

AMERICAN SQUARE DANCE

FEBRUARY

1983

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Filly, lacy valentines with sentimental verses remind us nostalgically of bygone eras in which courtesy was mandatory in every social encounter. We may have *come a long way, baby*, since women were treated like Dresden dolls, but along the way we've lost that essential people-pleaser known as good manners. Let us hasten to say that we're not pleading for a return to enveloping women in cocoons of social niceties; we're advocating a movement toward better treatment for all we meet. In square dancing terms, this means partners, corners, callers, callers' wives, club officers, fellow committee members and your opposite lady!

Courtesy means listening to others, or thanking someone for making an effort, or holding doors for equipment-laden callers and committee chairmen— regardless of their sex. Just as our dancing has become position-oriented, rather than sex-oriented, courtesy should be situation-oriented, rather than sex-oriented. Courtesy is being helpful and considerate and friendly— all those things that we dancers pride ourselves on being.

Courtesy means firm, but not rough, grips during dances; listening to the caller/cuer while buttoning our lips; helping dancers through unknown figures gently, without shoving; and thanking all of the other seven dancers when a square tip is over.

Courtesy makes life more pleasant and square dancing more fun. It's never out of style and never improper, but does rust from disuse. It must be practiced to keep its sparkle!

Let's give ourselves a valentine this month and practice courtesy in more

CO-EDITORIAL



than the turns that follow *ladies chain*:

- C— Consideration of others should be a way of life, more than in the Golden Rule, but if we practice it only so others will treat us as well, that's better than not at all.
- O— Our actions may influence other dancers, too.
- U— Usual courtesy becomes an ingrained habit.
- R— Repetition of kindness makes it a habit.
- T— "Thank you" is a most important phrase.
- E— Every person deserves your courtesy.
- S— Spend time developing courtesies with both new and veteran dancers.
- Y— You'll be glad you made the effort and so will your fellow dancers.

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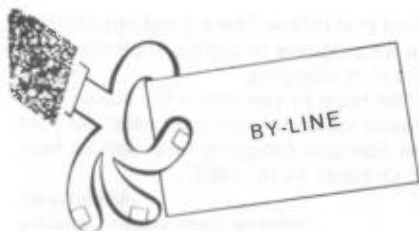


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Here's our 1983 Valentine for our readers, cram-full of regular features, plus these specials:

Two features this month come to us from England. One is by **Julia**, a popular British caller who is a LEGACY trustee. The other comes by way of the U.S. Air Force, written by **Lila Edwards**, who serves with the 513th Tactical Airlift Wing in England.

Sol and Harriette Koved are also LEGACY trustees and have been officers of the Northern N.J. S/D Association. **Al Riendeau** is president of his round dance club and his advice on starting such a club is certainly applicable to forming any type of dance group.

Old friends **Mary Heisey** and **Bev Warner** appear once more, with a Valentine poem and a story about especially enthused dancers, respectively. See "People" for more info about **Mary's** poetry credits. **Bev** is also a talented photographer, recently having a photo published in "The Cat's Meow," a 1983 date-book. To top off this whole issue, **Sandy Dean** prepared a "sweetheart" cartoon to top off this issue.

Remember— February's a short month. Smile a lot!



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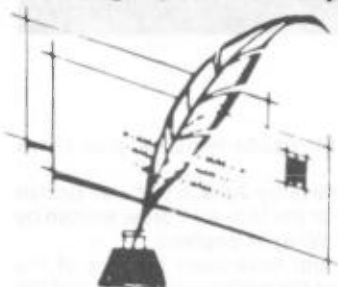
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I want to thank you for the fine article published in your magazine. I enjoyed it very much, but we do our volunteer work because we want to. I think you understand...We have been averaging about eight dances a week since early spring, with exhibitions also. Next year I plan to retire from my job and do more calling along with the western shop, and hope to travel to the Hawaii Convention in October 1983 with both exhibition groups.

*Warren & June Berquam
Minneapolis, Minnesota*

It has been brought to Fontana's attention that there is another clogging group advertising they are coming to Fontana on April 1-3, 1983. As of this date we are holding only reservations for the Possum Holler Clogging Seminar, which is being sponsored by JoAnn Gibbs, Bill Nichols and Fontana Village for April 1-3.

All cloggers are welcome to come and join us for this weekend. JoAnn, Bill and

I feel that this will be a great opportunity for all cloggers to pursue their major interest in clogging.

We hope to see you in the spring, and please make note on your calendar that the Fontana Clogging Fest will be held on October 14-16, 1983.

*Mike Hawk
Fontana Dam, North Carolina*

Please enter my subscription to your fine magazine. I am a new caller, since June, and I find the articles to be of great help, especially those directed towards callers. I will be looking forward to my own copies. I have been reading someone else's copies.

*Jon Sanborn
Salinas, California*

There is a golden opportunity to get square dancing into the schools. The federal (government) is forcing the schools to have boys and girls together in all P.E. classes or no money from the government. If on the national level, a long-play record (were made) with singing calls by a caller with a very clear voice, holding the music down on it, so the teachers could use it, then all of the square dance associations would go to the school districts and offer to teach the P.E. teachings how to teach it up through the first 50 basics. We would have a boom in square dancing in the future you wouldn't believe. I have been teaching this in schools free for the last 17 years.

*David Dean
Brush Prairie, Washington*



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**CHARGING
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Today, this very minute, I'm *full of it!* (No comment— Co-ed.) I mean I'm sitting right here on the threshold of a shiny, brand new year of 1983, and full of exultant *positivity*. I've got a bulging barnful of bountiful bales of confidence towards what '83 affords.

Somebody out there will say old Burdick has flipped his lid again. Maybe. But I'm in good company. Reread the Goss/Waelde *Explosion* printed in last month's *glad mag* (ASD, p. 11) and chew a chunk of exultation for yourself. The best hobby in the world may be sitting on the launching pad right now, ready for a spark of ignition, some motivational thrust, and we'd have monumental momentum. 1983 *could* be the year for the spark.

"My interest is in the *future*.... I plan to spend the rest of my life there"
—Charles F. Kettering.

"There is no time like the *pleasant*."
(That's an old Chinese proverb that I just made up— Stan.) (Better you should be a bit more dis-Oriented— Co-ed.)

We hear too much negative talk these days. Wars, the economy, taxes, our government, the world situation. Read it and weep. But are things really as bad as they seem? Look at the *plus* side. (Plus I or Plus II?— Co-ed.) I'll admit, I've become an incurable optimist, even to the point of being a little *Pollyanna-ish*. But maybe it is refreshing to take a walk with Alice sometimes, through a "Wonderland of Real World Imagery." Take time to smell the roses. Count your blessings. Ponder your poetic position.

Think what a blessing we favored few have discovered in square dancing. (I

say *favored few* because although there are perhaps six million square dancers there are *billions* who don't square dance.) A recreational form such as ours is the very best activity, bar none, to supplement a healthy mental attitude with the stimulation of physical fulfillment. There are no *old* square dancers.

It is interesting to note that square dancing in America was at a low point in the 1800's, frowned on by the church because of its bawdy, tavern-ish connection at the time, and it all but disappeared before its rebirth in the 20's. We can be thankful the "child" grew to be a pretty healthy "adolescent" of today. Somewhat immature, yes— but you can't grow a "mature adult" without first enduring a few inconsistencies and idiosyncrasies of an uncoordinated, slightly out-of-sync "kid."

Dancing itself has not always been in favor with the ruling classes and the intellectuals, we learned in the *Direction* of Callerlab. During the days of the classical Greeks, it was looked upon as an ignoble activity. Aristotle was supposed to have said that no citizen should pursue these arts (music and dance) so far that he approaches professional status, and relegated such professional activity in music and dance to the slaves, freed men, and foreigners. His views were shared by others. Cicero said, "Nobody dances unless he is drunk or unbalanced mentally."

On the other side of the coin, a German philosopher and writer who lived before the turn of the century, Friedrich Wilhelm Nietzsche, said this: "I would believe only in a God who knows how to *dance*."

The other day, when I was calling a dance in some far off city which will remain nameless, an older man ((Older than whom?— Co-ed.) came up to me between tips and said, right out of the *blue*:

"You know, I think square dancing is

the *next* best thing we can do!"

Then he disappeared just as quickly into the crowd, leaving me to wonder forever what he thinks is *first*....

Personal references abound, quite naturally, but since I hit heavily on a "yours-truly" syndrome last month, I'll back off a mite, with less "mirror image," so to speak.

Suffice it to say that part of my eternal optimism of the moment stems from some left-over Christmas spirit coupled with an exhilarating glance or two at "where we're at and where we're going." We don't say it often, but this pulpy piece you're holding right now continues to be a source of pride and inspiration to us, when we think about the forty to fifty thousand of you out there who may be reading us.

Secondly, my travels continue to be as rewarding as that day in ancient history (You said it, Stan— Co-ed.) when I first started to travel, or as exciting as when Livingston said, "Is that you, Dr. Stanley?" or some similar *bon mot*. I've said it before, but I'll say it again (one more time, *only?*— Co-ed.), I love my job. I see people at their very best, night after night, coast-to-coast, one or two dozen times per month, in that number of different cities/villages, all dressed in lovely, colorful clothes. It's a clean, wholesome, family, party atmosphere. There's laughter, fun, music, color, good-spirited touching, love, mild exercise— what more could one want?



In the immediate future there's a week in Florida (early January) followed by a week on the Caribbean high seas with 60 square dancers from over a dozen states, followed by a Floridian callers clinic, followed by— Are you ready for this?— visits to 22— count 'em, twenty-two states— all before the first robin chirps his/her cheery greeting in Ohio! Then comes the Callerlab Convention in Philly, ten more states in the early spring months, topped off with the LEGACY conclave in St. Louis.

Looking way down the line, at the end of summer this year we're going to Norway/Sweden with a bountiful bunch of you good people, hopefully (See ad elsewhere in this issue) and can hardly wait for this added attitudinal adjustment adventure. Anybody want a nice little Nordic navigational vacation with us?

We interrupt this commercial to bring you our main feature for the month, a pretty poignant poem:

HARD TO BE HUMBLE

When farmers get together
The talk is crops and weather.
When callers congregate
They lean to rates and dates,
And ask each other whether
Greater crowds for either gather.
"If so, it's flagrant lyin'—
Superior hash is mine!"

—Yeds, ASD

Life has been good to us, surely. There were hard times, too. But this ponderous piece has an upbeat theme this month, so we'll tramp the trauma of yesterday under a crystal cover of scintillatingly sunny snow. You know you've *arrived* when you both look in the closet each morning and *she* says, "My, whatever shall I wear today?" and at the same time he can say, "Darn it, I wonder what will *fit* me today." (Any reference to particular persons, living or dead, is purely coincidental!— Co-ed.)

Sometimes I wonder if those who pore boringly through this verbose verbiage of mine are equally as happy with their lives and pursuits as I am with mine.

Henry Thoreau's memorable observation of the last century went like this: "Millions of American workers in our modern civilization really don't enjoy their work. They live lives of *quiet desperation*." The same is true today. The big occupational disease many share is that of being bored with what they are doing. Maybe we're lucky we have this square dance *swing thing* to help *chase right* some of those old blue collar blues. Right?

Dr. Martin Luther King said: "If a man is called to be a street sweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music or Shakespeare wrote

poetry. He should sweep streets so well that all the hosts of heaven and earth will pause to say, "Here lived a great street sweeper who did his job well."

Now there's an attitudinal adjustment kind of hippo-sized hypothesis to ponder. I have a conviction that one's mental attitude and a positive approach to problems encountered daily are more important to one's health than all the drugs, remedies and diet plans one can assemble.

There is no more *positive thinker* today than one of my favorite TV evangelists, Robert H. Schuller of California, who admits to us that it "takes guts to leave the ruts," but encourages people to "aim for the impossible dream." A new thought (for me) that he gives us is this:

It is the potential element of possible failure that produces the tension that generates the energy to strive to accomplish the impossible.

Do you have problems? Plenty of laughter, like the proverbial apple-a-day, keeps your physician, *shrink*, acupuncturist, spiritualist and mortician from prematurely knocking on your door.

Smile, friends. Enjoy a chuckle, a tickle, a titter, a titillation, a giggle, a guffaw, loud laugh, a mirthful roar, and a healthy belly-buster now and then. Remember the old adage: "The initiator of the final expression of enjoyed humor achieves the maximum fulfillment of that expression." In other words, "He who laughs last laughs best!" Keep smiling. Things hurt less.

It's February. Heart month. Love a little, folks. Today, looking at life from the perspective of one who's past the big 5-0, in the *September* of life (My, I've hardly reached *August!*— Co-ed.), I am forced to realize there isn't a lot of time left to traverse this globular globe. Preachy as it sounds to say it, I'll say it, in conclusion:

The best thing in the world you can do— or I can do— is to do something for somebody that is essentially self-supporting for them, flavored with love, which in turn fulfills our own destiny in life. That is our only reason for being, after all.



Postscript: Sorry I didn't recount the rest of the November-December sked, Ned, but I promise to put *Tulips (two lips)* to the trips next month. (Ugh— Co-ed.)

GOOD NEWS... ASD TOURS PLANNED FOR '83-'84

Brief descriptions follow. Contact this magazine for more detailed plans.

LATE SUMMER— 1983

SCANDINAVIAN TOUR, Aug. 25-Sept. 7— Stan & Cathie are tour hosts; cities include Copenhagen, Stockholm, Oslo, Bergen; budget rate; dancing in each country.

FALL OF '83

ALPINE PANORAMA (13 day, 4 country: Austria, Germany, Italy, Switzerland) Choice of 4 separate tours: Sept. 21-Oct. 3; Sept. 26-Oct. 8; Oct. 2-14; and Oct. 7-19; many caller/hosts to accompany you. Budget rates.

SWISS AND MORE (13 day, 3 country: Austria, Germany, Switzerland)— Choice of 4 separate tours: Sept. 21-Oct. 3; Sept. 26-Oct. 8; Oct. 2-14; Oct. 7-19; many caller/hosts; price tag close to \$1000 per person— UNBEATABLE!

EARLY '84

HAWAII, January 16-30— Yes, we're going back! Stan & Cathie are hosts, 3 islands. Dancing on each. Great tours and extras, beautiful hotels, some meals included. Budget rates.

CARIBBEAN CRUISE, February 18-25— This is also being repeated for the second year, due to demand. We were "sold out" in '83. 3 ports, dancing aboard ship, all the food you can eat, plus swimming, sunning and all the rest. Budget priced.

SPAIN, March 5-14— Exciting destinations like Madrid, Seville, Granada, Torremolinos on the Costa del Sol. New York departure. Stan and Cathie are hosts.

MID '84

CHINA, May 3-18— Imagine YOU walking on the great wall of China! A thousand delights from an ageless country now available to tourists. Burdicks are hosts. Brief stopover in Japan, too.

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NEW RELEASES:

- ESP001 GONNA HAVE A PARTY by Larry
- EPS504 I WISH I WAS IN NASHVILLE by Bob
- ESP309 GOOD OLD DAYS by Paul
- ESP115 SAN ANTONIO NIGHTS by Elmer
- ESP114 HEARTBROKE by Elmer
- ESP111 FOOL HEARTED MEMORY by Elmer
- ESP112 SPEAK SOFTLY by Elmer
- ESP113 OH WHAT A BEAUTIFUL LOVE SONG by Elmer
- ESP203 I THINK ABOUT YOUR LOVE by Elmer and Paul
- ESP307 AIN'T IT BEEN LOVE by Paul
- ESP308 I CAN'T SEE TEXAS FROM HERE by Paul
- ESP502 AIN'T GOT NOTHING TO LOSE by Bob
- ESP503 CONEY ISLAND WASHBOARD GAL by Bob

RECENT RELEASES:

- ESP101 MIDNIGHT RODEO by Elmer
- ESP102 JUST SEND ME ONE by Elmer
- ESP103 SLOW HAND by Elmer
- ESP104 PREACHING UP A STORM by Elmer
- ESP105 LORD I HOPE THIS DAY IS GOOD by Elmer
- ESP106 ANOTHER SLEEPLESS NIGHT by Elmer
- ESP107 SEXY OLE LADY by Elmer
- ESP108 THE MAN WITH THE GOLDEN THUMB by Elmer
- ESP109 ROLLIN IN MY SWEET BABY'S ARMS by Elmer
- ESP110 BABY MAKES HER BLUE JEANS TALK by Elmer
- ESP201 HONKY TONK QUEEN by Elmer & Paul
- ESP202 GOLDEN MEMORIES by Elmer & Paul
- ESP301 THERE I GO DREAMIN' AGAIN by Paul
- ESP302 NEW CUT ROAD by Paul
- ESP303 MELANCHOLY BABY by Paul
- ESP304 MIS'RY RIVER by Paul
- ESP305 ANOTHER CHANCE by Paul
- ESP306 I NEVER KNEW THE DEVIL'S EYES WERE BLUE by Paul
- ESP400 LIGHTNIN' by Elmer (Hoedown with Plus 1 Calls by Elmer)
- ESP501 EASE THE FEVER by Bob
- ESP001 BIRDIE SONG
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SMILE WITH STYLE

It's Not What You Do, It's The Way That You Do It!

by Julia

The above title is stolen from the song but it is so true. So how do we teach/learn the "way" to dance? There are many different approaches to this and here are a few remarks I have heard from some folks:

(A) If we nag them about style we lose them.

(B) They can pick all that up from the more experienced dancers after they have learned the movements.

(C) Take them through class, then have an evening on style at the end.

My personal answers to the above are as follows:

(A) If the new people are taught how to hold one another, shuffle their feet, etc., from the moment they are taught the set up of a square and as they learn each movement, they accept it all as part of the lesson.

(B) Just what they pick up from the more experienced dancers depends greatly on who they dance with. I have seen folks in a class at about the 5th session invited to dance with the club dancers for an evening. In the class they danced tidily and gently but when they joined in with the club dancers, from the moment the music started and they circled, I could see them look—and think—"Oh, that's the way we should do it," and immediately attempted to copy the circle wiggle, which if done all haphazardly not only looks awful, but can cause a very uncomfortable shoulder. I know one person who twisted a knee and was unable to dance for some time. Then these students find there is another way to weave the ring. Woweeee—they did not realise it should look like New Year's Eve in Trafalgar Square! And so it goes on—skirts are forgotten and hand slapping takes over, a genuine do-sa-do can almost become extinct, shortcuts are brought in until one need not call a *square thru* but *pair off* instead, and more and more people find themselves taking pills for their backaches.

(C) If we wait until they have finished

the course, it's too late. They will find they have something to add to all they have been taught and will have already become used to the way they have been executing the movements all these weeks. Also, if they have been out into the big, wide square dance club world, they may have already collected some of the added extras and then of course they may well think they are being nagged.

Teaching new people to dance with style, smoothness and consideration is quite easy, the big problem is how do we unteach those who have picked up the extras on the way. The only approach to this problem I think is to dwell on the point of consideration for others and hope they will listen and give it some thought.

Unfortunately, I do not get to dance much these days, but when I do the evening's enjoyment depends not only on the caller but the people I dance with and how they were or were not taught, and whether they took any notice of the teacher.

One often hears people come from a dance saying, "Wasn't the caller good tonight?" or "He/she was not on form this evening." I wonder if these people considered their own "form" and whether the other people enjoyed dancing with them.

A simple *right and left grand* can be ruined by strong grips and pull-bys. I have experienced agony during a swing when the hand on the small of my back has been gripping on to the flesh giving and the distinct feeling that the fella is trying to remove my kidneys! And how many people have you met who have been kicked by a flying foot from an adjacent square?

So couldn't we all, callers and dancers alike, step back and look at ourselves? Dancers who have been involved in the movement for some time may not realise just what they are and are not doing. Those of us who are teaching can only do our best to guide folks hopefully in the right direction.



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Buttons And Bows—

Medieval Style



by Lila Edwards

Swing your partners— away you go, right down through ole' Oxburgh Hall! Wait a minute! Oxburgh Hall isn't a barn, it's a 13th century hall once visited by the past English Kings and Queens— so what are the Buttons and Bows square dancers doing there? In fact, what is an American U.S. Air Force group of people doing, dancing their way around jolly old England?

The truth of the matter is, the Buttons and Bows, a mixture of American service people and British friends, are part of a 20-year old square dance club located at Royal Air Force Mildenhall, Suffolk, England. This group of people not only work hard at being good military representatives in the United Kingdom, they work even harder at bringing the British and American community together, to the spirit of good ole' country and western square dancing.

But then, square dancing in Britain isn't that unusual, because although it's been termed America's national dance, its origins started in England— only then it was referred to as "folk dancing."

Well, the Buttons and Bows of today must certainly be at home when their version of "folk dancing" takes them to historic sites such as Oxburgh Hall, where the panels of embroidery made by

Mary Queen of Scots decorate the hall and the Tudor gatehouse rises 80 feet from the moat, or Caernafon Castle, Wales, where Prince Charles was invested as the Prince of Wales.

In fact, their most recent exhibition of dancing at Oxburgh was the celebration of the Hall's 500th year of existence. There, the flounces and flourishes of square dancers' clothing mingled with other costumed guests depicting the grand Lords and Ladies of another era.

"We were quite a mixture," said Lt. Col. Bruce Altenhof, President of the Buttons and Bows, "Today's version of the past's folk dancing. Probably the only real difference is the music and the calls."

"No matter where you go in the world, the square dance calls are in English," he said. "Some of the accents may seem a little strange, but after a few minutes on the floor, you get used to it."

Colonel Altenhof, commander of Detachment 15, 28th Weather Squadron at Mildenhall, and his wife Pat, have been with the Buttons and Bows since their arrival to England in July 1980. Before then, they danced with the Silver Squares, Galaxy Twirlers and Hollomanders in the United States. Their daughter Linda has also danced in Ger-

many on occasion.

The Buttons and Bows regular caller is a world-wide mover and shaker in the square dancing world. Malcolm Davis, resident of Cambridge, England, has made square dance calling his profession. "They call me 'Dinky,' but don't ask why," said Malcolm, "I'm more well-known in the square dancing world as the 'talk-it-walk-it-dance-it' man!"

And "talk-it-walk-it-dance-it" he does, with all 68 basic steps of dancing. During a square dancing lesson with the Buttons and Bows, his very distinct British accent took the team through the "left-hand ocean wave" and on through to the "hinge and flutter."

Another American member of the square dance team, Airman Tom Tharp, food service specialist at RAF Mildenhall, had just arrived in England two weeks prior, from Lowry AFB, Colorado. "I've been dancing for three years now, and have done some calling—the first thing I did was find out if there was a square dance team around here. Mr. Davis will be instructing me on calling, and I hope to stand in for him on occasion. When asked about the British accent, he said, "You know, I can understand their accent when we're dancing, but speaking with them is a little tough, but it really is fantastic."

"Funny he should say that," quipped Sam Webb, Chairman of the East Anglian Federation of Square Dancers, and a resident of Norwich, England. "I've danced with American callers, and it's great fun. *Their* accent is different, but the rapport is the same, we are all great friends."

Sam and his wife Doreen travel 45 miles each way every week from Norwich to join the Buttons and Bows on Wednesday nights, regardless of the English weather. "It's smashing," said Sam in his most British accent, and a twinkle in his eye, "We all really— how do you say in American— we really hoe down!"

Evelyn Davis, wife of Malcolm, has been dancing with the Buttons and Bows for more than 17 years. "I've got to say that the only difficulty in being a member of an American square dance club is the fact that we lose our members because they return to the U.S.

It's hard to see good friends go."

But the relationships seem to linger long after the members part for other areas of the world. Paul Smith, resident of Beck Row, just "at the top of the street" from RAF Mildenhall, has been a Buttons and Bows member for 12 years. "These gatherings have given me such an opportunity to have world-wide friends. In fact, I've just returned from Oklahoma visiting some of the dance partners I met here. We danced at our "twin-club," the Buttons and Bows there. So you see, we really never lose touch."

Colonel Altenhof agreed. "When my wife and I were dancing at the 1978 National Square Dance Convention in Oklahoma City, one of the callers was 'some British fellow.' He was really good. When we got here we were really surprised to find out it was Malcolm!"

In October, the Buttons and Bows entertained 250 handicapped British individuals during RAF Mildenhall's Special Olympics for the Disabled. As they moved smoothly to Malcolm's repertoire, The Duke and Duchess of Grafton sat elegantly before them, nodding slightly to the music. The crowds of guests, American and British, drank Coca-Cola and sipped their tea. Two worlds in one.

"This is what square dancing is all about," said Colonel Altenhof, "International friendship at all levels."

The Altenhofs will leave England soon, but they both know that wherever they go, there will be another "Buttons and Bows," more friends and more "castles and halls" to dance in, because square dancing is international friendship.



THE HOW-TO OF RADIO PUBLICITY

by Harriette & Sol Koved
Cranford, New Jersey

Getting publicity for your club dance or special event is easy— if you follow these basic steps. This information is especially useful when attempting to recruit candidates for your square dance class. So, put aside a copy of this article for use in the immediate future or for the reference of officers who may be guiding your club years from today. The following details are relatively timeless.

● Radio publicity announcements are called Public Service Announcements or PSAs.

● Turn to the white pages of your phone book under the letter "W" (east of the Mississippi) or "K" (west of the Mississippi). Readers in Pittsburgh or Philadelphia look under both letters.

● Copy down every radio station listed and its main telephone number. Make up a chart with a space for the answers to the following questions.

● Call each station saying, "I'd like some information on public service announcements?" or "What are your requirements for public service announcements?" After you've been connected with the right person, often the receptionist, ask these questions:

● To whom should PSAs be addressed? His or her title?

● What address does the station prefer?

● Does the station prefer 8½" x 11" paper or postcards?

● How far in advance of the event should PSAs be received?

● Is there a special format?

● Does the station have a public affairs interview program? Who is the producer? (If so, write him/her a letter offering a member of your group as a guest. Include your address and telephone number.)

Now, put the answers to your questions on your chart.

In writing the PSA, remember the "5 W's and the H" of journalism— Who,

What, When, Where, Why, and How. The name of the organization, when the event is taking place, what the event is. You may not have a "why" or a "how."

Here's a sample PSA:

The Allemander Square Dance Club Festival (what) is being held this Saturday and Sunday, February 30 and 31 (when), at the Ninth Avenue National Guard Armory in Longnecker (where). It's sponsored by the Leftfooters Square Dance Club (who) and the admission is free (how). There will be live music and free donuts (why).

● Keep the PSA short and to the point. Use simple words.

● Type, always type, the announcement on either postcards or standard size paper. Some stations may require an official organization letterhead, but most won't.

● After the announcement type a centered # and then your name and address, and telephone number, so the station can call you if it wants more information. Some stations will want to include a telephone number in the announcement— if the number is not yours, make it clear which it is. Everything above the # is for broadcast, everything below is not, but may be aired anyway.

● Observe the stations' deadlines. If none are offered, then mail the PSA's two to three weeks before the event.

● Photocopies are acceptable, *if they are readable*. A hard-to-read announcement will end up in the garbage.

● You can try to catch all your PSAs on all the stations, but Murphy's Law Regarding Publicity states that they will never air when you're listening, but friends will tell you they heard the spots.

● No matter what, don't ever call the station asking whether your PSA ran, or demanding to know why it didn't. You probably won't get an answer, but you will probably accrue some ill will. However, if you've followed the previous steps, you should succeed most of the time.

● Two more points: Update your list every six months or year, the turnover in broadcasting is quite high. And remember that this is only for radio, not television. TV is quite another kettle of fish.

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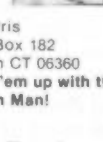
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by Bev Warner
Saginaw, Michigan

MARATHON DANCERS

"Here's to Laveda and LeRoy too
Why this couple, what did they do?
Night after night, they danced in a
square

In Canada and most everywhere
Till they passed 100, a record to set.
Did they have fun? On that you can
bet.

So to Laveda and LeRoy let's give
three cheers

And wish them happy dancing thru
many more years."

This poem composed by Rose and Roland Berger was presented to Laveda and LeRoy Reeves (the Marathoners) of Trenton, Michigan on their 100th night of dancing.

After lessons, LeRoy and Laveda took their caller's advice to get out and dance and enjoy this new found activity. Here is their story word for word by LeRoy.

"We did not start out to set a record, but we enjoyed square dancing so much that we started going every night until we had 11 or 12 in. When someone told us another couple had gone 17, we met that figure; then someone said so and so had gone 37 nights in a row. It became a challenge. We met so many nice people who encouraged us to go further.

"Everyone marveled at our stamina. We found wherever we went other dancers would say, "How many nights is it now?" They wondered just how long we would continue. It seemed others started dancing more themselves because they could see how much it had improved our dancing. Sort of a testimonial to the benefits of square dancing.

"We weren't without our critical days as Laveda and I were pretty much under the weather on Good Friday and Easter weekend, but we continued on, lucky to find two clubs dancing that weekend. On Memorial Day we drove 65 miles to Milan, Michigan but Larry Perkins club had just finished dancing at noon, so we turned around towards home and started calling to see where we could dance. We had to leave the country (Windsor Ontario) to dance, but we were able to continue our string.

"We had danced with Jack and Dot King's Maple Leaf Squares at Belleville and had found them to be a friendly group so we decided to spend our 100th night with them. A crowd showed up to help celebrate. A cake, decorated appropriately, plus big signs saying, "Welcome Laveda and LeRoy" were displayed. Pictures were taken and even a nice enlargement was given to us as a remembrance.

"After our big 100th I could have gone on to another but Laveda was tired and wanted to end it. For two months afterward people asked if we were still on our marathon. We thoroughly enjoyed ourselves and made so many friends."

In their spare time the Reeves wrote a poem and dedicated it to all callers. It begins:

He starts in the fall
To articulate his call
With the rawest recruits
Like a drill sergeant with "boots"

It is forward and back
And around the old track
Then with alternating hand
A right and left grand.

He exhorts and then bawls
"Please listen to the calls
Don't stand there in a trance
If you expect to square dance"

The Reeves have promised to meet us at a dance. Let's just hope I have the stamina to keep up with them.



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STARTING A ROUND DANCE CLUB

From *Calls 'n Cues*

by Al Riendeau

While most clubs originated as a gleam in someone's eye, there are some common sense considerations that can ease the painful process of club formation. Some of these are so obvious that they will only be touched on here; others are more subtle but are no less important. Just as the space craft or automobile is dependent upon the effective interrelatedness of each of its component parts, so will the round dance club fail or flounder unless corrections are made when one of its parts is found to be weak or flawed. The best guide to follow for maintaining a smoothly operating round dance organization is the democratic process heavily seasoned with common sense by leaders who are strongly committed to the American round dance movement.

CLUB ORGANIZATION

Successful group organizations are usually contingent upon two factors: 1) a common concern around which a group can rally, and 2) a comprehensive plan for accommodating group participation. Once a nucleus group has become committed to the establishment of a round dance class in the community, the club formation concept usually is not far behind.

An early requirement is systematic planning which will center around promotion, organization, and leadership. Promotion will concentrate on selling

the idea to others who may become members. The extent to which a group organizes along formal lines will depend upon the aspirations of the members. For achieving long-term objectives perhaps the formal organization with specifically designated responsibilities is best. The informal group may function best as an *ad hoc* committee to resolve immediate problems or accomplish a necessary task. Whatever the type of organization agreed upon, it should be functional in terms of the perceived needs of the group.

Leadership in round dancing is a shared responsibility between the appointed or elected officer of the organization and the cuer/leader or instructor. Since new materials in round dancing are being introduced and consumed at ever increasing rates, the professional leader is a necessity. But the choice of leadership must rest with the active members of the group.

The importance of competence in professional leadership cannot be overstressed. In the final analysis, round dance instruction can only be as effective as the instructor. The effective leader can be evaluated by the degree to which he or she measures up on the following:

1. Preparation. Level of knowledge and skill in round dancing. Poise, self-control, sense of humor, enthusiasm, friendly manner.

2. Planning. Logical progressions, clearly defined objectives, sequential ordering of materials, rational evaluation.

3. Presentation. Ability to control the group, accurate in demonstrations and articulate in explanations. Voice is well modulated.

4. Sensitivities to needs of group. The instructor/leader is aware of the group's needs for pleasant, sociable relationships, adjustment to changes indicated in the learning process and in serving individual needs.

In a nutshell, the cuer/leader will determine the success or failure of the club. All indicators point to the wisdom of going for the very best available.

FINANCES

The major source of income for the support of a round dance group usually comes from dues or admission charges. For those who meet weekly, it is common practice to organize the year into ten-week terms beginning in September. The fall, winter, and spring terms coincide approximately with the public school terms. To encourage single term payment of dues, rates are lower for regular memberships than for associate members who elect to pay-as-they-go. For example, the ten-week dues might be \$35.00 per couple if paid at the beginning of the term for regular membership, or \$4.50 per session for the associate member couples.

Sometimes assessments may be necessary for special parties, or to meet other unplanned costs. If these can be anticipated in advance, imaginative club leaders will find various ways to raise funds for such emergencies.

FACILITIES

Adequate facilities, including parking, is a must for a round dance group. Such community facilities as schools, churches, and recreational centers are usually ideal meeting places. Since these are not always available when needed, a community search may turn up something quite suitable in such places as basements, military clubs, or barns. As a minimum requirement a dance group should search for a room with good ventilation and acoustics, sufficient lighting and heating, and ade-

quate floor space.

Since the primary function of the club is dancing, the condition of the floor is of vital importance. Also some attention should be given to the acoustical treatment of the room. Sometimes, poor acoustics can be dramatically improved with a little creative experimentation such as the suspending of drapes of various materials from the ceiling, or by hanging fabric materials, rugs, or mats on the walls of large rooms such as school gymnasiums.

Groups searching for adequate facilities should develop a checklist to be used as an instrument for appraising a proposed facility for round dancing. Such a list should include such items as floor, acoustics, rest rooms, chairs for dancers, seating for spectators, drinking water, parking, cost, etc.

CLUB PLANNING

While all club officer meetings are for planning purposes, those held during the early formation of the club are especially crucial for the dance instructor and the club president or acknowledged leader of the group. The experienced instructor will wish to obtain vital information about the group such as age level, size of group, available facilities, meeting times, and previous experience of the group as round dancers. Armed with such information, the instructor will determine the type of material to be covered, anticipate the rate of progress, and develop a procedure that will make the round dance encounter a successful and enjoyable learning experience.

During the several months of class sessions, the instructor should be sole judge as to materials taught and frequency of reviews of dances learned. However, at the club level, the planning for advanced materials, introduction of new dances, reviews of specific dances, and special or theme parties should occasionally be a joint endeavor with club leaders. Planning can include the membership in general too, as dancers should be given the opportunity to request favorite dances from time to time.

THE ROLE OF PARTIES

Social breaks for refreshments are sometimes viewed as disruptive and

Continued on Page 83

LINE-LIGHT



JIM & ELLEN WHITE

Jim and Ellen White are square dancers who have done much for square dancing. They are also "Mr. and Mrs. Promenader Shoes," and are well known throughout the square dance world.

Jim and Ellen met in high school in Arkansas. While Jim was in the navy, they were married and daughter Vicki was born. After his discharge in 1958, Jim entered college in Arkansas and worked part-time in a shoe factory. Associates introduced them to square dancing.

In 1961, armed with a degree in business administration and a whetted interest in square dancing, Jim looked into the possibility of a shoe business dedicated to the unique needs of dancers. This year, the Whites also welcomed a



second daughter, Terri.

Jim returned to the armed services in 1962, this time for a career as a commissioned officer in the Air Force. Jim found a partner, Don Davis, and embarked on dual careers with the Air Force and the D&W Shoe Co. Don worked days for Lockheed; at night he received and shipped shoes. During non-military hours Jim managed sales and administration duties. He also completed degree requirements for an MBA from Ohio State.

Despite varied military assignments, D&W Shoe Co. survived. In 1969 Jim and Don incorporated the operation and changed the name to Promenaders, Inc. In 1973, Jim and Ellen were transferred

Continued on Page 85



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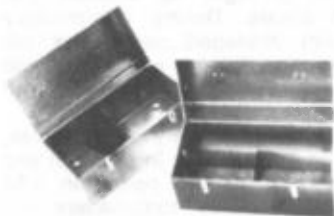
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STRAIGHT TALK

CAUTION— THIEVES AT WORK

from Dancetrjets

Square dancing is fun....

We all feel pretty secure from theft when we are dancing at the different clubs, but when we take our dances out to the public for exhibition, we tend to lose our wall of security.

Our treasurer became a victim of theft. He had secured our door donations in the trunk of his car 30 minutes prior to the conclusion of the dance. When he returned he found the trunk of his car had been broken into. The door donations and the petty cash funds were missing. The losses were greater than what the thief had taken. The treasurer had \$500.00 worth of damage to his car, \$45.00 for caller's allowance, \$20.00 for advertising and decorations. Our *fun dance* had turned into a *sad dance*.

Here are a few tips we would like to pass along.

1. Never leave the table at the door unattended. A person staying at the door would distract would-be thieves from taking the door donations, also would persuade a would-be thief from walking out with a woman's purse.

2. When the treasurers go home for the evening, be sure a few people escort them to their car.

3. Never leave your car parked following a dance where you cannot see it with the club's proceeds in the car. Example: restaurants or grocery stores.

4. Never have in possession more money than needed to make change and the door donations.

5. Never put monies in a car until the dance is over.

We hope this article will prevent other clubs from becoming victims of theft.

Happy Tracks

FEEDBACK

I do agree with experimental figures and continued fun with different ways of doing them.

What I don't agree with, is the mandatory use of (i.e.) "Plus Quarterly's".... particularly now, it's really dumb!

We already have a Quarterly Selection for Mainstream which is also part of the Plus Program. So now we're adding two more to the Plus, giving them three to include, while we're trying to adjust to a difficult inclusive Plus Program already.

(Great for already Plus II groups and those full time fellows who make a living at introducing new figures.) But I don't believe it's that beneficial to the majority of clubs who are not Plus II but are valiantly hanging in there and working to further their dancing proficiency.... There is not too much complaint from dancers. Because the callers are doing a good job "funning" folks with this additional excess baggage....

I don't know. I've been calling over 20 years and still teach and call every week and weekend.

I have never had a dancer ask for another new figure. The only time there is concern for more names is (one) they've had exposure in someone's workshop and want to dance it, now that they've spent the time and money to learn it, or they are bored with an existing program, which is the key point anyhow.

If dancers are having a good time and enjoying each other it doesn't matter (to a point) what you call.... 1st rule of calling?... Follow Callerlab no matter what? (Wrong)

1st rule is to provide enjoyment for your dancers!

Larry McBee





Jack Peterson



Joe Fioretti



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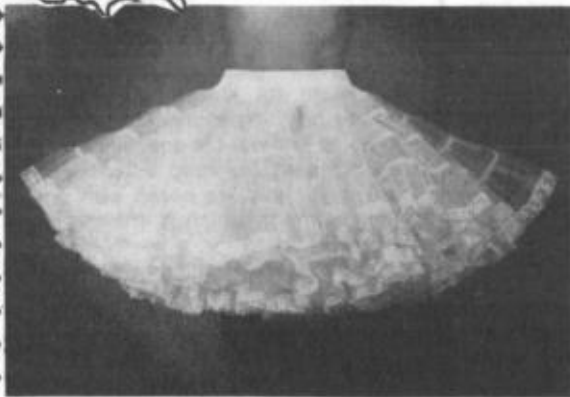
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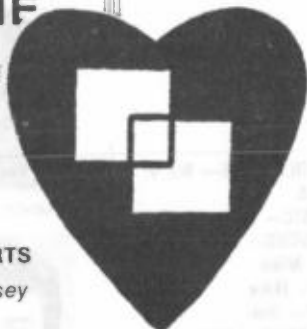
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For what square dancing means,
They miss rare moments they won't find
In other dancing scenes.

Square dancers, knowing friendship
counts,
Shake hands and always smile.
They're ready to be helpful
And to go the second mile.
They know how much there is to learn
Before the dancing's fun,
So they tell lots of stories
That encourage everyone.
They're not afraid to mention
What went wrong when they began:
The missteps and the mishaps
That upset their dancing plan.
They're not afraid to share their past,
To joke and reminisce,
Especially when success produced
A great big hug or kiss!

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HEM-LINE

by Bev Warner

Crocheted Cape:

Betty Perry of Midland has enjoyed the warmth and easy wearability of a cape over her square dance dresses for sometime. When asked about the pattern, she was afraid that it may have become extinct by now, but did pass the address on to share.

Send to Leisure Arts Inc., P.O. Box 214, Libertyville IL 60048. Ask for Crocheted Cape, Leaflet 53. Sizes are Small, Medium and Large. If pattern is not available through the company, Betty said she would be willing to make copies. While waiting for the pattern, it is recommended that these techniques are practiced.

Back Double Crochet: To practice, work a foundation row of double crochet. Chain 3, turn. Yarn over hook as for a regular double crochet, insert hook from back to front around post of double crochet in row below (fig. 1) yarn over (3 loops now on hook) draw yarn through *yarn over work off 2 loops, repeat from * once.

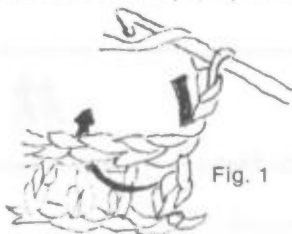


Fig. 1

Front Double Crochet: Same as back double crochet, except hook is inserted from front to back. (fig. 2)



Fig. 2

Loop Stitch: Work a foundation row of single crochet. Chain 1, turn. Insert hook in first stitch, *with left index finger lift



yarn to a height of about 1½" (fig. 3) hook both back and front strands of loop (fig. 4) and pull through stitch. Hook yarn (fig. 5) and pull through all 3 loops on hook. Insert hook in next stitch and repeat from *. Because the loops appear on just one side of the garment, loop stitch is always worked with the wrong side of the garment facing you.

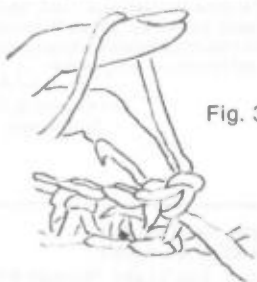


Fig. 3

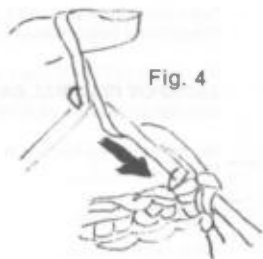


Fig. 4



Fig. 5

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Enclosed is check for _____ special
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I am traveling by air and would appreciate your
 assistance _____



A ROUND OF APPLAUSE

Milton and Doris Spoor, writing in *Here tis*, the Wisconsin's round and square dancing magazine, present a case for applauding after round dances. Their article was submitted by Fran Antisdell of Grafton, Wisconsin, and follows:

Applause is a public expression of approval. We in round dancing express pleasure or gratification, while dancing, in many ways. Although this expression is silent, in its suggestiveness it is a form of applause. The blending of our bodies, legs and feet to rhythmic music and patterned routines provides contentment and delight.

Knowledge of styling, of turns of the head and body, of placement of the feet, is kept in the quiet part of the brain, and explodes on cue, like the percussions of the music. We blend in unison. We smile to ourselves and each other, and enjoy the rewards of listening, watching and learning.

A salute is in our hearts as we dance and recall our first teachers, who drilled us in *step-close-step*. We applaud all those teachers whose patience and knowledge made learning easier and more fun. Our dancing says, "Doesn't it show? Can't you tell?" Listen to the applause.

While dancing, we fleetingly recall counterparts who caught on so much

more quickly than ourselves. Who can say they derived as much companionship as those of us who practiced and practiced, gently prodding and silently applauding.

Friendship and enthusiasm glow in our faces as we respond to the music. The choreographer dreamed of patterned routines and captured them on paper. We delight as we share that vision, and our expressions are appreciation, a visual applause.

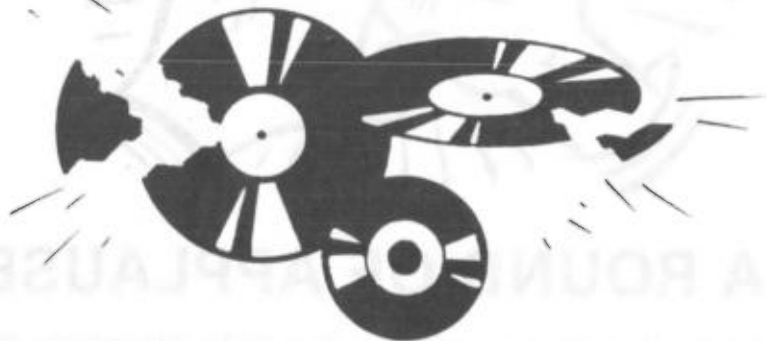
Round dancing is like life itself. It is helping and relying on each other. It is a partnership where tolerance is almost exhilarating while mistakes are minimized. It is a wholehearted smile into the eyes of your partner where perfection and imperfection are shared and applauded.

It is forgiveness, it is reliance, it is almost a snicker in jubilation when the dance is well done.

We share all these expressions of applause with each other because we love this stimulating activity, yet we must do more. We must clap our hands warmly, with enthusiasm, for this is a public expression, a tribute to our partners, our teachers, our cuers, our choreographers and the music— and most of all to ourselves.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— February 1958

Rod LaFarge in the editorial retells the fable of the workaholic ant and the play-boy grasshopper with a new twist. Rod asks us to consider the grasshopper who burned the candle at both ends: "Aside from the fact that he had a lot of fun in the burning, he gained a lot of practice at being gay and entertaining while the ant was becoming dull and work-sodden. A wise ant would have hired him as a happy companion to liven up the long winter months." To put this in square dance perspective, square dance clubs that work, work, work to perfect their dancing technique may find their clubs drying up from lack of new members who are willing to enslave themselves in this grind. Although you may consider the grasshopper dancer a bumbling slacker, remember he probably thinks you are completely wacky because you must have the latest dance polished down to perfection. There's room for both the ant and the grasshopper.

...

Bill Savage is "On the Air" over station CJOC from Alberta, Canada. Bill, a caller for about seven years, has hosted as weekly "Square Dance Review" for the last two and a half years, playing square dance records— some complete with calls— and giving square dance news of clubs in the local area.

From "Social Dancing in America" by Rod LaFarge comes an interesting commentary: "The prejudice shown by the professional dancing masters toward country dancing and "old time" dances is quite understandable; it was a bread-and-butter-matter. You don't teach people dances they already know... The business of inventing and attempting to popularize new dances we have previously noted as a favorite device of dancing masters who expected to capitalize

on the novelty as their 'exclusive' teaching property before the freshness wore off." Evidently "new figures" are an old problem.

...

A unique idea among college events is the Swarthmore Folk Festival, now held for the tenth year. Events include square dances, folk dance workshops, jamboree and formal folk song concert. Each year a top folk singer and square dance caller are invited to head the program, and past festival goers have been treated to singers such as Lead Belly, Richard Dyer Bennet, John Jacob Niles, Jean Ritchie, Pete Seeger, Josh White, Oscar Brandt and Susan Reed. Dance leaders have been Lloyd Shaw, Dick Best, Ralph Page, Paul Hunt, Leonard Lee, Ralph Tefferteller, Margot Mayo and Ricky Holden. A happy offshoot of the festival is that other college groups have been fired with the idea. This spring Oberlin College and Cornell University were inspired to begin their own folk festivals. It is a social phenomenon of the moment for teenagers to become devotees of folk music, and to learn hundreds of folk songs, then learn to pick a guitar. As an "experience" in education and American cultural traditions, it cannot be beaten.

10 YEARS AGO— February 1973

A fascinating new feature— Encore!— joins the lineup at *American Squaredance*, bringing excerpts from past issues. One entry from 25 years ago (1948) mentions that Frank Lyman, managing editor, has just returned from Colorado Springs where he danced a new figure, which he calls the "star change" (allemande thar), taught by Pappy Shaw.

...

Dancers for several years have sought to have the American Square Dance re-

Continued on Page 84

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The raiding club (Swingin' Stars) president, Art Taylor, pins his club's badge to the Tenakill banner. Note reminders of other raiding clubs.

Charter members Al and Alice Fulmer (former presidents) came up from North Carolina to reminisce with another former president, Don Sewell, from Pa.



by Peg Tirrell and Helen Rellinger

How many clubs can boast they've been dancing on the same evening in the exact same location for 30-plus years. Tenakill, Twirlers, formerly the Cresskill Square and Folk Dance Group, has been proudly proclaiming this fact all season.

Many changes have occurred since Barbara and Sid Scott returned from a New England vacation all enthused about a new kind of dancing and inspired others to learn. Weekly classes were held in the Scotts' basement which helped them learn to call and helped the dancers master the tougher calls, *Texas star*, *wagon wheel* and *triple duck*.

Another caller, Marty Winter, blossomed forth and the club expanded and experimented with Marty calling "high level" (*tea cup chain*) on first Fridays, but third Fridays remained open dances for all.

As square dancing became more complicated, members Joe and Jody Bromberg began a beginners class to feed new members to the club. This maintained the "open door" image of square dancing to interested town folks.

Without warning, tragedy struck. The original callers moved away. Illness decimated the ranks and before you could say *do paso*, the club was down to three couples in an empty hall. No callers were available to fill out the season,

so the Brombergs initiated a callers class. With Jody and three trainees, who learned a hash and a singer each month, the club finished the season. Recruitment, with a capital R, went on all summer and by fall a large class was under way. Slim Sterling agreed to call. To entice more members, Doc and Peg Tirrell were talked into conducting round dance class and cueing rounds at the club. A folk dance class was added. Anyone who had ever danced with the club was contacted. Alice and Al Fulmer, fresh from callers class, ran catch-up refresher courses and workshops. All this was covered in couples' yearly fees of \$10.

A banner was created, completely financed by selling club ties made from the felt scraps, but this led to another problem— banner stealing. To forestall this, mini-banners were created to give to any raiding club. Dorothy and Paul Pullman dreamed up the Tenakill Twirlers Travelers. The TTT's carried little red suitcases with white T's as they raided clubs. They never stole banners but pinned the visited club's banner with a miniature red suitcase. Going on three raids entitled a member to earn a miniature red suitcase dangle.

Since Tenakill became a dancer-run
Continued on Page 91



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PR 1060 CHIME BELLS by Al— Slim Whitman Hit

PR 1059 IT'LL BE HER by Chuck— Glazers Hit

PR 1058 SMALL, SMALL WORLD by Renny— Slim Whitman Hit

PR 1057 ROCKY TOP TENNESSEE by Al— Lynn Anderson Hit

PR 1056 SHE'S WEARING HER JEANS A LITTLE BIT TIGHTER by Al,
Hit by Tammy Wynette

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PR 1055 DO ME WITH LOVE by Al, Janie Frickie Hit

PR 1054 DETROIT CITY by Johnnie, Bobbie Bare Hit

PR 1053 OH, I HOPE THIS DAY IS GOOD by Al

PR 1052 LET YOUR LOVE FLOW by Darryl

PR 1051 TEXAS COWBOY NIGHT by Rennie

PR 1050 HEY JOE by Johnnie

PR 1049 EVERYTHING'S A WALTZ by Rennie

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MR 19 MOUNTAIN MUSIC by Mark, #1 Alabama Hit

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MR 13 RIDE THE TRAIN by Mark

MR 12 RIGHT IN THE PALM OF YOUR HAND, Mark

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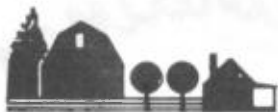
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Way down in the New Orleans area, caller Chuck Goodman built a big one to hold 50 or 60 sets, and then added a 20-set annex building to handle the overflow. That's success!

The Palomino Room was built for square and round dancing only. That's the big one. The second hall (the one with the live tree growing up through the roof) is used mostly for class and parties.

The big building is 144 ft. x 60 ft.; includes a kitchen, storeroom, and bathrooms for ladies and men. The danc-



ing area is 125 ft. x 60 ft. It has a pecan wood floating floor, acoustical ceiling, 56 tons of air conditioning, and the walls are cement blocks. There are built-in leather upholstered benches all around the building and a 20 ft. stage, with special lighting effects through the whole building.

The hall was built in 1962, and the Bar-None Saddle-ites just celebrated their 20th anniversary. Chuck and Opal have a slogan for their program: "A Festival Every Friday Night." They have one of the biggest clubs anywhere— *bar none!*

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—Lou Younkin

**ATTENTION ROUND DANCERS:
GET READY FOR A BIG WEEKEND**
By Lou Younkin

If you're a round dancer, and here we're talking about your pastime, not your shape, Louisville is indeed the place to be in '83.

The programs for round dancers only will be held in East Hall of the Kentucky Fair and Exposition Center. Three rooms have been set aside for round dancing.

There will also be a Showcase of Rounds each of the three days from 10 a.m. to 11:15 p.m. These are workshops in which popular instructors from around the country demonstrate the dances they're going to teach. And speaking of workshops, there'll be 20 to 30 a day, sometimes two of them going on simultaneously, so you'll have your choice of which one to attend.

And there will be round dancing between tips in Freedom Hall and Broad-bent Arena. Dancing each day will be nonstop from 9 a.m. to 11 p.m. Make that to 1 a.m. if you're still able to drag yourself to an afterparty.

**FOR SHOPPERS,
LOUISVILLE'S THE PLACE TO BE IN '83**
If shopping's your bag (pun intended), there'll be 240 exhibitors' booths for you to pick and choose from in Louisville. And that's a bunch. For example, 110 exhibitors registered for booths at the 1982 convention in Detroit.

Why so many this year? "Because we're expecting an attendance of about



40,000 for this year's convention," said Janice Paul, who with her husband Earl is in charge of the exhibitors' booths. Also, she said, there's room for 240 booths, plus 16 dressing rooms, in the East Wing of the Kentucky Fair and Exposition Center, and 240 have registered. And there's a waiting list.

The leader of the pack in longevity is the Marex Company of Champaign, Ill., which makes badges. It will be the 26th National Convention for Marex. There will be the usual booths for clothing, publications, records, plus one for a man who makes handcarved square dance belt buckles out of stone. The booths will basically be 10 feet by 12 feet, Mrs. Paul said, but maybe the most important thing is there will be nice aisles, 30 to 36 feet wide. "It's pretty hard to move around in a crowded area when you're wearing square dancing clothes," she said.

The booths will be open from 9 a.m. to 11 p.m. each of the three days of the convention. "Some people look at the exhibitors as people who are in it only to make money," Mrs. Paul said, "but I don't see it that way. They put in many long and hard hours setting up and tending their booths. Besides, their fees will help pay the rent for us at the fairgrounds."

**A STITCH IN TIME
CAN SAVE YOU MONEY**

When you first began square dancing, one of the lures was that it is inexpensive. Lessons cost only about \$3 a couple per session, and to attend a dance is about in the same range. Not bad, you probably said. Cheap, some of you may even have said.

Then your wife went out to buy some square dance clothes. WOW, you probably said.

Well, there's another way. If you're at all handy with a needle and thread, in fact if you even know which is which, you can save some big bucks by sewing your own clothes. Oh, we're all in favor of splurging now and then, but for the most part you can save some of those big bucks by doing it yourself.

And so (a drum roll, please) there'll be an entire suite devoted to Sew and Save at the 32nd National. It'll be in the East

Continued on Page 69



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RB907 Jacalyn's Waltz

CHUCK MARLOW



G&W605 Boxcar Blues

COMING SOON
That's What Life Is All About
Peg Of My Heart

LEGACY SPIN-OFF

An offspring of the Prairie Conclave (Nebraska's Mini-LEGACY) is the Panhandle Pow Wow, a one-day leadership experience held in Scottsbluff, Nebraska. 37 people attended the session and expressed interest in having future sessions.

Ray and Joan Coker wanted the dancers in their area to benefit from what they learned at Prairie Conclaves. They scheduled Dr. Duane Blake from Ft. Collins, Colorado, to be their resource person for a leadership day at the Plymouth Congregational Church. Dr. Blake is professor of human relations at Colorado State Univ., author of *Dynamics of Human Relations*, a square dance caller who has recorded with Kalox Records, and a popular conference leader. He was on the staff of Roundalab 1982.

Dr. Blake opened the morning session with the topic, "How Square and Round Dancers Can Feel Good about Themselves and Better about their Clubs." Buzz groups included discussion on leadership, ethics and smooth dancing.

Prairie Conclave leaders from outside the area were presenters. Dr. Blake worked with small groups experimenting on different aspects of human relations. He also showed a film called "Pack Your Own Chute," with discussion following. In the evening after dinner, Dr. Blake and Ed Spurgeon called a dance that was open to the public, but Dr. Blake used some of the techniques he had demonstrated earlier.

The dance was open to the public and helped pay the expenses of the day. The Panhandle Federation supported the project but the Pow Wow paid for itself. Everyone received a packet with material about square dancing; this also gave them a place to save the hand-outs from Dr. Blake and the presenters.

One of the goals of the national LEGACY is to pass the leadership experience on to state and local organizations. The Panhandle Pow Wow is an example of the widening circle initiated by square dance leaders who have the improvement of the square dance movement in their long-range vision.



Ken Bower



Jerry Haag



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- C-3504 HEART OF MY HEART by Ken, Jerry, Beryl & Gary
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- C-3503 FIVE FOOT TWO by Ken, Jerry, Beryl & Gary
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- C-312 THAT SONG IS DRIVING ME CRAZY by Gary Shoemaker
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Dancing Tips

by Harold & Lill Bausch

If you are involved with new dancers, you have probably said, "You will never stop learning!" If you have danced for many years, you know that you are still learning! If you are a caller, you keep on learning.

It is a basic fact of life that all of us must keep learning because things keep changing. Our dancing keeps changing, and still we keep coming back to the good things of the past. Calls we used 10, 15 or even twenty years ago, come back as experimentals, or higher level calls.

Triple trade we called years ago as "Same Sex trade." *Red hot* has been used for 15 or 20 years, as well as the counterpart of *red hot*, called "Ice Cold." *Curlique* was used many years ago and then faded away, because all we knew of at that time to use with it was a *boys run*. Then when calls like *scoot back*, *walk & dodge*, *single hinge* and *follow your neighbor*, came along, *curlique* was given new life. *Dixie chain* gave birth to *dixie style*; now we have heard callers mention they would like to see the *dixie chain* brought back. The call "Wagon Wheel" one caller asked us to consider some day as a QS call.

All these calls came from what was then the mainstream of square dancing. Today some dancers think mainstream is not enough. I would agree that I too like to use some calls that are not on the Mainstream list. There are some good calls that we are not allowed to use if it is a mainstream dance. So why do we have Mainstream, Plus and other programs? Because we callers did not use good judgment. We called everything and anything, until the dancers started to complain. There was an uproar to cur-

tail the indiscriminate use of calls. Callerlab stepped in and catalogued the calls and put them on lists. They were trying to help, and I think they did.

Then it was said that Mainstream is not enough to keep the dancers interested and challenged. (It could be, but more on that later.) So we added the QS (quarterly selections), to be used for three months, a year or two, and then either accepted, forgotten, or moved to another list. Now some say, we spend time learning a call and then they drop it or put it in a list we can't use! Well really, if it afforded pleasure for a year or so, maybe it served its purpose.

It is true many dancers have the time and energy to dance very often, and they like to dance the other levels. I find no problem there; they are entitled to find their pleasure where they may. A problem does develop when these dancers keep pushing others to join their group, when they infer that those in Mainstream are not as good dancers, when they push for more time to be allotted to their kind of dancing at the festivals and area specials.

This year the Omaha Area Council of Square Dancers held their big annual festival and designated it as Mainstream and QS. The next day, I talked to the caller who was featured. He was amazed at the success, and impressed by the good time everyone had. Last month I called a festival in Minnesota, also designated Mainstream and QS. I was a bit concerned because I call a lot of Plus level. The festival turned out to be a smash hit. I discovered the area dancers were excellent dancers. I found myself working a little harder to provide variety and challenge at the Mainstream level, but with that little bit of extra thought and effort, it worked out well.

I congratulate the councils that make the decision to provide dancing for all, not a few. For after all, Mainstream includes everyone. We all dance Mainstream, for the other levels are made up of Mainstream and some extra calls. We callers may have to work harder to keep it varied and interesting. If you are a good accomplished caller, you can do it, and keep *everyone* dancing. That is what they pay for.

Calling Tips

by Gene Trimmer

Last month we discussed how to insert other zeros into a zero in order to expand its use and to provide variety. The zero used started from a normal couple eight chain thru formation and contained the calls *swing thru*, *boys (centers) run*, *ferris wheel*, *pass thru*. We noted that during the course of the zero we found the square in four different formations and inserted a zero at each different one.

We can make another use of that and of many other zero modules by understanding that we can start from any point within the module. We simply continue the calls of the zero until we arrive back at our starting point. To be more specific we could start with a parallel ocean waves formation (either before or after a swing thru) and call *centers run*, *ferris wheel*, *pass thru*, *swing thru*, and arrive back at our starting parallel ocean waves.

We could also start at a two-faced lines formation and call *ferris wheel*, *pass thru*, *swing thru*, *centers run*, which would bring us back to our two-faced lines. Last, we could start from a double pass thru formation and call *pass thru*, *swing thru*, *centers run*, *ferris wheel*, and arrive back at our beginning double pass thru formation. Notice in all cases the order of the calls (1,2,3,4) is all that changes. They still remain the same in their basic framework of the zero, following in a set order: 2,3,4,1; 3,4,1,2 or 4,1,2,3. How can we make this knowledge work for us in using this or any other zero? We must first be aware of where any given zero takes us— formation to formation— as we call through it. In the case of the one we have been discussing, it is eight chain thru to parallel ocean waves to two-faced lines to double pass thru. The order 1,2,3,4 is not important, because we now know we can start anywhere within that series of formations.

To illustrate let us start from a static square and get into our four different formations by different get-ins. First to the eight chain thru, then to the ocean waves, to the two-faced lines and finally to the double pass thru formations. Each will have a different get-out to *allemande left* but still use the formations involved.

Four ladies chain $\frac{1}{4}$, promenade
Don't stop, heads wheel around, star thru
(At this point we are in eight chain thru formation, where the call *right and left thru* will bring us to zero box for *allemande left*; we insert the zero)
Swing thru, boys run, ferris wheel
Pass thru, (now to the get-out)
Right and left thru, allemande left....

Head ladies chain, heads touch $\frac{1}{4}$
Walk and dodge, right and left thru
Veer left, couples circulate, bend the line
Pass the ocean (at this point, we are in parallel ocean waves where the call *recycle* will bring us to zero box for *allemande left*; we insert the zero)
Girls run, ferris wheel, pass thru
Swing thru, (now to the get-out)
Recycle, left allemande....

Heads square thru, swing thru
Boys run, half sashay (at this point, we are in two-faced lines where the call *half tag right* will bring us to zero box; we insert the zero) Ferris wheel, pass thru
Swing thru, girls run (now to the get-out)
Half tag right, left allemande.....

Heads star thru (at this point we are in double pass thru formation where the call *square thru* $\frac{3}{4}$ will bring us to zero box; we insert the zero) Pass thru, Swing thru, boys run, ferris wheel
(Now to the get-out) Square thru $\frac{3}{4}$
Left allemande.....

Coupling the uses discussed here with those of last month, we can see where, by using only a limited number of zeros inserted into other zeros, and combining them with various get-in/get-out combinations, we can have quite a bit of variety. This is almost enough to challenge the imagination when you start to realize we haven't even touched upon equivalents in our explanations of use. Perhaps we can get into that at a later date.





by Bob Howell

easy level

This first one that I put together this month, I call the...

HAPPY CIRCLE

FORMATION: Sicilian Circle formation, i.e. couple facing couple around the ring. One couple faces CCW. the other CW.

MUSIC: "Make Someone Happy," TNT 192

ROUTINE:

- | | | | |
|-------|--------------------------|-------|----------------------------------|
| 1-8 | Circle left once around. | 33-40 | All four star right. |
| 9-16 | Circle right. | 41-48 | Back by the left. |
| 17-24 | Do-sa-do opposite lady | 49-56 | As a couple go forward and back. |
| 25-32 | Swing partner. | 57-64 | Pass thru to a new couple. |

Chris Kalogerson of Edina, Minn. sent me a gem that he wrote and recorded. I have been using it with great success for the past month. The record is available through the Palomino S/D Service, 7738 Morgan Ave., South Minneapolis MN 55423. Music on one side features "My Bonnie Lies Over the Ocean" and on the other side, "Little Brown Jug." He entitles it the...

BUTTERFLY MIXER

FORMATION: People are in groups of 3, either 2 men and 1 woman, or 2 women and 1 man. The single person is in the middle of the group. All dancers lock arms at elbow (escort position) and all groups of 3 face the same direction. The groups of 3 form a big circle with ample room between each group.

MUSIC: Panaural Record 1001 from "It's Fun To Dance"

ROUTINE: All dancers start by lifting right foot in air as high as possible, then bring it down. Then do same with left foot and keep alternating this in time with the slow part of beginning music, which is a waltz in $\frac{3}{4}$ time. When the music changes tempo to bright $\frac{2}{4}$ time, the middle person hooks right arms at elbow level with the person to the left. They swing around until the original middle person meets the other person and they swing with left arms hooked at the elbow until the middle person again meets the first person, and they swing again with right arms. This continues until the music goes back to waltz (first part).

Repeat both parts of the dance until end of record.

NOTE: A variation alternates the middle person each time the first part (waltz) is played. The last segment of music on the record (both sides) increases the tempo to make the dancers speed up their swings.

Sent along by Mona Cannell of Kettering, Ohio, this routine was written by the late El Gilmore of Yucaipa, Cal.

LADY BE GOOD

MUSIC: Grenn 12043

INTRO, BREAK, ENDING:

Allemande left the corner, weave the ring around
 Oh, lady, be good to me.
 Meet your partner, turn back, weave the wrong way round
 Oh lady, come swing with me.
 Swing your partner round and round, allemande left the corners all
 Come on back and promenade around that old hall
 Prom-en-ade home, and swing with your gal
 Oh, lady, be good to me.

FIGURE:

Head couples star by the right, go once around that ring
 Allemande left your corner, just the head couples swing
 Side couples right hand star, go once around that ring
 Allemande left your corner, go do-sa-do your own.



Back to the corner, swing that corner round and round
 Allemande left new corner, go back and promenade
 Prom-en-ade home, you've got a new gal
 Oh, lady, be good to me.

SEQUENCE: Intro, figure twice for heads, break, figure twice for sides, ending.

The author of this contra is unknown, but I got it from Jerry Helt of Cincinnati, Ohio, in 1975, and use it with groups that have "worn out" the Virginia Reel. It takes much less teaching time and has been enjoyed by many on one-night-stands.

TUNNEL OF LOVE

FORMATION: Proper lines (all the men on caller's right) facing the women. 6, 8, or 10 couples in set.
 MUSIC: Any 64-count piece of music; jig, reel or singing call.

ROUTINE:

- 1-8 Everybody forward and back
- 9-16 All pass thru and turn alone.
- 17-24 Everybody forward and back
- 25-32 All pass thru and turn alone.
- 33-40 Head couple sashay down the center.
- 41-48 All but that couple step forward and form an arch. Woman up the center under the arch. Man goes up the outside behind the men.
- 49-56 Man goes down the center under the arch and while the woman goes outside behind the line of women.
- 57-64 That active couple swings at the foot of the set.

HEARTY SONG TITLES

A Headache and a Heart	How Can You Mend a Broken Heart?	My Heart Won't Say Goodbye
Always in My Heart	I Left My Heart in San Francisco	My Heart's a Darlin'
Cross Your Heart	I Let a Song Go out of My Heart	My Heart's in the Middle of July
Dear Heart	If You Haven't Got a Sweetheart	Put a Little Love in Your Heart
Deep in the Heart of Texas	I'll Follow My Secret Heart	Restless Heart
Don't Go Breaking My Heart	I've a Strange New Rhythm in My	Search Your Heart
Down in My Heart	Heart	Sergeant Pepper's Lonely Heart's
Drums in My Heart	Let Me Call You Sweetheart	Club Band
Follow Your Heart	Little More Heart	Sheer Heart Attack
Foolish Heart	Love from a Heart of Gold	That's When Your Heartache Begin
Give Me a Heart To Sing To	May Your Heart Stay Young	Way to a Man's Heart
Heart and Soul	My Heart Cries for You	We Will Always Be Sweethearts
Heart— It's a Lovebeat	My Heart is Full of You	When Hearts Are Young
Heartbreak Hotel	My Heart is Like a Violin	Yes My Heart
Her Heart Was in Her Work	My Heart Leaps Up	

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Jerry and Barbara began square dancing in Atlanta, Georgia, in 1964, moved into round dancing in 1965, and began teaching rounds in 1967. In 1969 they moved to Birmingham, Alabama, where they now live. The Pierces have held offices in both Atlanta and Birmingham dance organizations and in the Dixie Round Dance Council. They are charter members of Roundalab and members of URDC.

A busy schedule includes about 24 out-of-town festivals a year, as well as three round dance clubs at home, and a square dance club for which they cue rounds. They serve on the choreography staff of Rhythm Records.

As well as teaching basic classes and other round dance leaders, they attend clinics and international ballroom



lessons to improve their dancing and teaching.

Jerry is a systems manager for Sperry UNIVAC Computers and Barbara is a director with Viviane Woodard Cosmetics. Both Pierces are active in their church and are interested in 18th Century English antiques, clocks and dolls. They are the parents of three boys and a girl. Barbara also creates her own dancing attire.

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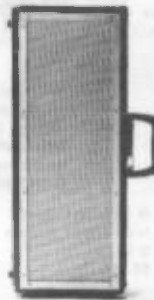
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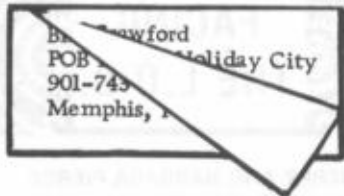
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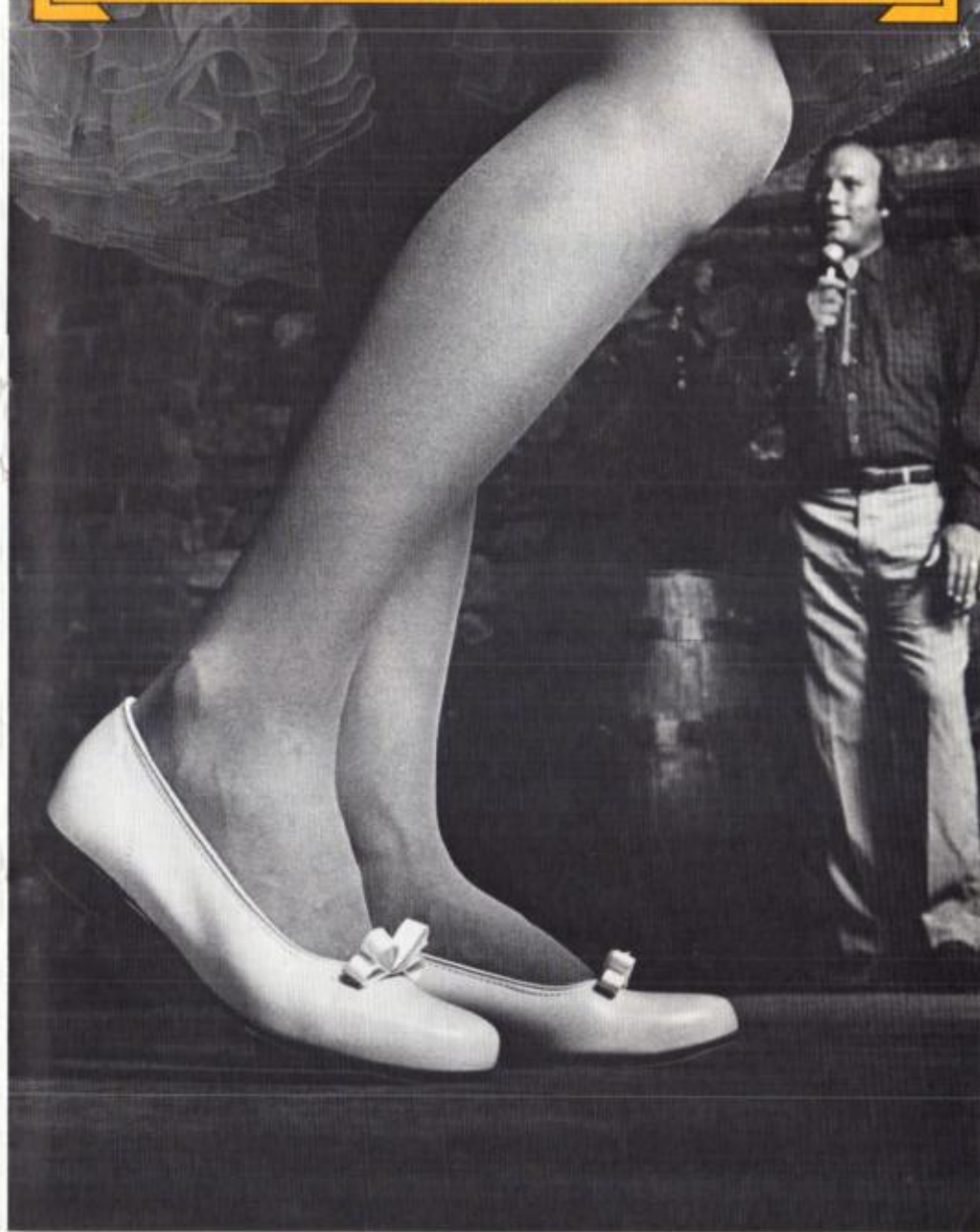
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CHALLENGE CHATTER

Russ & Nancy Nichols

During the past month, we have received mail expounding that there was too much emphasis on star tips at square dance weekends. The idea of star tips has developed over the years as an added bonus for the gung-ho dancer. Usually at the end of the session, the star tip is at a slightly higher level than that of the advertised dancing level. What puts a bind in it is that several callers and organizers are cutting the floor level sessions short in order to do more star tips. With the cost of weekends going up, the people paying the bill are offering this as their complaint and, we may add, justifiably so. With weekend dance fees ranging from \$40 to \$50, a good portion of the dancers are asking themselves if it is worth it to have a two-hour Saturday afternoon session in order to have one hour of star tips.

We have witnessed this at several different places. In fact, we made ourselves unpopular with two callers, because we had the schedule from the previous year's dance with us. They called us "picky." On the other side of the coin is the caller's viewpoint. It takes untold hours of work in order to prepare original material for a weekend of dancing, and with the tape distribution system in effect, the copies are being danced across the country before the week is out. The caller gets one chance to present that material, then it's back to the drawing board to create another masterpiece for the next weekend they are booked to call.

We are not professing with this column to change your weekend. We are pointing out that your weekend needs to be merchandised in order to meet the competition. With more and more weekends to choose from, you have to make yours more appealing to the dancers. One way to do this is to make sure the majority of the dancers in attendance are having a good time and getting their money's worth. According to our mail, one way to do this is to give dancers their just share of the advertised level of dance. We are not sure what the term "dancers' just share" should be, because these patterns have already been set; however, it probably would be

advantageous to your weekend to include your dance schedule on the flyer. By including this, dancers have more information on which to base their decision to attend or not. This is what we meant by merchandizing your weekend.

In face of competition, your flyers must present more "who, why, and where's" than your competitors. Your flyers are your silent salesmen, and as more people become more selective in deciding which weekend to attend, the more important that silent salesman becomes. We look at many flyers each month and you would be surprised at how inconsistent they are. The way most flyers are printed today, you would have a hard time making a decision on what you read alone. We believe this has to change.

In addition to flyers, and probably far more important, is the world of mouth recommendation a weekend gets from the dancers who are in attendance. They can make or break the future of a weekend, and that brings us right back to the beginning about giving the dancers their money's worth. It is essential that the majority of the dancers in attendance be dancing and having a good time.

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Quarterly Selection Tips

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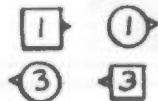
DEFINITION: From right- or left-hand waves, all single hinge; then those dancers facing out do a right face U-turn back as those facing in touch left and all finish as in a reverse flutter wheel. Movement ends in facing couples.

In this case, the reverse flutter wheel movement is done with the men joining left arms, walking forward to pick up opposite women, taking them back to normal facing positions.

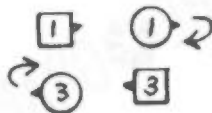
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by Ed Fraidenburg

CHOREOGRAPHY

Two couple dancing has enjoyed great popularity for some time now at the Advanced and Challenge levels, due mainly to the introduction of two couple tapes. In areas where there are not enough dancers or callers interested in these levels to support a workshop, two couple tapes are a valuable asset.

Mainstream and plus level dancers, however, have had little or no exposure to this type of dancing. Also, let's not overlook the potential of two couple dancing in a beginners' class format. As soon as new dancers are comfortable enough with *right and left grand* and *promenade* so they don't need continual drill, two couple sets can be utilized. This often gives the new dancers (or the experienced, for that matter) a better idea of how a basic works and makes them "formation aware."

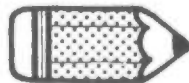
For the next few issues, we will be providing some dances using two couple sets, beginning with Mainstream and advancing through the Quarterly Selections and the Plus program.

A list of Mainstream basics to be used in two couple dancing follows:

- | | |
|------------------------|-----------------------|
| <i>swing</i> | <i>square thru</i> |
| <i>circle</i> | <i>partner trade</i> |
| <i>run</i> | <i>ladies chain</i> |
| <i>star</i> | <i>scoot back</i> |
| <i>curlique</i> | <i>wheel and deal</i> |
| <i>half sashay</i> | <i>backtrack</i> |
| <i>turn thru</i> | <i>tag the line</i> |
| <i>sweep a quarter</i> | <i>spin the top</i> |

- | | |
|------------------------|-----------------------------|
| <i>veer</i> | <i>cast off 3/4</i> |
| <i>half tag</i> | <i>partner tag</i> |
| <i>fold</i> | <i>wheel around</i> |
| <i>zoom</i> | <i>fan the top</i> |
| <i>peel off</i> | <i>right and left thru</i> |
| <i>do-sa-do</i> | <i>circle to a line</i> |
| <i>swing thru</i> | <i>flutter wheel</i> |
| <i>pass thru</i> | <i>centers trade</i> |
| <i>touch a quarter</i> | <i>box circulate</i> |
| <i>star thru</i> | <i>left swing thru</i> |
| <i>slide thru</i> | <i>bend the line</i> |
| <i>lead right</i> | <i>box the gnat</i> |
| <i>recycle</i> | <i>ocean wave</i> |
| <i>do paso</i> | <i>crossrail thru</i> |
| <i>Dixie style</i> | <i>double pass thru</i> |
| <i>cloverleaf</i> | <i>reverse flutterwheel</i> |
| <i>cross run</i> | <i>California twirl</i> |
| <i>cross fold</i> | <i>walk and dodge</i> |

REVIEW



COUPLE UP

DESCRIPTION: From waves or box formation, all box circulate and those now facing out turn back in the direction of the flow. Movement ends in facing couples.

EXAMPLES by Ed:

- Heads pass thru, boys run, *couple up*
- Star thru, swing thru, right & left grand...
- Heads pass thru go round one to a line
- Pass the ocean, *couple up*, pass thru
- Ends fold, swing thru double, boys run
- Star thru, pass to the center
- Square thru 3/4, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, *couple up*, swing thru
 Girls swing thru, all pass thru
 Boys cross fold, star thru
 Couples circulate, ferris wheel
 Square thru $\frac{3}{4}$, left allemande.....
 Heads lead right and circle to a line
 Spin the top, *couple up*, pass thru
 Wheel and deal, centers pass thru
 Touch $\frac{1}{4}$, *couple up*, touch $\frac{1}{4}$
 Circulate, trade and roll, pass thru
 Girls cross fold, star thru, wheel & deal
 Swing thru, same sexes trade
 Right and left grand.....

Heads right and left thru
 Sides lead right and veer left
 Girls *couple up*, girls pass the ocean
 Girls trade, all diamond circulate
 Boys trade, diamond circulate
 Girls swing thru, flip the diamond
 Boys run, couples circulate $1\frac{1}{2}$
 Bend the lines, you're home.....

Side ladies chain right
 Heads lead right and circle to a line
 Touch $\frac{1}{4}$, center four *couple up*
 Others trade and roll, all star thru
 Bow to partner.....

Heads square thru four, ocean wave
Couple up, pass thru, wheel and deal
 Centers pass thru, swing thru, *couple up*
 Pass thru, wheel and deal, zoom
 Square thru $\frac{3}{4}$, left allemande.....

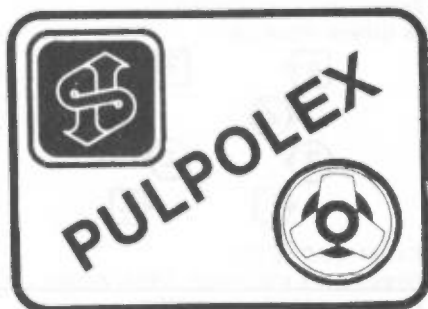
Heads square thru four, swing thru
 Boys run, girls hinge, diamond circulate
 Flip the diamond, *couple up* star thru
 Partner trade, pass thru, left allemande..

Heads pass the ocean, extend, *couple up*
 Pass thru, wheel and deal
 Centers pass thru, swing thru, *couple up*
 Pass thru, boys fold, star thru
 Ferris wheel, zoom, pass thru
 Left allemande.....

Heads square thru four, ocean wave
 Centers *couple up*, ends circulate
 Centers partner hinge, diamond circulate
 Flip the diamond, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads square thru four, swing thru
 Centers *couple up*, explode the line
 Boys cross fold, star thru
 Couples circulate, ferris wheel
 Centers pass thru, swing thru
 Right and left grand.....

Heads square thru four, swing thru
 Boys run, girls *couple up*
 Girls pass ocean, all diamond circulate
 Boys swing thru, flip the diamond
 Pass thru, trade by, left allemande.....

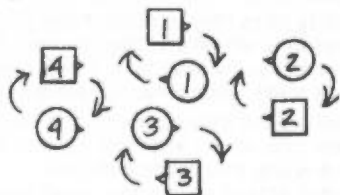


LINEAR ACTION

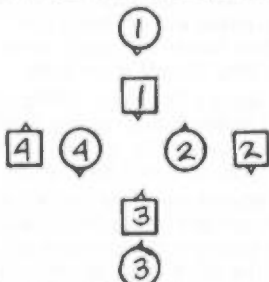
by Lee Kopman

DEFINITION: From a quarter tag or three-quarter tag formation, dancers in the center wave hinge a quarter and out-facers fold; without stopping these same four dancers do a three-quarter tag and the lead taggers quarter right. Meanwhile the outside dancers do a partner hinge and trade. Those who can now cast left three-quarters as the others move up to form parallel waves. The action of the movement incorporates some of the action of both *linear cycle* and *chain reaction*, hence the name *linear action*.

$\frac{1}{4}$ tag formation



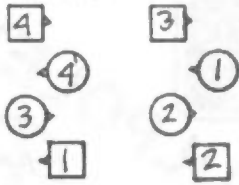
wave dancers hinge, those facing out fold, others partner hinge and trade



wave dancers $\frac{3}{4}$ tag and lead taggers $\frac{1}{4}$ right



Those who can cast left $\frac{3}{4}$
as others move up.



EXAMPLES by Ed:

Heads pass the ocean, *linear action*
Recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads pass the ocean
Ping pong circulate, *linear action*
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers touch to a wave
Ping pong circulate, *linear action*
Swing thru, girls circulate, boys run
Wheel and deal, pass thru, trade by
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers swing thru, *linear action*
Girls trade, star thru, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal, centers touch
To a wave, *linear action*, swing thru
Girls trade, slide thru, left allemande.....

Heads pass thru go round one to a line
Pass thru, wheel and deal, centers touch
To a wave, ping pong circulate
Linear action, swing thru, boys run
Pass thru, pass thru, wheel and deal
Zoom, pass thru, left allemande.....

Heads square thru four, ocean wave
Extend, *linear action*, boys run
Pass thru, wheel and deal, zoom
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, swing thru
Extend, *linear action*, split circulate
Boys run, pass thru, wheel and deal
Zoom, pass thru, left allemande.....

Heads square thru four, ocean wave
Extend, centers swing thru, *linear action*
Double swing thru, right and left grand
But on the third hand, promenade.....

EXAMPLES from Bill Peters, *Choreo Breakdown*:

Heads square thru four, swing thru,
Boys run, ferris wheel, centers star thru
Pass the ocean, *linear action*, recycle
Right and left thru, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers star thru, pass the ocean
Linear action, recycle, veer left
Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, all pass thru
Centers make a wave, *linear action*
Boys run, left allemande.....

Heads square thru four, swing thru
Boys run, tag the line in, pass thru
Wheel and deal, centers swing thru
Linear action, right and left grand.....

Heads pass the ocean, *linear action*
Recycle, veer left, couples circulate
Ferris wheel, centers sweep a quarter
Pass the ocean, *linear action*, swing thru
Girls circulate, boys trade, boys run
Bend the line, right and left thru
Slide thru, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Double pass thru, centers chase right
Hinge $\frac{1}{4}$, fan the top, *linear action*
Swing thru, boys run
Reverse flutter wheel, crosstrail thru
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Double pass thru, zoom
Centers chase right, hinge $\frac{1}{4}$, fan the top
Linear action, swing thru, girls trade
Left allemande.....

Heads pass thru, go round one to a line
Star thru, centers pass thru, all pass thru
Trade by, outsides roll to face
Centers chase right, hinge $\frac{1}{4}$
Others pass thru, move to the next
Star thru, *linear action*, boys run
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

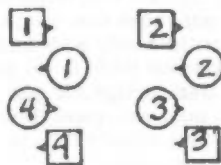
From Choreo Breakdown:

Heads pass the ocean
Ping pong circulate, *linear action*
Swing thru, boys run, bend the line
Pass thru, tag the line right
Centers hinge, diamond circulate
Centers swing thru double
Other four face in, ping pong circulate
Linear action, recycle, pass to center
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Follow your neighbor and spread
All extend, *linear action*, boys run
Pass thru, tag the line in, ends only
Star thru, other four pass the ocean
Linear action, scoot back, walk & dodge

Partner trade, pass thru, wheel and deal
Centers square thru $\frac{3}{4}$, left allemande....
Heads touch $\frac{1}{4}$, all four girls pass thru
Centers swing thru double, *linear action*
Swing thru, boys run, bend the line
Touch $\frac{1}{4}$, eight circulate, centers only
Trade and roll, same four pass the ocean
Linear action, boys run
Left allemande.....

Result



BRIDGE THE GAP
by Bruce Busch

4th Quarter QS for Advanced Dancers)
DEFINITION: From any double pass thru formation, left side dancers (beaus) individually veer left and move straight ahead as right side dancers (belles) extend and trade. Movement ends in parallel right-hand waves.

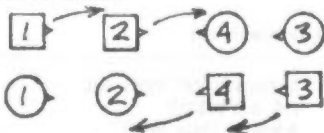
Variations are:

LEFT BRIDGE THE GAP: From double pass thru formation, belles (right side dancers) veer right and ahead as beaus (left side dancers) extend and trade to end the movement in parallel left-hand waves.

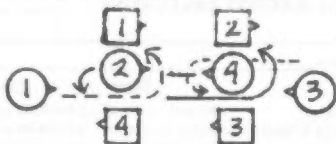
BRIDGE AND ANYTHING: Same action as *bridge the gap*, except the belles take the anything command instead of doing the final *trade*.

LEFT BRIDGE AND ANYTHING: Obviously, this can be called.

Starting DPT, beaus veer left and move ahead



Belles extend and trade to end in parallel R-H waves



EXAMPLES by Ed:

Heads star thru, *bridge the gap*, recycle
Pass to the center, pass thru
Left allemande.....

Heads flutter wheel, sweep a quarter
Bridge the gap, recycle, pass to center
Square thru $\frac{3}{4}$, left allemande.....

Heads star thru, zoom & *bridge the gap*
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads flutter wheel, sweep $\frac{1}{4}$, zoom and
Bridge the gap, recycle
Left allemande.....

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, girls run, *bridge the gap*
Boys run, wheel and deal
Left allemande.....

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, triple scoot, boys run
Bridge the gap, recycle, left allemande....

Heads lead right and circle to a line
Left touch $\frac{1}{4}$, center four box circulate
Boys run, *bridge the gap*, boys run
Girls trade, wheel and deal
Left allemande.....

Heads flutter wheel, star thru
Bridge and hinge, flip the diamond
Promenade home.....

Heads lead right and circle to a line
Pass thru, wheel and deal, *bridge the gap*
Recycle, swing thru, same sexes trade
Right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal, zoom and
Bridge the gap, box the gnat
Right and left grand.....

From *Choreo Breakdown*:

Heads square thru four, swing thru
Boys run, tag the line in, touch $\frac{1}{4}$
Circulate, boys run, *bridge the gap*
Dixie grand, left allemande.....

Heads flutter wheel, sides pass thru
Go round one to a line, star thru
Bridge the gap, swing thru, boys trade
Boys run, tag the line right
Ferris wheel, *bridge the gap*
Right and left grand.....

Heads square thru four, sides rollaway
 Swing thru, centers run, ferris wheel
Bridge the gap, boys run, touch $\frac{1}{4}$
 Circulate, centers only walk and dodge
 Everybody partner trade & roll, pass thru
 Wheel and deal, *bridge the gap*
 Swing thru, boys run, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

By Ed:

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, ferris wheel
Bridge the gap, right and left thru
 Left allemande.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, ferris wheel
 Zoom and *bridge the gap*, swing thru
 Boys run, wheel and deal
 Left allemande.....

Heads pass thru, go round one to a line
 Pass thru, wheel and deal, *bridge the gap*
 Swing thru, girls trade, star thru
 Pass thru, trade by, left allemande.....

Heads rollaway, sides lead right and
 Circle four, boys break to a line
 Pass thru, wheel and deal, *bridge the gap*
 Split circulate, hinge $\frac{1}{4}$, swing thru
 Same sexes trade, right and left grand....

Heads pass thru, go round one to a line
 Pass thru, wheel a deal, zoom and
Bridge the gap, swing thru, boys run
 Pass thru, wheel and deal, *bridge the gap*
 Recycle, left allemande.....

Heads pass the ocean
 Ping pong circulate, recycle
Bridge the gap, swing thru, acey deucey
 Boys run, bend the line, star thru
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

From *Choreo Breakdown*:

Heads star thru, *bridge the gap*, recycle
 Pass thru, trade by, star thru, pass thru
 Wheel and deal, *bridge the gap*
 Swing thru, boys trade, boys run
 Bend the line, slide thru
 Left allemande.....

Heads square thru four, swing thru
 Boys run, ferris wheel, *bridge the gap*
 Recycle, veer left, wheel and deal
 Left allemande.....

Heads square thru four, right & left thru
 Dive thru, *bridge the gap*, recycle
 Pass to the center, pass thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal, *bridge the gap*
 Explode the wave, partner trade
 Left allemande.....

Heads lead right and circle to a line
 Star thru, right and left thru, veer left
 Ferris wheel, *bridge the gap*, recycle
 Star thru, left allemande.....

Heads pass thru, go round one to a line
 Star thru, *bridge the gap*, recycle
 Left allemande.....

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P.S.: MS/QS
by Howle Shirley

Heads star thru, all 4 couples rollaway
Half sashay, center four pass thru
Go red hot, right-hand lady by the right
Partner left with full turn, corner by right
Partner left to an allemande thar
Boys turn around, promenade on home..

No. 1 man face corner, box the gnat
Couple 3 stand back to back, separate
Go round two, meet partner behind No. 1
Star thru, California twirl
Squeeze right in between those two
Go forward four and bend the line
Square thru $\frac{3}{4}$ to a left allemande.....

Four ladies chain three-quarters
Sides right and left thru, circle eight
Head gents take both ladies with you
Up to the middle and back, go forward
Again and slide thru, corners all
Left allemande.....

Static square position to 1P2P:
Heads rollaway half sashay, circle eight
Four men go forward, square thru
Do-sa-do, star thru, wheel and deal
Swing thru, boys run, bend the line..1P2P

One more:
Sides rollaway, circle eight
Four girls square thru, do-sa-do, star thru
Men trade, run, swing thru, boys run
Bend the line.....1P2P

Easy equivalents for *square thru* (use from static square):

Swing thru, spin the top, step thru.....
Right and left thru, rollaway half sashay
Star thru.....

Star thru, California twirl.....
Curlique and boys run.....
Right and left thru, flutter wheel
Sweep $\frac{1}{4}$, square thru $\frac{3}{4}$

Pass the ocean, swing thru, turn thru.....
Pass the ocean, cast off $\frac{3}{4}$, boys run
Star thru, pass thru.....
Pass the ocean, boys trade, girls trade
Step thru.....

All go forward two and turn back one
Turn partner right to wrong way thar
Girl on the right, do-sa-do
Turn to corner, left allemande.....

Side ladies chain, heads lead right
Circle to a line, pass thru, wheel & deal
Outside two crowd in, lines forward
And back, pass thru, half tag the line
All eight fold, pass thru
Right and left grand.....

Heads star thru, pass thru, split two
Round one, down the middle star thru
Pass thru, spin chain thru, boys run
Bend the line, star thru, to ocean wave
Boys trade, girls trade, all 8 circulate
Boys run, boys circulate, boys run and
Recycle, swing thru, turn thru
Left allemande.....

Side ladies chain, heads square thru
Swing thru, scoot back, all 8 circulate
Swing thru, scoot back, all 8 circulate
Right and left thru, dive thru, pass thru
Swing thru, boys run, bend the line
Pass thru, partner trade, pass the ocean
All eight fold, go right and left grand.....

Heads square thru, while sides
California twirl, centers in, cast off $\frac{3}{4}$
Star thru, double pass thru, centers in
Cast off $\frac{3}{4}$, star thru, double pass thru
Centers in, cast off $\frac{3}{4}$, center four
Pass the ocean, spin the top
Other star thru, those in wave cast off $\frac{3}{4}$
Walk and dodge, left allemande.....

Sides lead right and circle to a line
Center four square thru, others star thru
Do-sa-do, swing thru, balance
Walk and dodge, partner trade, slide thru
Pass thru, trade by, pass thru
Left allemande.....

Heads fan the top, step thru, swing thru
Boys run, bend the line
Right and left thru, pass thru
Bend the line, pass thru, wheel and deal
Outside two squeeze in to a line
Center four right and left thru
Flutterwheel, ends pass thru
Move on to the next, star thru
Centers star thru, crosstrail thru
To the corner, left allemande.....

Sides touch $\frac{1}{4}$, boys run, all slide thru
Right & left thru, pass thru, U-turn back
Square thru four, walk into a
Right and left grand.....



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People



Chaparral Records presented **Gary Shoemake** with a gold record, at their recent Dallas Chaparral Convention, for his outstanding recording of "The Devil Went Down to Georgia." This recording has sold over 10,000 copies. Gary is to be congratulated for his talented contributions to Chaparral Records and to the enjoyment of square dancing.

Palomino Shop, managed by **Judy Sappington** and her staff in Minneapolis, Minnesota, has been sold to **Darwin Johnson** of Rochester, Minnesota, and will be relocated in Rochester on 816 Forest Hill Drive SW. (Check the ad, p. 95, last month's ASD.)

The Anderson, Indiana *Sunday Herald* has devoted a full page to square dancing, showing 18-year-old **Darrin Henry** calling dances in his central Indiana area. As you read this, **Darrin** will have graduated a total of five classes and is the caller for two clubs. **B.J. Henry** sent us the photo-story, which also mentioned **John Kimmering, Ruth Dougherty, Don and Kathy Fowler, Sam Hazelbaker,** and caller **Doris Heart Johnson.**

We've just learned that it is **Julia Loyall** whose clever cartoon we used on the back page of our last ASD issue, and it was taken from the *Modern Square* of the Arkansas Federation. Thanks, **Julia.**



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- TRR-105 CALL ME UP
- TRR-104 HONKY TONK SATURDAY NIGHT
- TRR-103 GOOD GOSH OH BABY
- TRR-201 ROOFER'S SPECIAL/WANDERING
- COMING SOON*
- TRR-115 YOU ARE THE ONLY ONE
- TRR-114 ONLY TEASIN' YOU
- TRR-113 BOBBY MCGEE



We received an article about a New Year's Eve dance called by **Jack Drake** of Huntington Park, California, too late to be promotional, but can't resist reprinting the cartoon duckling **Jack** uses quite effectively.

The *Troy (NY) Times-Record* last fall presented a fine photo-story about **Nancy Steinhauer** of Menands, who is in her second year of dancing with the BB Squares, and has been blind since birth. Shown with her in the photo, taken by **Ed Ruping** for the *Times-Record*, is her occasional partner, **Philip Swede**. **Phil's** mother, **Thelma**, was helpful in teaching **Nancy** to dance, and sent us the article.



Nancy is also a college graduate, works for the NY State Education Department full time, and is an accomplished flutist.

A feature story appeared recently in the Harrisburg, Pa. *Sunday Patriot-News* about York poet, **Mary Heisey**, who has contributed numerous poems to *ASD* (See p. 25, this month) and has had over 50 poems printed during the last three years in *Leatherneck*, the US Marine Corps publication. Other magazines with **Heisey** credits are *Roadrunner* (motorcycle magazine), *Country Gentleman*, *Grit*, *True Experience*, *Gospel Herald*, and others.

Continued on Page 84



SDCASC

On November 28th, 1982 the Square Dance Callers Assoc. of So. California elected new officers for 1983 as follows: President, Ernest Bourgeois; Vice-President, Lou Masters; Treasurer, Floyd Oppenheimer; Recording Secretary, Bob Casto; and Jack Drake was re-appointed Executive Secretary for the association. The assoc. pledges another year of service to its caller members and more input to help caller education. This year's caller seminar will be held on May 22 and will feature Stan Burdick. 1983 Caller Class will start on Sept. 11th at the Hollydale Hall in South Gate.

TRIP TO PASADENA WINNERS

The winner of the trip to Pasadena or \$500 in the drawing sponsored by the Square Dancers of America to benefit the 1983 Rose Parade Float was won by Hugh Safford of Owls Head, N.Y. Second prize went to Eric Sorri of Oshawa, Ontario; third prize to Don Greening of Los Angeles, Cal., and the \$100 bond seller's prize was won by Mabel Burke, Malone, N.Y.

Frank Loggins
Altadena, California

HUNTER ADDS FESTIVAL

The summer festival count at ski-famed Hunter Mountain high in New York's northern Catskills goes to six in 1983 with the addition of an Italian Festival, July 8, 9, 10. The 16-day German Alps Festival follows on July 14-31 (Mondays closed); then comes Hunter Country Music, August 4-7; National Polka Festival, August 12-14, featuring Bobby Vinton; International Celtic, August 19-21; and Mountain Eagle Indian, Sept. 3-5.

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IN MEMORIAM

Don Sumanik of White Horse, Yukon, Canada, died in December. For many years Don has been the caller and prime mover for the square dance movement in the White Horse area. He will be sadly missed by Canadian and Alaskan dancers.

Al Jochim of Denver was a square dance caller, horse wrangler, rodeo performer and an avid sportsman. He was a member and past president of the Denver Area Caller's Association. He leaves a wife, Helen, two daughters, a son, seven grandchildren and one great-grandson.

Velma Larson, founder of the Calico Kids and Calico Teens S/D Club that has been dancing weekly since the mid fifties passed away in December after a lengthy illness. Never a "super star," she devoted her energy to working with youngsters and teens. Her "kids" appeared on the exhibition programs of na-

tional conventions in Denver, Des Moines and Detroit. She was a member of the Chicago Area Callers Association.

Eric Munch, also a member of the Chicago Area Callers Association, passed away last August. He had called for national square dance camporees and several conventions. He was a member of Callerlab and the Illinois S/D Callers Association. Eric was an Army veteran and a competent electronics technician. He leaves a wife, Jan, and a daughter, Kari Linda.

S/D FOUNDATION OF NEW ENGLAND

The S/D Foundation of New England (See "State Line, June, p. 23) has embarked on a project of immense proportions. The membership voted in November to purchase Kramer's Hayloft in South Weymouth, Mass., as the Foundation home and a center for all New England square dancers.

The Hayloft is a well-maintained property consisting of five acres of land with a number of buildings. It was an actual working dairy farm that at one time featured an ice cream stand, and was



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Joe Salfet



Bill Hatrick





Marlin Hull



Gordon Sutfon

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 C-053 SMOOTH TALKING BABY by Joe
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 C-051 ADELINE by Marlin
 C-050 THE OLD LAMPLIGHTER by Daryl

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



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 H-108 YOU'LL BE BACK by Dan



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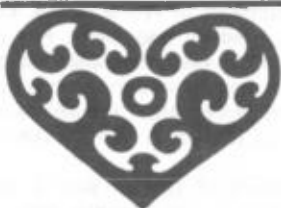
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H-107 THINKING OF YOU by Bob
 H-106 LOVING HER WAS EASIER by John
 H-105 MUSIC OF HAWAII by Erv

converted by Sam Kramer in a popular square dance haven that has been operating for 23 years. It stands deep in tradition and imbedded in a community area that was much involved in the initial revival and rebirth of square dancing in the New England area. It is an ongoing business that enables the foundation to maintain an level of income to become potentially self-supporting sooner than expected. The buildings consist of a barn with two dance halls; a two-family home; the former creamery and ice cream parlor, constructed of solid concrete with a metal roof that will provide a fire-proof area to house the museum and library; a two-car garage; a three-car garage that could be the education center, conference room, recording studio; and an unusually clean chicken house area that could house administrative offices and a hall of fame. The potential is limited only by imagination.

Help is needed in the fund raising drive. The requirement is \$225,000 which must be raised within six months. All

donations are tax deductible. Send donations or pledges and ask for more information to Square Dance Foundation of New England, PO Box 329, Beverly MA 01915.



YOU SHOULD KNOW—

Often dancers have to miss a few dances, then are hesitant to come back to dancing, fearful they have gotten behind. You should know this— even if you missed a whole year; your fellow dancers and your caller want you back. You won't be as far behind as you fear— and even if you made a hundred mistakes, they would be happy to have you back. That's a fact— not fiction.

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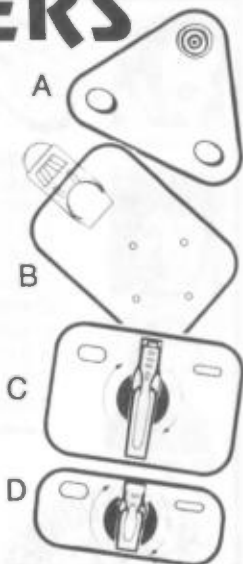
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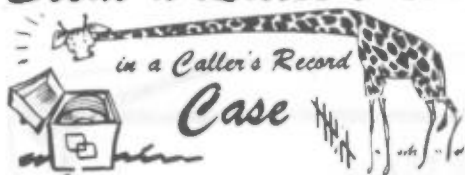
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JERRY JESTIN

Jerry grew up in Canada, the son of square dancers, and began his calling career at 14 when a caller gave him a record at a dance and said, "Call." He is currently a student at Texas A&M University, majoring in Physical Education and Health. He has now been calling over 15 years and calls for five clubs. He has called at state and provincial festivals in Idaho, Montana, Washington, Toronto, Manitoba and Ontario. Jerry teaches both square and round dance classes and records on Circle D. He is a member of Callerlab, and he and his wife, Janice, belong to Roundalab.

HOEDOWNS

Dead Or Alive . Outlaw
Mountain Dew— Chaparral
Dixie Breakdown— Square Tunes



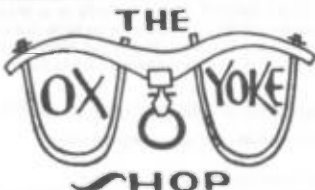
Vickey Lee— Bob Cat
Lightnin'— ESP
Brandy— Rhythm
Oregon Mist— Chinook
Rhythm Sticks— Roadrunner

SINGING CALLS

Hooked On Elvis— Rhythm
You're the Best Break— Square Yunes
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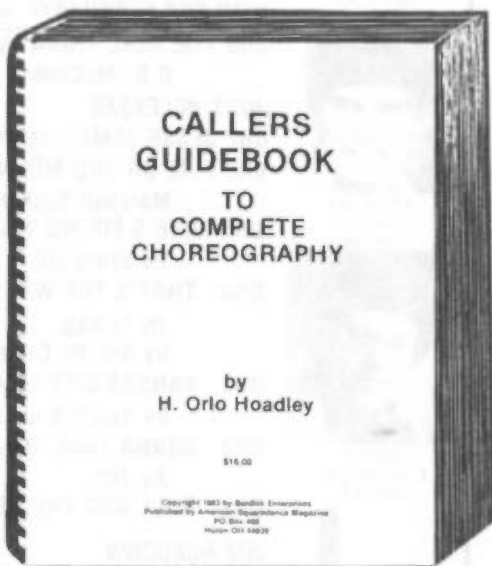
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by Art, Ry Cooder Hit

DR3 KANSAS CITY LIGHTS by Bill Reynolds
by Kerrin Kane Hit

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OR1 PALOMA BLANCA by Jerry



Jim Morris

Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

JACALYN'S WALTZ— Red Boot 907
Choreography by Steve & Jackie Wilhoit
 Pretty music and a nice, easy, three-part waltz, cued by Steve.

TWO FOR TEA— MCA 60015
Choreography by Bill & Carol Goss
 Good music and a good, high-intermediate cha cha.

MOLLY'S TWO-STEP— TNT 193
Choreo by Phil & Becky Guenthner
 Good, lively music to "Molly And Me;" a nice, easy two-step, cued by Phil.

CARMEN— Columbia 13-33122
Choreography by Lloyd & Nan Walker
 Good Marty Robbins music and a catchy high-intermediate two-step, cha cha and samba. 1982 URDC new classic.

SAY WONDERFUL THINGS TO ME— Grenn 17020; Choreography by Dave & Jeanne Trowell
 Pretty music and a nice, comfortable, interestingly different, easy-intermediate waltz in Varsouvienne position and like footing. Cued by Andy Handy.

NATIONAL CONVENTION, Continued

Wing of the Kentucky Fair and Exposition Center.

You'll be able to pick up some helpful hints there in a room that will be decorated with styles of different seamstresses in the Louisville area. There will also be drawings in which four square-dance dresses will be given away.

One of the features will be a presentation by the A. Baer Company of Louisville, one of the leading fabric and trim stores in the U.S. There's also a possibility that there'll be a tour of the company, with Baer handling the transportation from the fairgrounds and back.

The Sew and Save hours will be from 9 a.m. to 4 p.m. each of the convention's

Choreography Ratings

by Dave Fleck, Toledo, Ohio

For Rating Formula,
 Order ASD Inform -P7

SQUARE DANCE: 60-125

Ace in the Hole	Hi-Hat 951	P1-73/0=73
Singing Our Song	Belco B306A	P2-82/0=82
Dance Little Bird	Polyder PD2199	P2-83/0=83A
Broadway Honky Tonk	Viva WBS5007	P2-89/0=89A
Wa-Watusi	ABKO XRZ75019	P2-93/0=93*
Crazy Mixed Up World	Okrdg GPRH5329	P2-96/5=101
Mollie's Two Step	TNT 193	P2-102/0=102
Run for the Roses	Epic 14-02821	P2-113/0=113A
Kansas City Lights	RCA PB13072	P2-110/5=115A
A Little Peace	CBS-A2365	P2-90/30=121A

EASY INTERMEDIATE: 126-175

Dixie Grand	Grenn	P2-126/0=126
Fried Eggs	CDC-M07	P2-122/11=133
Whatever	Mercury 76162	P2-108/25=133A
Love Lifted Me	S Spotlight AXW115P2	P2-137/0=137A
Jacalyn's Waltz	RB907	P2-115/25=140A
Louisville National	S.T. EP610	P2-143/0=143
Wild Turkey	Cimbia 18-02636P2	P2-136/15=152A
When The Saints Go Marching	S.T. TDR106	P2-144/25=169A
Cecilia	Blue Star 2181	P2-170/0=170**

INTERMEDIATE: 176-250

Almost Persuaded	Rnwd R-854	P2-178/5=183A
Tropical Night	Grenn 17014	P2-158/30=188
It Happens Every Time	RCA PB12342	P2-162/35=197
Diamonds in the Stars	Dmnsn DS1024	P2-200/5=205A
Hey Jealous Lover	Roper 173	P2-189/25=214A
Today #1	Col HOF13-33081	P4-244/0=244A

HIGH INTERMEDIATE: 251-299

Twilight	Grenn	P4-239/30=269
Chanson Du Moulin Rouge	Col 13-33007	P4-264/5=269A

CHALLENGE: 300 & UP

Love Is A Dance	DAL P6092	P3-277/25=302A
You Make Me Feel So Young	Roper 311	P4-452/25=477A

NO RATING

Flippo's Honey Mixer	Blue Star 2181	No Rating
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*Dance is 146 measures long

**Cue sheet does not state sequence for rating. We assumed two times through.

three days. "What we want to do is give people some ideas, an easy way to do things," said Helen Murrell, who with her husband Charles heads the Sew and Save committee. "They can also discover ways to save money," she added.

And when it comes to saving money, that's more than a so-so item. It's a sew-sew item.



Total registered as of November 30 was 12,256.

Flip Side

SQUARE REVIEWS

by John Swindle

February, the Sweetheart Month, lacked sweetheart singing calls. We had a few, but then we had about the same number about ex-sweethearts. All in all, we had some good releases to dance this month— 24 singing, one patter and five workshop records. Happy Valentine's Day!

TEXAS FIDDLE SONG— Hi-Hat 5051

Caller: Tom Perry

The dancers really enjoyed the timing on this release. Tom used *tea cup chains* done to different instrumentals. In the opener was "Old Joe Clark," the middle break was "Boil the Cabbage Down," and the closer with key change, was "Rose of San Antone." It was quite different and very enjoyable. Tom's figure was basic but well-timed. FIGURE: Heads promenade half, right and left thru, star thru, square thru $\frac{3}{4}$, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

I CAN'T SEE TEXAS— ESP 308

Caller: Paul Marcum

This instrumental sounds like the band was having a ball doing it, and the dancers had a ball dancing it. Just listening to it made me want to get up and dance. Paul does a super job on the flip with MS basics that are well put together and interesting. FIGURE: Heads promenade $\frac{1}{2}$, lead right, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, touch $\frac{1}{4}$, all eight circulate, boys run, swing, promenade.

HOOKED ON COWBOY CLOTHES AND COUNTRY MUSIC— Blue Star 2186; Marshall Flippo Key:C

The instrumental has a good ol' CW sound and the name of the song really fits with these times and square dancing. As usual with Flip's figure, you just can't go wrong. It is very well-timed and super smooth. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade.

FOOL HEARTED MEMORY— Hi-Hat 5025

Caller: Ernie Kinney

This instrumental has a nice, easy pace and a good, solid beat. Ernie's figure uses MS basics and flows well. FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, right and left thru, rollaway, pass thru, U-turn back, swing, left allemande, promenade.

HEARTBROKE— ESP 114

Caller: Elmer Sheffield Jr.

This too is an easy-paced singing call, well-adapted from the popular CW version. A good beat made it enjoyable to dance. Junior's figure is well-timed and metered well. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru, swing thru, boys run, half tag, promenade.

I'M A TRAVELING MAN— Eagle 3004

Caller: Berry Vestal

From the early sixties comes this song, complete with the vocal bass back-up. It does not have the true S/D beat but is still quite danceable. Berry uses *ramble and roll* which is not complicated, and the cue sheet has instructions for this. FIGURE: Heads star thru, California twirl, ramble, roll, swing thru, girls fold, peel off, bend the line, right and left thru, flutter wheel, slide thru, swing thru, promenade.

LADIES LOVE OUTLAWS— Eagle 101

Caller: Jim Logan

This S/D version of a CW tune of a few years back is instrumentally very well done, with a super good sound. The good beat was enjoyed by the dancers, and the figure using MS basics was very well-timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing, promenade.

JAMBALAYA— Bogan 1340

Caller: Joe Robertson

Key: B Flat

An oldie that's been done its share of times makes another appearance in the S/D world. This instrumental has shades of New Orleans jazz but is not dominated by that sound. It is well done instrumentally and worthy of a listen. Joe's figure uses one of the plus basics and the way he set it up is different and well-timed. FIGURE: Four ladies chain $\frac{3}{4}$, heads promenade $\frac{1}{2}$, lead right, circle four to a line, forward and back, load the boat, swing, promenade.

IT'LL BE HER— Prairie 1059

Caller: Chuck Donahue

The beat on this instrumental is jivy but very easy to dance. Chuck used a variation to a figure that has become quite standard, and it worked very well. FIGURE: Heads promenade $\frac{1}{2}$, square thru, swing thru, boys run, ferris wheel, pass thru, square thru three, trade by, swing, promenade.

SUMMER RAIN— Blue Ribbon 234

Caller: Jerry Hightower

The instrumental on this release is and sounds relaxed. The song is about walking hand in hand with one's sweetheart and the music fits that mood. Jerry does a nice job with a well-timed figure. FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, right and left thru, swing thru twice, swing, promenade.

MUSIC MUSIC MUSIC— Bob Cat 500**Caller: Joe Fioretti**

The instrumental has a bounce about it, moves really well and has a beat that is easy to hear. In fact, the bass almost overrides the rest of the instruments. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, star thru, pass to the center, square thru three, swing, promenade.

ONE IN A MILLION— Rocket 102**Caller: Bill Knecht**

This is a well done and pretty instrumental of a now popular CW tune, with good distinct lead instruments and a good steady beat. Bill's figure is right hand girl progressive and works well. FIGURE: Four ladies chain, head promenade half, square thru, swing thru, swing thru, swing, promenade.

WILD SIDE OF LIFE— Blue Star 2188**Caller: Johnnie Wykoff****Key: F**

Johnnie went back and got a CW hit of yesteryear for this one. The instrumental has the sound we have grown familiar with as that of Blue Star, complete with xylophone and clarinet. Johnnie's figure is very well-timed and flows well. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, rollaway, turn thru, left allemande, swing, promenade.

WHEN YOU FALL IN LOVE— Hi-Hat 5049**Caller: Ernie Kinney**

This instrumental has a nice, comfortable rhythm that sets the mood for a love song. Ernie stacks his basics a bit on the flip, but the dancers had plenty of time to do the figure without rushing. On the cue sheet is a plus figure and an advanced figure. FIGURE: Heads square thru, swing thru, boys run, fan the top, girls trade, wheel and deal, sweep a quarter, dive thru, curlique, box circulate twice, swing, promenade.

ALABAMA JUBILEE— Four Square 798**Caller: Earl Rich**

We guess it's about time this tune was revived again! This release is not as peppy as some of its forefathers, but nevertheless an enjoyable, danceable one. FIGURE: Heads right and left thru, sides promenade half, square thru, right and left thru, rollaway, turn thru, left allemande, promenade.

FAST (YODELIN') TRAIN TO GEORGIA— Eagle 1101; Caller: Billy Miller

If you enjoy yodeling, you'll enjoy this release. Billy does a fine job yodeling the tag lines on the called side. The tempo at 45 rpm is a little slow but danceable. The instrumental is a good clean cut with a 32-beat drum solo in the middle break, and a key change in the closer. FIGURE: Heads promenade 1/2, curlique, boys run, swing thru, boys run, couples circulate, chain down the line, forward

and back, square thru three, swing, promenade.

LIFE OF A SQUARE DANCE CALLER— Mountain 22; Caller: Dean Fisher

Banjo lovers will find lots of good banjo pickin' here. This instrumental is a fine piece of music with that ever-present beat familiar on Prairie releases. Dean's figure caught the dancers off guard, but on the second try they made it and agreed it was a nice figure. FIGURE: Heads square thru, do-sa-do, touch 1/4, swing thru, centers trade, boys run, star thru, dive thru, square thru three, swing, promenade.

LIGHT IN THE WINDOW— Eagle 1201**Caller: Jim Logan**

If you have the Silver Eagle 402 release, you have this instrumental. Jim's figure is nothing new, but a nice figure that meters well with this release. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade.

BIG OLE BREW (AND LITTLE OLE YOU)— Eagle 1004; Caller: Tom Dillander

Instrumentally this S/D release of a popular CW tune has some real heavy hot licks. The tempo is slightly slow but enjoyable. The tag lines are wordy but should be no problem. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, veer left, ferris wheel, pass thru, swing, promenade.

KANSAS CITY LIGHTS— Blue Star 2185**Caller: Rocky Strickland****Key: D**

Good clean lead instruments are found here, along with a really driving beat. This tune could be a crowd pleaser. Rocky does a very nice job with a simple but interesting figure. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, star thru, dive thru, square thru three, swing, promenade.

CAROLINA IN THE PINES— Blue Star 2187**Caller: Vernon Jones****Key: A**

This instrumental is filled with some fine piano lead. Vernon's figure was well-timed and interesting. FIGURE: Heads promenade half, square thru, swing thru, spin the top, curlique, boys run, trade by, swing, promenade.

CHIME BELLS— Prairie 1060**Caller: Al Horn**

Good strong beat, good clean leads, nice tempo, what more could you ask for in an instrumental? Banjo, lead guitar, with a little harmonica in the background, dominate this instrumental. Al's figure uses plus basics and as a plus. Al yodels on the called side. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, star thru, load the boat, swing, promenade.

HANDCUFFED TO A HEARTACHE— Eagle 2003**Caller: Joe Goins****Continued on Page 84**

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Puzzle Page

by P.A. Sistum



FULDEK'S PHOBICS

Four callers, Al, Ben, Cal and Dan, are under the care of the learned psychoanalyst, Dr. Fuldek. Ea of them suffers from a particular fear, either acrophobia (heights), agoraphobia (crowds), ailurophobia (cats), or triskaidekaphobia (the number 13). Each of their wives are very understanding and would do nothing to aggravate their husband's fears. Their names are Ellen, Fay, Gay and Helen, although they are not in correct order. Can you match each caller with his ailment and his wife, using only Dr. Fuldek's notes below?

1. Al, Ben and Fay's husband enjoy mountain climbing.
2. Dan never calls more than 12 times at a particular club. He feels he would be too nervous after that point.
3. Ellen's husband and Al have called at large festivals and found it very enjoyable.
4. Helen keeps a Manx.



Correct Pairings
 Up to 4: You're playing with a Fuldeki!
 Up to 3: Not quite a Fuldeki!
 Up to 2: Half the deck.
 Up to 1: Two threes and a Joker.
 0: Mental block.

SCORING

1. Al, Gay's husband, is afraid of cats.
2. Ben, Helen's husband, is afraid of crowds.
3. Cal, Ellen's husband, is afraid of heights.
4. Dan, Fay's husband, is afraid of 13.

THIS MONTH'S PUZZLE ANSWER

BOTTOM LINE

What a bonus of items and opportunities are offered by this magazine this month! In case you missed one of these, please check again: CONTAINERS FOR YOUR ASD MAGAZINES, p.90; NEW BOOKS, P. 9; CALLER COLLEGES, p. 88; EXCITING TOUR DESTINATIONS, p. 44, 67 and elsewhere.

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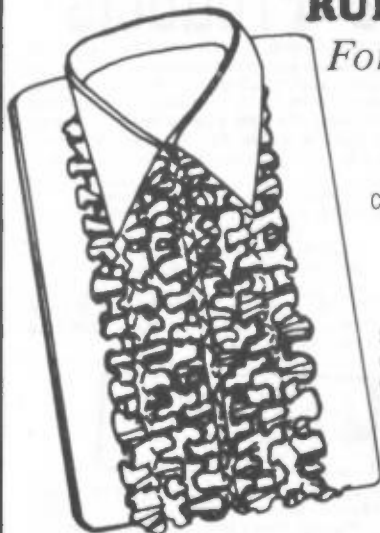
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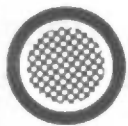


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ROUNDALAB CLASSIC LIST

ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Crazy Eyes
3. Taste of the Wind
4. Til Tomorrow
5. Girl In My Arms
6. Begin the Beguine
7. Cabaret
8. You Don't Know Me
9. Corredo
10. Itsy Bitsy Cha

SQUARE DANCERS' ROUNDS

1. Japanese Soft Shoe
2. New York, N.Y.
3. Blue Heaven Whistler
4. Good Old Girls
5. Piano Roll Waltz
6. Here Comes Guiseppi
7. Could I Have This Dance
8. Louisiana Sat. Night
9. Hush
10. Wa-Watusi

40 cuers contribute monthly

EASY

1. Dancing Shadows
2. Tips of My Fingers
3. Walk Right Back
4. Mexicali Rose
5. Tango Mannita
6. Hot Lips
7. Frenchy Brown
8. Street Fair
9. Little White Moon
10. Take One Step

ADVANCED

1. Elaine
2. Riviere de Lune
3. Let's Dance
4. Fascination Waltz
5. Autumn Leaves
6. Marie Elena
7. Singing Piano Waltz
8. Melody Waltz
9. Twelfth St. Rag
10. Waltz Tramonte

INTERMEDIATE

1. Answer Me
2. Birth of the Blues
3. Folsom Prison Blues
4. Feelin'
5. Green Door
6. Continental Goodnight
7. Roses for Elizabeth
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Moon Over Naples
12. Hold Me
13. Maria
14. In the Arms of Love
15. Patricia

TOP ROUNDS

(Courtesy Carousel Clubs)

ADVANCED

1. PA6-5000 (Glover)
2. Sam's Song (Shawver)
3. Pepito (Rother)
4. Cavatina (Barton)
5. Years May Come (Rother)
6. Smoke Gets In Your Eyes (Landoll)
7. Aphrodisia (Ward)
8. You'll Never Know (Palmquist)

HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. West of the Moon (Palmquist)
3. The Girl In My Arms (Agler)
4. A Penny Thought (Landoll)
5. Lazy Sugarfoot (Procter)
6. Besame Mucho (Wolcott)
7. Cecelia (Barton)
8. Minnesota Blues (Humphries)



Rob Vinyard
PO Box 740
Fenton MO 63026
(314) 343-5465



Joe Priest
1616 Gardiner Lane Suite 207
Louisville KY 40205
(502) 459-2455

BOB:

- JP109 SEE YOU IN MY DREAMS
- JP108 MATADOR
- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)
- JP503 SUNSHINE/MOONSHINE

NEW RELEASES:

- JP504 UPTOWN/DOWNTOWN (Hoedown)
- JP111 NEVERTHELESS— Bob
- JP211 FIGHTIN' SIDE OF ME— Joe
- JP503 SUNSHINE/MOONSHINE
(Hoedown)
- JP210 BLOW UP THE T.V.— Joe
- JP110 FOR ONCE IN MY LIFE— Bob

JOE:

- JP209 COUNTRY WASN'T COOL
- HP208 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
(with Bob)

Joe— Booking New England area
September 1983 & 1984

ROUNDS:

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



EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM
See list of Callerlab programs, centerfold— 6/82.

CALLERLAB APPROVED OS SELECTIONS

Dixie derby
Linear cycle
Chain down the line
Hinge and flutter
Red hot
Grand spin

PLUS OS
Track to a diamond
Zing

ADVANCED OS
Double your pleasure
Cross double your pleasure

CHALLENGE
Bounce

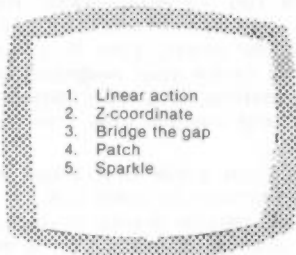
PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode the wave
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain
¼ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers prior to Plus level activity.

ASD— Not a Callerlab level



1. Linear action
2. Z-coordinate
3. Bridge the gap
4. Patch
5. Sparkle

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UNDERLINING

THE CALLER NOTE SERVICES

Barry Wonson in **Figuring** rates the singing calls in this order: "Secret Love," Blue Star; "Smooth Talking Baby," Chinook; "My Favorite Memory," Hi-Hat; "Nevertheless," Jo-Pat; "I Will Show You the Way," Kalox. He works over some "third hand" stuff, as well as *pass the ocean, turn thru, walk and dodge, follow your neighbor, load the boat* material, and then adds *finish the load*, and the *one now, one later* gimmick.

Ed Foote presents in **News 'n Notes** from Connecticut some tips:

From parallel waves, never call *ends run, couples circulate*. This is awkward for the new centers who are looking out after the *ends run*, a reversal of body flow. Instead call *ends run, centers trade, couples circulate*. The leverage provided by the *centers trade* smooths out the entire sequence.

The combination of *scoot back, recycle* is very difficult for average dancers, because they must instantly redirect their thinking about with whom they are working. An average floor will break down on this combination. Save it for a special hash tip.

The combination of *dive thru, centers California twirl* is not the best because it requires an abrupt sideways change of direction for the centers.

Gene Trimmer in **Mainstream Flow** asks, "Have you ever asked yourself why or really analyzed why the dancers insert their own modifications to choreography. What are the major causes of the waist swing *do-sa-do* and the hip bumps on *weave the ring* and the hand holding actions on a *square thru*?...If you always call *square thru*, the dancers are very soon going to tire of that call and insert something extra to get through the action." Gene suggests trying these instead of *heads square thru*:

Heads right and left thru, half sashay, Star thru.....

Heads right and left thru, star thru
Pass thru.....

Heads pass thru, U-turn back, star thru....

Heads promenade halfway, star thru
Pass thru.....

Head ladies chain, heads promenade
Half way, lead right.....

Also, in his **Plus Supplement**, Gene explores *diamond circulate* from many positions and in all its forms, using both mini-squares (two couples) and full squares.

SDDS by John and Evelyn Strong presents a very interesting experimental move which seems interesting and relatively easy, *bridge the gap*. (This is also featured in "Workshop" this month, with

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definition and examples.) The Strongs appeal to callers to take advantage of the Callerlab programs and to use them properly. "to be aware that exposing dancers to material 'way up there' before they are comfortable with the groundwork is not being fair to them."

Toronto and District Notes lists "Live-ly Lady" as round of the month for December, and features Yuletide programs, Christmas round dance mixers, Christmas party ideas and games and a report on styling from the Detroit National Convention by Orphie Eason: By the end of the third day there were close to 100 square in attendance at the panel, with chairman Stan Burdick, Gene Trimmer, Ernie Kinney, Dick Houlton and Orphie. The general presentation was based on proper execution of the figures and easy, comfortable movements. Attractive hand movements add to the style of the dance. Curved, graceful arm and hand moves with wrist lead as the hands move up or down add to style. Finger contact on moves like *star thru* and *curlique* make it a move that looks attractive and is more comfortable than a grip where the arms and wrist twist. Elbows in is another important rule.

Ocean wave-based figures such as *swing thru* and *spin the top* require the dancers to walk in small half circles rather than pulling each other around or across by the hands and arms. Some humor came about with one dancer demonstrating how *not* to dance. Bill Packard's twists and gyrations were funny and the message well received. A clear, positive message came from the Squarenaders of northern California with caller Dick Houlton. They are a wonderful example of smooth styling.

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- L8-3 THE ONLY HELL, Johnnie
 L8-15 I'M BEGINNING TO FORGET YOU, Marvin

RECENT RELEASES:

- L8-9 ON THE ROAD AGAIN, Johnnie
 L8-13 14 KARAT MIND, Johnnie
 L8-14 MY JOURNEY GETS SWEETER, Johnnie
 LE-1 I'M A LITTLE MAN, Tex
 L8-2 STUART'S DOLLY/CLOG
 L8-5 BLANKET ON THE GROUND, Johnnie
 L8-6 TIL THE END OF THE WORLD, Marvin
 L8-10 DANCIN DOLLY/H.O.T. HIGHROAD
 L8-11 U-HUH/CLOG U-HUH
 L8-12 AWRIGHT/AWRIGHT II

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Thursday	Glacier Bay	6 AM	3 PM
Friday	At Sea		
Saturday	Homer	9 AM	6 PM
Sunday	Anchorage	6 AM	12 Mid
Monday	At Sea		
Monday	Columbia Glacier	7 AM	9 AM
	Valdez	1 PM	9 PM
Wednesday	At Sea		
Thursday	Sitka	9 AM	5 PM
Friday	Ketchikan	11 AM	4 PM
Saturday	At Sea		
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- * ED 401 JUST ENOUGH LOVE FOR ONE WOMAN by Buddy

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- * ED 201 SUBDIVISION BLUES
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ENCORE, Continued

cognized as the National American Folk Dance. A new resolution will be introduced in 1973 by Cong. Charles S. Gubser (Cal.) in an effort to have it passed prior to the 1976 bicentennial celebration.

Quote from Carl Brandt whose letter appears in "Challenge Chatter:" We feel that ambitious dancers will cause less of a hassle in their own clubs if there is a challenge group available to work out with." He says, "In most cases our dancers were happier in their home clubs also, since they now had (their challenge club) to fulfill their need for progress."

ROUND DANCE CLUBS, Continued

bothersome. However, such breaks offer opportunities for members to become better acquainted, thereby strengthening group cohesiveness. Joint planning by club leaders and the instructor/leader for activities that represent any deviation from the norm should be standard operating procedure for all successful

round dance clubs.

Parties of a special nature sprinkled throughout the year are vitally important to the well-being of the round dance club. The fun and enthusiasm for such parties can be enhanced with novelty mixers, skits, or exhibition numbers by special guest performers. Not surprisingly, the success of any dance party will usually reflect the attention given to detailed planning. Added festivity can be achieved by planning the decorations, refreshments, and program around a theme. Also, special efforts should be made to promote lively participation in the party by the group as a whole. Novelty activities, mixers, stunts and games should be planned to highlight the party theme.

IN CONCLUSION

Getting a round dance club started is no small task. The nurturing and maintaining of a dynamic club with happy members calls for careful team effort and systematic planning. The payoff is enormous! Good luck and— *happy dancing!*

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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
TNT184 ALPINE HOEDOWN/EXPRESS HOEDOWN
TNT185 JOURNEY by Hal Petschke
TNT186 MY BEST TO YOU RD by Bill Kansorka
TNT187 SWINGING DOWN THE LANE RD by Betty Mueller
TNT188 ROW ROW ROW by Al Brundage
TNT189 ♪ I WERE A RICH MAN by Ken Crowley
TNT190 HAPPY GO LUCKY MORNING RD by Jerry Packman
TNT191 RING ON MY FINGER by Jim Harris
TNT192 MAKE SOMEONE HAPPY by Jack O'Leary

Music Manager Steve Anandine



Dave Fleck
Al Brundage



Ken Crowley
Gene Trimmer



PEOPLE, Continued

A devastating flood in the St. Louis area crippled the Supreme Audio operation of **Bob and Shirley Vinyard**, (See back cover, this issue) and ruined much of the Jo-Pat record stock. The **Vinyards** say they'll be back in operation as soon as possible.

Bill Terrell, Ranch House Records artist of Memphis, Tennessee, is recovering nicely after quadruple bypass heart surgery in November. He resumed his regular local calling schedule in January.

We knew our readers would be interested in the latest news from **Cal Golden** (ASD, October, cover and center pages), so we phoned him just before press time and learned that he is "still under doctor's care but progressing steadily back to health from a nerve condition related to stress and a throat problem." He will call no dances, but plans to attend Callerlab next month.

FLIPSIDE, Continued

This instrumental is a well-done CW tune complete with faint vocal accompaniment. The middle break and closer have a 32-beat drum interlude.

FIGURE: Heads promenade 1/2 right and left thru flutter wheel sweep 1/4 pass thru right and left thru veer left ferris wheel pass thru swing promenade.

I FEEL IT WITH YOU—Eagle 2004

Caller: Joe Goins

This instrumental has that hand jive sound. If you are looking for something different, this release should fill the bill. **FIGURE**: Heads pass thru cloverleaf double pass thru track two swing thru girls turn back ferris wheel square thru three left allemande walk by one promenade.

FANCY PATTERN/PLAIN OLE PATTERN—Eagle 9003

Fancy: banjo bass drum Plain: flat top bass drums

The following are all Square Tunes releases, called on both sides by Jack Lasry:

ST400 Basic Series:

Side A: Circle left and right forward and back, do-sa-do swing couples promenade single file left allemande right and left grand right hand star pass thru separate courtesy turn chains Side B: Weave the ring star promenade twirls left hand star all around the left hand lady see saw right and left thru turn partner right.

ST401 Basic Series:

Side A: Star thru allemande thar shoot the star

Continued on Page 91



Bob Bennett
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Will Larson



Chuck Myers



Paul Whitten

SINGING CALLS

- TB222 WITHOUT LOVE— Stan Russell
- TB223 RAISIN' CAIN IN TEXAS— Bob B
- TB224 SHE THINKS I STILL CARE— Will
- TB225 MY LITTLE BUNDLE OF SOUTHERN SUNSHINE— Chuck
- TB226 IF YOU JUST WIN ONE TIME— Bob S.
- TB227 TEXAS TEA— Bud

HOEDOWNS

- TH524 SHINE SHINE SHINE/MYSTERY TRAIN
- TH525 LITTLE RIVER TRAIN/SALLY LET YOUR BANGS HANG DOWN
- TH526 DOWN HOME BOOGIE/DUELIN' BANJOS

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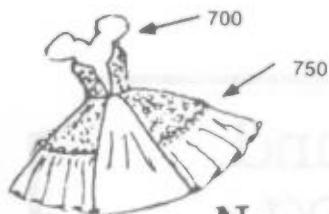
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LINELIGHT, Continued

to Athens, Georgia, and Promenaders moved to Winder and for the first time in to its own building.

In 1975, Jim and Ellen became trustees of LEGACY and charter members of the National Association of S&R/D Suppliers. The Whites have since been elected to LEGACY's board of directors and served as chairman of the ethics committee and the ways and means committee. They served NASRDS two terms as executive director and two as president.

By the time Jim retired from the Air Force in 1979, he had become club caller for a Montgomery, Alabama club. He then returned to Winder and assumed full management responsibility for Promenaders. In 1982, following Don's retirement, Jim became sole stockholder.

Ellen has retired from Promenaders now, except for rendering special service, after her work in the business office during Jim's assignments elsewhere. Jim's interests are ever expanding; he is now owner of a cattle farm in

Arkansas. Jim and Ellen are responsible for the LEGACY place mat and briefcase projects, produced by them with total proceeds from sales going to benefit the organization. Many dancers have benefited from their efforts both commercially and voluntarily to improve the square dance picture.



FRONT LINE COVERAGE

As far as cute cartoons of creatures are concerned, we think Mr. R. Black of Pennsylvania, is the east's answer to western pro cartoonist Chuck Jones, although he may not be as nationally recognized. Black is a recent graduate and now a club dancer.

We must thank caller George Varney of Middletown, Pennsylvania, for suggesting that we let these animated animals square up on our cover. Can you see in the characters a representation of any real live dancers you know?



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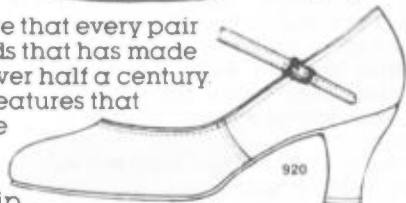
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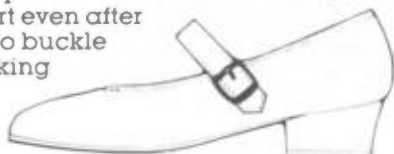
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P.S.— We enjoy your magazine and it's been very helpful in many areas of our square dance activities.

ED. NOTE: If any reader has an answer for the Longs, please contact them and/or us. We did not have an answer to give them.

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Sketchpad Commentary

BETWEEN A ROCK AND A HARD PLACE



Callerlab recommends that every graduate should dance for a full year at Mainstream level before being exposed to the Plus program. A good idea, but how do we make it work, in the real world of club dancing? Most of us who are club callers know that if we try it we are between a rock and a hard place. If we extend a class for another full year, in many cases neither the class nor the club can survive. If we graduate the new dancers and hold the club level at Mainstream for a full year, we can kiss our experienced dancers goodbye. If we bring in the new dancers and try to keep the club at Plus level, we push the new dancers out of the activity, and keep only the relatively few survivors. A no-win situation, no matter which course we take.

Do you have ideas that might help another caller in dealing with this problem?

Jim Hilton, Caller's Gazette



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BEST CLUB TRICK, Continued

club in 1958, it has had only four callers, all from other states: Slim Sterling from New York, Chip Hendrickson and Bob Johnson from Connecticut, and John Kaltenthaler from Pennsylvania.

As Tenakill moves into its next decade, researchers are amazed to discover their club was among the first in the area to have square, round and folk classes; pin, not steal, banners; have class level dances; hold graduation balls; have a callers class; sponsor knothead trips and mystery trips; hold benefit dances; develop a demonstration team for recruitment; have a live music dance; join with other area clubs for picnics; host overseas dancers; have a separate retiree group to provide daytime entertainment for nursing home residents and senior citizen groups.

A gala celebration was held last March to celebrate the 30th anniversary. President Art Rellinger, costumed as King Neptune, wheeled in his pearly queen (pearls are for 30th anniversaries), Helen, who distributed pearl danglers to one and all. The dance program featured dances from the early 50's up through

more current figures, formulated by John K. and the Tirrells.

Over the years there have been some changes. The club can no longer charge \$10 for the entire season. But Tenakill continues to provide TLC to many dancers in their beginning years. Old timers take pride in noting how many members now serve on executive boards of other clubs and state and national organizations. The friendliness and congeniality of the past thirty years still remains.

FLIPSIDE, Continued

split the outside couple, bend the line, girls backtrack from promenade. Side B: California twirl, dive thru, square thru $\frac{3}{4}$.

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JUNE 26-JULY 2	Advanced Dancing	Bob Baer Darryl Lipscomb Beryl Main	
JULY 3-9	Plus Advanced and Experimental Workshop	Dick Parrish Earl Rich Beryl Main	Glen & Beth McLeod
JULY 10-16	Plus with A-1 Workshops	Ken Bower Beryl Main	Shirley & John Ivans
JULY 17-23	A-1 A-2 with Workshops	Gary Shoemaker Beryl Main	Dingie & Dottie Wheeler
JULY 24-30	Plus with Advance Workshops	John LeClair Beryl Main	Charlie & Bettye Proctor
JULY 31-AUGUST 6	Plus Dancing	Alan Schultz Beryl Main	Wayne & Norma Wylie
AUGUST 7-13	C-1 with Star Tips	Bob Flak Beryl Main	
AUGUST 14-20	Plus Advanced and Experimental Workshop	Jerry Story Beryl Main	Jack & Lee Erwin
AUGUST 21-27	C-1 with Star Tips	Ross Howell Darryl Lipscomb Beryl Main	

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 Orlando FL; Feb. 7, John & Linda Saunders (½)
 St. Augustine FL; Feb. 8, Hayes & Vi Herschler (½)
 Key West FL; Feb. 9, Don & Marguerite Wiley
 Palatka FL; Feb. 10, Bill & Louise Roundtree
 Mission TX; Feb. 19, Dean & Peg Robinson (½)
 Augusta GA; Feb. 23, Dan & Mary Martin
 Bowden (Carrollton) GA; Feb. 24, Jimmy Moore
 Columbus GA; Feb. 25, Dennis Powell
 Stone Mt. GA; Feb. 26, Jack & Fran Line (½)
 Columbus OH; March 6, Roberta & Dick Driscoll
 Plainwell MI; March 16, Howard & Juanita Cowles
 Gallup NM; March 17, Grant & Grace Wheatley
 Carlsbad NM; March 18, James & Thelma Lowery
 Los Alamos NM; March 19, Bob & Marilyn Gill
 Alamogordo NM; March 20, Ron & Viv Gilsdorf
 Oklahoma City OK; March 22, Gerald McWhirter (½)
 Springfield MO; March 23, Bob & Mona Carmack
 St. Louis MO; March 24, Vic & Marj Nations
 Altoona PA; April 7, Julia McIntire
 Torrington WY; April 10, Ed & Phyllis Spurgeon
 Sidney NE; April 11, Mai & Shirley Minshall
 Ruskin NE; April 12, Elliot Kruitzfied
 Minden NE; April 13, Elliot Kruitzfied
 Sargent NE; April 14, Verla May
 Houston TX; April 15, Delton & Fran Price
 Charleston WV; April 20, Erwin Lawson
 Cincinnati OH; April 21, Gene Record, Reggie Korte
 Parkersburg WV; April 22, Keith & Karen Rippeto
 Tifton GA; April 29, Ed & Wilma Hawkins
 Knoxville TN; April 30, Don & Mary Walker

Durand (Flint) MI; May 7, Shirley Polen
 Jackson TN; May 10, Ray & Bettye Hopper
 Nashville TN; May 11, Gary Kincade
 Madison SD; May 16, Geraldine Fischer (½)
 Rapid City SD; May 17, Bill Kopp
 Gillette WY; May 20, Bill & Irene Moser
 Southgate (L.A.) CA; May 21, Jack Drake
 Mt. Vernon (Seattle) WA; May 25, Johnny Kozol
 Jacksonville IL; May 28, Paul & Nancy Lewis (½)
 Greenville TN; June 5 (aft.), Don Williamson
 Memphis TN; June 8, Eddie & Sally Ramsey
 Kilgore TX; June 18, Tim Tyl (½)
 Salida CO; July 8, Paul & Edith Brinkerhoff
 Missoula (Lolo) MT; July 11, Ray & Afton Granger (½)
 York PA; July 21, Joe & Mary Roth
 Broadalbin NY; July 29, Fay Barber
 Wilmington NC; Sept. 10, Nancy Wolfe
 Berea (Cleveland) OH; Sept. 12, Dave S. & Stan B.)
 Pekin IL; Sept. 16 (Tent.)
 Sheldon MO; Sept. 18, Don Malcom (½)
 Johnstown PA; Sept. 25, Dave Wolfhope
 Belleville IL; Sept. 30, Joe & Marilyn Obal
 Lancaster MN; Oct. 12, Thor Sigurdson & Elsie Berg
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 Columbia SC; Oct. 21, Earle & Fran Merchant
 Anderson SC; Oct. 22, Doyle & Imogene McGaga
 Monroe LA; Oct. 29, Tom & Dawn Perry (½)
 Toledo OH; Oct. 30, Jack & Lil May (Jack & Stan call)
 Berlin PA; Nov. 13 (Tent.)
 London Ont.; Nov. 18 (Tent.)
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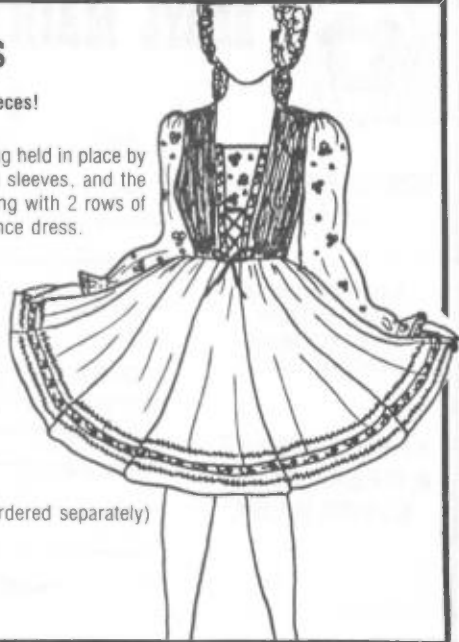
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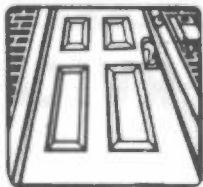
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Book Nook



by Mary Jenkins

TEACHING MANUALS FOR THE AMERICAN WESTERN STYLE SQUARE DANCE Designed by Ted Frye; Critiqued by Jack A. Lasry

Recently we reviewed the third in this series of five teaching manuals—the Plus Program. Since then we have learned that to go with the manual is a set of 13 records choreographed and called by Jack Lasry, featuring all of the Callerlab approved Plus movements. The records have calls on *both* sides, and are designated to assist callers and dancers in becoming better acquainted with the movements. We have used both the manual and the records and found them excellent.

The first manual for the 29-week Basic Program states that Callerlab recommends teaching these movements in 29 two or two and one-half hour sessions. It is also recommended that beginners dance at the Basic level for six months after completion of this phase before considering the next plateau. (This may be the secret to the successful dance program in Ontario, Canada, that has so few dropouts and so many good dancers.)

The definitions, styling and timing for calls in this manual are taken from Callerlab material. Definitions, styling and timing appear on the right-hand pages of this manual. A list of calls previously taught is on the facing pages, to enable the instructor to have, at a

glance, a ready list of material for the class.

Each movement is defined and "taught" on one occasion; each movement is then "reviewed" in the following three classes. A list of calls to be reviewed follows each lesson.

There is a nine-record series designed to be used in conjunction with this 86-page Basic Manual. The records have calls by Jack Lasry, on both sides, and are available from the same company as the manual.

The second manual in the series is for the Mainstream Program. It follows the same format as the first manual and has a six-record series designed to be used in conjunction with this Mainstream Manual. The records have calls on both sides by Jack Lasry.

The manual for the A1 and A2 levels will, I assume, be similar or the same in their arrangement. Each series has ten records with calls by Jack Lasry on both sides. Callers, instructors and dancers could all find these manuals and records very helpful.

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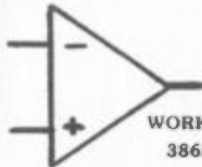


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