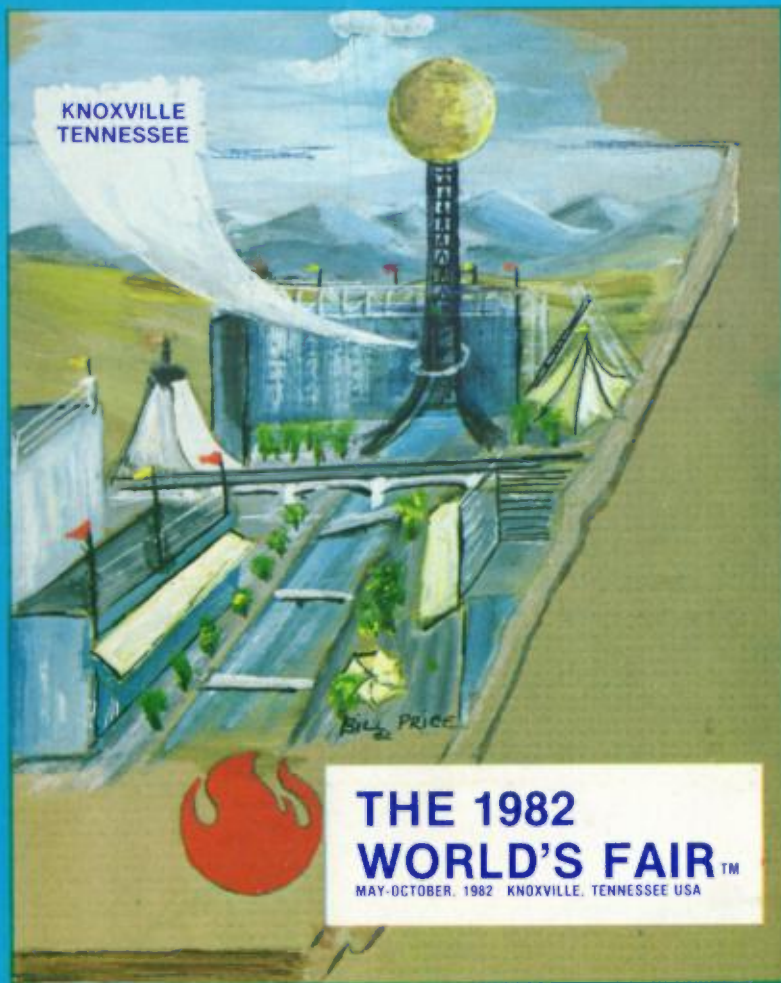


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AMERICAN SQUARE DANCE

VOLUME 37, NO. 4
APRIL, 1982



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WITH THE SWINGING LINES

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Publishers and Editors
Stan & Cathie Burdick

Member of NASRDS
National Association of S&R/D Suppliers

AMERICAN SQUAREDANCE Magazine
(ISSN 0091-3383) is published by Burdick
Enterprises. Second class postage paid
at Huron, Ohio. Copy deadline first of
month preceding date of issue. Sub-
scription: \$9.00 per year. Single copies:
\$1. each. Mailing address: Box 488,
Huron OH 44839. Copyright 1982 by Bur-
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Square dancing is not important.

That's an April fool-ish statement to make in a square dance magazine, so let's qualify it: Square dancing is not as important as the people who dance.

"Weighing priorities" is a common phrase today in the study of goals and life styles. We need to consider our priorities— what is really important to us now? What is really important when we look into the future?

Look at the current square dance scene. Look long and hard. What are our priorities? What should they be?

People are important, high-priority items in the scheme. Perhaps focusing on the people problems will solve some of the square dance problems.

Consider the new dancers. They are important— to themselves as well as to the club. Do we help them, dance with them, compliment them, encourage them to build a confidence that will carry them not only into the world of square dancing but into all other later endeavors? Or do we concentrate on their mistakes, their awkwardness, their insecurity, their tendencies to make wrong turns? What's important— one or two night's dancing or cheerful, self-confident new graduates?

Take the teen-age "tempest" that storms periodically through areas. Teenage square dancers are enjoying a wholesome, healthy activity, perhaps a bit more energetically than their elders; they learn to be part of an adult group, to mix, to be friendly, to be "high" on fun. What's important— to encourage this good, clean fun or to shut those under 18 out of dances because they are too boisterous or too lively? What's important— support for teens as they grow into responsible adults or the push into "their own thing," perhaps drugs, alcohol, vandalism, or worse?

What's important— to let single

CO-EDITORIAL



square dancers enjoy our social activity or to insist on couples because it's a "couple activity?"

Today in the square dance scene, more leaders than ever are working to provide dancing. We know this because of organizational lists of callers, cuers and leaders. No one of these leaders is perfect— not one! Mistakes are made— some can be rectified; some must be lived with or lived down. What's important— to recognize the efforts of our leaders and appreciate them— or to harp on each error as if it meant the end of square dancing forever? What's important— to keep the leaders leading or tear down each valiant neck-sticker-outer?

People and their feelings are important. Pappy Shaw said of square dancing, "Keep it simple, keep it folk!" Keep it for the folks to enjoy. We add, "Keep the folks to enjoy it." Nicer people will make nicer dances. People are important!

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BY-LINE

This April issue turned out to be a whopper! First of all, it grew and grew until we called a halt at 96 pages— one of the biggest in recent months. The vacation listing, "Guaranteed Good Fun" is the longest listing we've ever published, which means a large variety of special events, weekends and vacations in which to enjoy all the square dancing you want. Of course, April is always the month to inject a little extra humor (we know why April Fool's Day follows winter so closely) so we include a story by **Sue Donym**, who also helped write the February 1982 poems, and a collection of comments that **William Shakespeare** might have made about the square dance scene. **Shelia Popwell**, the able and humorous author of *Clogging, Teaching Clogging* and *Solo Dances*, visited a record review session and describes it for all the readers who wonder just how the records are rated.

Bev Warner wants everyone to know just what Detroit is really like, set fears aside, and sign up for the convention in June. Bev has written so many articles for *ASD* recently, that readers must know she "tells it like it is."

Classes are going down to the wire now, so this seems an appropriate time to reprint a presentation that **Don Starr** made at the last convention in Seattle, concerning the new dancer. We hope it will encourage clubs to make a positive effort to welcome new dancers into the world of club dancing. Our roster of authors is completed by **Erma Reynolds** who just happened to send a Hawaiian-flavored puzzle in time to accompany the story of the *ASD* tour in February.

One more note on the condensed type: we have not used it in this issue for any feature articles, following the direction of half a dozen letters which asked us to use the regular type for legibility. However, it was necessary to continue using it on the record reviews because there were 43 of them this month! Bear with us— we printed them in entirety but had to use the small type in order to do it.

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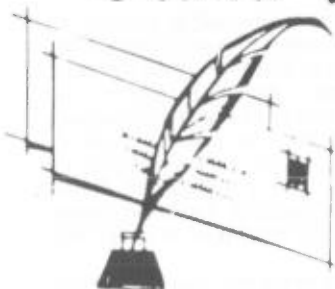
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How very pleased we are to have been included in your January issue under "Line Light." It really capped off our "awards night."

Our square dance years have been busy, full of our efforts to return some of the joy we have received from dancing. However, we honestly feel that for every single leader one can name, there are many "nameless" dancers whose loyalty, support, and plain hard work made that leader a success. So many times we hear, "Oh, I couldn't be chairman of that committee, but I'll be happy to work on it." These are the same people who are at the dance early enough to place chairs, set out ash trays, etc. There is no special event, no class dance, no charity affair, also no national convention, that would come to actuality without their input. It is all these people, friends of many years, workers who resist the limelight, that we include in any award or words of gratitude that we receive. Without them we have no special talent to produce much of anything.

We've asked that all these people share with us in our special "honor."

We've done nothing alone.

Thank you for allowing us to express our feelings, thank you for the excellent article that we intend to blow-up and paper our rec room with, and thank you for your consistently fine magazine.

Betty and Bud Wolf
Springfield, Pennsylvania

Just a note to thank you for the nice write up in Facing the L.O.D. That was a pleasant surprise. I assume this will be a regular feature and the round dancers will enjoy it.

Your magazine is always improving and it is a true credit to the square and round dance activity.

Thank you again.

Phyl and Frank Lehnert
Toledo, Ohio

Just found out about your square dance magazine today... I am in the process of putting together a group of cycling squares. We all ride touring bikes and want to add square dancing to our trips. I have 11 riders in lessons now and four of us will graduate in the next month. If you ever have space enough to ask if there are any other cyclists who would like to know about our group, have them contact us.

Betty & Charles Silcox
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Just want to say thanks for sending us the *American Squaredance* for the past two years in return for our writing some articles for it. It was truly a surprise and one we thoroughly enjoyed.

Joyce & George Kammerer

In the February issue of *American Squaredance*, under the heading "EAA SDC Notes," you inserted some information that I had sent you about the

Continued on Page 90

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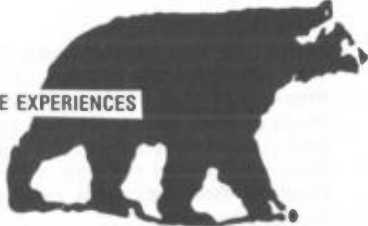
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Meanderings with Stan

JANUARY UN-BEAR-ABLE EXPERIENCES



January was a bear! To use a Latin phrase, it was a *Bruinus Ruinus*. It was positively *Polar*.

January was barely *bear-able*. It was absolutely, abnormally, abhorrently, dizzily *Grizzly*.

January of 1982 will leave maxi-tracks on the pages of time, just as my very furry non-attractive friend above leaves sleeves of frothy footprints fringing this fairly forlorn feature's upper flip 'n fold folio, either for a long furlong of further "firsts" to follow for forthcoming frigid flits of time, fleetingly or forever.

If you can read the preceding paragraph correctly three times in quick succession, I'll send you a genuine Ohio snowball by our own DOWNS express service. DOWNS is the opposite of UPS.)

If you can *understand* that paragraph, you deserve to be *snowed!* — Co-ed.)

Thus endeth my little litany of the month.

Oops, not quite. I must tell you about my Aunt Arctic and her epic episodes as she fought the frigid elements. She's somewhat given to excesses, but I'll wager these utterings are utterly true.

She told me that during January she lost her bearings on the road, because the unicycle she rides got its "un" undone, and froze instantly to a giant icicle. Get the point?

She said her pet penguin actually shed his formal tuxedo trappings in her yard, and grew a handy-dandy, snug as a bug, *mink* in a wink.

She asserted that her brass monkey on the front porch was transformed into a veritable abominable snowman, topped off with a Kojak cranium.

Finally, she claimed her dice turned to ice 'twist the palm and the table when her furnace failed.

No kidding, folks, January was a killer-diller for travelers (both callers and dancers) from coast to coast, especially in northerly, easterly, mid-westerly climes, and that happened to be my coldly-calculated route (doggone the luck) for most of the month.

Read on, and weep with me— big, icy, icicle-y, icky tears— appropriately punc-

tuated with groans and moans from ominous zones deep within some gnome bones, drone bones, hambones, or your own bones, as the case may be. (Clear up to the ozone?— Co-ed.)

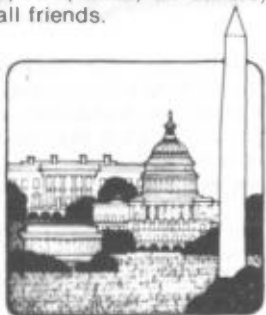
Erie, Pennsylvania— I went twice to this good ol' faithful Squaws and Paws club in the *dread* of winter (once in January and also in December). I got that old EERIE feeling both times, as fierce storms slapped me in the windshield on the return trips toward home. In December I got exactly six miles west before zero visibility and below-zero temperature turned me into a Red Roof. In January I hit an ice storm that crippled a hundred cars and trucks, all stopped along the Interstate. I got as far as Cleveland after four hours (normally takes two) by inching along the icy road at 25 MPH in second gear. Thanks to my sure-footed, caribou-tiful Malibu, I daresay mine was the only vehicle that went all the way from Erie to Cleveland that night. All traffic was completely stopped going east, due to one treacherous hill. When you feel yourself *fishtailing*, it ought to be on the dance floor, not on the highway.

Who says the last frontiers of adventure to appeal to the pioneering spirit of man have vanished? Try being a traveling caller.

Needless to say, I enjoyed the dances in Erie both times and I'll go back, winter or summer, for more four-alarm bell-ringers in that li'l ol' Belle Valley Fire House hall.

Gulfport, Louisiana— Continuing my January jaunts (Yes, I left you hanging in Gulfport in my last indigestible digest.) I must relate that after driving back to New Orleans following the Jennings swing, I stayed in the downtown dixieland city at the St. Charles Inn (lovely old place— try it sometime— just a stone's throw or a trolley track trudge or a crawfish crawl away from all the lights 'n sights) and grabbed the Interstate across the Pontchartrain, past Slidell to Gulfport. Swell time again at the ASD

dance for the Star Twirlers. Space is short and so's my memory, but I'll say thanks sincerely and succinctly to all these good folks: Chuck and Dee, Gene and Julie, Ralph and Dottie, Kathy (R/D Q'er), Chuck and Flo, the Hansons, the Trujillos, Ron, Mike, all callers, all officers, all friends.



Washington, D.C.— On the next trip I flew into Washington National Airport on a cold wintry day (amid a snow squall or two), not realizing that on a similar day just five days later there would be a tragic plane crash there, known to the whole world. That makes a guy pause to think a bit. I probably rode over that 14th Street bridge also, when Don Beveridge and friend Joyce drove me to the St. Charles Hotel (There's a devil of a place to find, but a heckuva nice budget hotel.) and later to the B 'n B's ASD dance in the Pentagon, believe it or not. I regret to say Ronnie Reagan didn't drop in, but a beautiful busload of mystery-trippers from the Penn Wheelers of eastern Pa. showed up to fill the hall. Capital (capitol) capacity clappin' clan, cap'n!

Cleveland, Ohio— Landed back in Cleveland just in time to "clinic" with fellow callers on my favorite subject: "PR/Promotion/Selling Oneself as a Caller." I "sold" myself short. Few came. Snowy day. So what else is new?



Jackson, Ohio— Driving to southeast Ohio for this one, old Smokey got me five miles west of the town and I was late for the dance. Golly, that Wagon Wheelers hall is a beaut. (See ASD, June '79, pp. 50-51.) Amazing to think that it was

built by a small club in a rather remote area. Caller Ed and Patty Clark kept things clicking down thataway. I drove home in another snowstorm, to arrive in Huron at about 2:30 a.m.

Virginia Beach, Virginia— It was another cold weekend when I flew into Norfolk airport the middle of January for the annual Riptides rip-snortin' ASD dance, always a choice one. Frigid weather hurt us this year— only 26 □'s instead of twice that number. Nevertheless, it was a small ball. Ron set sound and Debbie coo'd the cues— that's the Williamses. Warren and June Berglund (prexies) hosted me. Blanchards and Kights coordinated all. Bill and Thelma Reck decorated. (Cute rooster mascot theme.) I'll look for a high tidewater time again next year. (See "People." this issue.)

Peoria, Illinois— This day was really a frozen-toeser. Landing in Chicago from Norfolk, I was greeted by *minus fifteen degree* temperature (−15°) and a *chill factor of minus sixty* (−60°)! I rented a breezy Escort (with a poor heater) for the four-hour trip through drifts and howling winds to Peoria, where hosts Dale and Millie Bannister suffered with me through a froggy-throated performance for the Caterpillars' regional mini-festival at the ITOO hall. My case of laryngitis almost knocked me out of the "ball game." Thanks to callers Karl Hanson plus Novice and Evelyn Hamilton for pinch-hitting in the 3rd and 5th and 9th "innings." I must have sounded about two octaves below Kermit. (I've heard you call for Miss Piggy.— Co-ed.) Next day "Doc R" put me on antibiotics and I headed for Cincinnati, since West Lafayette was cancelled due to weather conditions.

Cincinnati, Ohio— It was time to do a date with the popular Unicorner Singles Club of the Queen City. It was a class/club combination and the old lodge hall was bulging. I called hoarsely.

(*Horsely* would be better for Unicorner— Co-ed.) Pam Riley spun a round around often. Thanks to Foster Eubank for making it all go clickety-click-clack right down the track.





Quincy, Illinois- It was quite a scramble back westward from Cincy to Quincy. Chilly ride through a little Ohio, total Indiana, and most of Illinois to tiny Bowen, north of Quincy, where caller Jim Blackwood had set up a class/club ASD dance. Roads had improved and so had my throat problem. Jim had a couple of innovations up his sleeve. There were "mini-fashion shows" between tips featuring Pat Critten from Pat's Shirts & Skirts in Jamesport, Mo. Also, since his class members were round-less, Jim did a few contras instead. Nice change of pace. (That's somewhat *contra* to the norm.— Co-ed.)

Thorp, Wisconsin- Now it was Wednesday, and the toughest drive was ahead of me, so I rolled out of the motel early and got Escorted straight north for eight hours of two-lane maneuvering through blizzard conditions to Stanley, Wisconsin (another tiny town that is almost at an atlas-at-less attention atop the state.) Well, half a dozen sets braved the storm anyway for another class/club jig gig set up for the Swingin' 8's by "Doc" Doug and Carol Sallis, my hosts. For the record, the whole area (including the twin cities just west of there) had 17 inches of snow that night. That's what you call *blanket coverage*!

Jacksonville, Illinois— Another wintry visit took me above St. Louis to a nice icy location where the Yellowrockers rock. Small crowd due to slip 'n slide conditions, but they sprinted with spirit while refraining from complaining. Lovely lodge, that Blackhawk. I'll be hawkin' my way back, Blackhawk!

One more quickie-slicky trip trick before I could say "sayanara" to January (Thank heavens) and prepare for the lovely Hawaii hurdle. This end-of-the-month ramble included two dates in Canada and one in eastern New York (a toot to Utica).

St. Catharines, Ontario— Once again the MS'ers of Swing and Whirl in the Garden City, served sweetly weekly by Orphie Easson, mixed hash with me for a Wednesday ASD blue plate special. Dancing was, *pudding* it mildly, as smooth as jello pudding. Steak at Orphie's made a super supper. She had to leave on a Caribbean cruise at 5 a.m. the next day— Poor girl! Oh well, Hawaii was beckoning me just over the horizon at that point, and the January blues were about over.

Niagara Falls, Ontario— Always a pleasure to return to the smallest S/D hall in the world (one just built for square dancing, that is) next to the home of my hosts, callers Tiny and Margie McBurney. I certainly had a tumultuous welcome from the Canadian Cascades, just two kilometers and three thermometers away from the watery roar itself. They do both traditional and modern stuff with equal fervor. Time allowed another quick tour of the icy tumult, and among the nearby attractions, I took a guided gander at good ol' Guinness, just to see if Tiny's whole hardy hall rated a hallowed hole-in-the-wall there. No luck, Tiny.

Utica, New York— Final fling via my own buggy to Utica and the Swinging Squares, between a few flakes of snow "approaching" and lots more "departing." My hosts, caller Lucille and "computerized" badge-maker Ray Graf treated me right.

Suddenly it was February first and Hawaii became a reality. (See page 31.)



There are undoubtedly dancers reading this pensive piece who question the validity (or even the sanity) of a caller who will travel so extensively in the month of January (especially in January, 1982) amid such devastating conditions. Well, folks, the answer is simple and universal. No matter how tough your Januarys get, there's always FEBRUARY. And when it's February, can spring be far behind?



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The Case of the Shocked Secretary

by Sue Donym

An APRIL FOOL Feature

Square dancing is a wonderful form of entertainment. It's an opportunity to gather with friends and to meet new people. The mind grows and is sharpened, along with the body's physical coordination. And two hours or fifteen tips (whichever comes first) proves to aching muscles and tired bones that dancing is a very effective method of exercise. In addition, it is notable that all kinds of people from all kinds of regions have one particular thing, the most important thing, in common while they're square dancing—a friendly, sincere smile. Still, with all these advantages and the popularity gained because of them, there are people today who do not know what square dancing is. And what about the person who hasn't the vaguest idea about it? How does he interpret (or misinterpret) this marvelous form of relaxation?

Consider the following hypothetical situation. A church had been rented for the Scootback Squares in Grandsquare, Illinois. The church secretary decided to stay late on Friday evening to complete the bulletin for Sunday's service. She heard the opening and closing of car doors and some obscure chattering over the tap, tap, tap of her typewriter. Then she heard, "Testing...one, two, three," and the heavy downbeat of a western hoedown. The music was pleasing. She smiled and continued her work.

Suddenly there was an uproar of stomping, hooting and occasional screams. The nervous secretary abandoned her office and stopped at the top of the stairway. She listened breathlessly. There was an amplified man's voice rattling off words she never heard before. Her feet stepped silently and cautiously on each stair and her head tilted slightly to better decipher the mumble-jumble of a half-singing tenor. The secretary's curiosity was mixed with suspicion when she overheard the voice commanding couples to *separate and swap around*. When he said *trade and wheel and deal*, her imagination ran wild. The commands she heard upset her moral integrity and religious ethics; she was a good person and a representative of her church. It's not hard to imagine how *boys run* and *follow your neighbor* and *peel off* sent her into hysterics. If this group was exchanging partners and fooling around, she was going to report it to the session and the minister immediately.

"This kind of behavior will not continue in *our* church!" The secretary marched self-righteously toward the double-door entrance to the hall. The worlds of the caller were loud and distinct now. She knew the perverse scene had become a violent fight when she heard his speak of *arm turns, inside out, wrong way around, rip and snort* and swinging your partner. There was even mention of a chain. The church secretary did not want to break in and view the atrocity but she knew someone was in trouble when the caller stopped the music for a "breakdown." Everyone turned and stared as the little woman burst through the noisy doors and yelled, "Do I have to call the police?"

Someone jokingly replied, "Not unless they want to dance too."

The secretary was relieved to discover that no one was injured and that the whole thing was a misunderstanding. She watched a few tips and laughed at her previous reaction. The woman standing next to her said, "Really, there's nothing dangerous about square dancing except for sore feet."

"And people with misconceptions," added the smiling secretary.



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VIEWING OUR REVIEWER

by Shelia Popwell
Hampton, Georgia



How do you get to be the Record Reviewer for *American Squaredance* magazine?

"I begged for the job," says Atlanta caller John Swindle as he checks over the stack of records that will be reviewed during today's session. "I happened to be calling a dance with Don Hanhurst, who used to do the reviews, and he mentioned that he was giving it up. As soon as we finished the dance, I got in touch with Stan Burdick to tell him I wanted to do it."

The next obvious question is, once you *are* the Record Reviewer, what do you do with the 2,000 or so records that you accumulate in four years or doing reviews?

John leads the way through a recreation room decorated with a collection of Mickey Mousekiana to a snug little corner office where plaques and framed mementoes from his clubs and classes compete for wall space with orderly shelves holding bin after bin of square dance records.

"I file the records themselves by label," John explains. "Then I keep a Cardex file by title with release date and any notes I feel I need on the record, like the issue the review appeared in. That way I can check quickly for duplication of a record we've already done."

"It also makes it easy to keep track when several companies release different versions of the same record."

The office makes it obvious that John takes a serious approach to this business of square dance calling and record reviewing; there are no piles of records waiting to be filed away, no stacks of paperwork littering the desktop. The atmosphere is one of rock-solid preparedness. But there's evidence the lighter side is not neglected either: dominating the wall above those carefully organized record bins is a large poster presented to John by one of his classes.

It reflects the Mouse Madness that prevails in the room outside and pictures Mickey with cowboy boots and microphone; the caption reads, "Thanks, John, for teaching us our right from our other right!"

This same affectionate respect is evident between John and the dancers who work with him on the record review sessions. There are three couples who meet in the "Mouse Hold" on the third Sunday of every month; and today they arrive all in a group, exchanging banter and greetings as they troop down the stairs behind John's dainty, dark-haired wife Gail.

Everyone settles into place quickly. Long-established habit dictates the order of business: someone distributes magazines for a writing surface, another passes out pencils while John hands around the rating sheets; Gail disappears upstairs to get a final batch of cookies out of the oven. John makes a comment on how promptly they all arrived, more promptly than for his dances, John claims. Someone hastens to reassure him that they were lured in from the street only by the smell of Gail's cookies; another intones, "Neither snow nor sleet nor grumpy caller can stay us guinea pigs from our appointed rounds... er, squares."

John has the rating sheets pre-printed with the date and the titles of all the records to be reviewed today. Beside each title there are spaces for a rating of 1 - 5 in four areas: Music, Figure, Delivery, and Timing, plus a sizable space for Comments. For each record in turn they will rate first just the music alone, then they will form a square and dance the figure and the break, returning to their chairs to rate the danceability and flow of the pattern and to write out their feelings about the record.

Someone comments on how short the list is for this session, only 16 records to

be done. Once there were 43 to be reviewed in one afternoon; it took them a little more than three hours to get it done.

As soon as everyone is supplied with a pencil and a cookie, the work begins and John puts on the first record. Square dance music fills the room, but for now there are no dancers, only listening, evaluating ears and concentration. There is motion, though: fingers are unconsciously tapping, toes are patting (and cloggers would be glad to see that there is at least one heel keeping time).

By the time the first comments are finished, John has made a quick check of the printed call to see where the action of the square will be in regard to the shape of their small dancing space, and when necessary will alert the group to a change with their own special call, "Heads to the Fireplace." For the first record, though, the cue is "Heads are normal"; and someone quickly makes the comment, "You can't be talking about *our* square!"

John starts the called side of the record, he joins Gail in the square and the dancing begins, with all the laughter and enthusiasm of any other square dance occasion, except this time the dancers are paying more than ordinary attention to the way a caller puts his material together: the direction of body flow, the ease of transition from one figure to the next, the repetition of patterns, the timing of the calls and the positions around the floor.

As soon as they've danced through the opener and the figure once, John stops the record. "That's the hardest part of doing this review session," someone grumbles, "to quit halfway through a good record!" Everyone grabs another of Gail's cookies as they return to their chairs to rate what they've just danced, and that's the extent of their break. As soon as they've finished one set of comments, John alerts them to the title of the next record and the music begins again; the pattern of music, rate, dance, rate, repeating over and over until all the records are done.

Ratings are done mostly in silence, surprisingly, with only an occasional comment about what was just danced. One particularly uninspired call draws a wry, "Figure feels familiar, doesn't it?" as all head back to their chairs, while another caller with a real flair for keep-

ing a square busy inspires this exchange: "Throwing a heap of steps in there, isn't he?"

"Yeah, but you notice the timing. We all got back just where we're supposed to be."

"I'm running out of comments," a lady complains. "What else constructive can you say about a square dance record?"

"Do like they used to on American Bandstand," suggests one of the group. "Say, 'It's got a good beat and you can dance to it!'"

"Don't give 'em any ideas," John groaned. "I have a hard enough time getting comments out of them as it is!"

At one point John cautions the dancers to be ready for an unusual call in the upcoming record—*allemande left* with the same sex. And, typically, they prepare for it: "Well, we better all figure out what we are before we start!"

But in spite of the warning, the odd *allemande* causes the square to break down as everyone searches for a "normal" corner; and the call generates the longest discussion of the afternoon, finally ending with a mutual agreement that the review should recommend the call be restricted to a specified level of dancing.

Very rarely does this group of review dancers have to play a record more than once, John explains. "Once in a while they'll get caught off-guard, as they did on this *allemande* thing, and we'll maybe dance it again. There was a record that used *star the route* before it was a Quarterly Selection, and we did a short workshop on that. But mostly they go straight through without a hitch, well, much of one, anyway," he adds and grins.

Naturally anyone making a comment like that is tempting Providence, and the very next record brings a halt to the group's near-perfect progress.

"Now there are two different figures for you to rate on this one," John said before he put the record on. "One is for Plus II, so we'll dance them both before I stop the record and you'll rate them each separately."

Before the caller got through his opener, heads were shaking and there was a general Melee in the Middle, not only was the caller hard to understand in his short-clipped delivery, but also the tricky timing of his figure left no room for mental playback. **To Page 85**



by Bev Warner
Saginaw, Michigan

The convention is coming! The convention is coming! This phrase is running through the minds of thousands of square dancers all over the world. It is the same feeling of excitement as a child waiting for the circus to come to town.

Even though these same adults are anticipating this festive occasion as children do, they still are having grown-up fears about Detroit. Detroit in the past has been stereotyped as a crime-ridden city and many dancers cannot forget the wild tales they have heard.

Which makes my job all the harder. When asked to be the state director of publicity for the 31st National Convention, I was hesitant because I had shied

Every dancer knows it is an honor to host a national convention in one's home state, so I decided to check out Detroit, then determine whether to jump on the bandwagon and promote the convention or not. In the meantime I subscribed to the *Free Press* and started tuning in Detroit radio stations to keep up on everyday happenings and to see what Detroiters thought of themselves.

When my husband asked me where I wanted to spend my summer vacation and I said, "Detroit," he wasn't too sure where I was coming from. "Why Detroit of all places when you will be going to the national in June of '82?" My reasoning convinced him and we packed our bags and trailer and headed for the big city.

During the drive we discussed how we should portray Detroit in our writings. We questioned whether we should color the truth some or be completely honest. Since we are leaders we felt a tremendous responsibility to all our dancer friends—we must report accurately.

On the outskirts it looked as though the rumors weren't altogether false. Everything seemed rundown, in need of paint and repair, with littered trash

about. Didn't all this decadence go with high crime? How could we possibly encourage our friends to enter into this?

Once inside the city we were amazed to find just the opposite existed. Here we found magnificent architecture, well-kept neat clean streets, lovely trees and plants.

While looking for a place to park we noticed Hart Plaza was bubbling with activity. Gaily dressed people were dancing and singing during a Ukrainian Festival. As a warm misty rain began to fall, a colorful rainbow arched, connecting Detroit and Windsor. It seemed an omen.

Making sure everything was securely locked, we defensively took off on foot with cameras strapped to us that would take a crowbar to remove and a short course in self-defense tucked in a corner of the memory, trying hard not to think of that rainbow.

Always mindful of keeping our guard up, we would catch ourselves standing in awe of the Renaissance Center, the Dodge Fountain or the Trolleys. Photo subjects were limitless. We could feel ourselves beginning to relax as we photographed willing models.

That evening setting up camp at the Windsor KOA, several Canadians were curious about the square dance symbols on the car and trailer. They came to visit and help set up. Such friendliness made us a little uneasy. We had psyched ourselves to be defensive and it was working on us. Dare we drop our guard and just enjoy?

The next morning we packed a lunch and headed for Belle Isle. This seemed like a vulnerable tourist attraction, one that our dancers would definitely put on their lists to visit. We arrived at the zoo in time to see a newborn llama being cared for by its mother with the placenta lying nearby. Another omen? Did we really think the miracle of birth only happen-

ed in our protected world? There were fishermen, young and old, willing to discuss their catches. They didn't look dangerous. Joggers were running unmo- lested. People were napping on benches in the shade. We saw no pirates at the yacht basin or muggers in the aquarium. No one even picked a single blossom at the conservatory. The worst thing we en- countered was the missing bronze turtle from the Scott Fountain. Probably a childish prank.

As the days and nights passed, we became captivated with the city. We were sorry we had wasted so many years in not taking a trip to Detroit. We now felt very confident about our reporting— it was going to come from the heart.

The cultural attractions were in abun- dance. How many cities can boast of a symphony orchestra, premier Broadway shows, a performing arts center, the fifth largest art museum in the nation, a science center and every ethnic group represented in culture and food? Not to mention the notables born and raised in Detroit. As we looked back at reading about Poletown, the many projects of

Mayor Young, the editorials, the Fitz- gerald, Arnett, McWhirter and Talbert columns, we found Detroiters think a great deal of themselves and their city. They care.

We now could see why the ratings in the U.S. News and World Report moved Detroit from #11 to #16 for major crimes during the year of 1981. As we viewed Detroit and its people we knew the im- age had changed. We had certainly sold this city short and it was time to eat humble pie.

Many square dancers fit the mold of people we met. Many share the strug- gles and perseverance against the economics disasters. Many are front porch sitters or fish their dinners from the river. Many live in homes in need of repair and have hearts in need of love.

Maybe the city of Detroit will be a little leery of the invasion by thousands of colorfully dressed square dancers from all over the world. We hope the ethnic culture of Detroit and the ethnic culture of the square dance world will mesh and dissolve all fears. We tell it like it is, and this is one tale you can believe!



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THE NEW DANCER

by Don Starr
Oceanside, California



The class member has had square dance lessons of approximately 26 weeks with each session being about two hours long, we hope. That is what Callerlab has determined it takes to learn the basics. Plans are made by the club members to have a nice graduation ceremony; they are proud of the new graduates and the graduates are proud.

Maybe the club has an "after party" for the new graduates and everyone goes away with a good feeling. What happens next can be the difference between continuing to enjoy the fun of square dancing or dropping out.

Quite often you will hear a new graduate say, "I am going to take a break for awhile because I have been going steady for 26 weeks or more and I need a rest. When I feel like getting back into it again I'll start dancing regularly." Well, so many times this leads to dropping out because the routine has been broken and the will may not be there to get back into it again. You may try again next year but priorities may change also that you wouldn't have changed had you not broken the routine. What I am trying to say is this, square dancing has lost a friend and the dropout is going to miss out on all of the good times, fun and friendship.

Let's consider now that the new graduates are going to stay with the activity and take advantage of the good times and fellowship. Are they going to join a club? How about joining the club they just graduated from? They should be told of the club's help as angels. The caller should instruct them to join a club and not just wear name badges, with explanations. What are some advantages of belonging to a club? There are many, including developing lasting friendship, the feeling of helping others, self-fulfillment, a sense of belonging. I can think of only one thing which might be considered by some to be a disadvan-

tage and that is to help with keeping a club in operation. Without dancers helping there would be no clubs in which to dance.

What about a "floater?" A floater is one who does not belong anywhere and has no club affiliation; he misses out on all of the advantages I mentioned above belonging to a club. Other dancers generally recognize the "floater" as one who wants all the fun without having to contribute anything except the donation at the door. A "floater" is the "let-George-and-Alice-do-the-work" type.

What about the "right club" to join? The right club is the club where you like to dance, where your friends are, the club where you feel the most comfortable, the place where you have the most fun.

The class basically is going to expect the caller to teach well so they have a good understanding of the basics. The club and caller should discuss the goal of the class and how best to reach that goal. Consider Callerlab recommendations. What amount of time do they have in which to learn the basics? What level of dancing is to be reached? What type of dancers will you have at the class? (By that I mean teens, young people, middle age, seniors or maybe a combination of all. What is the age group? Average age of the dancers should be considered.

Learners should have additional exposure to other callers during the class. After about eight weeks the class member can be taken by a club member to another club class dance. The class member builds confidence and the ability to adjust to the calling of other callers. Learners should also realize that it takes time to gain confidence at various levels before going on. Not everyone wants to move on to the Plus levels; some should not, i.e., those who travel frequently and do not have a chance to dance while away, also some

dancers who cannot dance more than once a month.

The way to help establish confidence is dance frequently at a level that is comfortable. Don't get beyond mainstream until you have build a good foundation at that level.

Learners should understand the levels: M, M + QS, + 1, + 2, A1, A2, C1, C2, and know what they can dance well and what they like. The clubs should advertise their levels and stay with what they advertise.

Club officers can insure that the callers do not push too far by specifying in a contract or agreement what the caller can and cannot do as to calling levels. The club is paying the caller so it has the right to dictate what level will be called. This type of information should be in not only club/caller agreements but for any type of dance big or small. Everything should be spelled out clearly!

In the new dancers' world of square dancing, the decision arises concerning what clubs to visit. The most important thing is to pick a club that advertises its level of dancing. You know what level you can comfortably dance so that would be a first consideration. If you can

find something out about the club, how friendly it is, do they dance the level they advertise, this will help. When going to visit a club, go early so you can orient yourself, meet the members and get familiar with the surroundings.

The "other dancers" at the club you are visiting will in most cases be helpful and friendly. Do not let it bother you if occasionally you dance with one or two couples who are not too friendly. You meet people like that everywhere. We don't like to see this in square dancing but we do have them! Do your best and keep a smile on your face even if they don't. If you get too many looks of displeasure because you goofed or someone else did, then remember to never go back to that club.

Two big ways to lose interest in square dancing are not go regularly and to dance above your level. The way to keep your interest is to dance at least three or four times a month, dance at a level you can enjoy, have fun, socialize with your square dance friends, attend large square dance events such as local area dances or festivals, state conventions or festivals, the National Convention and dance, dance, dance.

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The happy group above are the members of the ASD Hawaii tour and the dancers who accompanied Phil and Nancy Kozlowski of Aurora, Indiana. We all met in Hilo after various flights arrived to begin a 15-day, four island jaunt. At the right of the banner above is "Auntie" Daisy Brehm, tour guide extraordinaire, who arranged and scheduled and shepherded (and scolded) our group of *haolis* throughout days of sightseeing, swimming, sunning and culinary satisfaction.

Square dancers dance whenever they can: in the volcanic crater on Hawaii, in Kona with the Sunset Promenaderson a rooftop pavilion (Thanks to "Kampy" Kampschoer), on Maui informally in a hotel room, on Kuauai with a PA not connected to the record player which only played at one speed— fast, at the coconut plantation stop while a tire was being changed, and at "regular" dances, a festival and a workshop, on Oahu.

A quick rundown of activities brings to mind Akaka Falls, a 420-foot cascade in a remote green canyon; snowcapped Mauna Kea; lava flows, creating bumpy black deserts stretching for miles; brilliant poinsettias, orchids and anthuriums in nurseries and private yards; the macadamia nut factory; the black sand beaches and the waves upon which "you never turn your back;" Captain

Cook's three-decker cruise boat which took us to Kealakekua Bay for a swim in the bluest water imaginable where porpoises and intruding snorkelers play; the Parker Ranch, largest singly-owned in the U.S., and a delicious steak lunch; passing the Triathlon bicyclers as we left for the airport in Kona; the poi and pig potpourri (luau) with music, grass skirts and shapes to shout about; lovely luxurious condominiums on Maui and the fun of renting a car for our own exploration; the wild, wide-eyed surfing scene with 10 to 15 foot waves; the lao Valley with its Needle; browsing in Lahaina, the old whaling port; the Fern Grotto, the Waimea Canyon, Wailua Falls and the Spouting Horn on Kauai, the Garden Island; browsing through the Market Place, always with the "Sleeping Giant" on the horizon; eating a delicious dinner at the Bull Shed and running a half mile through torrential rain back to the hotel; the Mormon Temple, where we talked to Elder Osmond, uncle of Donny and Marie; wall-to-wall food at the Kuilima Hyatt buffet lunch; Pearl Harbor and the Arizona Memorial; shopping at the International Marketplace; joining the thousands of sunworshippers on Waikiki Beach; moonlight cruise to top the whole trip.

It was a great trip with hoopla, hula, hoot 'n holler, and lots of Aloha!

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- 665 Morning of My Mind, Caller; Al Stevens*
- 664 Mele Kalikimaka, Caller; Al Stevens*
- 663 Rainbow Stew, Caller; Ron Schneider*

LORE RELEASES:

- 1200 Low And Lonely, Caller; Moe Odom*
- 1199 Old Flame Burning, Caller; Bob Graham*
- 1198 Up A Lazy River, Caller; Johnny Creel*

ROCKIN A RELEASES:

- 1374 James Hold the Ladder Steady, David Cox*

BEE SHARP RELEASES:

- 118 Red Neckin' Love Makin' Night, Toots Richardson*
- 117 I Love My Truck, Caller; Toots Richardson*
- 116 Falling Again, Caller; Perry Bergh*

SWINGING SQUARE RELEASES:

- 2378 City Police, Caller; Arnold Strebe*
- 2377 There'll Never Be Anyone Else, Arnold Strebe*

PETTICOAT PATTEN

- 101 ONLY ONE YOU, Caller; Linda Carol Forrest*

E-Z RELEASES:

- 526 Smoke on the Water, Caller; Nate Bliss*
- 525 Pretty Baby Quadrille, Caller; Jerry Hell*
- 524 Celito Lindo Mixer, Caller; Jerry Hell*

LP ALBUMS:

- 507 E-Z 34 Basics Called by Lem Smith
- 1021 Blue Star, 50 Basics, Marshall Flippo
- 1025 Blue Star, 75 Plus Basics, Marshall Flippo
- 1034 Blue Star, MS Plus called by Marshall Flippo

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Getting Started...



From Workshop Notes of Toronto & District Callers Assn.

The following are some suggestions for newer callers starting their first beginner group. It is intended to help them prepare ahead so the evening runs as smoothly as possible.

Planning your dance

Arrange for rental of hall or gym. Check permit or contract for correct dates, times, regulations, phone numbers for contacts.

Inspect area for suitability: size, floor condition, acoustics, location of power receptacles for P.A. and coffee urn, tables, chairs, washrooms, kitchen facilities and parking.

Plan your publicity. Be ethical; don't canvas at groups that have their own classes. Contact local newspapers, cable T.V., shopping centers, libraries, church groups, any medium that may be willing to give you free publicity. You may also wish to try some demonstrations in your local area.

Prepare your flyers, making sure they have all the necessary information including an understandable map.

2. Preparing your equipment

Make sure your equipment is in good working order.

Package your equipment in such a way that no small items will be forgotten.

Equipment should include a spare needle (and spare microphone if possible), spare cables for speakers and mike, and extension cord. A screwdriver and a pair of pliers would be handy.

List what you need for refreshments and check off.

3. Planning your program

If possible, attend one-night-stands or first nights of several callers. Check first, but most callers won't mind as long as you don't disturb the evening. Each caller has a slightly different approach. Note carefully what he teaches, how he

teaches it, and dancer reaction.

When planning *your* program, include ideas that will blend favorably with *your* calling style and personality. "Be yourself" throughout the evening. Don't adopt a phony personality as it will seem just that.

Make out your program carefully and thoroughly tip by tip, selecting music and basics to be taught. Your program should be flexible as progress will vary.

Select music with a good beat and rhythm and a key and range to suit your voice. With singing calls, try to use popular melodies. Avoid unusual or "gimmicky" music or phrasing.

Include in your program announcements to be made and for the first couple of nights mention about suitable clothing, shoes, etc.

After each tip, check off what was done and note any observations for future programs.

Teaching suggestions

The first tip is the most important one of the evening. This is where you can build your group's enthusiasm for square dancing or destroy it, so plan carefully. Give a minimum of instruction before starting the music (1½ minutes at the most). This will be who is their partner, corner, which couple they are and that this spot is their home base, and whether they are heads or sides. Mention that the most important thing in learning to dance is to listen. Then start the music and have them circle left and right and while they are moving, teach a promenade. Then teach a *swing, do-sa-do, allemande left* and after a little practice add a *left hand star* for the men and perhaps a *right and left grand*. Use as few instructions as possible, just sufficient to get them moving. For the first tip, don't worry about correct hand holds. Remember they came to dance, not to stand and watch. I go over the basics in greater detail later.

Make sure you don't make this tip (or any others) too long. When using a hoedown don't set the music back more than once. Use a pocket parking meter timer to time breaks so they don't get to be too long. Don't change partners (except in the mixers) until later in the evening.

Prior to the second tip, use the first mixer of the evening. For the singing calls, use the same basics and figures

Continued on Page 86



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- BC111— DREAM OF ME— Lee Swain
- BC112— BABY WE'RE REALLY IN LOVE— Gary Kincade
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— Lirpa 7591

The editorial urges square dancers not to be scared away from vacation camps and institutes by elaborate schedules: "Dance camps are run by nice people for nice people with the stress on enjoyment. The usual complaint is that they had so much fun at last year's session that they are unable to resist going again." Most of the camps offer much more than just fun and a pleasant vacation, however. "One of the most noticeable improvements in a dancer's technique effected at such places is in the 'styling' department; dancing under expert instruction and away from purely local groups irons out a great many awkward quirks unconsciously acquired."

.....

Rod La Farge, in a scholarly treatise on the derivation of our present-day square dance, disagrees with historians who say it is the direct descendant of the formal quadrille. A casual researcher depending solely upon books about dancing would naturally conclude that square dancing grew out of the golden age of the formal quadrille. But books, written by the dancing masters and their society patrons, do not tell the whole story. A careful comparison of dance forms show that such a conclusion cannot fit the facts. LaFarge is convinced that the square dance is a direct descendant of the 18th century cotillion, this line of descent being through the rural population. He supports his theory with a comparison of the original cotillion (not the local "German") and the quadrille to square dance figures (circle, allemande, flexible as against memorized sequences) and music used. He contends that while the quadrille certainly is an offshoot of the original cotillion, the cotillion itself continued to be danced in the rural areas relatively unchanged in form and gradually evol-

ed into today's square dance.

.....

Meet Doc Alumbaugh, person worth knowing. Doc's career has spanned several professions, from physician to management engineering to founding a recording company. By presenting consistently good records, Doc has built his organization up to its present status as one of the largest and most popular producers of square and round dance material in the field — Windsor Records. Long a square dancer, Doc started "serious" calling in the Los Angeles area in the early forties. A charter member of the old Callers Pow-wow of Southern California, he headed the committee that brought about its reorganization into the present Square Dance Callers Association of Southern California, of which he is now chairman of the Public Relations Committee. His teaching program from 1947 to 1955 reached 17,000 dancers. At present he calls for two clubs and two open dances and he and his wife, Winnie, lead a round dance club and are choreographers of several popular rounds.

10 YEARS AGO— April 1972

One hundred sixty-four listings of square dance camps, vacations and festivals are presented so you can "pick the one that suits YOU best."

.....

Need mortarboard caps for a graduating class? Few clubs have money to rent or buy the real thing so "Square Line" gives instructions for caps that can be stored from year to year after a little time and effort is taken the first time around. A twelve inch square of heavy cardboard, spray painted, can be attached (with a paper fastener) to a circle of eight-inch wire mesh made into a cone by slitting the circle to its center and overlapping and stapling the edges. Bind the outer edges of the mesh with

Continued on Page 87

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CALLER SCHEDULE

March	April	May	June
7-12 Tony Oxendine - (SC) Roger Deal - (SC)	4- 9 To Be Announced	2- 7 Mack Letson - (ALA)	6-11 Veron Jones - (TX)
14-19 Darryl McMillan - (FLA)	11-16 Tony Oxendine - (SC)	9-14 Buddy Allison - (GA)	13-18 Damon Coe - (NC)
21-26 Johnny Jones - (TN)	18-23 Blackfords - (FLA) (RDS Only)	16-21 Harry Lackey - (NC)	20-25 Harold Kelley - (GA)
28- 2 Larry Letson - (IND)	25-30 Tom Miller - (PA)	23-28 Kevin Bacon - (TX)	27- 2 Lee Kopman - (NY) (NO RDS)(Inno to ADV)
July	August	September	October
4- 9 Johnny Jones - (TN)	1- 6 Wade Driver - (TX)	12-17 Cal Golden - (ARK)	3- 8 Tony Oxendine - (SC)
11-16 Tom Miller - (PA)	8-13 Allen Tipton - (TN)	19-24 Bob Augustine - (LA)	10-15 Damon Coe - (NC)
18-23 Tony Oxendine - (SC)	15-20 Tony Oxendine - (SC)	26- 1 Tony D'George - (LA)	17-22 Harold Kelley - (GA)
25-30 Elmer Sheffield - (FLA)	22-27 Keith Rippetto - (WVA)		24-29 Darryl McMillan - (TX) Tony Oxendine - (SC)
	29- 3 Ed Foote - (PA) (No RDS)(A-2)	December	31- 5 Pat Barbour - (TX) Bob Baier - (TX) (No RDS)
	November	Holiday Classic	
	7-12 Johnny Jones - (TN) (A-1)	Dec. 27-Jan. 1 - Tony Oxendine - (SC) Plus Surprise Caller	

<p>DECEMBER - HOLIDAY CLASSIC Dec. 27 - Jan. 1 - Tony Oxendine - (SC) Plus Surprise Caller. New Year's Eve Blast. (Surprise Caller Only) - Catered Breakfast with party favors.</p>	<p>SPECIAL RATES Minimum occupancy - 2 dancers - \$165 per person 4 dancers sharing condominium - \$105 per person This will make some dancer a great Christmas Gift.</p>
--	--

Most sessions (exceptions noted in schedule) will be Plus I & II levels as defined in callerlab. Meaning one should know the basics through the Plus I list and expect to workshop Plus II. Rounds available most sessions (exceptions noted in schedule).

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(4 dancers sharing condo) \$ 99.50 per person

SUMMER RATES: May 30 thru August 27th
(Minimum occupancy - 2 dancers) \$210.00 per person
(4 dancers sharing condo) \$130.00 per person

FALL RATES: August 29 thru November 12th
(Minimum occupancy - 2 dancers) \$185.00 per person
(4 dancers sharing condo) \$109.00 per person

Due to limited space, only dancers will be admitted to "O. D." Hall.
Check in time will be 2:00 - 4:00 P.M. Sunday at O.D. Dance Hall
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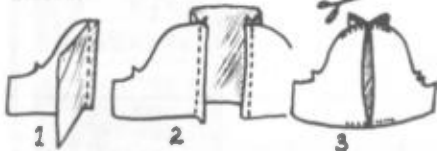
HEM-LINE

If you have only two sleeve patterns, one tailored and one puffed, you can change them with each dress so that every sleeve is different.

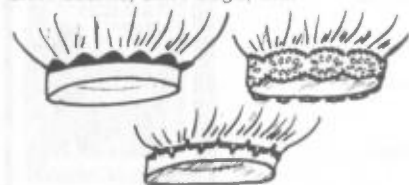
The most obvious change is length to elbow or wrist. Measure any sleeve from any blouse or dress that you like and use that as guide remembering to add seam allowances.

If you decide to cut your pattern to make a two-tone sleeve or a pleat insert of contrasting color, trace your pattern on tissue paper or newsprint. Cut the new pattern however you wish and then trace again on additional tissue, newsprint or interlining adding seam allowances. Throw the first copy away so it won't get mixed up with the proper one.

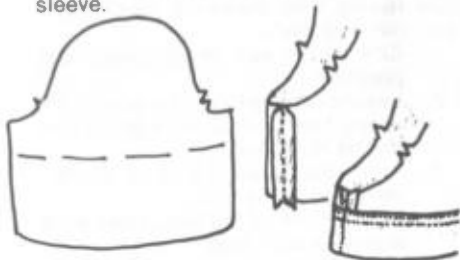
To insert a pleat: Cut the pattern for the insert as long as the sleeve. The width should be about four inches. With right sides together sew the center of both sides of the sleeve with the right side of the pleat making an extra wide sleeve. Press the seams. Make a box pleat with the sleeve sides touching. Press. Stitch across the top and bottom at $\frac{1}{4}$ " to hold the pleat in place. You can cut the little "wings" above the curve of the sleeve off and proceed as with any sleeve.



When making a puffed sleeve, add lace or rickrack above the band, sew the trim over the band or use your fancy zigzag stitch and top stitch. Use the same trimming around the neckline, skirt seams, skirt edge, etc.

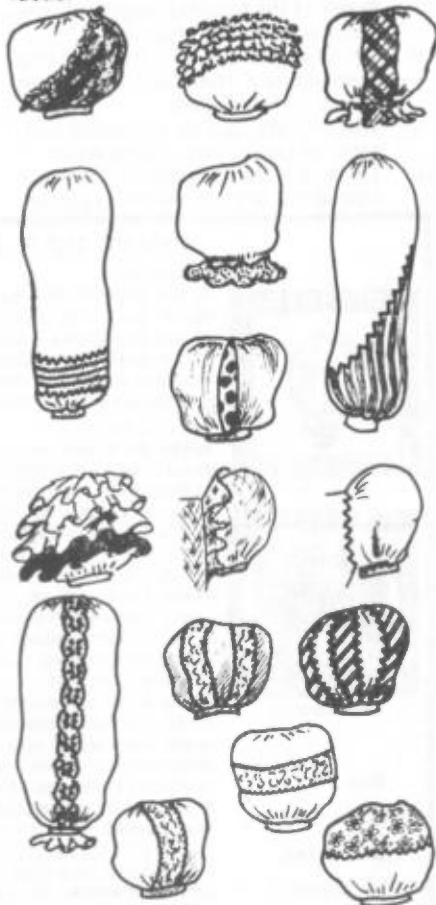


Cut the puffed sleeve enough longer so that you can make a wide hem, add a small casing, slip narrow elastic thru and have a ruffle on the bottom of your sleeve.



Your sleeve should compliment the entire dress. Any trim should also be used on your skirt and/or bodice.

Hope these sketches give you some ideas.



HAWAIIAN TOUR QUIZ

Hidden in the words of each sentence below is something the square dancers saw during their Hawaiian tour. See if you can find them.

1. Life in Hawaii is leisurely and pleasant.
2. I expect my eyes will be aching for a long time from all the sights I saw on the Hawaiian tour.
3. From the Hawaiian style porch, vistas could be seen.
4. At the finish of the luau, folks were surfeited with food.
5. When the tourists arrived they were greeted with great hula baloo, including leis and alohas.
6. An Englishman, Zulu, Austrian and Swede were members of the glass-bottom boat tour.
7. Some of the tourists shipped home a crate of ripe pineapples.
8. Unfortunately, on a tour, eating desserts and too much sugar can enlarge one's figure.
9. The tourists saw on a coastal cliff, erns, or sea eagles, flying about.
10. There are three large and famous volcanoes in the Hawaiian Islands.

Puzzle Page

by Erma Reynolds
Longmeadow, Mass.

SQUARE AND ROUND QUIZ

Square dancers think of the words "square" and "round" as dances, but there are other square and round words that match the listed definitions. See how quickly you can fill in the blanks with these words. Example: Honest person— square shooter

1. Rope noose _____
2. Where knights sat _____
3. Biretta _____
4. Gathering of cattle _____
5. Mathematical term _____
6. Locomotive building _____
7. Type of sail boat _____
8. Poor posture _____
9. Honest transaction _____
10. Circulated letter _____

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- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

- 4B-6042 GUITAR MAN— Bill Owsley
- 4B-6041 I AIN'T GOT NOBODY— Bob
- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6039 SOUTHERN RAINS— Bill V.
- 4B-6038 SOMEBODY'S KNOCKIN'— John
- 4B-6036 LOOKIN' FOR LOVE— Bob
- 4B-6035 GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER— Bill V.
- 4B-6034 FADED LOVE— Bill
- 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John
- 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-6029 ALONE WITH YOU— Bob
- 4B-6028 KAW-LIGA— Bill
- 4B-6026 A GOOD OLD COUNTRY SONG— Bill V.
- 4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-6024 CHAIN GANG OF LOVE— Mike
- 4B-6022 HOLDING THE BAG— Bob & Bill
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
- 4B-6017 THINGS I TREASURE— Mike

QUADRILLE RELEASES:

- Q-815 WATCHIN' GIRLS GO BY— Gray Mahnken
- Q-814 OLDER WOMEN— Bob Osburn
- Q-813 PENNY ARCADE— Gary Mahnken



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Mike Sikorsky

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Bob Carmack



John Marshall



Bill Volner

STRAIGHT TALK

WASHINGTON DO-SI-DO

Kirby Todd, in *Cabin Candle*, discusses the article that many readers sent us, regarding the National Folk Dance:

The subject is not without controversy. National news pundits have seized upon the story to poke fun at rural constituents— among whom a possible 50 million persons extant— have experienced square dancing in school physical education classes, in church, Grange, Farm Bureau, community halls throughout the country. Pappy Shaw declared the square dance as indigenous to American culture as the Declaration of Independence and the Constitution.

Under a Washington, D.C. byline, a William Raspberry reveals a singular lack of knowledge about square dance, and a callous disregard for a vast

number of fellow Americans who just might feel insulted.

Raspberry, with or without sound effects, advances other terpsichorean alternatives to be considered: "The Reagan Ramble.... ; the Stockman Shuffle.... ; the Let-'em-eat-cake Walk.... "

The list extends in similar nonsensical vein, but you get the idea?

Even the prestigious *Christian Science Monitor* editorializes: "If the U.S. must be tied down to an official national dance, which we doubt, does it have to be one derived from Europe like the square dance?" To clear an historical error, Egyptian tombs 2,000 years before Christ portrayed dancers with four couples in a square formation. It would be more pertinent to point out that it was the Americans who invented the square dance caller for the first time in history of Man, and who imbued the square dance with such a spirit, a quality, a style, an art that square dancing is done in 52 other countries today with the caller, regardless of race, color, sex, or nationality— giving the calls in the English language. Does this bear no importance to World Peace at all for such a cultural interchange to be happening in the closing years of the 20th century?

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April thru October 30 one-week s/d programs, Andy's Trout Farms. Write Becky & Jerry Cope, P.O. Box 129, Dillard, GA 30537.

2-3 34th Annual Festival, Belle Clair Exposition Hall, Belleville. Write Joan Keeser, 17 Cranbrook Dr., Belleville, IL 62223.

4 Vagabonds "Benefit Dance for Sunshine Village", MA S&R/D Center, Williamsett. Write Len Houle, 81 Meadow St., Chicopee, MA, 01013.

2-4 Potawatomi Dance Weekend, Potawatomi Inn near Angola, IN. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

9-10 Utah R/D Festival. Univ. of Utah Health & Rec. Complex. Write Ken & Bettie Taylor, 2800 E. Country Oaks Dr., Layton UT 84041.

10 Caller Seminar & Dance, Albuquerque, N.M. Write Tom Trainer, 5119 Larkspur Ln., Albuquerque NM 87113.

16-17 Spring Fling, Cortez, CO. Write Dee Cox, 9 W. 7th St., Cortez, CO 81321.

16-17 Myrtle Beach Ball, Convention Center, Myrtle Beach. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720.

16-17 6th Music City S/D Festival, McGavock H.S., Nashville. Write Elsie Marcum, 925 Colfax Dr., Nashville TN 37214.

16-17 Fort Frances Spring Fling, Fort Frances, Ontario. Write Joe & Shirley Johannson, 330 Edward Ave., E., Winnipeg, Manitoba Canada R2C 0W3.

17 7th Annual NC Azalea Festival, YMCA, Wilmington. Write Doug Adams, 238 S. Channel Haven, Wilmington, NC 28403.

18 Chic-Mates 20th Anniversary Dance. Write Russell Moorhouse, P.O. Box 437, Warehouse Point, CT 06088.

23-24 24th Annual N.E. S&R/D Convention. Write Norma & Garrett Mitchell, Jr., P.O. Box 417, West Side Station, Worcester, MA 01602.

23-24 13th Annual Azalea Festival, Norfolk Scope, Norfolk. Write Don & Marlene Allen, 5036 Kemps Farm Pl., Virginia Beach, VA 23464.

23-24 6th Annual Queen City Festival, Frank Cochran Center, Meridian. Write Thelma & Elmer Cosby, 4943 West Gate Hills, Meridian, MS 39301.

23-25 State Convention '82 By The Bay. Write Mary Menko, 1200 Third Ave Suite 824, San Diego CA 92101.

23-25 Potawatomi Pow Wow S/D&R/D Weekend, Angola, IN. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, OH 43611.

24 Twinlakes Funtimers, Ramada Inn Convention Center, Mtn. Home. Write Floyd Wainscott, Rt#9, Box 26, Mtn. Home, AR 72653.

24-25 S. Cent. Kansas Festival & Caller Seminar, Wichita. Write Ted & Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

25 Spring Fling Festival, Rox Arena, Roxana. Write

Joan Keeser, 17 Cranbrook Dr., Belleville, IL 62223.

25 22nd Annual Spring Festival, Student Union Ballroom, Kent State University, Kent. Write Alan Sparhawk, 2369 Tallmadge Rd., Ravenna, OH 44266.

30-May 1 Spring S/D Festival, Old Barn. Write Renfro Valley Folks, Renfro Valley, KY 40473

30-May 2 Folk Dance Weekend, The Inn at East Hill Farm, Troy. Write Ralph Page, 117 Washington St., Keene, NH 03431.

MAY

May to Sept. Week long sessions, Parrish Ranch. Write Vaughn & Jean Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513.

1 Dance-O-Rama, State University College, Brockport, NY. Write Ron & Betty Fotch, 32 Oak Dr., Hamlin, NY 14464.

1 All-Niter, Winchester, Ind. Write John P. Grubles, 400 W. Washington, Winchester IN 47394.

1 Spring Fling, Recreation Center, Ft. Myer, VA.

1-2 Stone Mountain Invitational Clogging Competition, Stone Mt. Park Coliseum. Write Kathi Hayes, P.O. Box 778, Stone Mountain, GA 30086.

2 Spring Contra Festival, Sor-rell's Courtyard Dance Hall, 15 S. Main St., Miamisburg OH.

6-8 21st International S&R/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Raywood Dr., Don Mills, Ont, Canada M3A 2C9.

6-8 Winnipeg Crocus Festival, University Center, Univ. of Manitoba. Write Heather & Lloyd Garner, 384 Kirkfield St., Winnipeg, Manitoba Canada R3K 1E6.

7-8 Spring Festival, Hickory Knob Resort. Write Joyce Allison, 5380 Jones Circle, Gainesville, GA 30501.

7-8 ASDCU Spring Festival, Salt Palace. Write Ray & Colleen Goodwin, 1372 McCormick Way, Salt Lake City UT 84121.

7-8 Rhododendron Festival, Muni Audit., Eureka, Ca. Write Humboldt Hoedowners, Rt.1 Box 496, Eureka CA 95501.

7-9 23rd Annual Buckeye Dance Convention, Dayton Convention Center. Write Jo & Paul Bonnell, 53 Corona Ave., Dayton, OH 45419.

8 West Ga. Roundup, Music Park, Franklin, Ga. Call 404-854-4830 or 854-8322.

14 Tip-toppers Spring Celebration, Jessamine St. S/D Center, Knoxville, Tn. Write Fred Willingham, 1004 Roderick Rd., Knoxville TN 37923.

14-15 5th Annual Dixie Round-Up, Gatlinburg Civic Auditorium, Gatlinburg, Tenn.

14-15 Spring Parks Spring Festival, Hwy 200, S of Lancaster, S.C. Write Julian Howell, 3216 Blossom St., Columbia SC 29203.

14-15 Fiesta Weekend, Del Rio, Texas. Contact Mel Voss, 218 Highland St., Del Rio TX 78840.

14-Sept. 12 Weekend Camps at Holiday Ranch, Write Marie Jensen, Holiday Ranch, Box 206, Innisfail, Alberta, Canada.

15 Rose City Festival, Windsor, Ontario. Write Ed & Yvonne King, 3391 Riberdy Rd., Windsor, Ontario N8W 3V3

16 Begin World's Fair Specials, Allemande Hall, Chattanooga, TN. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga, TN 37411.

16 Spring Swing, Sor-rell's Courtyard Dance Hall, 15 S. Main St., Miamisburg, Ohio.

17-21 Callers College, Hot Springs, Ark. Write Sharon Golden, PO Box 2280, Hot Springs AR 71913.

21-22 Corpus Christi, TX, Exhibit Hall, Bayfront Plaza Convention Center. Write Roy Daniel, 502 Barracuda, Corpus Christi, TX 78411.

22-23 1st Spring Festival, Murray State Univ. Write David West, 1506 S. 10th St., Mayfield, KY 42066

22-23 27th Annual Spring Festival, Traverse City, MI. Write Jerry Bates, Box 44A, Conway, MI 49722.

22-23 Experienced Caller's College, Camp Calvin Crest. Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.

28-29 Arkie Stars 4th Annual Memorial Day Weekend S&R/D Festival, Henderson State Univ. Ballroom. Write Joe & Mary Wright, 1119 Caddo St., Arkadelphia, AR 71923.

28-30 Dance-O-Rama S&R/D Weekend, Camp Calvin Crest. Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.

28-30 29th Florida State Dance Convention, Lakeland Civic Center. Write 29th Florida State S&R Dance Convention, P.O. Box 40914, St. Petersburg, FL 33743.

28-30 Vincennes Indiana Festival. Write Festival Committee, P.O. Box 743, Vincennes, IN 47591.

28-30 Chaparral KC Convention, Overland Park, KS. Write Mary Campbell, 1425 Oakhill Dr., Plano, TX 75075.

28-30 Round Dance Clinic, Montgomery Bell State Park. Write Ronald Grendell, 544 Bell Rd., Antioch, TN 37013.

28-31 Montana State S&R/D Festival. Shrine, Auditorium. Write Irene Messman, 605 Ave., D. Billings, MT 59102.

29-31 Summer Fantasy Festival, Camp Virgil Tate, Charleston, W.V. Write Karen Rippetto, Rt. 3 Box 585, Parkersburg WV 26101.

29 23rd Annual S/D Round-Up, Gettysburg College Student Union Bldg. Write Bud & Ruth Newman, 39 Patrick Ave., Littlestown, PA 17340.

29-30 11th Annual Shindig In The Mountains, Natural Bridge State Resort Park, Slade, KY. Write Richard Jett, Campton, KY 41301.

30-June 6 Kentucky Summer Dance School, Midway College. Write T. Auxier, 106 West Main St., Apt. 10, Frankfort, KY 40601.

Memorial Day Weekend thru Labor Day Weekend, McCloud "Dance Country. Write Dave & Suzanne Abbott, P.O. Box 81, McCloud, CA 96057.

JUNE

June, Sept., Oct. 14 weeks of S/D Vacations at Kirkwood Lodge, Box 37, Osage Beach, MO 65065.

June-Sept. Square Dance Sat. Nights, Custer State Park, S.D. Write Bruce Phillips, 9684A Cleveland, Ellsworth AFB, SD 57706.

3-6 Annual State Festival, Civic Center, El Paso. Write Joe & Opal Rogers, 529 Greenbrook Ln., Grand Prairie, TX 75051.

4 10th Annual Chicago Area S&R/D Convention, Northlake Hotel, North Lake IL. Write Ardis or Jean Morris, 7830 S. Kenwood, Chicago, IL 61609.

4-6 Honeyland Festival, Concord College, Athens. Write Zell McGriff, 204 Highland St., Beckley, WV 25801.

6 World's Fair Special, Allemande Hall, Chattanooga. Write J. I. Jones, 6810 Gayda Ln., Chattanooga, TN 37421.

11-12 28th Annual Colorado State S/D Festival, Adams State College. Write Marvin & Dorothy Chadwell, 147 Euclid St., Monte Vista, CO 81144.

11-13 June Jubilee, Executive Inn, Vincennes. Write Jim Long, 328 Indiana Ave., Sullivan, IN 47882.

11-13 31st Convention & Annual Meeting S/D Federation of Minnesota, Inc., Normandy Inn. Write 1982 S/D Convention, P.O. Box 165, Barnum, MN 55707.

11-13 June Daze Weekend, Fease's Shady Rest Lodge, Rhinelander WI. Write J. Toth, 1108 Sycamore, S. Milwaukee, WI 53172.

11-13 R/D Festival, Centro de Artes Bldg, San Antonio. Write Al Whitaker, 114 Wayne Dr., Universal City TX 78148

12 23rd Hollomander Anniversary, Fairgrounds Exhibit Bldg. Write Hollomanders, P.O. Box 1440, Alamogordo, NM 88310.

13 2nd Annual Rose Festival, Glens Falls. Write Lorraine & Bob Bowen, RD 1, Box 227, Hudson Falls, NY 12839.

17-19 Festival, Red River Community House, Red River, NM. Write "Toots" Richardson, Rte 1, Box 42, Clinton, OK 73601(winter) or P.O. Box 213, Red River, NM 87558.(summer)

18-20 16th Annual Cup of Gold Promenade, Fairgrounds, Sonora, CA. Write Marge Trask, P.O. Box 2578, Modesto, CA 95351.

18-20 Twin Lakes Summer Funfest Weekend, Ramada Inn Convention Center, Mtn. Home. AR. Write Bill Volner, P.O. Box 702, Sikeston MO 63801 or Wayne O'Dell, Rt. #6, Box 375, Mtn. Home, AR 72653.

20-26 27th Alberta S/D Institute, Banff Centre, Banff, Alberta Canada. Write Ernie & Charlotte Power, 12035 52 St., Edmonton, Alberta Canada T5W 3J7.

23-24 Charles Towne S/R Up, Francis Marion Hotel. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720.

24-26 31st National S/D Convention. Write P.O. Box 35285, Detroit, MI 48235.

28-July 2 Callers College. Hot Springs, Ark. Write Sharon Golden, PO Box 2280, Hot Springs AR 71913.

JULY

2-4 16th Annual Alaska State S/D Festival. Write Norman & Jean Farmer, 6808 Mink Ave., Anchorage, AK



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3 KY Mtn. S/D Frolic. Write Richard Jeff, Campton, KY 41301.

4 Western & Mountain S/D Shindig. Write Richard Jeff, Campton, KY 41301.

4-11 Callers School. Write Erwin & Phyllis West, 171 St. John St., Rutland, VT 05701.

5-11 Lloyd Shaw Foundation's Rocky Mt. Dance Roundup, Snow Mt. Ranch, Granby, CO. Write Don Armstrong, 511 Wagon Rut Loop S., New Port Richey, FL 33553.

9-10 Seaside Squares Festival, Pensacola, Fla. Write Quinon & Doris Young, 8044 Beaver Cir., Pensacola FL 32504.

9-11 "The Way It Wuz Days," Steamboat Stompers S/D Club. Write Mike Eidem, 207 Park Ave., Steamboat Springs, CO 80477.

9-11 3rd Annual Nutrioso Advanced Weekend, School House, Nutrioso, AZ. Write Bernie & Mary Rott, 7753 N. 33rd Ave., Phoenix, AZ 85021.

10-Sept 5 "Adventure '82" Tour. Contact Adventure 82, P.O. Box 15045, Christchurch 6, New Zealand.

10-17 New Camp Country Dance Camp, Frostburg State College, Frostburg, MD. Write John Owen, 9929 E. Moccasin Trail, Pittsburgh, PA 15090.

16-17 1st Annual Campo Camp-Out. Write Rolla & Linda Hobart, Box 84, Campo, CO 81029.

16-18, 30-Aug. 1 Square Dance Weekends, Fletcher Farm Craft School. Write Bob & Vi Snow, Ludlow, VT 05149.

17-24: 24-31; 31-Aug. 7 Pinewoods '82, Pinewoods Camp, Plymouth, MA. Write Gloria Berchielli, 505 Eighth Ave., New York, NY 10018.

18-22 Callers College, The Wanderer Resort Motel, Jekyll Island, GA. Write Betty Barker, 2408 Eastover Dr., Waycross, GA 31501.

22-24 National R/D Convention, Grand Rapids, Mich. Write Frank & Ruth Lang, 132 6th Ave., Williamsville NY 14221.

23-24 Arkansas S/D Convention, Little Rock Convention Center. Write Nadine Higgins, 6708 Westover Dr., Little Rock, AR 72207.

23-24 12th Annual Jekyll Fun Fest, Jekyll Island (Brunswick) GA. Write J.B. & Pat Dill, 2113 Egret St., Brunswick, GA 31520.

23-25 Campbell Campout, Campbell Campgrounds, Campbell, NY. Write Bob & Nancy Ellis, 4564 Yautzy Rd., Stanley, NY 14561.

25-29 American Folk Dance Workshop, Univ. of WI, Oshkosh. Write Shirley White, Kolf Sports Center, Oshkosh, WI 54901.

25-31 Andy's Trout Farm S/D&R/D Week, Dillard, GA. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, OH 43611.

29-31 3rd Canadian Nat'l S&R/D Convention, Halifax, Nova Scotia. Write Convention '82, P.O. Box 9251, Stn. A, Halifax, N.S. Canada B3K 5M8

31 Soo-Z-Q's Council Dance, Loretto School, Sault Ste. Marie, Mich. Write Janice Tubman, 501 E. 4th Ave., Sault Ste. Marie MI 49783.

AUGUST

1 World's Fair Special, Allemande Hall, Chattanooga. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

1-6 Callers College, Nova Scotia. Write Gloria Rios Roth, 1050 W. State St., Coopersburg PA 18036.

1-8 Callers School, Boonville, NY. Write Charlie & Laurette Smith, 15 Servis Pl., Utica, NY 13502.

2-7 29th Annual B.C. SD Jamboree, Pentticon, Write Box 66, Pentticon, BC, Canada V2A 6J9.

6-7 20th Annual Mississippi Gulf Coast S/D Festival, Mississippi Coast Coliseum, Gulfport-Biloxi, MS. Write H. M. Smith, 4502 Kendall Ave., Gulfport, MS 39501.

6-7 25th Annual S&R/D Festival, Rivergate Convention Center. Write Pete & Donna Oddo, 1500 Green St., Metairie, LA 70001.

6-8 R/D Weekend, Kalyumet Park, Clarion, PA. Write Frank & Phyl Lehnert, 2844 S. 109th St., Toledo, OH 43611.

7-14; 14-21; 21-28; 28-Sept. 4 Pinewoods '82, Pinewoods Camp near Plymouth, MA. Write Gloria Berchielli, 505 Eighth Ave., New York, NY 10018.

13-14 Festival '82, Glassboro, N.J. Write Lois Trout, 128 W. McNeal St., Millville NJ 08332.

13-15 S/D Weekends, Fletcher Farm Craft School. Write Bob & Vi Snow, Ludlow, VT 05149.

13-15 23rd WI S&R/D Convention, UW Stout, Menomonee. Write Al & Jan Sterling, R. 3, Box 203 B2, Cadott, WI 54727.

14-23 Intro to Challenge Week. Write Cherry Ridge, R.D. 2, Box 80, Honesdale, PA 18431.

15 Round Dance Workshop, Our Lady of Mt. Carmel Gym. Write Bob & Jerry Bader, 5110 Gaston Ct., Louisville, KY 40216.

15-20 Callers College, Vineland, N.J. Write Sharon Golden, PO Box 2280, Hot Springs AR 71913.

19-22 18th Annual Jekyll Island Jamboree, Jekyll Island, GA. Write Bob Bennell, 2111 Hillcrest Dr., Valdosta, GA.

27-29 Callers College, Camp Calvin Crest. Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.

To Page 68

BRAMA

RECORDS

- BA1001 OLD NEW YORK— Barbara Blackford (Cued R/D)
BA301 TWO STREETS— Don Jochum
BA501 BEAUMONT RAG (Hoedown)
BA203 I SAW THE LIGHT— Gil Crosby
BA103 SIOUX CITY SUE— James Maxey
BA201 NATURAL HIGH— Gil T. Crosby
BA101 HISTORY OF SHIRLEY JEAN— James Maxey
BA102 PICK THE WILDWOOD FLOWER— James Maxey
BA202 FOREST Lawn— Gil T. Crosby
BA104 LIVING ON EASY STREET— James Maxey

JAMES MAXEY
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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

For the quarter beginning April 1, 1982, the Quarterly Selections Committee has selected one movement for use during workshops at the Mainstream Level. Please note that not all groups want new material and not all groups desire the moves from other than standard positioning. The move is *red hot*. This is a traditional move that has been around the activity for a long time but has never before made any of the lists. Since the call follows a routine and does not create choreographic variations to the extent that some others do, no examples are provided.

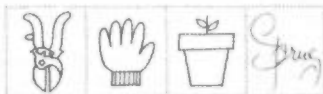
FORMATION: Moving promenade or dancers meeting one another in a *right and left grand*-type set-up.



FROM A PROMENADE: The man will pull the woman across in front of him in a left-face turn with his left hand where she goes to the man behind him. Man and woman right arm turn one-half the ones they face, return to partner for a full left-arm turn, pull by to move to the corner for a right-arm turn one-half and pull by to return to partner and await the next command.

FROM AN ALLEMANDE THAR FOLLOWED BY SHOOT THE STAR: Dancers meeting with right hands will arm-turn

one-half, go back to the persons they just left (partners) and left-arm turn full around to the new corner for a right-arm turn one-half and pull by to the partner to follow the next command.

This move should only be called from common set-ups, that is, with the woman on the man's right or with the man on the woman's left. Timing is 20 beats (2½ phrases).



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The first of this year the Hard 'n Easy Club celebrated becoming an international square dance club with the opening dance advertised on the flyer shown here. The location is Vancouver, British Columbia.

The club is composed of Canadians and Americans dancing all programs from Advanced to Challenge 2. These unusual club members all wear the same badge (also shown here), showing the crossed flags of both nations.

The camaraderie and friendship of square dancers all over the world is exemplified by the international dance club. Jack Hardin is one of the advanced program callers in the northwest. His goal is to so prepare his dancers in the advanced and challenge maneuvers that they will be able to dance with beauty and precision to any caller in the world.

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- PR 1049 EVERYTHING'S A WALTZ by Rennie
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- PR 1046 DOWN THE WRONG ROAD AGAIN by Chuck

RECENT RELEASES:

- PR 1045 HILLBILLY GIRL (BOY) WITH THE BLUES by Johnnie
- PR 1044 RAINBOW STEW by Darryl
- PR 1043 BLAZE OF GLORY by Al
- PR 1042 FOOL SUCH AS I by Renny
- PR 1041 OL' SHOWBOAT by Darryl
- PR 1040 BATTLE OF NEW ORLEANS by Chuck
- PR 1039 I WON'T GO HUNTIN' WITH YOU JAKE, AI
- PR 1038 I AIN'T GOT NOBODY by Chuck
- PR 1037 COUNTRYFIED by Al
- PR 1036 POLKA ON AN OLD BANJO by Renny
- PR 1035 IT TAKES ALL DAY TO GET OVER NIGHT by Johnnie

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- MR 11 I'M GONNA LOVE YOU BACK TO LOVIN' ME AGAIN by Tom

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TRAIL DANCES

Vice Chairmen in charge of Trail and Trail End Dances, Ed and Martha Rambi, 901 Abbey Road, Birmingham, MI 48008, invite dancers to take advantage of the outstanding Dances when planning their itinerary to Detroit in June 1982. Trail Dances scheduled so far are:

Friday, June 18 through Tuesday, June 22, 8:00 each evening; Sunshine Valley Campground, Sterling Michigan; sponsored by Northwood Stompers Chapter 121 of NSDCA, callers: Clyde Cullings, George Edwards, Jim and Beth Davis and visiting callers. Contact: George and Kay Edwards, 1590 Kings Corner Road, Mikado MI 48745.

Monday, June 21, 8:00 p.m.; Huron Presbyterian Church, Huron Ohio; sponsored by Lighthouse Squares; caller: Jim Davis of Auburn WA; contact: Stan and Cathie Burdick, P.O. Box 488, Huron OH 44839.

Tuesday, June 22; Grosse Pointe War Memorial, 32 Lake Shore Road, Grosse Pointe MI; Plus 2 level; sponsor: Grosse Pointe Council; rounds by Alice and Joe Hill at 8 p.m., squares at 8:30; caller: Max Forsyth of IN; contact: Joe Hill, 10850 E. Outer Dr., Detroit MI 48224.

Madonna College, I-96 and Levan Roads, Livonia MI;

Plus 2 level; rounds at 8 p.m., squares at 8:30; caller: Don Williamson from Greenville TN; sponsor: Mavericks Square Dance Club; contact: Bill Peterson, 30230 Oakview, Livonia MI 48154.

Flint Michigan, 7:30 p.m.; sponsored by Flint Federation; contact: Bob Martin, 3158 McKinley Rd., Flushing MI 48433.

Jackson, Michigan, contact: Larry Oversmith, 173 Mohawk Jackson MI 49203.

Church of the Good Shepherd, 96 Jewett Pkwy., Buffalo NY; 7:30 p.m.; sponsored by Frontier Leaders and Dancers Assn.; contact: Dave and Dorothy Borchard, 316 Hedstrom Dr., Buffalo NY 14226.

Wednesday, June 23

Hart Plaza— Dance outdoors by the beautiful Detroit River in the new Hart Plaza. Dancing from 1:00 p.m. to 11:00 p.m.

Cobo Arena— 8:00 p.m. to 11:00 p.m. Sponsored by Rhythm Records and all their staff; level: Mainstream.

Hall "C" at Cobo Hall— 8:00 p.m. to 11:00 p.m.; sponsored by Chaparral Record Company and all their staff; level: "Plus 2".

Westin Hotel (formerly Detroit Plaza Hotel)— 8:00 p.m. to 11:00 p.m.; sponsored by Ivy League; level: Advanced Room and Challenge Room.

Book Cadillac Crystal Ballroom— 8:00 p.m. to 11:00 p.m.; sponsored by Pro Records; singles dance.

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Dancing Tips

by Harold & Lill Bausch

Someone once made a remark to the effect that the more we know, the more we realize how much there is to be learned. That is almost profound, for it is as true as can be. It also applies to dancers and to callers. We wouldn't know we had made a mistake, if we hadn't learned to know right from wrong.

It is easy for dancers and callers to get frustrated, because the smarter they are, the more they realize they still have a lot to learn, and no one ever learns it all!

I have found through the years that it is easy to forget one call while I am learning several others. I find that often dancers will remember some of the calls better than I do, because they have actually danced them; I have only called them. It is doing a call over and over that imprints it in our minds. This very fact should tell new dancers that they shouldn't be discouraged, but go out and get experience by dancing often. With time mistakes become fewer, but don't expect to reach a plateau where you never make mistakes, for this would require that you never learn anything new.

We all realize that callers should be dancers too, yet when callers get busy and book many dances, they have very little time or opportunity to dance. Their dancing has to be in their minds, and in the little movement they get up there behind the microphone. Many of my dancers would get through the more complex calls better than I, were I given an opportunity to try. However, I know that while my dancing is not improving, my calling and knowledge of calling is.

There is so much to learn and I know I haven't learned it all. I marvel at the knowledge some callers have in technical terms of formation and technology. Yet I know that is their specialty, not mine. It takes all kinds. Yet none of us will ever be tops in all fields, and it is only frustrating to try to be.

I sometimes study the new calls and, frankly, get discouraged that there are so many to learn, and I realize why some dancers do the same and get discouraged. Yet the very challenge of the new calls is what keeps some dancers interested. The intelligent person is the one who finds his/her level to enjoy and stays there. We don't all like the same food or the same clothes. It is understandable that some will like more new calls while others will not.

It is an intelligent caller who can call a dance and keep all the folks on the floor happy, because at most dances we have both kinds of people out there dancing. The caller must keep them all interested.

It is interesting to note the differences in style of calling. I personally know successful callers that I would try to change if I had the chance, but of course, that is wrong, for we can't all be alike. It's really wonderful that we are not!

We listen to records where the caller is so far off key that you are shocked that he was ever recorded. We hear some who are so unsure of themselves that their voices are just not there. Still these callers have just as much right to experience the thrill of having a record out as does anyone else, and who knows, some day they may become Flippos!

Perhaps the wise thing to do is realize that our American square dance is our folk dance, and as such, everyone is entitled to do his/her best and enjoy it. We are not putting on a performance by professional dancers, but a dance by folks who dance for the joy they get out of it. Yes, the callers are usually professional, but even they are entitled to a few mistakes if they are willing to be human enough to admit them, and to share the laughs with dancers when they goof. Laughter is one of the best exercises we have, and it is my favorite— one of the things I do best!

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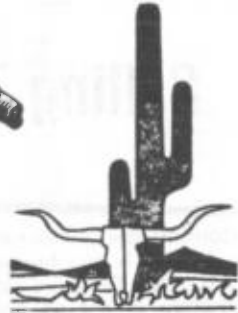
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- June 20 Johnnie Scott & Al Horn, Rapid City, S.D., 4-H Bldg, Fairgrounds, 8-11 p.m.
- June 20 Darryl Lipscomb, Chuck Donahue, Mark Clausing, Eddie Millan, assisted by Wes Taylor & Dick Loos, Columbus, Ohio, YMCA, 65 S. 4th, 2:30-6:30 p.m.
- June 21 Jim Davis, Huron Presbyterian Church, Huron, OH, 8-11 p.m.
- June 21 Dick Busboom, Johnnie Scott & Al Horn, Grand Island, NE., Circle B S/D Hall, Jct Hwy 281 & 30, 8 p.m.
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Calling Tips

Comfortable positioning and flow for the dancers is an inherent responsibility of the caller. There are calls in which one formation is not as good as another because of either the momentum, the containment of the dancers or their absolute body position.

A good example of the effects of momentum would be following a *dive thru* or *pass to the center*. Calls that are, for various reasons, very appropriate following either of those calls would be *pass thru*, *right and left thru*, *star thru*, *square thru*, *box the gnat*, *pass the ocean*, *swing thru*, *zoom*, *touch family*, *turn thru family*, *spin the top*, *slide thru*, *curlique* or *fan the top*. All of those would use the trend of forward motion to accomplish them. Calls which are *not* appropriate, because of trend of motion following the two calls referenced, would be *half sashay*, *California twirl*, *partner trade* or *veer family*. There are other inappropriate calls that must be explained because of either trend of motion or dancer containment.

Either *dive thru* or *pass to the center* terminates in a *double pass thru* formation as does the call *wheel and deal* following a facing lines *pass thru*. By dancer containment we mean the center (lead) couples of a *double pass thru formation* which are contained by the dancers standing directly behind them. Unless the trailing (outside) couples back away they represent a barrier to dancer flow for the center dancers in certain calls. These calls, which make dancing very uncomfortable for the center dancers in a *double pass thru formation*, are *ladies chains*, in some cases *right and left thru*, *partner trade* because of dancer confusion about just who their partner is, *flutterwheel* family and the *partner hinge* (also because of dancer confusion). Especially bad in this formation are *ladies chains* and the *flutterwheel* family. If you wish to accomplish a *ladies chain* effect in this formation,

first call a *star thru* which will get the center couples out of containment by placing them at right angles. You can then get them out with other calls dependent upon dancer position desired.

For instance, from normal facing lines with all dancers paired with partners and the square in sequence, you could call a *pass thru*, *wheel and deal* to a *double pass thru* formation. If you wish to accomplish a *flutterwheel* effect here so you can call *centers pass thru*, *allemande left* you can easily do it this way: *Star thru*, *two ladies chain*, *star thru* or with *slide thru*, *reverse flutterwheel*, *slide thru*. There are numerous other ways which will not have the dancers uncomfortable by being contained between two inactive couples.

With regard to absolute body position, which is the momentary facing direction and position of dancers, we must know exactly where the dancers would be when completing a basic call. For example, following a *square thru* from static square the calls *touch to a wave*, *slide thru* or any call where a right shoulder pass or right hand touch is involved is ideal. This is because the dancers come out of the *square thru* in a slightly offset arrangement with regard to the inactive dancers. We begin to experience problems, however, when we wish to call something like a *centers in* or a *centers out* because only one of the center dancers is in good absolute body position for the call. Instead of preceding such a call with a *square thru* from a static square, we should use something like *star thru*, *California twirl* or the combination *pass thru*, "*U*" *turn back*, *star thru* and then call either a *centers in* or *centers out*. In that manner we start with good absolute body position for all dancers. It is not easy to see these things when you are up there calling a dance so it is best to study them. Either work them out on the drawing board or pay close attention to what happens when you dance to another caller. We can never reach perfection in these things but we certainly can approach it.



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Coming Up Roses

by

John and Peggy Fogg

Charles and Ebba Naddeo

To most people the day after Christmas is a day to relax from the festivities of the day before, but not to dedicated square dancers in the Los Angeles area. The 26th of December signals the start of decoration for the float that will represent the square dancers in the Tournament of Roses Parade in Pasadena on New Year's Day.

Early in the morning the leadmen, crew chief and quality control assemble at the float with the square dancers, setting up work schedules. George and Mildred Mills were, for the seventh year, set up with their camper and had coffee perking, as well as donuts for those who could not wait for lunch. The first day it was the Young Americans of Downey, followed in turn by the Bachelors & Bachelorettes of Southern Region Western Square Dance Association, Cow Counties Hoedown Association, Associated Square Dancers Association and South Coast Association.

The dancers who were to dance on the float arrived on schedule and immediately went into a busy schedule of fittings and practice sessions. These dancers were selected by lot at the float panel during the National Convention in Seattle.

The dancers' costumes were the result of a great cooperative effort starting with a \$200.00 donation for material by the South Bay Regional Bachelors & Bachelorettes Intl. The dresses and shirts were designed and sewed by the Do-Sa-Do Shop, Shirley and Doris Diamond; pleating of skirts by Twirlaway Shop, Vickie and Roy Watkins; men's pants, Barbara's Western Wear, L.A.; men's boots, Coast Shoes, L.A.; ladies' shoes, Promenaders, Winder, GA; Sissy pants and towel holders, Square Dance Land of Highland; jewelry by Norselle of Alhambra.

The dancers celebrated their New Year's Eve in the Cullen's room at the motel very quietly on the night of the 30th, and the next night, New Year's Eve, as guests of the Square Dancers of America for their last meal until the end

of the parade the next day. Present were John and Peggy Fogg, Charles and Ebba Naddeo, Bill and Bobby Myrick, official hosts and photographers; the dancers: Walt and Sally Baechle, Rochester, NY; Frank and Carrie Jones, Los Angeles, CA; Grady and Wanda Jones, Leesburg, FL; Romaine and Joanne Orth, Denver, Iowa; Paul and Georgene Tacke, Somis, CA; and alternates in the event anyone took sick, Mike and Beryle D'Ambrosia, Lakewood, CA.; Jim and Joyce Cullen, Putnam Valley, NY.

John Fogg, Bill Myrick and Charles Naddeo had brought the dancers from the motel, starting at 5:30 a.m. to within a long block of the float. When we looked at the dance area, our hearts sank; the builders had not covered the dance area with a tarp and the water-soluble glue that is used to hold the seeds to the floor was just so much grease. Square dancers are known to overcome all obstacles in order to dance and they proved it this time. A representative of the builders was asked to get as much saw dust as he could, which was spread over the floor and made the floor danceable even though it looked like a mess. At the end of the parade the dancers relaxed in the motor coaches of Shirley Diamond and Jan Weller and were able, without difficulty, to consume a big spaghetti dinner, gallons of coffee and soft drinks before leaving, via Bill Myrick's bus, to the Rose Bowl to view the football game.

We had been asked to have dancing on the float during the three days it would be parked at the end of the parade. The field normally used was a sea of mud, so the floats were parked in the street. We did some dancing New Year's Day but the weather and floor were against us. The next day John Fogg using a borrowed hoe cleared the floor as best he could of all seed and glue, which made the floor fairly safe for dancing until the weather again conspired against us. We had to cancel because of rain. We removed all of our sound equip-

Continued on Page 89



by Bob Howell

easy level

Sue Creighton of Chagrin Falls, Ohio, suggested a variation for the children's dance. "The Chimes of Dunkirk," which supposedly acted out the movements of the bell ringers in the cathedral at Dunkirk, France, tapping the feet as if ringing the bells and clapping hands over head for the sounds of the bells. Although this is listed as a second grade dance, she uses it with mature four-year olds and all five-year olds. I have used it often with adults at one-night-stands and with Golden Agers. Ring the bells this Easter season.

CHIMES OF DUNKIRK

RECORD: Chimes of Dunkirk, RCA Victor 4141

FORMATION: Double circle, partners facing.

MEASURES— PART 1

1-2 All stamp three times (right, left, right)

3-4 All clap hands 3 times.

5-8 Join hands with partner and turn clockwise in place with 8 steps.

PART 2

9-10 Place left hand on hip, join right hand with partner, step toward partner R foot and back on L foot.

11-12 Repeat.

13-16 Both hands joined, turn CW 8 steps. At end of turn, drop hands and move L to face new partner.

Sue follows these directions through #8. On 9-10, the children join both hands and step toward each other and back, repeating again for 11-12. To change partners, Sue tells the children who form the inside circle to pretend they are stuck in the mud and can only dance in that spot. They stop and stay where they are, and the children in the outside circle move to change partners. This works well.

The next two dances come from Steve Schnur of Trenton, N.J. The first is a variation of "Dummer's Reel" and the second an original contra. Try these for your April fool dances.

DUMMER'S REEL (VARIATION)

FORMATION: 5 dancers in a circle, two of one sex and three of the other, with one designated as "Jack."

PART A

8 All circle left

8 Jack keep going, others go back single file (Jack promenades outside alone, clockwise)

16 Jack picks somebody to balance and swing. (Swingers end facing middle one of opposite three, who becomes the new Jack)

PART B

8 With new Jack go forward and back (couple who swung with new Jack. Other 2 dancers are inactive)

8 Two around one do-sa-do (couple who swung with new Jack. All return to a ring with hands joined, except that the new Jack faces OUT coming out of the do-sa-do. He crosses his arms in front of him to take hands with the dancers on either side.)

16 Form a basket and basket swing. (Jack pulls the two dancers past each other as he backs up to the opposite side of the ring; everyone raises joined arms over the heads of neighbors on either side to form the basket. This should require one phrase of music, leaving one phrase during which to turn basket.)

Tell dancers that messing up the basket can be as much fun as doing it smoothly. Enjoy it!

THE APRIL FOOL

FORMATION: Alt. duple

8 Swing below

8 With opposite two, circle to line facing down, active man leads

8 Lines go down, all turn alone

8 Lines come back, bend the line

16 Actives full figure eight through the twos

8 Actives meet, allemande right (double)

8 With corner, allemande left once and a half and on to next.



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HH5037 NEVER BEEN SO LOVED by Ernie Kinney

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John Carlton, a caller from the McGuire AFB in New Jersey, gave me this routine at Callerlab and I have used it with great success. A current release that fits beautifully and has an appropriate title is:

KEEP YOUR FEET ASMOKIN'

RECORD: Big Mac 039

Use any standard opening, middle break and closing.

FIGURE:

Heads face and sashay over (Head couples face partners in butterfly position, sashay across set, ladies passing back to back) (8 counts.)

Sashay back (Sashay home with men passing back to back) (8 counts)

Sides face and sashay over (Repeat action of heads) (8 counts)

Sashay back (8 counts)

Face corner and do-sa-do (8 counts)

Same corner swing (8 counts)

Promenade same lady home (16 counts) Repeat for heads; then twice through for sides.

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An APRIL



- ★ Caller contemplating going "national"
- ★ Caller who has "gone national"
- ★ Dancers considering Detroit in June
- ★ Weary dancer driving into Detroit from southern California
- ★ Housing chairman in Detroit considering registrations
- ★ Dancer writing home from convention
- ★ Happy dancers at a convention
- ★ Dancers trying to decide method of travel
- ★ New England dancer who wished he hadn't left home
- ★ The Sprosty twins calling in Iowa
- ★ Caller spotting a class-level couple at a Plus II dance
- ★ Caller who brings a square of "experts" and calls to them all night
- ★ MS dancer who stumbles into the C-1 hall
- ★ Ill-prepared caller trying to teach a new QS figure
- ★ Die-hard dancer in his last marathon dance hour
- ★ New beginner who happened to start reading Burleson's *Encyclopedia*
- ★ Class-level dancers encouraged by their caller to attend a QS dance
- ★ Caller who assumed those dancers could "hack it"
- ★ Too much ado over a handsome young caller by his fans
- ★ Older caller who watches this adulation
- ★ Advice to a new square dance caller
- ★ Trying to get into a square dance dress after the holidays
- ★ Caller wishing to teach a new move
- ★ Lemonade time
- ★ Ladies chain
- ★ Our square has broken down but the caller keeps going
- ★ I'll bring the lunch before I dance

Thanks to Square News, Saska

American Squaredanc

THE BARD or Shakespeare, Dancer Critic

APRIL FOOL Feature



- "I rather would entreat thy company to see the wonders of the world abroad than (live) sluggardiz'd at home..." *Two Gentlemen of Verona, Act I, Scene 1.*
- "...When I was at home, I was in a better place..." *As You Like It, Act II, Scene 4.*
- "Therefore devise with me how we may fly, whither to go, and what to bear with us..." *As You Like It, Act 1, Scene 3.*
- "Within this three-mile may you see it coming..." *MacBeth, Act. V, Scene 6.*
- "Well, if we had of every nation a traveller, we should lodge them..." *Pericles, Act IV, Scene 2.*
- "Wish you...(were) here..." *Measure for Measure, Act IV, Scene 1.*
- "Pleasure and action make the hours seem short. *Othello, Act II, Scene 3.*
- "Fly, fly, fly! Fly, my lord, fly. *Julius Caesar, Act V, Scene 5.*
- "I may quietly enjoy mine own...Maine...free from oppression..." *Henry VI, Part 1, Act VI Scene 3.*
- "One so like the other as could not be distinguished but by names." *Comedy of Errors, Act 1, Scene 1.*
- "I perceive a weak bond..." *Midsummer Night's Dream, Act III, Scene 2.*
- night..... "With his fat-brained followers so far out..." *Henry V, Act III, Scene 7.*
- "Dost thou fall upon thy face?" *Romeo and Juliet, Act I, Scene 3.*
- "Bears no impression of the thing as it was." *Two Gentlemen from Verona, Act II, Scene 4.*
- "Standing, speaking, moving, and yet so fast asleep." *The Tempest, Act II, Scene 1.*
- yclopedia..... "...I could condemn it as an improbable fiction..." *Twelfth Night, Act III, Scene 4.*
- S dance..... "The saddest spectacle that e'er I viewed." *Henry IV, Part II, Act II.*
- "O most lame and impotent conclusion!" *Othello, Act II Scene 1.*
- "Idol of idiot-worshippers..." *Troilus and Cressida, Act V, Scene 1.*
- "O, beware, my lord of jealousy; it is the green-eyed monster..." *Othello, Act III, Scene 3.*
- "Speak the speech I pray you, as I pronounced it you, trippingly on the tongue." *Hamlet, Act III, Scene 2.*
- "Oh, that this too, too solid flesh would melt." *Hamlet, Act I, Scene 2.*
- "Tis time I should inform thee farther. Obey and be attentive."
- "Oh Lord, I cannot blame thee, who am myself attached with weariness to the dulling of my spirits. Sit down and rest."
- "Madam, you stumble on unheedfully."
- "All our house is in great perplexity, yet he has no pity in him."
- "I must to the road, to disembark necessaries that I needs must use, and then I'll presently attend thee."

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CHALLENGE CHALLENGER

It is always a pleasure to hear from dancers who have read "Challenge Chat-ter." We've had favorable response on the article about the spot on the floor for workshops, as well as the column about backing down. Now we have received the following item from England:

"Advanced Level dancing is very much on the increase in England and new groups are starting in many areas. Our own club, Bee Sharps, which is a part of the New Forest S/D Club, has been dancing at advanced level for just over a year. We were very glad that our caller, Johnny Hayes, had taught us the advanced basics so well when we danced to Ed Foote in November and had a wonderful week with Lee Kopman in December. We meet on first and third Sundays and would welcome any visiting dancers to join us, if on holiday in our beautiful part of England." Contact Renee Hayes on Bransgore (0425)73404 or write to: 5 Cuckoo Hill Way, Bransgore, Christchurch, Dorset, England BH23 8LE.

Four basics have been added to the C-II list: *stretch concept (from tidal waves or lines), truck, offset columns and press (in, out, right or left)*. That leaves only the C-III list to be updated. The C-III list is decided on by the callers who regularly call at that level. It will be interesting to see what the final results will be as there are numerous calls that could be added to this list.

April is an interesting month in the square dance season. It is the month when clubs and groups are winding up, reviewing, and getting ready for the conventions that mark the end of the season.

Locally we have the Promenade Jamboree at the University of Toledo on April

4, then just four weeks later the Ohio State Convention in Dayton. For those of you not familiar with the Ohio State Convention, it ranks as one of the best in the nation. The last word we had, over 4000 were pre-registered in the middle of February. For challenge dancers, April means attending one of two major weekends, either Tamarack or Holiday. Holiday is the oldest, continuous challenge weekend in the country, this year featuring Dewey Berry, Lee Kopman and Norm Poisson. Interestingly enough, this weekend started in Toledo, because it was centrally located for dancers from Detroit, Cleveland, Columbus and Chicago. It was a must for dancers planning to attend the National Challenge Convention. Today with the popularity of weekends throughout the country, it is sometimes important to look at our roots. With challenge dancing growing in every part of the country and more and more weekends scheduled, why would we mention Tamarack and Holiday in this column? Because they both are very popular, they both are noted for the introduction of new material, and they still serve as the warm-up for National Challenge Convention. Things grow and things change, except the foundations.

Advanced and Challenge dancing is not for everyone. However, if you're yearning for a little more than you are getting at your regular club dance, if you're bored with the same get-outs or *right and left grands*, then you will want to check out the Introduction to Advanced Dancing at the 31st National Convention in Detroit. Advanced and challenge dancing will add years to your dancing pleasure, for it's a fact that advanced and challenge dancers enjoy our hobby longer. While you're at the convention you will want to check out the varied panel discussions. One in particular is "How to Spark Your Dancing with A/C!"

In the preceding paragraph, we mentioned boring get-outs. If you are bored with your caller's same old get-outs, ask him to order a set of computerized get-outs from Clark Baker, who has utilized the computer to come up with all the possible resolutions for any set-up. Some don't flow well on the dance floor but the majority work well. We recently danced a weekend to him and we can't remember one *square thru three to the corner*.

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- C-047 I'VE GOT YOU TO COME HOME TO by Jim Davis
- C-044 I WANT YOU by Joe
- C-043 YOU AND ME by Jim Hattrick

ROUNDS:

- C-1005 WHAT'LL I DO by Bud & Irene Hornstein
- C-1006 CREAM AND SUGAR by Ernie & Mary Hovey

HOEDOWN:

- C-505 MAGMA, Patter by Daryl
- C-506 OREGON MIST



Bob Stutevous



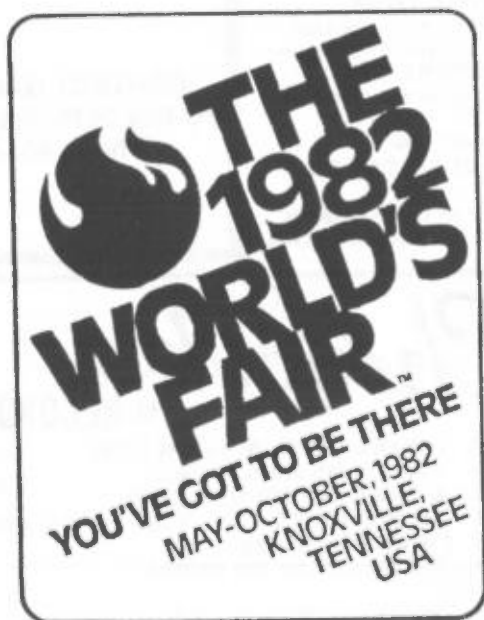
John Reitmajer

HOEDOWNER RECORDS

- H-103 YOU ASKED ME TO, Bob Stutevous
- H-104 GIMME A LITTLE KISS, Gordon Sutton
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SUCCESSFUL MINI—LEGACY

Dancers, callers and leaders in the square dance activity met at Holiday Inn, on January 12, 1982 for a Mini-LEGACY meeting sponsored by the Northway Squares with Mary and Bill Jenkins of Mockingbird Hill in Minerva, N.Y. as moderator and recorder.

LEGACY is a non-profit international assembly of trustees representing all facets of square dancing, including dancers, callers, cuers, suppliers, publishers and special interest groups. LEGACY meets every two years to formulate proposals and to develop guidelines for the welfare of the total

square dance activity. LEGACY has been defined as a leadership-communication resource center.

The theme of this seminar was how to develop and nurture a square dance club in its many phases. Topics included were: recruitment; dancer transition; retention of members; presenting the square dance image to the public; developing sound leadership; maintaining dancer enthusiasm; maintaining open communications; use of all phases of the media to present accurate information to the public; responsibility of the square dance caller and the role of the caller's spouse.

By popular request, the second annual Mini-LEGACY is scheduled for January 11, 1983 at the Holiday Inn, Brooksville, Florida.

BOOSTER BALL

A Baltimore '84 National Convention Booster Ball will be held Saturday, July 24, 1982 with continuous dancing from 1 p.m. until 9 p.m. Dancing will be in three large halls located at the Crestwood Villages, Whiting, New Jersey off Route 530. This dance will be sponsored jointly by the Central New Jersey Square Dance Association, Northern New Jersey

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Shuttle busses will provide transportation between halls. Proceeds will go to the '84 Convention Chairman. Advance sale tickets are \$4.00 per person with tickets purchased at the door being \$5.00 per person. For tickets and further information, contact George and Rose Dock, 31 Waverly Place, Freehold, New Jersey 07728.

*Harry and Alberta Van Luvender
Kinnelon, NJ 07405*

1982 BUCKEYE CONVENTION

The 23rd Annual Buckeye Convention will be held in Dayton Exhibition Center, May 7-9, 1982. The theme is "Dayton's To-Do in '82." Dancing will be divided into MS, Advanced, Challenge, Teen, Rounds, Challenge Round and Contra. Workshops are scheduled for mornings. Dancing space has been leased from Stouffers Hotel and outdoor dancing will be featured in Courthouse Square on Saturday afternoon.

Over 100 callers, 25 cuers and over 5000 dancers are expected. Visitors might also like to visit the Oregon Historical District, Deeds Carillon Park, the Air Force Museum and the River Corridors. Proper attire is requested at all sessions, including workshops. Information is available from Glen and Rhea Berry, 522 Shade Dr., W. Carrollton OH 45449.

NEW SILVER TRAVELER BADGES

Couples from Florida and California are the first recipients of the new badges introduced by the *National S/D Directory*. Lloyd and Beulah Van Deventer of Davenport, Florida, and Steve and Mary Jane Wilson from Grass Valley, California, earned their free fun badges by dancing with 35 different clubs. The purpose of the badge is to promote visiting among clubs and to provide additional current information for future editions of the *Directory*.

A green and white traveler badge can be earned by having officers or callers of 10 different clubs complete a form found in the *Directory*. Dancing with 25 other clubs and sending in the information on

Continued on Page 66

1982
1982



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Route 6, Box 234AB, Murray KY 42071
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FEEDBACK

This letter is in response to the article "Positive Position on Competition" by Mary Fabik appearing in your February issue.

I disagree with her philosophy completely. Square dancing is a non-competitive recreation. Competition of any sort should not be allowed at any time under any circumstances. If competition is encouraged we will begin to see clubs, squares and callers vying for prizes, ribbons, etc., and as a result many dancers will drop out of the activity.

If the 4-H wants to compete let them do so in the many school programs where competition is fostered but let us keep square dancing like it is—good wholesome relaxing recreation. I have observed some of the 4-H dancing competitions here in Pennsylvania and while impressive, many of the antics and routines do not give a true picture of proper square dancing. Many of us have worked years to instill proper dancing and do not wish to see our efforts destroyed by a desire to win competitions.

Charles W. Ague
Lewisburg, Pennsylvania

In the February issue of ASD (P. 76, So. Cal. Callers Notes) a *double pass thru* was left out. The correct sequence was: *lines of four pass thru, wheel and deal, double pass thru, lead couple U-turn back, do-sa-do whatever you meet (boy-boy, girl-girl), swing thru, boys run (1p2p)*, etc. The sequence was printed correctly in the note service.

To go with the line-of-three figure, here are a couple more. I generally use all three in the same tip.

Head ladies chain three-quarters
Side gents courtesy turn em
Lines of three go forward and back
Lonesome boys go forward and back
Lonesome boys do-sa-do, pass thru
Turn right, walk behind three people
Hook on the end of line of four, pass thru
Wheel and deal, put the pretty ones
In the middle, girls touch $\frac{1}{4}$. roll to face
Pass thru, swing whatever you meet
Promenade.....

Side ladies chain straight across
Rollaway half sashay, head gents only
Go forward and back, pass thru
Turn right, walk around one man
Squeeze into the middle of line of three
Lonesome girls do-sa-do, lines of three
Go up to middle and back, ends star thru
Make an arch, head ladies dive thru
Chain $\frac{3}{4}$, head gent courtesy turn 'em
Stay right there, you just rotated the square!

Bob Casto, Secretary, SCCA
Whittier, California

I read in your December '81 issue a letter from June Wallace under the title, "Straight Talk," about the peculiar *do-sa-do/swing* situation which appears to be on the increase in your country and is creeping in over here, usually demonstrated by dancers who have returned from a visit to the U.S.A.

Perhaps a brief reminder of the origin of the call from the French *dos a dos*, which translates into our common tongue as "back to back," would show the error of their ways as well as indicate that the origins of your national dance are as multi-national as the origins of your nation, as ours come to that.

G.T. Layland
Twickenham, Middlesex, England

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

For the past months we have been inundated with everything "generic." We are told to ask for drugs and medicines by their generic names. Foodstuffs are now available with plain labels and are referred to as generic canned goods. In most cases, a monetary savings is realized by the purchase of these items.

We in square dance leadership positions may not be able to offer these monetary savings, but we certainly can and should offer savings in the form of less frustration, fewer basics to absorb, and a lessening of the dropout rate by the use of "generic" calling.

For those who wish to dance at a level above Mainstream, we offer 26 "name brands," and for those dancing at the advanced level, we offer no less than 70 more "name brands."

We in no way advocate the abolishment of these levels or the calls incorporated within these levels. We *do* advocate the use of some Plus 1 and 2 and Advanced calls at mainstream when they are "generically" (directionally) called. It is not necessary to include the "brand name" when calling at Mainstream, and it's possible we may keep more dancers interested by challenging their ability to execute mainstream basics without losing dancers because of the introduction of "new" names.

For the next few issues, we will at-

tempt to break down some of the Plus and Advanced basics to their MS equivalents. Granted, some of these basics can be broken down even further; however, our purpose here is to enable caller and dancer alike to experience the variety and challenge of "high level" Mainstream.

Why not ask your caller to call you a "generic" tip and see how you like it?

BRAND NAME **GENERIC CALL**
Anything & spread Anything, centers slide apart

Others step in....

Chase right From std. back-to-back cples:

Girls turn back and

All split circulate two....

Coordinate All circulate 1 1/2, 3 pairs trade

Center centers & lonesome
ends move up

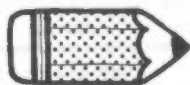
Extend the tag Step thru, touch to a wave

Single circle to a wave Two-hand circle half and step to a wave

Track two Leaders trade, all pass thru

Trade by, touch to a wave

REVIEW



CLOVERLEAF

Starting formation: completed double pass thru position, or single couple facing out.

From completed double pass thru, lead dancers separate and walk away from each other in a three-quarter arc (270°). When the two lead dancers meet, they become partners and step forward

toward the center of the set. Trailing dancers duplicate the actions of the lead couples.

Single couple: The action is the same as for the lead couple except that they do not always step forward.

Since a great deal of material is already available using *cloverleaf*, we will concentrate here on several ways to reach a completed *double pass thru* formation.

EXAMPLES by Ed:

Heads square thru four, swing thru
Spin the top, hinge a quarter, boys run
Centers pass thru, all cloverleaf
Square thru three-quarters
Left allemande.....

Heads square thru four hands
Right and left thru, Dixie style to a wave
Hinge a quarter, girls run
Centers pass thru, all cloverleaf
Centers pass thru, ocean wave, recycle
Square thru three-quarters, trade by
Left allemande.....

Heads square thru four hands
Right and left thru, Dixie style to a wave
Hinge a quarter, circulate, boys run
Centers pass thru, all cloverleaf
Centers swing thru, recycle, zoom and
Swing thru, recycle, sweep a quarter
Left allemande.....

Head ladies lead Dixie style to a wave
Extend (left-hand waves), spin the top
Hinge a quarter, circulate, girls run
Centers pass thru, all cloverleaf
Centers pass thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, boys run
Centers pass thru, all cloverleaf
Swing thru, turn thru, slide thru
Pass thru, wheel and deal, pass thru
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, circulate, girls run
Centers pass thru, all cloverleaf
Swing thru, ping pong circulate
Swing thru, square thru three-quarters
Left allemande.....

Heads square thru four, spin the top
Hinge a quarter, girls run
Centers pass thru, all cloverleaf
Double pass thru, track two, boys run
Ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, round one to a line
Touch a quarter, boys run, cloverleaf
Zoom and square thru three-quarters
Left allemande.....

Head men and corners forward and back
Star thru, circle four, ladies break
To lines of four, touch a quarter
Circulate, girls run, cloverleaf
Centers pass thru, swing thru, recycle
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande.....
Heads lead right and circle to a line
Touch a quarter, circulate, centers trade
All girls run, cloverleaf, zoom, pass thru
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, circulate
Outsides trade, all boys run, cloverleaf
Pass thru, left allemande.....

Heads lead right and circle to a line
Ends box the gnat, all star thru
Cloverleaf, double pass thru, track two
Recycle, sweep a quarter
Left allemande.....

All rollaway, heads pass thru
Go round one to a line, star thru
Cloverleaf, zoom and pass thru
Left allemande.....

Heads pass thru, sides star thru
Pass thru, all cloverleaf
Centers pass thru, left allemande.....

Sides rollaway, heads pass thru
Sides star thru, cloverleaf, pass thru
Left allemande.....

Heads pass thru, cloverleaf
All partner trade, cloverleaf, zoom
Pass thru, left allemande.....

Heads star thru, all partner trade
Cloverleaf, zoom and pass thru
Left allemande.....

Sides pass thru, heads wheel thru*
All cloverleaf, swing thru, boys run
Girls trade, wheel and deal, zoom
Swing thru, girls trade, turn thru
Left allemande.....

*For MS, use *lead right*...

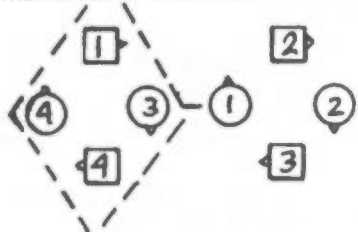


DIAMOND LOCK-IT

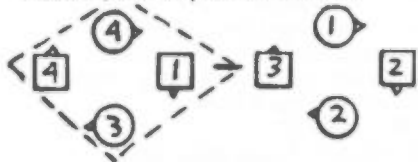
From point to point or center to center
diamonds (facing or normal): diamond
centers hinge a quarter as diamond

points moveup. Converts center to center diamonds to point to point diamonds and vice versa.

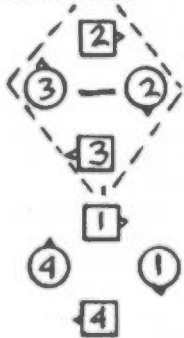
Center to center diamonds



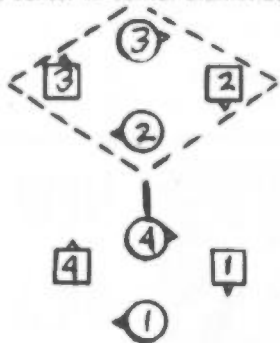
Result: point to point diamonds



Point to point diamonds



Result: center to center diamonds



EXAMPLES by Ed:

Heads square thru four, touch a quarter
Split circulate once and a half
Diamond lock-it, flip the diamonds

Boys cross run, trade the wave, boys run
Bend the line, left allemande.....

Heads square thru four, touch a quarter
Scoot back, split circulate once and half
Diamond lock-it, diamond circulate
Girls hinge, bend the line
Left allemande.....

Heads curlique and spread
Centers pass the ocean, *diamond lock-it*
Center boys trade, *diamond lock-it*
Flip the diamond, centers trade
Boys trade, star thru, trade by
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, centers touch
To a wave, outsiders quarter left
Diamond lock-it, center girls trade
Diamond lock-it, flip the diamond
Split circulate, scoot back, boys run
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Diamond lock-it, flip the diamond
Recycle, sweep a quarter
Left allemande.....

Heads square thru four, swing thru
Boys hinge, diamond circulate
Diamond lock-it, flip the diamond
Boys cross run, wheel and deal
Sweep a quarter, left allemande.....

Heads square thru two, swing thru
Boys hinge, diamond circulate
Diamond lock-it, flip the diamond
Boys cross run, wheel and deal
Pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Pass the ocean, girls hinge
Diamond circulate, *diamond lock-it*
Cut the diamond, recycle, star thru
Pass thru, left allemande.....

Heads lead right and circle to a line
Rollaway, pass the ocean, boys hinge
Diamond circulate, *diamond lock-it*
Cut the diamond, recycle, slide thru
Left allemande.....

Heads square thru two, swing thru
Boys run, girls hinge, diamond circulate
Diamond lock-it, flip the diamond
Recycle, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Pass the ocean, recycle, veer left
Girls hinge, diamond circulate
Diamond lock-it, flip the diamond
Recycle, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, girls run, boys hinge
 Diamond circulate, *diamond lock-it*
 Flip the diamond, recycle, slide thru
 Left allemande.....

Heads pass thru, go round one to a line
 Spin the top, trade the wave, centers run
 New centers hinge, diamond circulate
Diamond lock-it, center girls trade
Diamond lock-it, flip the diamond
 Boys trade, reverse flutter wheel
 Left allemande.....

Heads lead right and circle to a line
 Ocean wave, girls hinge
 Diamond circulate, *diamond lock-it*
 Boys swing thru, girls quarter in
 Extend, boys run, reverse flutter wheel
 Pass thru, wheel and deal, zoom
 Pass thru, left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, girls hinge
 Diamond circulate, *diamond lock-it*
 Flip the diamond, swing thru, recycle
 Right and left grand.....

Heads pass thru, go round one to a line
 Ocean wave, swing thru, centers run
 New centers hinge, diamond circulate
Diamond lock-it, flip the diamond
 Centers trade, boys run, partner trade
 Pass thru, wheel and deal, zoom
 Pass thru, left allemande.....



More *Diamond Lock-it* figures by Ed:
 Heads square thru four, spin the top
 Grand swing thru, girls run, boys hinge
 Diamond circulate, diamond lock-it
 Flip the diamond, boys circulate
 Swing thru, recycle, pass thru
 Trade by, left allemande.....

Heads square thru four, spin the top
 Center boys hinge, diamond circulate
 Diamond lock-it, flip the diamond
 Others slide thru, centers wheel and deal
 Swing thru, recycle, zoom, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, sides rollaway
 Spin the top, grand swing thru
 Each wave center run right
 New centers hinge, diamond circulate

Center boys trade, diamond lock-it
 Flip the diamond, centers trade
 Swing thru, girls trade, flutter wheel
 Pass thru, wheel and deal, pass thru
 Left allemande.....

Heads curlique and spread
 Centers partner hinge, diamond lock-it
 Center boys trade, diamond lock-it
 Flip the diamond, scoot back
 Centers trade, swing thru, girls trade
 Partner trade and roll
 Right and left grand.....

Heads square thru four, swing thru
 Boys run, girls follow your neighbor
 And spread, diamond lock-it
 Center boys trade, diamond lock-it
 Diamond circulate, flip the diamond
 Recycle, square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Dixie style to a wave, boys trade
 Boys run, girls hinge, diamond circulate
 Diamond lock-it, diamond circulate
 Diamond lock-it, flip the diamond
 Boys trade, boys cross run, swing thru
 Right and left grand.....

Heads pass thru go round one to a line
 Pass the ocean, centers hinge
 Diamond circulate, diamond lock-it
 Center boys hinge, three pairs circulate
 Trade and roll, all pass thru
 Wheel and deal, centers partner trade
 Pass thru, left allemande.....

Heads square thru four, slide thru
 Dixie style to a wave, boys hinge
 Diamond circulate, diamond lock-it
 Girls trade and roll, girls pass thru
 Girls fold right, boys extend, boys run
 Reverse flutter wheel, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

by Don Malcom

Head ladies chain to the right
 New side ladies chain across
 Sides rollaway, heads star thru
 U-turn back, star thru, substitute
 Left allemande.....

Head ladies chain, sides right & left thru
 Heads star thru, U-turn back, centers in
 Cast off three-quarters, check your line
 Ends fold, double pass thru, centers in
 Cast off three-quarters, pass thru
 Ends cross fold, single circle to a wave
 Spin chain the gears, ends cast $\frac{3}{4}$
 Centers circulate, ends trade
 Centers fold, tap them on the shoulder
 Left allemande.....

Head ladies chain to the right
 Lead right, circle half, veer left
 Girls trade, bend the line, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Girls run, centers pass thru
 Touch a quarter, walk and dodge
 Centers run, new ends star thru
 New centers roll to face, square thru $\frac{3}{4}$
 Centers in, cast off three-quarters
 Left allemande.....

Heads lead right, do-sa-do, swing thru
 Boys run, bend the line, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Pass thru, tag the line in, pass thru
 Tag the line in, star thru
 Centers touch to a wave, swing thru
 Spin the top, spin the top, turn thru

Left allemande.....

Heads curlique, walk and dodge
 Curlique, walk and dodge, bend the line
 Pass thru, wheel and deal
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Pass thru, wheel and deal
 Girls square thru three-quarters
 Left courtesy turn, pass the ocean
 Spin chain thru, spin chain thru
 Eight circulate, boys run, promenade.....
 Heads pass the ocean, fan the top
 Extend, fan the top, extend
 Bend the line, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Do-sa-do to ocean wave (tidal)
 Swing thru, same sex hinge a quarter
 Single file circulate, boys run
 Centers curlique, left allemande.....



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For Information: Sharon Golden,

PO Box 2280, Hot Springs, Arkansas 71913 (501)624-7274

P.S.: MS/QS
by Howle Shirley

One and three touch a quarter, boys run
Spin chain thru, girls circulate twice
Boys run, couples trade, tag the line
Girls go left and boys go right
Left allemande.....

Two and four star thru, California twirl
Swing thru, men run, girls cross-run
Men cross-run, all wheel and deal
Right and left thru, touch, centers run
New centers cross-run, wheel and deal
Circle half to two-faced line, tag the line
Right, centers cross-run, others trade
Couples circulate, ferris wheel
Centers zoom, others square thru ¼
Left allemande.....

Zero line: Pass the ocean, split circulate
Twice, boys run, bend the line (zero line)

Zero line: Pass the ocean, split circulate
Twice, go right and left grand.....

OR, Turn thru to left allemande.....

Zero box: Touch, men run
Couples circulate, gents hook left elbows
Take your girl, turn the line a full turn
Bend the line, ladies chain, slide thru
Swing thru, men run, couples circulate
Girls hook right elbows, take the gents
Turn the line a full turn, bend the line
Right and left thru, pass thru
Left allemande.....

One and three flutterwheel, sweep ¼
Veer left, then right, right and left thru
Touch, single hinge, scootback, boys run
Square thru four, those who can
Square thru ¼, others partner trade
Left allemande.....

Two and four veer left, half tag the line
Boys run, right and left thru, veer left
Couples trade, half tag the line
Boys run and fold, star thru
Couples circulate and bend the line
Square thru ¼ to left allemande.....

Heads pass the ocean, ladies trade
Ping pong circulate twice
Centers step thru, circle four
Heads lead to lines of four
Right and left thru, flutterwheel
Slide thru, pass to the center
Centers touch, ping pong circulate
Centers swing thru, turn thru
Left allemande.....

Zero line: Right and left thru, pass ocean
Swing thru, boys run, tag the line right
Wheel and deal, (3 options at this point:)

1. Go right and left grand.....
2. Turn thru to left allemande.....
3. Touch ¼, boys run to zero line.....

Zero line: slide thru, touch, scoot back
Boys trade, recycle, swing thru
Go right and left thru, pass thru, trade by
Swing thru, turn thru, left allemande.....

Call this with TLC:

Head ladies chain, same two couples
Square thru four, sides half sashay
Touch, boys trade, girls trade
Centers run, half tag the line
Linear cycle to cross trail
Left allemande.....

Heads veer left, ladies trade
Wheel and deal, square thru four
Touch a quarter, split circulate
Boys run, flutterwheel, touch
*Spin the top to a turn thru
Left allemande.....
OR*, Spin the top, right and left grand..



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I will be staying: Hotel room _____ Camping facility _____

Names _____

Address _____

Telephone (_____) _____

Sketchpad Commentary

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Early Square Dance Caller



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FOLK DANCING

DESIGNATION

Settlers in America continued to enjoy the folk dances they remembered from their homelands. Square dancing, the most popular and best known, was derived from the quadrille in the French court ballet. It spread to the British Isles and then to America where it became a regular social activity in church halls, barns and firehouses. After fading from public favor, a revival began in 1926 largely due to the efforts of Mr. and Mrs. Henry Ford.

People

IN THE NEWS

When I attended the dance in Virginia Beach recently, I was really a **Reck**. I felt **Moody**, as low as a **Crumb**, and wished some **Marshall** somewhere or even my **Butler** would confine me to the **Davenport**. Maybe I could simply cuddle up with a good book, like "**Warren Peace**." But **Collett**, my wife, said, "Oh, **Shaw**, let me be your **Proctor** for the night, and I'll **Saw-yer** troubles in half!"

She was a **Good-win** for me! In fact, **Fickle Fate** reversed itself. She is a good **Binder** of **Cut-lips**, and makes hard **Knox** seem mighty **Scearce**. Incidentally, she also knows how to fix some **Lamb** and tasty **Rice**, whether it's **White** or **Brown**, and I'm **Fuller** than anyone, living like this, from the **Horne** of plenty.

Down the **Lee** and through the **Abbey** we went to the dance, and after an hour or so I was higher than a **Kight** with excitement. Important people were there—V.I.P. names like **Gompers**, **Hudson**, **Yates**, **Johnson**, **Chaplin**, **Bryant**, **Liv-ington**, **Dean**, **Sellers** and **Allen**. There were workmen like **Miller** and **Cartwright** and **Smith**.

I decided it's **PEOPLE** that make a dance fun, plus good music, calling and friendly atmosphere— this fact **Hitt** me as if a **Bowman** had taken a **Schott** at me and scored a direct **Hitt** to my **Hinde-quarters**.

"**Hidy-ho**," I said. I feel like shouting. I'm going to **Hollo-well** and **Hollo-way** home! I was alive again, as if someone had blown **Reveley**. At least, within a couple of hours, I became less of a **Saar-puss** and more of a **Scott Free-man** in my thinking, **Maur-erless**. This may not be a **Hard-en** fast solution to your problem, pal, but I'm certainly a **Wiseman** from the experience.

How about that little episode? It's fictional, but it contains 50+ names (more than half the crowd) who actually attend-



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ed the Virginia Beach dance the first of the year. It was created by YEEDS, with apologies to both those included, for "playing" with their names, and to those not included, for not being able to fit them all in.

Mary Jenkins, author of the ASD-published *Wheeling and Dealing with Nursing Home Patients*, has made the news again, along with husband **Bill** in their winter home in Brooksville, Florida. The *St. Petersburg Times* developed a photo-story of wheelchair dancing at Brooksville Nursing Manor and described the therapy and merriment **Bill and Mary** are currently creating for those confined in wheelchairs at several nursing homes in the area.

History repeated itself, in a way, according to an article and photo sent by caller **Ed Foote** from the *Asheville (NC) Citizen* describing how seven original members of the famous Soco Gap square dance team danced again in early 1982 in Washington, D.C. at the Museum of Natural History as part of a concert marking the 100th anniversary of the birth of **Franklin Delano Roosevelt**. Those seven are **Sarah Queen Brown**, **Carmen Plott**, **Sara Campbell**, **Kyle Campbell**, **Gertrude Plott Welch**, **Richard Queen**, and another unnamed person. They all danced at the White House in June, 1939, with others to entertain the **Roosevelts** as well as **King George VI** and **Queen Elizabeth** of England, the only square dance team invited to the gala party.

Richard Queen recalls the royal occasion: "We shuffled and twisted and turned our way (for a full five minutes) through such figures as *walking the king's highway*, *dive and shoot the owl*, *ocean wave*, *wagon wheel*, *double Georgia rang-tang*, *right hand over* and *London Bridge*."



NEWS, Continued

the appropriate sheet will qualify a dancer or couple to be a Silver Traveler.

The information deadline for the 1983 edition of the *National Directory* is Nov. 1, 1982. The club listing is a free service. The current edition is now available at local dance and western shops, or from PO Box 54055, Jackson MS 39208.

WISCONSIN CONVENTION CALL

It's time to start planning to attend the 23rd Wisconsin S&R/D Convention at Menomonie, August 13-15, 1982. Eight halls are available for all levels of dancing: MS through Challenge, rounds, contra and youth. Don't miss the clogging clinic!

Motels are filled but there is plenty of university housing with an excellent meal plan available. Camping is close at hand with bus shuttle provided. For further information, contact Jim and Dolly Sessions, 1312 Eddy Lane, Eau Claire WI 54701.

OFFICERS IN NEW ORLEANS

New officers of the New Orleans Callers Association were installed in January,

1982. Bob Sams was elected president; Neil Howard, vice-president; Mike Koehl, secretary; Jack Busche, treasurer. At dinner, Bob Sams presented outgoing president, Johnny Creel, with a facsimile of the association badge with gold finish. Shingles hanging below the badge noted the years he served as president.

Johnny Creel is recovering well from his recent heart attack and should be back on the calling circuit soon.

*Richard S. Matthews
New Orleans, Louisiana*

IN MEMORIAM

Drucilla Gilmore, wife of caller Ed Gilmore who taught hundreds of callers in clinics and courses before his death in 1971, died in early February of Lou Gehrig's disease. The Gilmores' contributions to the square dance world have become part of the valued history of the movement.

GEORGIA LEADERSHIP SEMINAR

The Georgia State S/D Association The Georgia State S/D Assoc. conducted a successful Leadership Seminar participated in rap sessions which included: Finance, Hardy Nixon; Public

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Relations, Dick Gerfen; Club Problems, Kimsey Dickey; Leadership, Dan Martin. The affair was hosted by the CSRA Federation which represents 17 Augusta area clubs. Planning committee members included Bobby and Sandy Boysworth, Jr. and Margie Young, Greg McCarthy, Dan and Mary Martin and Bill and Penny Schriver. Bill and Penny also presently serve as federation presidents. GSSDA offered this seminar free to its member organizations, one of the many services rendered to Georgia dancers and dance organizations for the purpose of advanc-

ing square dancing throughout the state.

Dan & Mary Martin
 Augusta, Georgia

LOAD THE BOAT

The Village Stompers of Pittsburgh, Pa., invite you to "load the boat" on a Caribbean Cruise, March 12-19, 1983, leaving from Miami. Direct inquiries to Fran Kichty, Cruise Coordinator, Pittsburgh National Bank Bldg., 2382 W. Liberty Ave., Pittsburgh PA 15216.

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SEPTEMBER

- 3-5 12th Annual Singles Dance-A-Rama Labor Day Weekend, Nation's Capital, Washington, D.C. at the Capital Hilton Hotel, Write Guy G. Darden, 10406 Fairfax Village Dr., Fairfax, VA 22030.
- 3-5 17th Annual Western S/D Festival, Natural Bridge State Resort Park, Slade, KY, Write Richard Jett, Campton, KY 41301.
- 3-5 Chaparral Dallas Convention, Dallas, TX. Write Mary Campbell, 1425 Oakhill Dr., Plano, TX 75075.
- 3-5 Mich. Leaders Assoc. Seminar, Midland. Write Vern Scott, 716 Spencer Rd., Brighton MI 48116.
- 3-5 Rhythm Records Labor Day Jamboree, Waco Convention Center, Write Wade Driver, 2452 Palo Pinto, Houston, TX 77080 or Nita Smith, 3413 75th St., Lubbock, TX 79423.
- 3-5S/D Weekend, Fletcher Farm, Write Bob & Vi Snow, Ludlow, VT 05149.
- 3-6 Kon Yacht Kickers Labor Day Weekend, Conneaut Lake Park, Write Pete & Donna Hart, P.O. Box 121, Meadville, PA 16335.
- 3-6 14th Annual Alberta S&R/D Convention, Write Jack & Marie Balfour, 10812 154 St., Edmonton Alberta Canada T5P 2J7.
- 4-6 Labor Day Weekend, Fease's Shady Rest Lodge, Rhinelander, WI. Write E. Elias, 1571 S. 57th St., W. Allis, WI 53214.
- 4-7 Labor Day Roundup, Camp Mowana, Mansfield, OH, Write Penny Barth, 1800 Fulton Ave., Springfield, OH 45505.
- 4-7 9th Labor Day Weekend, Red Lantern Barn, Brewster, OH, Write Maxine Eddy, 110 Sunset Lane, Marietta, OH 45750.
- 4-7 10th Annual S/D Labor Day Weekend, Park Bldg. on the fairgrounds, Clearfield, PA. Write Eileen

- Williamson, 105 Lexington Ave., Altoona, PA 16601.
- 4-7 25th Labor Day Jamboree, Conneaut Lake Park, Write Kon Yacht Kickers, P.O. Box 121, Meadville, PA 16335.
- 6-12 20th Annual S&R/D Jamboree & Caller's College, Wallowa Lake, Joseph, CO. Write Vaughn & Jean Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513
- 7-12 Annual Fall Dance Camp, The Inn, Troy, NH, Write Ada Page, 117 Washington St., Keene, NH 03431.
- 9-11 Myrtle Beach Ball, Convention Center, Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720.
- 10-11 State Festival, Ellsworth AFB, S.D. Write Bruce Phillips, 9684A Cleveland, Ellsworth AFB SD 57706.
- 10-12 Shindig '82, Duluth Arena Complex, Write Shindig, P.O. Box 6472, Duluth, MN 55806.
- 12 Cornhusker Festival, Christensen Field House, Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.
- 12-17 S/D Week, N. Myrtle Beach, S.C. Write Ocean Drive Resort, PO Box 198, N. Myrtle Beach SC 29582.
- 17-18 6th Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia, NH, Write Earl & Louise Trombley, 86 Cottage St., Littleton, NH 03561.
- 17-18 Fall Roundup, Montgomery Bell Park, Tennessee, Write Do-Si-Do Shop, 1138 Mosby Rd., Memphis TN 38116.
- 17-19 Weekend, Potawatomi Inn near Angola, IN, Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.
- 17-19 Hodag Weekend, Fease's Shady Rest Lodge, Rhinelander, WI. Write E. Elias, 1571 S. 57th St., W. Allis, WI 53214.
- 18-25 Septemberfest, KY Dam Village State Park, Gilbertsville, Write The Berkleys, 231 N. 4th St.,

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19 1st Annual "Two-Floor"—Sept. Fest., Allemande Hall, Chattanooga. Write J. I. Jones, 6810 Gayda Ln., Chattanooga, TN 37421.

19 Callers Seminar, Columbia, S.C. Write Sharon Golden, PO Box 2280, Hot Springs AR 71913.

24-25 Kenora Autumn Frolic, Kenora, Ontario. Write Joe & Shirley Johannson, 330 Edward Ave., E., Winnipeg, Manitoba Canada R2C 0W3.

24-25 ASDCA Fall Festival, Salt Palace. Write Ray & Colleen Goodwin, 1372 McCormick Way, Salt Lake City UT 84121.

24-25 Jamestown S/D Camporee, Jamestown, Va. Write Arthur Sauvan, Rt. 3 Box 924, Windsor VA 23487.

24-26 Fall Ball, S/D&R/D Weekend, Turkey Run, Indiana. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, OH 43611.

24-26 11th Annual Flaming Leaves S/D Festival, Lake Placid. Write Bernie Baker, P.O. Box 443, Lake Placid, NY 129460443

24-26 2nd North Bend Plus II S/D Retreat, North Bend State Park, Cairo. Write Jack Hoffman, 211 Pine Circle, Dunbar, WV 25064.

24-26 Morteheo Weekend. Write Renee Hayes, 5 Cuckoo Hill Way Bransgore, Christchurch, Dorset England BH23 8LE.

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To Page 84

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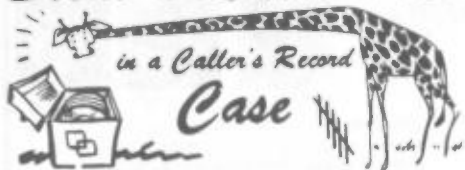
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He records on the 7-C's label. He has called in fifteen states and Canada. He will be an ASD tour host to Switzerland in October, 1982. Some of his credits are: Lansing Federation, Utah State Festival, Middlefield Cheese Festival, Buckeye Conventions, PASSARD Festival, ARC organization of callers (officer), and others. He works part time as a tool and die maker, and he and his wife Jane collect antiques. They have two children who dance.

"Marsch-mellow smooth" Ray Marsch is the youngest of fourteen children.



some of whom are also square dancers. He believes strongly in the concepts of smoother dancing and stronger leaders.

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PENNSYLVANIA 6-5000— RCA 447-0046
Choreography by Art & Emma Glover
Excellent Glenn Miller music with a long, high-intermediate variation routine.

SONG IN THE NIGHT— Columbia 13-33375
Choreography by Ken Croft & Elena DeZordo
Good music with a Johnny Duncan vocal; a nice, easy-intermediate two-step.

SWEET OLE LADY— MCA D2754
Choreography by Vernon Porter
Good swinging music with a Johnny Carver vocal and an interesting, easy-intermediate two-step with a sand step figure.

COUNTRY LULLABY— MCA D2754
Choreography by Vernon Porter
Good music with a Johnny Carver vocal; a smooth, intermediate foxtrot.

IMAGINE THAT— Montage A-1202
Choreography by Jack & Muriel Way
Excellent smooth music with a vocal by Nancy Wood; a very danceable, three-part, easy-intermediate two-step.

SAY YOU'LL STAY UNTIL TOMORROW— SI-1000
Choreography by Vaughn & Jean Parrish
Peppy music with a piano lead; slightly unusual, easy-intermediate foxtrot cued by Vaughn.

LET IT BE— CDC M02B
Choreography by Lloyd Jones & Luella Thompson
Good music with a solid beat and a vocal for an interesting, intermediate foxtrot.

COUNTRY CAROUSEL— CDC M02A
Choreography by Pete & Carol Metzger
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SQUARE DANCE: 61-125

Primrose Lane	Belco 302A	P1-78/0 = 78A
Kenee	CDCMO1A	P2-100/0 = 100
Song in the Night	Col 13-33375	P2-94/10 = 104A
Gypsy Women	MCA 51151	P2-115/5 = 120
Older Women #2	Epic 19-02129	P2-100/20 = 120A

EASY INTERMEDIATE: 126-175

Glow and Glimmer	MCA 60125	P2-128/5 = 133A
The Party's Over #2	RCA447-0891	P2-129/10 = 139A
Till Another Day	Grenn 17002	P3-143/0 = 143
Husbands Waltz	WBS49825	P2-143/0 = 143A
Spanish Butterflies	A&M 8508	P2-119/30 = 149A
Old Times	Grenn 14306	P2-129/25 = 154
Cheri Bin	Windsor 4-512B	P2-155/0 = 155A

Golden Memories	Col 18-02188	P2-136/25 = 151
Sweet Ole Lady	MCA D2754	P2-159/5 = 165A
Everything's A Waltz	MCA 51139	P2-139/26 = 165A
High Hopes	Capitol 6027	P2-141/25 = 166A
If I Knew	Timrk 898	P2-166/9 = 175

INTERMEDIATE: 176-250

McNamara's Band	MCA65011	P2-160/25 = 185A
Lucky Lady Bug	CDC M01B	P2-153/25 = 168
Hot Time in Detroit	MCA65025	P2-172/25 = 197
Tango Briosio	Grenn 14306	P2-203/0 = 203
Country Lullabye	MCA D2754	P3-210/35 = 245A

HIGH INTERMEDIATE: 251-299

Gina	Col 13-33142	P4-276/15 = 291
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Flip Side

SQUARE REVIEWS

by John Swindle

Our review dancers had their work cut out for them this month with 37 singing calls and six patter records. This is the time of year record producers really get busy and put out the records. We're looking forward to meeting some of the producers and artists we've been listening and dancing to for so long at Callerlab. Some we have received correspondence from, not always loaded with big thank yous, but nevertheless, correspondence. Happy Easter and Happy Squares!

HONKY TONK QUEEN— ESP 201

CALLERS: Elmer Sheffield Jr. & Paul Marcum

We've been doing this review five years and never have we seen the dancer reaction this record produced. This novelty record will take two callers to get the proper results. The cue sheet is written for one and it can be done. Junior and Paul do a super job on the flip and we believe this is one record you will be hearing for a long time. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, couples circulate, girls trade, bend the line, square thru three, swing, promenade.

THE SQUARE DANCE IS ON— LouMac 142

Callers: Mac Letson & Tony Oxendine

Again we have two callers and again outstanding dancer reaction. This song is no stranger but the way Mac and Tony joined on the flip is something that is really refreshing. A super beat and well-timed figure just made this record a pleasure to dance. **FIGURE:** Heads promenade half, right and left thru, square thru, swing thru, boys run, girls trade, tag the line, girls turn back, swing, promenade.

MORNING OF MY MIND— Dance Ranch 665

Caller: Al Stevens

Key: C

You may have this record already, if you have Blue Star 1866, which is the same instrumental. Al does a fine job on the flip with a slightly different figure. Our review dancers still enjoyed dancing to this tune. **FIGURE:** Heads square thru, right hand star, left hand star, touch to a wave, ladies trade, recycle, veer left, ferris wheel, pass thru, swing, promenade.

TIGHT FITTIN' JEANS— 4 Bar B 6047

Caller: Mike Sikorsky

Here we go again, record #3 of this song. You might give this one a listen. The instrumental is very good and Mike's figure is well-timed. **FIGURE:** Heads lead right, circle to a line, forward and back, right and left thru, pass thru, wheel and deal, zoom, swing thru, turn thru, swing, promenade.

RODEO ROMEO— Blue Star 2153

Caller: Vernon Jones

Key: C

Blue Star's instrumental on this popular CW song is just that, a good CW sound. A nice, even beat, good rhythm and a well-timed figure by Vernon made this song enjoyable to dance. **FIGURE:** Heads square thru, do-sa-do, star thru, right and left thru, Dixie style to a wave, girls circulate, boys trade, left allemande, swing, promenade.

THE MED FLY SONG— Riverboat 128

Caller: Bob Elling

Another novelty tune about the popular pest in California is well done in this release. Bob did a nice job using a *star the route* in the break and comparing the dancers to the helicopters in the song. The review dancers enjoyed the novelty as well as the danceability. **FIGURE:** Heads lead right, circle to a line, forward and back, pass thru, bend the line, forward and back, right and left thru, circle to the left half-way, swing, corner, promenade.

THERE'S NO GETTING OVER ME— BobCat 115

Caller: Jack Peterson

Jack chose a nice smooth easy-flowing tune for his release. This song would make a nice change of pace in those hot summer night dances that are right around the corner. Jack's figure was not taxing, was well-timed and fun to dance. **FIGURE:** Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three, swing, promenade.

NEW CUT ROAD— ESP 302

Caller: Paul Marcum

Just good ol' down-to-earth country is the sound. Nothing fancy about Paul's figure, but the way it fit the music just made it right for this song. **FIGURE:** Heads promenade half way, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing, promenade.

THIS OLD RIVERBOAT— FTC 32040

Caller: Gary Brown

Talk about catchy tunes, this is one with a nice smooth beat and some really great banjo picking. Gary does a fine job with a well-metered figure. **FIGURE:** Heads square thru, right and left thru, do-sa-do, make a wave, girls trade, girls run, tag the line, face right, wheel and deal, pass to the center, square thru three, swing, promenade.

MIDNIGHT RODEO— ESP 101

Caller: Elmer Sheffield Jr.

The instrumental has a super sound that follows closely that of the original. The key of this song may give callers fits because it goes rather high. If you have a good voice range, this tune could be a barn burner for you. **FIGURE:** Heads square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, right and left thru, square thru, trade by, swing, promenade.

FANCY FREE— Mountain Records 17

Caller: Vern Weese

The popularity of this song will carry this release. A caller with a good singing voice can really make it go over. Vern sold it to our review dancers. **FIGURE:** Heads promenade half, lead right, do-sa-do, make a wave, ladies trade, swing thru, spin chain thru, boys run, boys trade, swing, promenade.

PREACHING UP A STORM— ESP 104

Caller: Elmer Sheffield, Jr.

Instrumentally this song is well done and has a good lively rhythm. Junior's figure was well-timed and the help he had with vocal harmony on the tag lines made this a good sounding as well as good dancing record. FIGURE Heads promenade half, right and left thru, square thru, touch a quarter, scoot back, boys fold, girls turn thru, star thru, boys trade twice, promenade.

THERE I GO DREAMIN' AGAIN— ESP 301

Caller: Paul Marcum

A nice CW sound with a good beat and fine choreography by Paul were enjoyed by our dancers. Clear leads make this a fairly easy song to do. Twin guitars on the instrumental add that little something extra. FIGURE Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, touch a quarter, scoot back, swing, promenade.

NEVER BEEN SO LOVED— 4 Bar B 6046

Caller: John Marshall

The third time's a charm, and this is the third release of this song. The instrumental is very well done and follows the original release very well. John's side was well done with an easy but well-timed figure. FIGURE Heads promenade half, square thru, do-sa-do, square thru three, trade by, swing, allemande, promenade.

MOUNTAIN DEW— 4 Bar B6049

Caller: Bob Carmack

This tune has been used most as a patter record, but this version is a very well put together singing call. FIGURE Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing, promenade.

DREAM ON— Big Mac 038

Caller: Jay Henderson

This, a popular CW tune though chopped up a bit, made a very nice and well-timed singing call. The only fault is the 28-beat circling in the breaks.

FIGURE Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, star thru, square thru three, swing, promenade.

WALK RIGHT BACK— Bogan 1339

Caller: Tim Ploch

Key: B Flat

If you already have Dance Ranch 628, you have this record. Tim does a fine job and the record was enjoyable to dance. FIGURE Heads square thru, right hand star, left hand star, right and left thru, curlique, split circulate twice, swing, promenade.

WHEN I STOP LEAVING, I'LL BE GONE— Square Tunes 121; Caller: Ron Marion

This instrumental has an interesting sound bordering on the big band sound with some brass, a sound not common to Square Tunes. A good peppy beat made it move right along. FIGURE Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

PREACHIN' UP A STORM— BobCat 116

Caller: Gary Kincade

#2 in what we hear is going to be a series. A nice instrumental on this release will make it difficult to choose which one to buy. Gary's figure was well done using one of the plus basics. FIGURE Heads pro-

menade half, sides right and left thru, curlique, boys run, spin chain the gears, swing, promenade.

WHAT A LITTLE MOONLIGHT WILL DO— 4 Bar B 6045; Caller: Bill Volner

This one is for piano lovers— good old ivory tinkling with sax and lead guitar. A good strong S/D beat is there to make this a smooth dancing record. FIGURE Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, spread, star thru, square thru three, swing, promenade.

LORD I HOPE THIS DAY IS GOOD— ESP 105

Caller: Elmer Sheffield, Jr.

A nice, easy-going beat and well-timed figure made this song nice to dance. FIGURE Heads promenade half, square thru, swing thru, boys run, half tag, trade, roll, pass thru, trade by swing, left allemande, promenade.

GOOD OLD GIRLS— Lore 1197

Caller: Moe Odum

Key: D

A popular CW song among round dancers has made the S/D program. This one seemed to sound more like the original tune than the other release this month. Moe's figure, though simple, seemed to fit the music. FIGURE Heads promenade half, sides square thru, right and left thru, do-sa-do, eight chain six, swing, promenade.

THE STORY OF YOUR LIFE IS IN YOUR FACE— Kalox 1266; Caller: John Saunders

The dancers were really impressed with John's figure. The instrumental is well done with brass and string leads. FIGURE Heads square thru, right hand star, left hand star, do-sa-do, touch a quarter, scoot back, girls roll, boys run, once and a half, promenade.

MIDNIGHT HAULER— BobCat 114

Caller: Larry Jackson

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

TEXAS COWBOY NIGHT— Prairie 1051

Caller: Renny Mann

FIGURE Heads curlique, boys run, right and left thru, swing thru, boys run, tag the line, face right, boys cross run, wheel and deal, curlique, split circulate, swing, promenade.

OLD FLAME BURNING— Lore 1199

Caller: Bob Graham

Key: C

FIGURE Heads touch a quarter, boys run, touch a quarter, swing thru, centers trade, boys run, right and left thru, pass the ocean, recycle, sweep a quarter, slide thru, swing, left allemande, promenade.

SMOKE ON THE WATER— Blue Star 2154

Caller: Nate Bliss

Key: D

FIGURE Heads square thru, split two, round one to a line, touch a quarter, boys run, do-sa-do, swing thru, boys trade, turn thru, left allemande, swing, promenade.

SHORT ROAD TO LOVE— LouMac 141

Caller: Bob Fisk

FIGURE Heads square thru, step to a wave, recycle, swing thru, boys run, bend the line, slide thru, square thru three, left allemande, swing, promenade.

I'M GONNA KNOCK ON YOUR DOOR— Mountain Records 15

Caller: Mark A. Clausung

FIGURE Four ladies chain, heads promenade half, sides pass thru, separate around one to a line, star thru, right and left thru, square thru three, swing, promenade.

UP A LAZY RIVER— Lore 1198

Caller: Johnny Creel

Key: B Flat

FIGURE Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing, promenade.

Continued on Page 75

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FLIP SIDE, Continued

REMEMBER ME— Square Tunes 193

Caller: Vaughn Parrish

FIGURE Heads square thru, touch a quarter, scoot back, boys run, right and left thru, rollaway, box the gnat, square thru three, swing, promenade

GOOD OL' GIRLS— Riverbeat 129

Caller: Scott Byars

FIGURE Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, swing, promenade

EVERYTHING'S A WALTZ— Prairie 1049

Caller: Ronny Mann

FIGURE Heads square thru, swing thru, boys run, tag the line, face right, wheel and deal, pass thru, U-turn back, swing, promenade

OH I HOPE THIS DAY IS GOOD— Prairie 1053

Caller: Al Horn

FIGURE Heads pass thru, round one to a line, pass thru, wheel and deal, girls square thru three, courtesy turn, right and left thru, pass the ocean, recycle, square thru three, trade by, swing, promenade

I LOVE MY TRUCK— Bee Sharp 117

Caller: Toots Richardson

Key: E

FIGURE Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade

OKLAHOME HILLS— Crow 002

Caller: Bill Crowson

FIGURE Heads square thru, do-sa-do, slide thru, pass thru, partner trade, touch a quarter, coordinate, bend the line, crossrail thru, swing, promenade

LOVE POTION #9— Longhorn 1035

Caller: Josh Frank

FIGURE Heads square thru, swing thru, spin the top, right and left thru, flutter wheel, pass the ocean, girls trade, swing thru, boys trade, turn thru, left allemande, promenade

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Upon moving to Memphis, Charlie and Edith immediately joined the square and round dance activity. Their square dance club discovered that the Capons had a collection of round dance records so they were asked to play the rounds between tips. Charlie and Edith still had no intention of teaching. They just wanted a place where they could enjoy the more advanced rounds they were learning at Dance-A-Cade. Since they had the facilities, equipment and records they were soon helping dancer friends who were having trouble. This led to teaching beginner lessons and formation of a round dance club.

They were asked to represent their club in the local dancer's association.



Since then they have held many offices in their clubs, local associations and in area and international organizations. At the present time they are members of the Memphis Area R/D Teachers Association, the Memphis Caller's Workshop, the Dixie R/D Council, and are Trustees of LEGACY. Charlie is currently Executive Secretary of Roundalab and Editor of the *Dixie R/D Council Newsletter*. Edith is a member of the Board of Directors and the Executive Committee of Roundalab. They have also been round dance coordinators for the Mid-South S&R/D Festival.

The Capons are firm believers in the principal that square and round dancing are a single activity and that those who participate in only one phase are missing a full measure of enjoyment.

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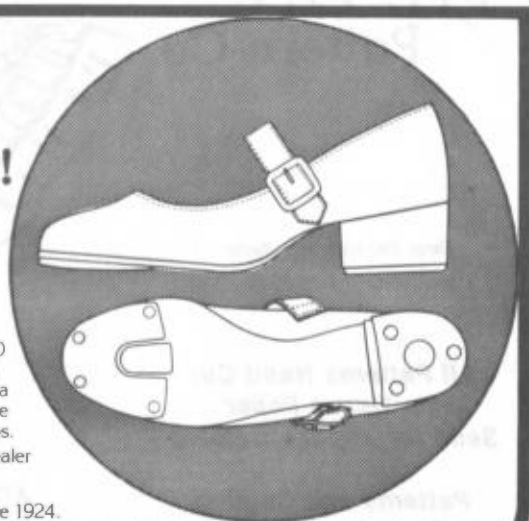
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Track two
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Triple trade
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Dixie grand
Explode the wave
Follow your neighbor
Grand swing thru
Relay the deucey
Remake the thar
¼ tag the line

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Ping pong circulate
Release recycle
Star the route
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Hinge and flutter
Release the column

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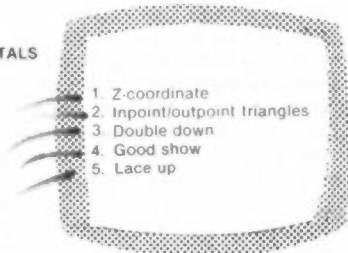
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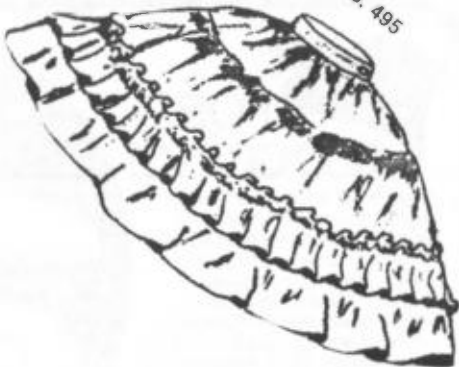
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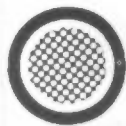
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8. Whisper Your Love
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10. Debutante/Crazy Eyes

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3. Mexicali Rose
4. Walk Right Back
5. Tango Mannita
6. Frenchy Brown
7. Street Fair
8. Hot Lips
9. Take One Step
10. Sleepy Time Gal

INTERMEDIATE

1. Birth of the Blues
2. Answer Me
3. Folsom Prison Blues
4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
8. Green Door
9. Roses for Elizabeth
10. Spaghetti Rag

11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. In the Arms of Love
15. Patricia

ROUND DANCERS' ROUNDS

1. Begin the Beguine
2. Hallelujah
3. Til Tomorrow
4. Write Myself A Letter
5. Corredo
6. You Don't Know Me
7. Everyday of My Life
8. Shadow of Your Smile
9. Lazy Sugarfoot
10. Whispering

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6. Aphrodisia (Ward)
7. It's A Sin to Tell A Lie (Tullus)
8. Temptation (Moss)

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1. Begin the Beguine (Wolcott)
2. Sealed With A Kiss (Kannapel)
3. Lazy Sugarfoot (Procter)
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 All the heads square thru four hands
 Do-sa-do to ocean wave, linear cycle
 Pass the ocean, swing thru
 Boys circulate, swing thru
 Linear cycle, pass the ocean
 Girls circulate, swing thru
 All circulate, swing thru
 Right and left thru, all pass thru
 California twirl, left allemande.....
 Sides flutterwheel, same two
 Square thru four hands, circle six
 Side men break to a line of six
 Center two right and left thru
 Others all slide thru
 (Do any series of two couple figures which will zero, then...)
 Outsides square thru $\frac{3}{4}$
 Centers crosstrail thru, left allemande....

Featured in **Minnesota Callers Notes** were *cloverleaf*, *hinge*, *release the column*, *hinge and flutter*, *chain down the line*. Two figures for *cloverleaf* follow:
 Heads forward and back, square thru 4
 Swing thru, boys run, tag the line
 Cloverleaf, center four square thru $\frac{3}{4}$
 Left allemande.....
 Heads swing thru, boys run, tag the line
 Cloverleaf, zoom, center four square thru
 Three-quarters, slide thru, forward eight
 And back, pass thru, with girl on left
 Left allemande.....

SDDS by John and Evelyn Strong is dedicated to Betty Ferrario and Bud Grass, two area leaders who passed away in December. Explored are: *quarter the diamond*, *fan the flame*, *couple in/out*, *mini-busy and zombie*.
 Try this plus two dance:
 Heads pass the ocean, girls trade
 Fan the top, explode the wave, touch
 Girls trade, recycle, veer left
 Crossfire, triple scoot, single hinge
 Girls trade, grand swing thru

Single hinge, triple scoot
 Release the column, pass the ocean
 Girls trade, linear cycle, pass thru
 Left allemande.....

Gene Trimmer in **Mainstream Flow** looks at choreo using QS in a stacked manner as dancers who know QS can do:
 Sides star thru, double pass thru
 Lead couple U-turn back, do-sa-do
 Ocean wave, swing thru, boys run
 Lines, touch a quarter, release column
 Touch to a wave, ping pong circulate
 Centers hinge and flutter, square thru
 Touch to wave, linear cycle, touch $\frac{1}{4}$
 Release column, pass thru, square thru
 Three-quarters, left allemande.....

Excerpted from "MS Commentary" by John Hendron in **News 'N' Notes** from Connecticut: "The highest building or finest bridge in the world is no stronger than the base it sits upon, and to all of us our base is the MS program...The very first step should be 'Let'em dance,' and that's not to say part time, that means most of the time. This puts the responsibility of making sure they do dance most of the time on you, me and all callers...We must call material we feel they can dance in a manner and at a tempo they can relate to...don't push them up the 'level ladder' too soon...make dances fun as well as interesting."

NCR presents a figure you will enjoy trying. Make sure the women stay in the sequence you put them in:
 Side ladies chain, head ladies star right
 Three-quarters with the side couple
 Star left a full turn and a little more
 All the men star right, come back by left
 Star left, pick up partner
 Star promenade (in gear with partner)....

Favorite singing calls listed in **Figuring** by Barry Wonson (Australia) are: "Feels So Right," Hi-Hat; "Never Been So Loved," Hi-Hat; "Memories," Ghost Riders, and "Right Back Where I Started

Continued on Page 87

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<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 18-23, 1982 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, programming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 4-8; For callers with 2 years or less experience; August 15-19: For callers with more than two years' experience. Frank Lane—Vaughn Parrish Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL July 18-23, 1982 Individual Attention to Caller by Experienced Staff <i>Dick Han — George Amos</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p>
<p>HARTLAND, MICH. July 25 thru 28 HARRISONBURG, VA. August 1 thru 4 TROY, N.H. August 15 thru 19 Sponsored by Earl Johnston & Al Brundage The Most Experienced Caller Training team in the Country Assisted by Top Notch Staff Al Brundage, PO Box 125, Jensen Beach FL 33457</p>	<p>CAL GOLDEN'S 11th Annual CALLERS COLLEGES—1982 April 1-3: Caller Coach, Reno NV May 17-21: Hot Springs, Ark. June 28-July 3: Hot Springs, Ark. July 12-16: Hot Springs, Ark. July 18-22: Jekyll Island, Ga. August 1-2: Clementsport NS Can Aug. 15-20: Vineland N.J. October 18-22: Hot Springs, Ark. November 15-20: Fontana, N.C. Sharon Golden, PO Box 2280 Hot Springs AR 71913</p>	<p>ABC CALLER COLLEGE Silver Bay, N.Y. August 5-8, 1982 <i>Newer Callers</i> Staff: Stan Burdick Orphie Easson, Others FONTANA, NORTH CAROLINA CALLERS COLLEGE Nov. 15-20, 1982 Cal Golden, Stan Burdick Tex Brownlee Write: Stan Burdick PO Box 488, Huron OH 44839</p>
<p>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA August 15-20, 1982 <i>Bill Peters, Bill Davis</i> Emphasis: Choreography, Sight Calling, Formation Management Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>DILLARD, Georgia August 15-21, 1982 <i>Staff: Jon Jones, Stan Burdick John Kaltenthaler, Jerry & Becky Cope</i> Write Copes, Box 129, Dillard GA 30537</p>	<p>CALLERLAB-coordinated CALLER SEMINAR All 3 Days—Detroit National STAFF Herb Egender, Malcolm Davis, Cal Golden, John Kaltenthaler, C. O. Guest, Don Williamson, Stan Burdick, Ed Foote, Gloria Rios Roth, Dave Taylor, Lee Kopman & Ernie Kinney</p>

Write Rita Boyle, 9621 Grove Ave., Norfolk, VA 23503.

3-9 S/D&R/D Week, Kirkwood Lodge, Osage Beach, MO. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, OH 43611.

8-10 Weekend, Potawatomi Inn near Angola, IN. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

15-17 Dream Weekend, Executive Inn, Owensboro, KY. Write Jim Long, 328 Indiana Ave., Sullivan, IN 47882.

15-17 12th Commonwealth Games S/D Jamboree, Brisbane. Write Graham Brandon, 14 Aird St., Salisbury, Q'ld 4107, Australia.

22-24 Oktoberfest "International" Mainstream

S&R/D Festival, Hagley H.S. Gymnasium. Write "Oktoberfest", P.O. Box 15045, Christchurch 6, New Zealand.

23-24 Bluff City Promenaders Festival & Callers Seminar, Natchez, Miss. Write Marie Delaughter, 204 Marin Ave., Natchez MS 39120.

30-31 Rainier Assoc. Seminar, Tacoma, Wash. Write Eleanor & Ralph Rowland, 1755 So. 108, Tacoma WA 98444.

NOVEMBER

2-9 Continental Sq. Spain Convention. Write Jerry & Kathy Helt, 510 Stanley Ave., Cincinnati, OH 45226.

To Page 87

VIEWING OUR REVIEWER, Continued

"Shall we try that once more," asked John amid the general laughter. "Try what?" demanded one man. "I didn't know *what* was the matter with all of y'all rolling around out in the middle of the floor like that 'cause I hadn't heard the man say *nothing!*"

A second and then a third try made more progress, but still ended with much hand waving and cries of "Where am I supposed to be?", the difficulties of the line-swapping figure compounded by the restricted dancing space. They finally resorted to a step-by-step walk-through with John reading one call at a time from the printed sheet to a chorus of "That's what he meant!"

The ultimate decision was that it was a real good pattern once you danced it, and as they scattered to their review sheets, someone recalled John's original statement, "We've got to rate this one twice, right?"

"Rate it six times," someone responded. "That's how many times we danced it!"

Finally the last record is done, and the rating sheets are handed in with stretching and sighs of relief. "You know, I don't believe we've ever done a review session with this many real, real good songs. There just wasn't a bad one."

"Yeah, it was tricky though, we had to time it so we ran out of records and cookies at exactly the same time!"

With definite overtones of "school's out," there's a general exodus upstairs to the kitchen where Gail's preparing a special supper, an occasion that's not an usual feature of the review sessions.

John lingers for a moment to shut off the sound equipment and leaf quickly

through the comments, smiling at some of them. Later tonight he'll study the sheets in detail, adding his own comments from a caller's viewpoint, and put together the final review column which will be on its way to the magazine first thing in the morning.

"I don't actually review the records," John stresses. "The dancers rate them. I just put what they say in order and write them up."

And when you're the Record Reviewer and have that job that you begged for, how do you react to the suggestion that maybe the readers of *American Squaredance* magazine will be interested in a report on just exactly what it is you do or don't do for them?

"Maybe," John says with a grin, "just maybe, it'll get some of the callers off my back, too!"

PUZZLE ANSWERS

ANSWERS: 1. leis 2. beach 3. orchid 4. surf 5. hula 6. luau 7. crater 8. sugar cane 9. ferns 10. canoes

ANSWERS: 1. square knot 2. round table 3. square cap 4. round up 5. square root 6. round house 7. square rigger 8. round shouldered 9. square deal 10. round robin

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- TNT168 YOU'RE THE ONE. RD by Bill Hopkins
- TNT169 I'D LIKE TO DANCE by Garland King
- TNT170 THIS OLD WORLD by Bob Van Antwerp
- TNT171 NOTHING WITHOUT YOU. RD by Vernon Porter
- TNT172 MENTION MY NAME IN SEATTLE by Gene Trimmer
- TNT173 STALLION GREY (Patter) by Mike Trombly
- TNT174 LITTLE BIT OF COUNTRY. RD by Dave Fleck
- TNT175 WROTE ME A LETTER by Hank Hanke
- TNT176 WALK RIGHT BACK '81. RD by Ted May
- TNT177 STRAWBERRY BLONDE by Wynne Mahler
- TNT178 JUANITA JONES by Mike Trombly
- TNT179 LET IT SNOW. RD by Stan Bieda
- TNT180 ROGER TWO STEP. RD by Gene Trimmer
- TNT181 WALKIN' CHA CHA. RD by Vern Porter
- TNT182 THE MATADOR by Hank Hanke
- TNT183 LOVE IN YOUR HEART by Jack O'Leary



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 Al Brundage Gene Trimmer




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GETTING STARTED, Continued

used in the previous patter calls. Select standard phrased music so the basics and figures can be adapted easily and quickly. If you haven't already tried this you'll find a little practice will allow you to use most of your favorite singing calls at this and any other level. Have a collection of figures at various levels that can be used with most 64 beat melodies.

Other basics usually taught the first night are *grand square*, *pass thru*, *separate U-turn back*, and a *right hand star*. The second night, go over these again but at a faster pace; then add *half sashay*, *courtesy turn*, *ladies chain*.

Points to ponder

Your dancers will look to you as an example of correct dress and decorum so act accordingly. Try to establish and maintain a friendly relaxed atmosphere throughout the evening. Keep in mind that you're conducting not just an evening of recreation but an evening of teaching. Most newer callers try to teach too much too quickly. Most of us have conveniently forgotten how long it took us to learn our basics and being very keen dancers we possibly learned

more quickly than average. If you plan to teach successfully, learn to be patient. Don't "talk down" to your dancers as if they are a group of children. Remember that they are adults and treat them as such. Avoid childish games and stupid gimmicks that are likely to embarrass them. New dancers are difficult to find so do your utmost to keep them. Teaching new dancers is a most rewarding and satisfying experience.



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- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER
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- JP110 FOR ONCE IN MY LIFE— Bob
- JP210 BLOW UP THE T.V.— Joe
- JP503 SUNSHINE/MOONSHINE, Hoedown
- JP109 SEE YOU IN MY DREAMS— Bob
- JP209 COUNTRY WASN'T COOL— Joe

COUNTRY/WESTERN

JP1000

ONE DAY AT A TIME/
GOD MADE LOVE
(Susan Tomes)

ROUNDS:

- JP301 ALL OF ME— Loehrs
- JP302 NO LOVE AT ALL— Loehrs

JOE:

- JP208 FRIDAY NIGHT BLUES
- JP207 LOVE HAS MADE A WOMAN
OUT OF YOU
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING
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ENCORE, Continued

stick-on cloth tape, add a tassel made of yarn (made like a yarn doll) to the fastener at the center and voila! your graduation ceremony will have a touch of class!

Residents of Port Charlotte, Florida, have instituted a unique and successful cultural center, arising out of a need for cultural, educational, entertaining and self-improvement outlets in their retirement living. To provide these missing ingredients, residents formed Port Charlotte "U." If 15 people desire a certain subject and a competent teacher can be found, that class becomes a part of the PC"U" curriculum. From 13 classes ten years ago to 145 classes today with 2400 class enrollments, is the resulting success story. Square dancing entered the picture as a course activity. Today there is a Basic Beginners class, two semesters of intermediate square dancing, basic round dancing and intermediate rounds. In the new Senior Lounge, part of the complex, square dancing is a regular activity. Gurden Jones, a PC"U" graduate square dancer, reports that

square dancing is now very popular in the area, and he feels that the classes at the cultural center have made a significant contribution toward this popularity.

5-6 Hoosier Huddle, Ft. Wayne, IN. Write Mary Campbell, 1425 Oakhill Dr., Plano, TX 75075.

5-7 Advanced Weekend, Catalina, School, Phoenix. Write Bernie & Mary Rott 7753 N. 33rd Ave., Phoenix, AZ 85021.

5-7 Potawatomi Pow Wow S/D&R/D Weekend, Angola, IN. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, OH 43611.

5-7 S/D Weekend, The Inn, East Hill Farm, Troy. Write Ralph Page, 117 Washington St., Keene, NH 03431.

6 36th Annual S/D Festival, Myriad Convention Center, Oklahoma City. Write Jim & Mamie Dunn, 2821 NE Heritage Lane, Lawton, OK 73501.

6 Annual Fall Festival, Woodrow Wilson H.S., Beckley. Write Zell McGriff, 204 Highland St., Beckley, WV 25801.

6 Barren River Jamboree, Bowling Green, Ky. Write Paul McDougal, 324 Bellevue Dr., Bowling Green KY 42101.

12-13 OASDA 25th Square-A-Rama, Weber State College. Write Fred & Pat Marlow, 5185 Fillmore Ave., Ogden UT 84403.

12-14 Prairie Conclave IV, Nebraska Center, Lincoln. Write Don & Norma Bargaen, Nora, NE 68962.

14 Golden Rocket, Columbus, Ohio. Write Chuck Marlow, 3795 Pamela Dr., Gahanna OH 43230.

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COMING UP ROSES, Continued

ment because security was impossible and we could not afford the loss of the equipment. We hope that those who came to dance and found no one will understand that under the circumstances we had no choice.

Art Haufe has a special request for callers who plan to send in tapes to be used on the float. After recording, take them to your club and test the recording with live dancers. The calls must be mainstream, remember the tight circle so keep them simple; if your dancers can dance them with no strain, we can use them. The caller's tapes used were from Herb Egender, John Kaltenthaler, Bob Prescott, Jean Moody Briscoe, Stan Burdick, Cal Golden, Jack Drake, Art Haufe, Herb Leshner, Don Pfister, John Scott, Harold Graves and Bud Garrett.

We are often asked who benefits from the float. The answer is everyone: classes, clubs, vendors, publications and callers. We know that in many areas people have joined classes after viewing the parade. We will soon have the figures from the radio and television stations as to this year's viewing public. If it

is the same as last year, it will be more than 120 million.

This float could not be seen in the Parade without the donations from the dancers and their friends and the dedicated people who help decorate, feed, transport or otherwise contribute to the building of a float representing all square dancers, which includes contra, clogging and round dancing. We take this opportunity to thank everyone who participated and contributed time and funds for a successful event. Send donations or questions or requests for roses to: Square Dancers of America, P.O. Box 2, Altadena, CA 91001.

UNDERLINING, Continued

Again" on Roadrunner.

Toronto and District Workshop Notes list "Darling Waltz" as ROM, and feature lectures on "Teaching R/D Basics" by Bill and Barbara Cooper, "Sight Calling" by Stu Robertson, Bob Jaffray and Lloyd Priest, and "Keeping Fun in Fundamentals" by Bob Howell.



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GRAND ZIP, Continued

square dance movement in Europe. Your choice of the heading was, however, unfortunate because I am in no way affiliated with the European Association of American Square Dance Clubs (EAA SDC), nor am I entitled to speak for that organization. Although some of the statistics I submitted to you in my note were drawn from a chart published by EAASDC, I added my own analysis of the statistics as well as facts that I learned in the course of my calling tours in Europe. A better heading would have been "European Square Dance Notes."

*Paul Hartman
Wheaton, Maryland*

NOTE: Paul began his 36th year in square dancing in January, 1982.

Enclosed please find my check...Have missed a couple of issues and really miss it! Also Bob and I are presidents of Canandaigua, N.Y. Happy Hoofers this year and can use some good materials from your publication for our "home-work!"

*Louella K. Vincent
Canandaigua, New York*

19 World's Fair Special, Allemande Hall, Chattanooga. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga, TN 37411.

15-20 Callers College & S/D Weekend, Fontana Village, N.C. Write Tex Brownlee, Fontana Village NC 28733

26-27 S/D Weekend, Pokagon State Park, Angola, Ind Write Dave & Shirley Fleck, 3444 Orchard Tr., Toledo OH 43606

DECEMBER

4 Dixie Federation Callers Christmas Dance, Tifton Write Bill McGough, 1605 Gail Ave., Albany, GA 31707

9-11 Gatlinburg Christmas Ball, Riverside Motor Lodge, Gatlinburg, TN. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720.

12 World's Fair Special, Allemande Hall, Chattanooga. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga, TN 37411.

28-Jan. 2, '83 Year End Camp, Student Union Bldg., Keene State College Write Ada Page, 117 Washington St., Keene, NH 03431.

31 New Year's Dance, Allemande Hall, Chattanooga Write J. I. Jones, 6810 Gayda Ln., Chattanooga, TN 37421.



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Old Favorites

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- RR 103 **Here I Am In Dallas**
- RR 104 **Rocky Top**
- RR 112 **Luckenbach Texas**
- RR 113 **If We're Not Back In Love By Monday**
- RR 115 **Some Broken Hearts Never Mend**

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- RR 305 **Rhythm Cloggers Medley/Cotton Eyed Joe/Texas Schottische**

- RR 117 **All Wrapped Up In You**
- RR 118 **Red Neck In A Rock And Roll Bar**
- RR 119 **Good Hearted Woman**
- RR 121 **Boogie Grass Band**
- RR 127 **Ready For The Times To Get Better**
- RR 134 **Sail Away**
- CD 211 **Don't It Make Your Brown Eyes Blue**

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- RR 502 **Brown Eyes Blue** by the Smiths
- RR 503 **Country Song** by the Smiths

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 Kennedaw WA; April 13, Bill Cooke (½)
 Lolo (Missoula) MT; April 14, Ray & Afton Granger (½)
 New Dancers Hoedown
 Bristol VA (Tri-cities); April 19, Wayne McDonald
 Charleston WV; April 21, Erwin Lawson
 Altoona PA; April 22, Emil & Ruth Corle
 Millville NJ; April 23, Ralph & Lois Trout
 Cincinnati OH; April 29, Jerry Daniels
 Parkersburg WV; April 30, Keith & Karen Rippeto
 Staunton VA; May 1, Cecil DePriest (½)
 Springfield MO; May 2, Bob & Mona Carmack
 Virginia MN; May 5, (tent.)
 Kenmore ND; May 6, Frank Zettinger
 Monroe MI; May 12, with Ron Shaw
 Elko NV; May 14, Phil & Betty Araguena
 Rapid City ND; May 16, Ray & Lois Anderson (aft.)
 Dalton (Sydney) NE; May 18, Mal & Shirley Minshall
 Grand Island NE; May 19, Virginia Busboom
 Colbert (Spokane) WA; May 21, Jim & Donna West (½)
 Auburn (Seattle) WA; May 23, Carl & Sandie Smith
 Eureka CA; May 25, Bob & Jean Jackson
 Tifton GA; May 28, Ed & Wilma Hawkins
 Fayetteville NC; May 29, Charles & Kathy Luther
 Lancaster SC; May 31, Laverne & Barbara Harrelson
 York PA; June 3, Joe & Mary Roth
 Memphis TN; June 9, Eddie & Sally Ramsey
 Mountain Home AR; June 10, E.A. Loomis
 Sandy Lake PA; June 12, Karl & Kay Ruhlman

Perry OH; June 13, Barry & Judy Barrows
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 Pekin IL; Sept. 10, Dean & Sharon Larimore
 Johnstown PA; Sept. 12, Richard Knavel
 Berea (Cleveland) OH; Sept. 13, Lou & Al Jaworski
 Wausau WI; Sept. 22, Bob & Pauline Holup
 Park Forest (Chi.) IL; Oct. 4, Donna & Duane Rodgers
 Wyoming MI; Oct. 5, Joanne Humbarger
 Cumberland MD; Oct. 9, Bob Boswell
 Belleville IL; Oct. 15, Joe & Marilyn Obal
 Ogallala NE; Oct. 17, (aft.) Bernard Beckius
 Columbia SC; Oct. 29, Barbara & Laverne Harrelson
 Monroe LA; Oct. 30, Tom & Dawn Perry (½)
 Toledo OH; Oct. 31, Jack & Lil May
 Anderson SC; Nov. 5, Doyle McGaha
 Berlin PA; Nov. 21 (aft.), Roy & Ruth Romesburg
 London, Ont; Nov. 26, Ken & Mary Brennan
 Deerfield FL; Jan. 2, Jerry & Pat Seeley
 Gainesville FL; Jan. 3, Paul & Amanda Greer (½)
 Virginia Beach VA; Jan 21, Contact to be named
 Carlsbad NM; Jan. 22, James & Thelma Lowery
 Gulfport MS; Feb. 4, Bruno Trujillo
 Atha FL; Feb. 5, J. Paul & Edith Griffith
 Sebring FL; Feb. 6, Max & Pat Newgent
 St. Augustine, FL; Feb. 8, Hayes & Vi Herschler (½)
 Key West FL; Feb. 9, Don & Marguerite Wiley
 Los Alamos NM; Mary 19, (tent.)
 Ruskin NE; April 12, Elliot Kruitziel
 Minden NE; April 13, Elliot Kruitziel
 Charleston WV; April 20, Erwin Lawson
 Altoona PA; April 21, (Tent.)
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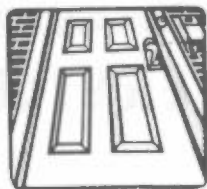
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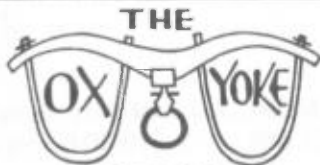
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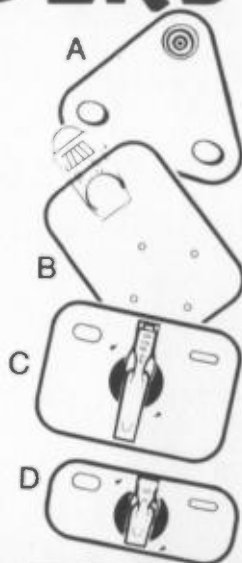
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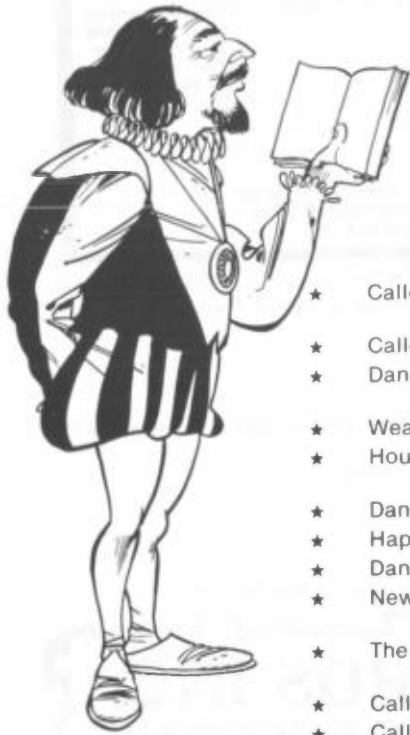
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- ★ Caller contemplating going "national"..... "I rather would entreat thy company to see the wonders of the world abroad than (live) sluggardiz'd at home..." *Two Gentlemen of Verona, Act I, Scene 1*
- ★ Caller who has "gone national"..... "...When I was at home, I was in a better place..." *As You Like It, Act II, Scene 4.*
- ★ Dancers considering Detroit in June..... "Therefore devise with me how we may fly, whither to go, and what to bear with us..." *As You Like It, Act 1, Scene 3.*
- ★ Weary dancer driving into Detroit from southern California..... "Within this three-mile may you see it coming..." *MacBeth, Act. V, Scene 6.*
- ★ Housing chairman in Detroit considering registrations..... "Well, if we had of every nation a traveller, we should lodge them..." *Pericles, Act IV, Scene 2.*
- ★ Dancer writing home from convention..... "Wish you...(were) here..." *Measure for Measure, Act IV, Scene 1.*
- ★ Happy dancers at a convention..... "Pleasure and action make the hours seem short." *Othello, Act II, Scene 3.*
- ★ Dancers trying to decide method of travel..... "Fly, fly, fly! Fly, my lord, fly." *Julius Caesar, Act V, Scene 5.*
- ★ New England dancer who wished he hadn't left home..... "I may quietly enjoy mine own...Maine...free from oppression..." *Henry VI, Part 1, Act VI Scene 3.*
- ★ The Sprosty twins calling in Iowa..... "One so like the other as could not be distinguished but by names." *Comedy of Errors, Act 1, Scene 1.*
- ★ Caller spotting a class-level couple at a Plus II dance..... "I perceive a weak bond..." *Midsummer Night's Dream, Act III, Scene 2.*
- ★ Caller who brings a square of "experts" and calls to them all night..... "With his fat-brained followers so far out..." *Henry V, Act III, Scene 7.*
- ★ MS dancer who stumbles into the C-1 hall..... "Dost thou fall upon thy face?" *Romeo and Juliet, Act I, Scene 3.*
- ★ Ill-prepared caller trying to teach a new QS figure..... "Bears no impression of the thing as it was." *Two Gentlemen from Verona, Act II, Scene 4.*
- ★ Die-hard dancer in his last marathon dance hour..... "Standing, speaking, moving, and yet so fast asleep." *The Tempest, Act II, Scene 1.*
- ★ New beginner who happened to start reading Burleson's *Encyclopedia*..... "...I could condemn it as an improbable fiction..." *Twelfth Night, Act III, Scene 4.*
- ★ Class-level dancers encouraged by their caller to attend a QS dance..... "The saddest spectacle that e'er I viewed." *Henry IV, Part II, Act II.*
- ★ Caller who assumed those dancers could "hack it"..... "O most lame and impotent conclusion!" *Othello, Act II Scene 1.*
- ★ Too much ado over a handsome young caller by his fans..... "Idol of idiot-worshippers..." *Troilus and Cressida, Act V, Scene 1.*
- ★ Older caller who watches this adulation..... "O, beware, my lord of jealousy; it is the green-eyed monster..." *Othello, Act III, Scene 3.*
- ★ Advice to a new square dance caller..... "Speak the speech I pray you, as I pronounced it you, trippingly on the tongue." *Hamlet, Act III, Scene 2.*
- ★ Trying to get into a square dance dress after the holidays..... "Oh, that this too, too solid flesh would melt." *Hamlet, Act I, Scene 2.*
- ★ Caller wishing to teach a new move..... "Tis time I should inform thee farther. Obey and be attentive."
- ★ Lemonade time..... "Oh Lord, I cannot blame thee, who am myself attached with weariness to the dulling of my spirits. Sit down and rest."
- ★ Ladies chain..... "Madam, you stumble on unheedfully."
- ★ Our square has broken down but the caller keeps going..... "All our house is in great perplexity, yet he has no pity in him."
- ★ I'll bring the lunch before I dance..... "I must to the road, to disembark necessaries that I needs must use, and then I'll presently attend thee."

Thanks to Square News, Saskatoon, Sask., and YEEDS