ed Fraidenburg, in his **Choreo Connection**, has a way of picking intriguing action choreo, like this novelty from Dale Roberson:

Grand Divide: From a static square. Heads' part: Star thru and back out to the side position, divide and star thru at the opposite head position. Repeat. Sides' part: Divide and star thru at the head position. Into the center and star thru and back out to the opposite side position. Repeat.

Often we skip over Advanced and Challenge sections in the note services, but a number of excellent pages appear in some of them, like Warren Berquam's **Minnesota Callers' Notes** with its many varied pages. Here's a sampling: Static sq.: Heads square thru four, veer left To a two-faced line, acey deucey Tag the line right, couples circulate Acey deucey, tag the line right, wheel and deal Pass thru, trade by, left allemande...

Static sq.: Heads square thru four Right and left thru, veer left to a two-faced line Acey deucey, tag the line in, half breed thru Pass thru, partner trade and roll Right & left grand...

To Page 89

1989 EDITION



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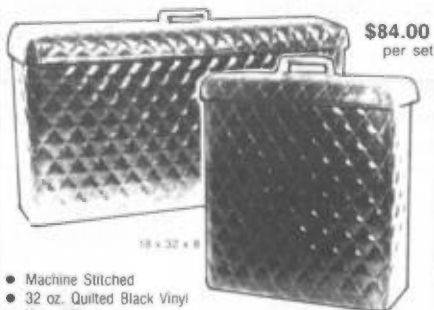
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The National Square Dance Camping Association is a North American organization that caters to square dance campers. To join it, one must have demonstrated the ability to square dance on at least a Mainstream level and to camp. The requirement to *camp* means that you must abide in a movable domicile, i.e. van, tent, popup, trailer or motor home, where you, and you alone, change the sheets.

The NSDCA has been in existence for over thirty years and has over 160 chapters in North America with 10,000 members. It is family oriented and covers at least 36 states and the province of Ontario. Other local square dance camping clubs are urged to get in touch with the NSDCA for mutual benefit.

An International Camporee is held each

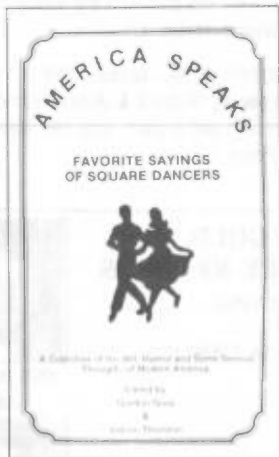
year, usually in July. Chapters bid for the right to host this event, and it has been held in Pennsylvania, New York, Iowa, Colorado, Florida, New Jersey and Ohio. In 1989, the Camporee will be in Huron, South Dakota.

Each chapter dances together seven to ten times a year. Northern chapters dance throughout the summer months and the southern chapters seem to dance all year. Four state associations have state camporees each year.

The nominal entry dues provide NSDCA badges and a quarterly magazine which keeps dancers in touch with the activities of other chapters. To obtain more information about this unique organization, write to NSDCA, Inc., Dept. B., PO Box 224, Little Chute WI 54140.

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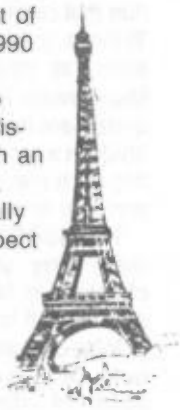
As you read this page, no doubt, Cathie and Stan are away from the ASD office, doing a little island-hopping on the *Constitution* cruise ship with 34 dancers and friends. Sorry you missed this particular *aloha* hop, but you might consider going to Hawaii with us next time around, which is only a year away. We'll be flying back for a four-island swing about late January/early February of 1990. Ask for information, please.

Generally, two tours each year are sponsored by this magazine. The next one is coming up fast—springtime in Ireland and Scotland. You'll see information on another page, but it should



be noted that we will fill only one bus for that two-country lowland/highland shuttle. When the bus is full (30-35 people), we must cut off the registrations. The dates again are May 30 through June 9.

Other exciting trips are *in the works*; perhaps the biggest of which will be our Spring-1990 Second German-American Friendship Festival Tour, to cover Belgium-Holland-Paris-Luxembourg-Germany, with an optional Passion Play visit. Early sign-ups are especially urged for that one. We expect to *sell out*, just as we did for the first of its kind in 1988. As before, several callers from around the country will join the Burdicks as tour hosts and callers for the Festival in Rudesheim.



FLIP SIDE/ROUND, Continued

I REMEMBER YOU—Eric 209

Choreography by Elbert & Evelyn Bratcher

Good music with a vocal by Frank Ifield, and an easy-going intermediate foxtrot.

I'D CHOOSE YOU AGAIN—WB 7-21956

Choreography by Dorothy Sanders/Tom Colley

Good country music by the Forester Sisters and an easy, novelty two-step featuring the Texas Two-step.

YESTERDAY'S MEMORIES—Wagon Wheel 817

Choreography by Ted & Luella Floden

Excellent music and a nice, easy two-step cued by Ted. Phase II + 2.

YOU'VE CHOSEN ME—TNT 268

Choreography by Vic & Wynne Mahler

Easy-going easy two-step with the feeling of a *triple*. Cued by Wynne. Phase II.

FIVE MINUTES MORE—Grenn 17118

Choreography by Richard & JoAnne Lawson

Excellent music and a good, easy two-step, cued by Richard. Phase II.



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SG200—I'M MADE FOR DANCING

SG300—GET ME BACK TO DIXIE

SC400—TWO CAR GARAGE

SG500—WILL IT BE LOVE BY MORNING



From all over the world, square dancers, round dancers, callers, cuers, cloggers are making plans to gather at Vancouver, British Columbia, on July 26-28, 1990. On display again will be the Vancouver Trade and Convention Centre, with a main dancing floor of 94,000 square feet. With all its sails still full and billowing, the Centre retains its nautical charm, its great acoustics, its movable wall potential, its IMAX Theatre and PROW Restaurant, and its convenient central location right on the Skytrain line.

Imagine dancing your favorite level in a room that regularly hosts a local ballroom dance group, so the sound is a treat. You've just returned from the best west coast salmon you've ever tasted, cooked in a restaurant one floor above. You still marvel at the two-story indoor waterfall and totems that greeting your eye on the way back from the dining room. This afternoon you sashayed down one level to the shopping mall (also called the cruise-ship entrance) where you bought a perfect souvenir mix of wild B.C. flower seeds and abalone-sheer jewelry. Later, you can't decide whether to watch the latest high-tech 3D show at the IMAX Theatre, or wander the promenade deck outside and watch the buzz of helicopters and water taxis land at the piers.

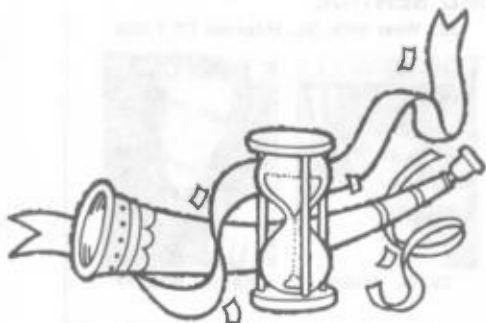
Coast in for a dream vacation. Write: Convention 90, PO Box 2625, Vancouver BC Canada V6B 4W8.

UNDERLINING, Continued

Again, let's take something from the Advanced pages, this time from Dick Han's **Dancetime Notes**. and try it for size:

Heads pass thru, separate around one to a line
Load the boat half way, ends bend and start
Split square thru four, horseshoe turn
Left allemande...

Heads slide thru, pass thru, pass in
Load the boat half way, ends bend and start
Split square thru and on the fourth hand
Left allemande...



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2369	I NEVER KNEW, Johnnie Wykoff	Square Dance
2368	DIXIELAND CABARET, Johnnie Wykoff	Square Dance
2367	NEW WORLD IN THE MORNING, Johnnie Wykoff	Square Dance
2366	SPRECHEN SIE DEUTSCH, Jerry Helt	Square Dance

DANCE RANCH RELEASES:

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

BOGAN RELEASES:

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

LORE RELEASES:

1237	BY THE SEA, Johnny Creel	Square Dance
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PETTICOAT PATTEN RELEASES:

129	YELLOW BIRD, Dorothy Juntti	Square Dance
128	COWBOY'S SWEETHEART, Dorothy Juntti	Square Dance

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1989 LEGACY SURVEY

Help keep square dancing the way you like it by completing this dancer survey. Simply fill in the blanks. We'll combine your answers with others and pass the results on to associations, clubs, callers and publications all over the world. YOUR ANSWERS ARE IMPORTANT.

PLEASE TELL US ABOUT YOUR DANCING

How many years have you been dancing? _____

On the average, how many dances a month do you attend? _____

What program do you regularly square dance?

Basic _____ Mainstream _____ Plus _____ Advanced _____ Challenge _____

To how many square dance clubs do you belong? _____

What phase do you regularly round dance? P II _____ P III _____ P IV _____ P V _____ P VI _____

To how many round dance clubs do you belong? _____

How many square dance outfits do you own? _____

PLEASE TELL US ABOUT YOURSELF

What is your age? _____ Your Sex? _____ Your Zip Code? _____

What is your educational background?

Grade School _____ High School _____ College _____ Post Graduate _____

What is your marital status?

Single _____ Married _____ Divorced or separated _____ Widowed _____

If married, has your spouse completed one of these survey forms?

Yes _____ No _____ Uncertain _____

How many children do you have? _____

What is the age of your oldest child? _____

What is the age of your youngest child? _____

What is your occupation? _____

What is your spouse's occupation? _____

If you are retired, are you a "snowbird"? _____

If you are a "snowbird", where do you spend your summers? _____ your winters? _____

What other hobbies do you have? _____

What magazines do you read? _____

PLEASE TELL US ABOUT YOUR CLUB

Did your club sponsor a new dancers' class last year? _____

What percentage of the graduates are dancing this year? _____

Compared to last year, what is your club membership this year? Larger _____ Smaller _____ Same _____

Your comments on anything relative to square dancing are welcome. Please use the reverse side of this page - - or fill and fasten as many pages as you need. *Thank You.* LEGACY appreciates your time in completing this form. If you have lost contact with the person who distributed this form, please mail to:

LEGACY Survey, P.O. Box 27275, Columbus, Ohio 43227.

Forms must be mailed by February 1, 1989 to be included in the Survey.

GRAND ZIP, Continued

strong and thriving. Your magazine keeps us in touch with friends and events.

*John & Bertha Stallard
Auckland, New Zealand*

Loren and I want to thank you for the article published in the July issue of ASD with the picture of us and quilt we received from our district.

We keep all copies as I look and read many articles as reference material. We look forward to 1989 when Oklahoma will hold the 38th National S/D Convention.

Loren & Dorothy Hayes

Please discontinue my subscription. As a former single dancer, I am forced to give up square dancing. It hurts to give up something you love, but there is no place for me in square dancing. My parents talked me into square dancing. I wanted to wait until I married. I never married but I had over ten great years of square dancing. My mother and I took turns danc-

ing with my father. They are both gone now. Square dancing was their legacy to me.

Silete Coon

My name is Amy Wattke, the activity therapy director at Woodridge Hospital. For over a year Judson Nicholson from Clarkesville, Georgia, has been calling square dances and instructing patients at our hospital on the art of square dancing. Mr. Nicholson's patience and enthusiasm have been invaluable to me and the patients here at Woodridge. Through square dancing, Mr. Nicholson has brought smiles and laughter to many addicts, drug and alcohol abusers, as well as eating disorder patients who haven't smiled or had fun in a long time. It has assisted them in developing social skills in a fun and uplifting environment.

All of us here at Woodridge give 100 thanks to square dancing and especially Mr. Nicholson for bringing light back into so many lives.

*Amy Wattke
Clayton, Georgia*

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In 1983, when we developed the concept for the Committee for Handicapable Dancers, we had a vision of a time when square dancers with disabilities would become fully participating members of the square/round dance community. Five years later, the accomplishments in 1988 have represented a quantum leap towards this objective...

To those who assisted in this progress, we would like to extend sincerest thanks:

a. Joy and Joy Vaccari, past presidents, USDA, and the board who showed faith in our idea and approved our committee in 1984. Also their successors, Howard and Loraine Backus and Jim and Peggy Seagraves and their boards who have provided continuing moral and financial support.

b. Frank and Nan Habersberger, chairman, National Folk Dance Committee, USDA, who recognized Handicapable Dancers as an integral part of the S/D community by inviting one of our co-chairmen to testify at the congressional hearing on HR 2067.

c. Leaders of the Florida State S/RD Convention who have lead the way in serving Handicapable Dancers by providing a hall for their use so that they can participate fully in convention activities...

d. The National Executive Committee for providing for the first time a Handicapable Dancers' Hall at the 1988 National Convention in June 1988...

e. Dean and Kitty Emery and their US Handicapable S/D Assn. for sponsoring the First Handicapable S/D Convention in July in Chickasaw, Ala. with future plans for a subsequent convention in 1990...

f. S/D callers/leader of Handicapable clubs for their inspired leadership of our special dancers.

g. For their outstanding support of Handicapable Dancing in publications: Stan and Cathie Burdick, *ASD*; George and Rita Deschambeau, *Bow and Swing*; Jim and Peggy Seagraves, *ASARDA News*...

God bless all of you and yours with best wishes for a successful 1989.

*Frank & Nancy Cherry
Mac and Chieko MacKenzie, Co-chairmen*

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Very striking on the dance floor in the dressed sets parade at Expovention in Brisbane, Australia, last June, was not one but three matching black and white sets from New Zealand. The styling of the women's skirts created twelve "spinning wheels" as they swung. 35 dancers from clubs in the Auckland Province joined the tour of Queensland led by Russ and Elva May Lindsay of Tauranga. They were hosted for B.B.Q. meals and dancing by the Queensland S/D Centre at Buderim, Lighthouse Squares at Coulandra, The Tablelanders at Atherton, and the Townsville Tropical Twirlers together with the Sun City Swingers in Townsville. The convention held during World Expo was enjoyed; thanks are due to Graham Brandon and Bev MacLachlan. Also enjoyed were clogging sessions assisted by Ralph and Phyllis Turner. The Australians said clogging was spreading "like a bush fire." The Lindsays have commenced their first clogging class and invited visiting square dancers and cloggers to join them. Contact the Lindsays at 10 Acklam Ave., Tauranga, New Zealand.



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36th ANNUAL ALABAMA JUBILEE, March 31-April 1, 1989, Birmingham, Alabama Civic Center with callers Dee Dee and Randy Dougherty and Paul Marcum; cuers Tom and Ann Knapel. For info, write Krahn, 1556 Yachtsman St., Alabaster AL 35007.

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A Phase II two-step by Ted & Luella Floden

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ERROR—FIDDLESTEPPER POLKA

We regret that the source from which we "researched" *Fiddlestepper Polka* for the November issue had a portion omitted. In Part B, steps 9-16 were not given. Actually, these steps are a repeat of Measures 1-8 of Part B, ending in semi-

closed position facing line of dance.

We regret any difficulty this may have caused our readers, and we thank Bob Ruff of Wagon Wheel Records for sending the correction. This is the kind of error our proofreader cannot detect.

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Streets of Bakersfield, Ken Bower	Chaparral 522	Gonna Take A Lot of River, Bob Shiver	Mustang 196
Shine, Marshall Flippo	Chaparral 708	Kansas City, Mike Sikorsky	4 Bar B 6094
Railley Special, Paul Moore	Grenn 12214	I Had the Time of My Life, Bob Newman	ESP 519
I Didn't Every Chance I Had, Bob Baier	Eureka 1201	Me and My Shadow, Bob Newman	ESP 520
Early in the Morning, Bob Baier	Eureka 1202	Old Joe Who (Patter), Ron Mineau	Big Mac 1005
Let's Twist Again, Tom Miller	Eureka 1302	You're The Reason, Chuck Bryant	Mustang 197
Razz-Ma-Tazz, Lee McCormack	Rawhide 151	Linda, Jerry Haag	Chaparral 215
Midnight Highway, Steve Sullivan	Buckskin 1227	I'm Gonna Get You, Scott Smith	Chaparral 808
One of Those Songs, Bruce McCue	Silver Sounds 101	Button Off My Shirt, Jimmy Roberson	Lightning 104
Jack of Diamonds, Jack O'Leary	Silver Sounds 103	Adobe Hacienda, Johnnie Scott	Prairie 1099
The Love She Found in Me, Milt Floyd	Blue Star 2371	I Love You More and More Everyday	
I Don't Know Why, Elmer Sheffield	ESP 155	Ernie Kinney	Hi-Hat 5112
		Bring Back, Dave Abbott	Hi-Hat 5111
		Daddy Was An Old Time Preacher Man	
		Bill Volner	4 Bar B 6097
		Bird/Rollin' Patter	Mason-Dixon Line 6
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ENCORE, Continued

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★ I will be agreeable, dance appropriately, speak softly, act courteously and speak ill of no one.

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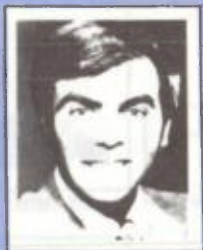


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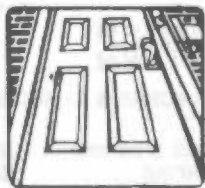
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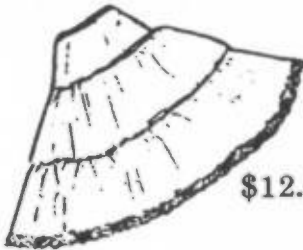
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