

# SQUARE DANCING

OCTOBER, 1978

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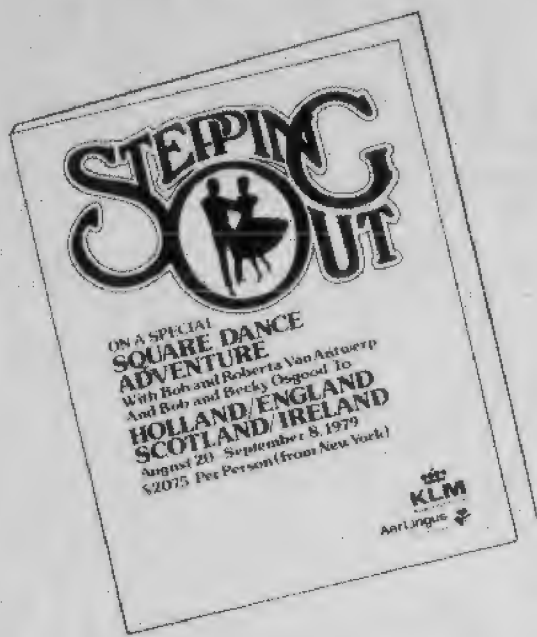


*Jim Mayo  
to Hall of Fame*

*(see page 9)*

official magazine of The **Sons in Order** AMERICAN SQUARE DANCE SOCIETY

GEN. ANTHONY



If you missed this itinerary in your September, 1978 issue of **SQUARE DANCING**, we'll be happy to send you one. Just write to the address below.

## Square Dancers

## Give Yourself A Great Dutch Treat

Can't you imagine yourself, along with a wonderful group of square dancers, taking off by luxury jet for an exciting tour of Europe? Well it can happen! You'll start your adventure in the land of windmills, tulips, wooden shoes and cheese. From there by plane to England with special activities planned both in London and in the mediaeval city of York. Then by train to Scotland, where you'll have prime seats for the 1979 Edinburgh Tatroo, one of the world's most thrilling spectacles. The final week will be spent touring Ireland with its lush countryside. First-class accommodations throughout, with your days filled with sightseeing and special events. You'll have a ball so why not give yourselves a great Christmas present?

Your tour escorts  
will be  
**Bob & Becky Osgood**  
and  
**Bob & Roberta**  
Van Antwerp



**August 20 — September 8, 1979**

**THE AMERICAN SQUARE DANCE WORKSHOP**  
462 N. ROBERTSON BLVD., LOS ANGELES, CALIF. 90048



# FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Thank you for printing "Callers Helpers." I just hope they will help some of the callers around the country. Perhaps you could inform your readers that identical lines on the back of the lady helpers aid in locating corners.

Sam Stead  
Fernie, British Columbia

Dear Editor:

Please let me take this opportunity to thank your readers for the many expressions of concern and well wishes during my recent illness. It would be impossible for me to individually thank the dancers, callers, and clubs for all the cards, phone calls, and visits which meant so much to me during these bad times. My return to health, I am sure, was due mainly to the sincere prayers of my friends. The "30 Year Anniversary of Calling" dance was a sur-

prise of a lifetime, and an experience I will never forget. So many dancers and callers coming together with such warm expressions  
*(Please turn to page 57)*



- 5 Hot Line — Late News
- 7 As I See It by Bob Osgood
- 9 Hall of Fame — Jim Mayo
- 10 CALLERLAB Quarterly Selection
- 11 Discovery
- 14 Publication Profiles
- 15 C & A for Enthusiasts by Ed Foote
- 18 Fashion Feature
- 20 Caller Leadership by Harold Bausch
- 21 Traditional Treasury by Ed Butenhof
- 22 Contra Corner
- 24 Take a Good Look — Grand Weave
- 25 The Dancers Walkthru
- 29 Roundancer Module and Paging
- 31 The Callers' Textbook
- 34 National Square Dance Convention
- 35 Ladies on the Square
- 36 Style Lab — Spin Chain the Gears
- 38 Round the World of Square Dancing
- 43 Callers/Teachers Workshop
- 56 Caller of the Month: Jim Ray
- 72 On the Record: Reviews
- 74 Current Releases
- 90 Square Dance Date Book



## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXX-NO. 10

*Published monthly for and by Square Dancers and for the general enjoyment of all.*

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**Membership \$7.00 per year includes  
12 issues of the Official Magazine**  
Second Class postage paid at Los Angeles, Calif.

**462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434**

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JAMBOREE



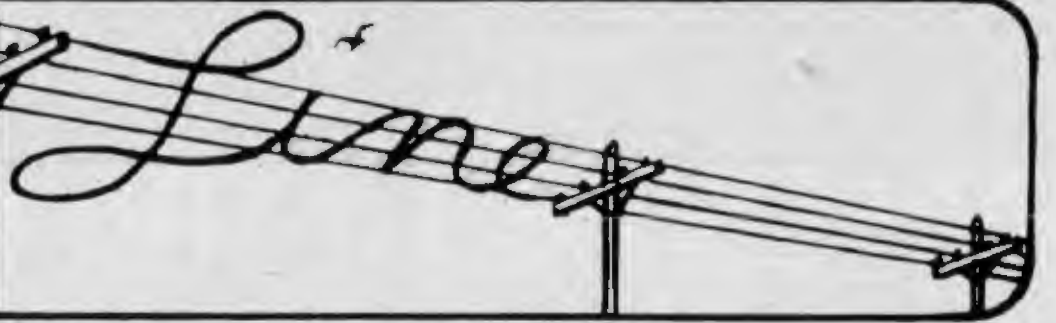
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**selva**

# RED HOT



**SPECIAL ISSUES:** Starting with the next issue of SQUARE DANCING which will see the "kick off" to a year of SMOOTH DANCING, and following with the Plus Movements Illustrated Handbook in the December issue, themes for 1979 include: January, The Square Dance Recording Industry; February, Callers' Schools; March, Big Events; April, Vacation Institutes; May, Graduation Issue; June, Convention Time; August, World Square Dance Directory. Advertisers and special interest groups please copy.

**YOUR SUPPORT REQUESTED:** Two continuing projects that could use the help of individuals, clubs and associations are: (1) The committee seeking recognition of this activity as the national Folk Dance of America. The address is P.O. Box 5775, San Jose, Ca. 95130. (2) For the 4th year all square dancers will be represented by a float in the Tournament of Roses Parade on New Year's Day. To help financially write John Fogg, Box 2, Altadena, Ca. 91001. Both of these worthy groups will appreciate your help.

**GAVEL and KEY**, the special publication for square dance leaders goes "big time" next month when it appears as a part of this magazine. First published in May, 1970, G&K has come out several times each year and has been sent free of charge as a leadership communications bulletin of SIOASDS to the current presidents of all square dancer, caller and round dance leader associations and to the editors of all area square dance publications. Each issue contains news notes, briefs on pending legislation that could affect square dancing and word on significant trends of interest to square dance leaders and the square dance press. The increase in circulation from approximately 1200 copies per issue to almost 30,000 as a part of SQUARE DANCING magazine, will make it the most far reaching leadership newsletter of its type in the activity.

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**MOVING?** Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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# AS I SEE IT

bob osgood

October, 1978

**A**S YOU CAN TELL from our cover, we've added another oil painting to the wall of our Hall of Fame. This time it's Jim Mayo (see page 9). The portraits are a colorful salute to a handful of the many deserving men and women who are continually devoting so much unselfish time and effort to the leadership of this activity. Wouldn't it be great to be able to include everybody's picture? But, of course, with an estimated 9,000 callers and so many fine dancer-leaders, we can't begin to salute them all.

Perhaps we should consider that the real honor comes from something far more personal and more "close to home." What we have in mind is the proud reward each caller must feel as he shepherds a new beginners' group through its lessons, or the feeling the chairman of a festival or convention gets when his job is well done, or the applause a caller receives when he's called an exceptionally good dance, or the satisfaction that says to the club president just going out of office "Well done!"

No, the Hall of Fame will never replace all of this, but it will say to some *very special* individuals, "Your leadership and your guidance have contributed greatly to the ever growing world of Square Dancing."

## *It's a Lovely Country*

**A**S MANY OF YOU are reading this, forty of us will have passed the halfway point in a three-weeks' junket that will see us cutting a wide swath through a portion of England, starting in London, moving through Bath, up into Wales, touching the lake country, down past Bury St. Edmonds and back into London again. This is a return visit for many of us and we're enjoying the hospitality of the English,

particularly the square dancers.

Over the years many doors have been opened to us because of square dancing, but none have been more filled with excitement and rich rewarding friendships than those involving square dance travel. Our first square dance visit to the British Isle was 21 years ago. Many of our old friends from that early experience are still active over here. But, as everywhere else, square dancing in Great Britain has grown steadily in recent years.

*Some traveler's impressions:* As you travel you may seem to be in a foreign country until you step into a square dance hall. Then, wherever you are, in London, in Amsterdam, Berlin, Tokyo, or Christchurch, the sounds and sights of the square dance are familiar — and you are "home." . . . The Englishman who has been talking to you leaves little doubt in his accent that he is a Britisher — that is, until he goes up to the microphone and starts to call. Then he sounds like a bit of Texas, a little Massachusetts, with just a dash of California tossed in for good measure . . . We watch a number of other tour groups go by as we cover the countryside. We may be wrong, but we question from the expression on the faces of many whether or not they are having a good time. Then we look at our square dancers. Of these forty, some had never met each other until two weeks ago, but then only hours, perhaps less than that, after their first "Howdy, pleased to meet you" they are old friends. You simply can't beat square dancers for good travel companions.

## *Looking Ahead — Smooth Dancing*

**F**ROM THE STANDPOINT of memorizing a great many square dance movements, today's square dancers are probably far ahead of the dancers of the past. Where only a few years ago the average dancer required a vocabulary

of 75 to 100 terms, today the Mainstream Dancer will know 98 basics plus perhaps the 11 or so of the Quarterly Movement selections. Quite a few dancers go beyond this point, adding the 24 movements in the Plus One and Plus Two categories.

To a person observing dancers at a convention or festival, it is obvious that while many have conquered the quantity and have the ability to handle sometimes upward of 200 movements and terms, frequently this is at the expense of smooth, rhythmical styling.

For many, moving to music, not rushing the calls and dancing with complete consideration for the seven others in the square is more important than being able to do a great number of movements. While there is challenge memorizing a great number of traffic patterns, it is also rewarding to be known as a person who dances smoothly.

We call this styling. However, whatever it's called, it's not regimentation. Dancing smoothly to complement the others in a square provides a basis for enjoyment for everyone.

Recognizing the importance of a smooth, uniform method of dancing, the 1979 National Square Dance Convention in Milwaukee, along with many leadership groups and many state and regional dancer and caller associations, will make this — *smooth dancing* — their theme for the year.

Sharing in all of this, The American Square Dance Society, in its November 30th Anniversary issue of SQUARE DANCING magazine, will lead off its year's salute to *smooth dancing* with an emphasis on styling.

### *A Great Breed*

THEY SAY that square dancing can get a bit warm at times — but this was ridiculous. The thousands of dancers doing rounds and contras in Oklahoma City's Skirvin Hotel at the recent National Convention had just concluded their final tip to bring to a conclusion three days of dancing when one of the dancers in the hotel's top floor ballroom sensed that something was amiss. Wisps of smoke drifted up from the lower floors and the smell of fire became increasingly apparent.

At the same time those in one of the lower levels noticed the evidence of fire. Without

panic, with almost no feeling of emergency, the dancers throughout the various meeting rooms followed the leader, working their way to the ground floor and out to the large plaza that faced the Skirvin. Arriving about the same time, the firemen went to work and in less than an hour had the basement conflagration safely under control — a rather dramatic ending to an otherwise smooth running Convention. But, through all of this, no panic.

Square dancers are a special breed. We've noticed it over and over many times in the past and scarcely a month goes by but that we have more reasons to feel the way we do. We've seen square dancers rise to the occasion when they were personally involved in a serious emergency. We've watched many times as they rallied to help other square dancers; fire, flood and earthquake victims who were in need of assistance.

"We are an unusual group," observed one of our dancers recently. "A short in the electrical wiring in a square dance hall, a failure in the caller's public address system, these things present no problem for those who are prepared for emergencies." To all of this we'll only add — it would appear that for square dancers nothing is really impossible.

### *Challenge and Tradition*

WE LIKE TO BRAG that SQUARE DANCING magazine has *something for everyone* in every issue. Quite frequently we run down the list: *Fashion Feature* and *Ladies on the Square* for you on the distaff side; the *Walkthru* for those involved in running club and association activities; the *Workshop*, of course, for callers and round dancers; the monthly chapter of the *Textbook* for the callers and the *Roundancer Module* for you whose interests lie in that direction.

This month we inaugurate two new features. One, which is being put together for us by Ed Foote, is devoted to the Advanced and Challenge dancer. We call it C & A for Enthusiasts (see page 15). Then we've called on Ed Butenhof, who heads the CALLERLAB Committee on Traditional dancing and he'll be doing the Traditional Treasury (see page 21). We hope you'll enjoy these this month and in the future. If you do enjoy these features, drop us a line.



# JIM MAYO

MASSACHUSETTS

Inducted into the

## SQUARE DANCE

### HALL

of

## FAME



**T**HE HALL OF FAME, which was originated a number of years ago to honor those who have provided top leadership to the broad scope of American square dancing, this month adds the oil portrait of Jim Mayo of Lexington, Massachusetts. Those who have known Jim recognize him as an outstanding caller and teacher. The callers themselves look upon Jim as a leader among leaders. Over the years countless numbers have attended callers' schools, clinics, or workshops conducted by Jim. All have been impressed by his depth of knowledge, by his availability to those who seek assistance, and by those who have come to him for leadership training.

Jim started his dancing in 1947. His days of calling started a few years later and although today Jim has become familiar to dancers and callers across the country, he is looked upon by his fondest supporters as a "home club" man, a caller who has not only taught the newcomers, but has kept them happily dancing over many years.

A charter member of CALLERLAB, the international association of square dance callers, Jim became its first Chairman in 1975 and after having served two years in this capacity, remained as a member of its Executive Committee and Board of Governors.

Mayo has written articles for this and other square dance publications. He has recorded his calling on a number of occasions and at present is involved in developing a program using a limited number of basics aimed at those seeking this plateau. Jim has recently remarried and his new wife, JoAnn, is a dancer of many years' experience who will be an active part of this team. And so it is this month that we salute Jim and JoAnn for all that they have contributed to this activity and offer a warm well done.

# THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER

BY CALLERLAB



*For the next three months the spotlight will be on Grand Weave*

ONCE AGAIN the CALLERLAB Mainstream Experimental Basics Committee has opted to choose only one movement for the current quarter. The movement selected for the months of October, November and December is Grand Weave. Callers are urged to introduce this movement during this period and continue its use during the fourth quarter of 1978.

**Grand Weave by Ross Crispino.** This is a complete 64-beat routine that begins and ends in a static square. It starts by having the four ladies walk to the right (splitting the corner) and folding behind him. This produces four single file columns of two standing in a big, but slightly offset X formation. All eight now "weave" through the center as in a tag the line movement, each man allowing the man on his left to pass in front but then cutting in directly behind him and in front of the lady following him. The ladies pass (weave) in similar fashion, allowing the left hand lady to

cross in front. When all have woven through, the men make a right face U turn back to star thru with the lady trailing him and all promenade one quarter (one position), where they wheel in to reform the square. At this point the four men have progressed one quarter to their left. The movement must be repeated three more times to complete the figure. The ladies follow in their own footsteps four times.

This can be used as a 1/4 Grand Weave, 1/2 Grand Weave, or as a Left Grand Weave with the men running to their left and folding behind the ladies, etc.

Grand Weave can be used as an opener, middle break or closer in a singing call which uses normal 64-beat segments in its construction.

If you'd like to see the movement diagrammed, check the Take a Good Look section on page 24. Since this is a routine complete within itself, there are no drills this quarter to illustrate the movement.

## New Subscription and Back Issue Procedure in Effect

Due to the heavy increase in postage and handling, back copies of the magazine will no longer be considered a part of a regular subscription. Renewals that have been allowed to expire will start with the next regular issue that comes off the press. In a like manner, all new subscriptions will commence with the next regular issue.

Recent back issues to fill the gaps in your collection are available postage paid at 75c per copy (August DIRECTORY issue \$1.00). Be sure to specify the *month* and *year* desired when ordering and enclose your check. Allow sufficient time for the magazines to reach you.

Apparently we have not yet seen the end to postal increases, however, we are making every effort to avoid raising either subscription or advertising rates. As a point of information, 2nd class postage *increases* alone will amount to over \$10,000 for mailing out SQUARE DANCING magazine over the current twelve months. As a means of offsetting costs, our goal is to increase circulation beyond the 30,000 mark as soon as possible, hopefully by the end of the year. Our thanks and appreciation to all SIOASDS members who are helping us reach this goal by encouraging their friends to become subscribers.

So you're about to start square dance lessons.  
Great! For you this will be a time of . . .

# DISCOVERY



## Dear New Dancer:

Welcome to the world of "What did he say?", "Which is my left hand?" and "A cross trail what?" You might as well leave all of your cares behind for the few hours in class each week because you'll have your hands and your feet and your mind zeroed in on the pleasures and mechanics of square dancing.

First, let us introduce you to your *cast of characters*. These folks will be playing a large part in your emergence from plain John Smith to Square Dancer, first class.



**The Caller** (also known as teacher, coach, your highness, etc.): This is where all the trouble starts. This is the person who issues the commands (drill sergeant style), who makes you split two, go around one, dive thru, swing and much more. But most of all, this person is the one with the answers. Make it a point to get acquainted with him (or her). It never hurts to know the brass. You'll find out as time goes by that the caller really wants you to succeed. He *really* does. So don't be shy about asking him your questions. The prime favor he'll ask of you is that you *be on time, attend every session and let him do the teaching*. Okay?

**Helpers** (also called angels): These great people are usually members of the club or group sponsoring your class. Their main job,

in addition to putting the hall in order and assisting with the logistics now and then, is to help fill out squares so that none of your classmates will have to sit out. You'll notice that truly helpful angels will be hard to distinguish from other members of the class. They'll leave all of the teaching and calling up to the caller and simply be in the right place at the right time.



**The Caller's Partner** (sometimes the caller's wife or husband): Get to know this one. He or she can be your communication link with the caller in case, between the tips (squares), you find he's busy planning the next phase of his program, or trying to figure out what went wrong with the last one. The CP (Caller's Partner) quite frequently assists the caller in teaching the basics, simple round dances, etc., so he or she should be well-qualified to come up with an answer to such questions as "Which foot do I start on?" and "How come I'm always bowing to the backs of people?"



**Classmates** (frequently referred to as corner, right hand lady, opposite, the head couples, the side couples, or hey you!): At first you'll look upon these individuals as hands stretching out to take yours for a swing, a promenade, or even to box your gnats. Gradually they'll become people with faces and smiles and names. You may even discover that they talk and eat and they may even sing along on some of the singing calls. One caution. If you get truly bitten by the square dance bug (for which there is no known cure), these faces and hands and smiles could materialize into good and lasting friends. They could become your club officers in the future, or your strongest supporters if you someday move up to take a club office. So, treat them with care.

**Taw:** You may never hear this term used but it's old-fashioned, traditional language for *partner*. Because square dancing is and always has been very much a couple activity (it takes two to tango, too), both the Taw and the Pa, the Mr. and Mrs., the he and the she are important. Both must retain their interest in square dancing if they're going to make it to the club phase — so, be gentle with each other. Experience over the years has shown us that the husband or wife, (usually the wife), thought that taking a square dance class was a good idea while the other one of the couple probably gave up on finding excuses to skip the whole matter. At the same time we've learned that one member of the couple (usually the husband) becomes "sold" on square dancing after the first couple of nights and wouldn't voluntarily let go now if his whole future depended upon it.

☆☆☆

Now that you know who you'll be dealing with, let's see if we can explain what square dance classes are all about. Perhaps you remember reading about the days before it was necessary to take lessons. Folks would simply attend a dance and although they'd stumble around a bit, they'd learn by doing. By the end of the evening the first-timer would be almost as proficient as the veteran. But, like everything else these days, square dancing has changed.

Today we have a language peculiar to square dancing which must be committed to memory. Learning the basics then is one reason to attend a class. There's another

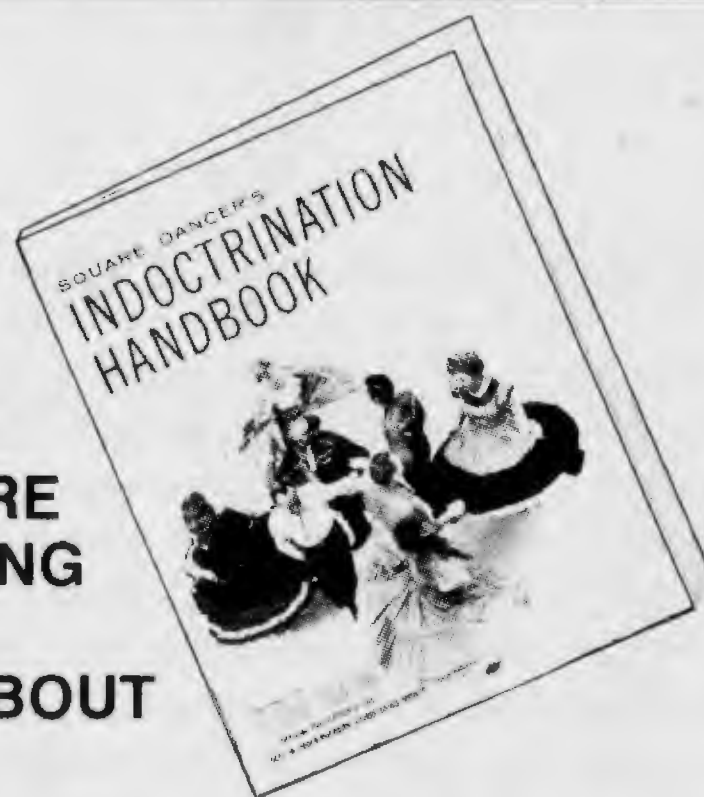
reason. We attend classes so that we can *learn to dance*, to react automatically to the calls and to move to the music.

There's yet another goal. Unlike current day ballroom dancing where you probably won't disturb anyone else if you do your own thing in your own way, or even the old time ballroom dancing of the '40s and the '50s where folks used to hold each other in their arms and dance as a couple, the most damage a person could do would be to mess up the evening for one other person. But in square dancing, seven other people in a square depend upon your doing your part correctly. So, learning to square dance is one thing. Learning *to be* a thoughtful and smooth square dancer is another.

During your first few weeks it won't matter too much what basics you learn — they'll all be important. What will matter is that you *learn to listen*. Hearing the calls is important. *Understanding* what you're supposed to do about them is imperative. Actually there are only a limited number of things that we do in square dancing. Oh, there are lots of calls, but most of them require *walking* (moving or dancing to the music), and *turning* (sometimes alone, sometimes with one hand or arm or another, sometimes with your partner in your arms).

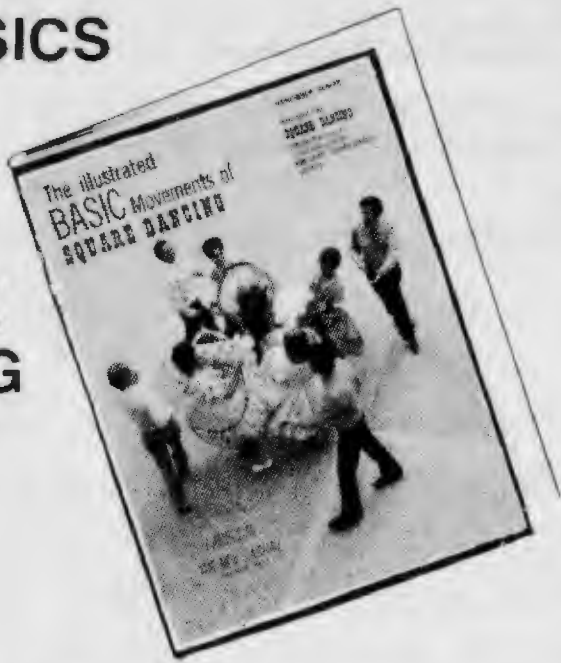
Much of the language you learn will be just

**FIND  
OUT  
WHAT  
SQUARE  
DANCING  
IS  
ALL ABOUT**



Wondering what square dancing is all about? In the coming months, the editors of **SQUARE DANCING** magazine will explain it all to you. For more information you may want to send for this special Handbook. (See page 87.)

**THE BASICS  
THAT  
MAKE  
UP  
SQUARE  
DANCING**



This is the Basic Movements Handbook. There's a good chance that your caller may have a copy for you. You can order one or more yourself. Just see the special order form on page 87 of this issue.

simple garden-variety English — terms such as circle, forward, back, to the right, to the left, halfway, three-quarters, go, stop, divide, etc. You'll find these quick to pick up. And don't worry about the language peculiar to square dancing — the basics. We depend upon these calls to tell us what to do. Your caller will be doling these out to you carefully during the coming weeks and before you know it they'll become as much a part of your own personal vocabulary as any of the other everyday words you use.

With thousands of callers in the field today no two call a dance in *exactly* the same manner. The big difference lies in the fact that today's dancer is taught to *listen*. He has learned a series of different and separate *basic movements*, and he has learned that once he has absorbed each movement he should be able to execute it automatically, in any situation, without any previous warning.

Actually, a basic command tells the dancer what to do in a simple key phrase made up of the fewest possible and most easily understood words.

For instance, unless he's teaching a brand new dancer the very first steps in square dancing, the caller doesn't have to say: "Men face right, ladies face left. With the one you face, move forward and pass right shoulders, then move to your own right as the other person has moved to your left. Then back up, passing the

other person on your left, until you are again facing the same dancer."

In the first place there wouldn't be time. In the second place all of this isn't necessary, for, instead of using these fifty words to get a required result, the caller merely needs to say: "Partners, do sa do." And so it is with every good basic movement in square dancing.

A *square dance* is simply a combination of basics. There are some 50 primary basics you'll be learning during your first 10 weeks and from these 50 will come an almost unlimited number of dances.

A good square dance is one where the basics it contains are well chosen and blended with the help of clear descriptive calling in such a way that they complement each other and tend to flow comfortably from one to the next.

By flowing comfortably, for example, we would mean without static or awkward body maneuvers. Right hand movements would of necessity alternate with left hand movements. You would find it most awkward to turn your partner with a left arm and then turn your corner, also with a left arm.

There is another point concerning the basics. Because of the general acceptance of these movements it is possible for a person to learn all that there is to know about square dancing in a normal progression. Each basic that is taught is dependent, to a degree, on what has already been learned. That's one reason why it's so important that you attend your class sessions regularly.

Even more important than learning new movements, however, is the value of first learning to react, automatically, to the *easy* movements. The new dancer discovers as he goes along that eventually a fairly difficult movement becomes quite simple for him to learn. This is because he has developed his reflexes to the point where he (1) listens, and (2) applies his previous knowledge in moving automatically and effortlessly in the direction called for.

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**Discovery** — aimed at those just coming into this activity — will appear each month, through next May. We'll attempt to anticipate your questions and stick with you during the class period.

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# PUBLICATION PROFILES



IOWA'S OWN PUB.

COVERING AN ENTIRE STATE publication-wise is not an easy proposition. On the one hand there is a great breadth of material to be presented, while on the other side the reading must still be interesting to individuals. An editor may have too much information to print using such broad perimeters, but then being somewhat impersonal, he may find that the material is not always forthcoming. Tackling such a problem and conquering it is our profile this month — IOWA SQUARE AND ROUND DANCE NEWS.

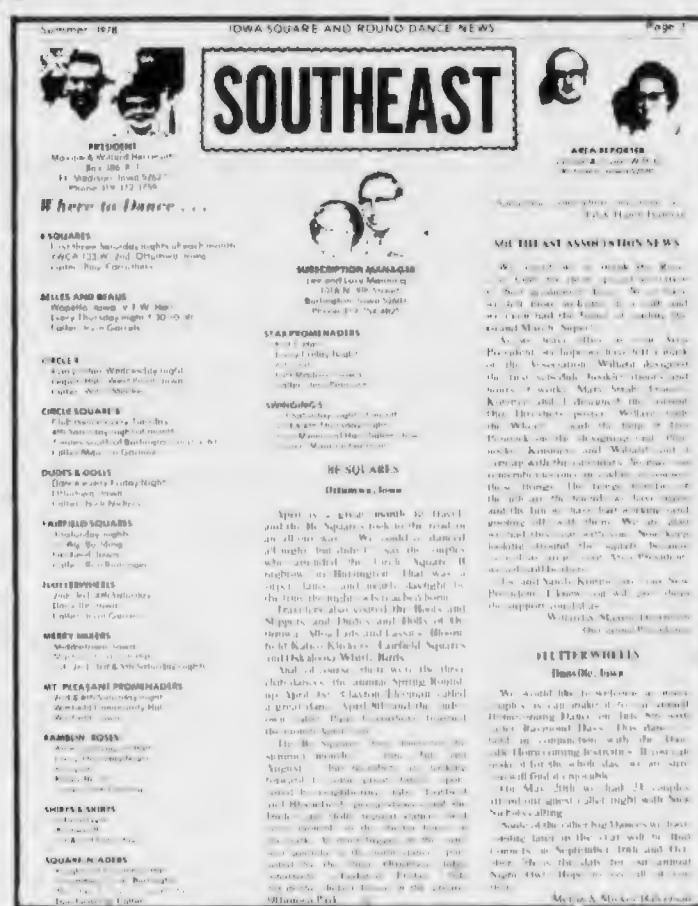
In publication for 16 years, this magazine is issued monthly, with the exception of the three summer months when one issue is released. An 8½"x11" magazine, it is printed on highly glossy paper, easy to handle and to read. The state is divided into seven areas and each area is given space in the magazine. This space is headed by photographs of the area president, reporter and subscription manager. The latter positions handle the news of clubs of their area and the sale of IOWA SQUARE AND ROUND DANCE NEWS in their part of the state. Each area lists its clubs and where to dance, along with featured news about each club.

In addition the magazine regularly presents a Party Page (containing photos and information about special activities), a Women's Page (specializing in recipes), and Camping Daze. Other features include "Sew What's New," "Once Over Lightly" (written by a caller about dancing), "Talking Teens," a round dance of the month and filler articles.

Subscription rates are \$4.00 per year for 10 issues. Free magazines are offered upon request to new graduating dancers.

The editors write that those assisting on the magazine are all amateurs but we find they have successfully bridged the gap and publish a professional-looking magazine which anyone would be proud of. Type, printing, artwork and photos are clear and clean. Spacing is thoughtfully worked out. Headings are clearly set off. Advertisements are appropriately dropped in throughout the pages and are lined off for distinction. A table of contents would be an assist.

Square and round dancers in the state can be justly proud of their federation publication, IOWA SQUARE AND ROUND DANCE NEWS.



One of the seven areas of Iowa included in the magazine.

# Challenge and Advanced

. . . . *for enthusiasts*

*By Ed Foote, Wexford, Pennsylvania*

**T**HE PURPOSE OF THIS COLUMN is to provide dancing tips to those involved in Advanced Level dancing. This will include hints for doing the calls on the Advanced Dancing's Basic calls list (as recognized by CALLERLAB), styling hints which can be applied to any level of dancing but which are vital for Advanced Level, and other suggestions that seem appropriate. If you have any suggestions or thoughts to pass along, something that has helped out in dancing Advanced Level, please write and share your ideas with me. Likewise, if you have any suggestions regarding this level of dancing, let me hear from you.

## **EXPLODE THE LINE**

**Definition:** Centers of a line step forward, all quarter in and right-hand pull by. End in a new line.

**Problem:** Center dancers often do not step forward far enough to clear the ends. Thus, when everyone starts to pull by, they bump into each other or have to dodge to avoid doing so.

**Tip:** Whenever you do this call, if you are an end *step backward* one step as you turn to face in. This will completely clear you from the center dancers and enable your pull by to be done smoothly. *Note: This tip does not apply to Explode the Wave, only to Explode the Line.*

## **SQUARE CHAIN THRU**

**Definition:** From facing couples, all give a right hand and pull by, quarter in, do a left swing thru and a left turn thru. End as couples back to back.

**Problem:** On the left swing thru, after the initial turn one-half by the left, the new ends of the wave must wait for the centers to trade before doing the left turn thru. But sometimes these ends get anxious and start to move ahead, anticipating the left turn thru. This causes them to get to the centers early, and thus the left turn thru results in everyone walking on a bias, i.e. a 45° angle. This leaves the dancers out of position for the next call.

**Tip:** Those end dancers must concentrate on waiting for the centers to do a *full* trade,

before starting the left turn thru. Mark time with your feet if you wish, but don't move forward until the centers are finished.

## **Styling**

What is the one thing in Advanced Dancing that is more important than learning any individual call? It is to *take hands* with adjacent dancers immediately at the completion of every call.

The rule of thumb is that all hands are joined within a half second after the completion of any call. Failure to join hands will result in sloppy lines or waves, which can cause the square to break down in doing the next call because no dancers can see their position. In addition, failure to take hands will cause the square to expand in size and will result in dancers having to cover more ground to execute the next call; dancers will find themselves falling behind — taking too long to do the calls.

Unfortunately, some callers new to teaching Advanced Level become so obsessed with teaching a quantity of calls that they forget to emphasize taking hands. Yet such emphasis makes the learning a lot easier and results in a higher success rate for the dancer. One of the biggest weaknesses I see with new Advanced Dancers is that they fail to take hands. This causes them to break down many times when they would otherwise succeed. Remember: *Concentrate on taking hands immediately after every call until this becomes second nature to you. This is the key to success at Advanced Level.*

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## **About the Author**

*Ed Foote has been calling for 14 years, and is into his 6th year as a full-time caller. In addition to his five home clubs, he travels throughout the country calling dances at all levels, from Mainstream through Challenge. He also conducts many caller clinics, writes for both a caller note service and a dancer note service, and is chairman of the Advanced and Challenge Committee of CALLERLAB. Ed's address: 140 McCandless Dr., Wexford, Pennsylvania 15090*

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# Square Dance time in Saudi Arabia



**R**OLL THESE NAMES along your tongue: Khamis, Mishait, Taif, Jubail, Udhailiyah, Dhahran, Ras Tanura, Abqaiq, Al Khobar, Jeddah and Riyadh. Do they sound strange? It may be, but they are the names of the areas in which you will currently find square dancing in Saudi Arabia. Ten clubs — count them — ten, now active in that part of the world!

This past May the Sixteenth Annual Arabian Jamboree was held over a two-day period in the Dhahran School Gymnasium. Responding to the calls of Johnny Wedge from Billerica, Massachusetts, who was flown over for the event, 24 squares had themselves a

ball! At present most of the local clubs dance to records and the dancers really appreciate the opportunity to dance to live calling for, as one participant said, "Records don't tell us how good we are." Following the Jamboree, Johnny called four times in four other areas, including a full day visitation at Udhailiyah with Bob Walker's club (Bob being the only "live" caller presently in the area).

Conditions in Saudi Arabia are quite different from those most of us experience. Work hours are long; transportation is a problem because of adverse road and driving conditions. Company planes with daily service, are frequently used to get from one square dance





In Saudi Arabia square dancers come in all sizes (right). When the clubs get together for their Jamboree, everybody turns out.



locale to another. A side note of interest is that many Americans working in the area also add golf to their recreation activity, along with square dancing. Courses are laid out in the middle of the sand with fairways and "greens" both being black as they are made of an oil-based composition. (What else?)

This fall a new beginners class has started at Udhailiyah under the tutelage of Bob Walker and he hopes to find time to also teach one at Abqaiq, in addition to calling in the other cities when time permits. As Bob says, "It's not a great tourist country yet but if anyone comes over here to work and wants to dance, do have them look us up."

The 16th Annual Arabian Square Dance Jamboree is off to a great start (left) with a grand march. This dance scene (right) could be taking place in your area - actually it's halfway around the world.





# *Youthful designer sets the pace*

## *in* **New Zealand**

**A** VERY SPECIAL LOOK at fashion this month, as our feature takes us to Wellington, New Zealand, and to the Capital Squares Club where we find 19 year-old member, Vicky Millman. Vicky began dancing at the age of 14; she started sewing much earlier than that under the instruction of her mother. When she was ten, her parents gave her her own sewing machine. As soon as she started square dancing, she undertook to make herself a new dress each year, and four of the results are pictured on the facing page.

Her first square dance dress (upper left) was sewn at the age of 14. Made of bright pink, printed cotton, Vicky created a plain white cotton blouse to wear with the two-piece outfit. The skirt is a full circle with a single deep ruffle at the hemline. The laced jacket gives the dress a peasant appearance.

Moving ahead a year (upper right), Vicky delved into the field of decorating with fabric. Using white and yellow crepe, she made a plain bodice with a square neckline and short, puffed sleeves, which set off the fancy skirt. The three-tiered skirt has petal decorations sewn on top and topstitched down.

We now skip a year and see her 17th year creation (lower left). Here she selected a very pale pink polyester crepe for the fabric with a front insert and sleeves of white crepe. The white crepe was sewn on top of the pink fabric. The bodice has black cording stitched on top to give it a laced effect. Straight, white lace was stitched in rows on the white crepe to create a panel effect. Silver braid was then stitched down both sides of the panel to hide the seams.

Last year's dress proved to be Vicky's favorite (at least so far). Made of sky-blue satin, she handstitched silver cording on the skirt to form a "cobweb" effect and then added a spider and a butterfly. "Humphrey," as she calls the spider, is made from two large beads for the body and head and tiny black beads threaded on wire for the legs. The butterfly is an embroidered motif. A sash and large bow complete the dress.

The current year's dress (not shown) was made from black and white crepe. Using a full circle skirt pattern, Vicky cut it into many pieces and then put the shapes back in jigsaw puzzle style. She's already thinking ahead to 1979 and says if she can overcome the practical difficulties she plans to make a frock with flames leaping up the skirt.

Vicky uses all drip-dry fabrics which are machine washable, although she washes the sky-blue satin by hand for fear that "Humphrey" might disappear. She has found the full circle skirt pattern most successful as it sits well, and she avoids using a gathered waist because any bulk of material is unflattering. When using a full circle pattern, she offers this helpful hint. Cut the skirt out and wet it. Hang it up completely wet; do not wring it at all, and let it dry. Any unevenness that is going to occur will happen at this time and can be taken care of before the dress is sewn together.

Vicky writes that membership in the Capital Squares includes all ages with family groups encouraged. She says they are a very friendly club, so much so that there have been six weddings between dancers in just about a year.

Besides sewing and dancing, Vicky works fulltime for Radio New Zealand, editing audio material and tapes for their news bulletins. Quite an active and talented young woman, we would say.

# Caller Leadership

*By Harold Bausch, Fremont, Nebraska*

*But for the untiring and unselfish efforts of one man, square dancing, as we know it today, could not continue to exist.*

*He is the one who makes square dancing possible; he is the one who makes it fun and who enables us all to enjoy our favorite pastime. He is the one who introduces our student dancers to the joys and pleasures of square dancing; he is the one who trains them and keeps them ever fascinated with its 1001 delights. He provides guidance and leadership to every phase of the square dance program and he exerts the most important single influence upon the entire movement.*

*In all of the towns and cities and rural areas throughout the country, he is the one who is mainly responsible for square dancing's present success – and he is the one to whom we have entrusted its future.*

*“He,” of course, is the local club caller and teacher in your home town. (From Bill Peters' book, “The Other Side of the Mike.”)*

**W**E ALL KNOW and accept the fact that it is the local caller who keeps square dancing going, and it is he who must continue to carry the load. As a caller he must accept responsibility – he must be ready to advise and lead. Granted, many start calling because they simply enjoy it; but if one is to be a caller he must realize that dancers look to him for guidance. It is not right that a caller should refuse to help in decision making, for in most cases the caller has had the most experience from which to draw knowledge.

While a caller must accept the fact that he is thrust into a leadership role, he must realize also that he is not a dictator. He must lead and guide the dancers to accomplish what *they* want but he cannot decide for them just *what it is* they do want. However, if from past experience a caller feels that the dancers are headed in the wrong direction, then he should attempt to show them the right way. If, for example, clubs are feuding or there is a personality clash within the club, then a few quiet and sensible words from the caller can be of great value. A soft word from the club caller can do wonders to get things going again.

It is important for the caller to realize that for the dancers this is only a hobby, a recreation, and he must not make it seem like work. He should not allow new dancers to take dancing so seriously that to make a mistake seems a great fault. Callers have the responsibility of helping everyone have a good time and must work at it. At the same time, while working to entertain others the caller should also be having a good time. What's more, he should let the dancers know that he is enjoying himself; after all, enjoyment is contagious – so is gloom.

In the past, callers were members of the club. They danced, or called, as their turn came up. There are few clubs that operate in this way today. There was a time when a caller needed only to learn ten or twelve calls. Today, callers must be learning constantly – new figures, new singing calls; and new basics.

It is the wise caller who attends a callers' school from time to time; who goes out and dances whenever he has the opportunity; who keeps in touch with others in the calling profession; and who, despite everything – manages to retain his sense of humor, his joy in calling and his respect for square dancing.

# Traditional Treasury

By Ed Butenhof, Rochester, New York

**M**ANY OF YOU have asked for traditional material and rather than go to the old books (most of which are out of print), I thought I would go to the callers themselves.

There are a great many callers all around the country who call traditional programs. Some also call modern "club" squares, but most do not. Many of these callers draw huge crowds and have regular dances, some going on for thirty years or more. Two of the traditional callers in this category are Ted Sannella of Wellesley, Massachusetts, and Dean Edwards of Colorado Springs, Colorado.

One of the most interesting things about tradition is that it differs from place to place. Both New England and Colorado have been dancing since their first settlement. Traditions about dancing are very strong in both places, but those traditions are different in many respects. New England dancing is strongly phrased, like a quadrille, so the dancers begin each movement on the first beat of a phrase. The Colorado dancing is a little faster and less phrase conscious. In both cases, however, the calls are directional and require very little formal training. The aim is relaxed enjoyment, not intellectual stimulation. Let's start with Colorado.

From Dean comes a variation of

## **RIGHT HAND UP LEFT LADY UNDER**

(Use an old time fiddle hoedown)

FIGURE

**Couples one and three bow and swing,**

**Lead right out to the right of the ring**

**Circle up four hands round, head gents**

**Go home to their stomping ground**

**\*Sides, six to the center and back you go,**

**Forward again and the men take hold**

(two hands and the ladies hang on to man by hooking elbows)

**Now turn those lines right, halfway round**

**Then unfold, head gents pass to the opposite side**

**Sides, right hand up left lady under, form lines of three and go like thunder**

**Repeat from \* for heads, for sides again, and for heads again**

(For variation you can throw in a "turn likes *left* and *left* hand up and *right* lady under)

**BREAK**

Anything, but Dean sent along a particularly interesting one you might try:

**All eight to the center with a great big yell,**

**Now back to the right and stand a spell**

**Ladies to the center and circle to the left,**

**Gents take hold and ring to the right**

**Find your partner, put her on your right,**

**All weave the basket circle left**

(keep hands joined in both rings, men lift hands over ladies head and drop them in front, thus forming a basket. Circle like a buzz step swing, right foot in and push with left)

**Now all weave the basket the other way, circle**

**right** (men take arms out and duck under ladies' arms, all without dropping any hands and buzzing the other way)

**Break in the center and swing your own**

(and continue as you like)

From Ted comes:

## **REEL PARTNERS**

(Use a well phrased jig or reel)

FIGURE

**Turn partner right arm reel**

(twice around in 8 beats, pigeon wing hold)

**Turn corner left arm reel (8 beats)**

**Partner do sa do (8)**

**Allemande left your corner, walk by partner (8)**

**Right hand lady balance (4) and swing (12)**

(New Englanders are real swingers!)

**Promenade that lady around to man's home position (16)**

**BREAK**

Anything you wish, but should be 64 beats total

Both Ted and Dean were very definite that they did not want to engage in a popularity contest, either as callers or as traditional dance enthusiasts. They are content to do their own thing in their own way, so I will say no more about them other than this: "Don't miss one of their dances if you're ever in their area."

The dances given above seem simple, and they are. That's the whole idea, they can be enjoyed by anyone with a quick walk thru, but they provide the joy of dancing over and over again. We hope your dancers will enjoy them.



## *Pennsylvania couple has a Yankee Adventure in Contra Land*

*By Betty and Jack Hanf, Harrisburg, Pennsylvania*

THE IDEA WAS BORN at the 26th National Square Dance Convention in Atlantic City, where we helped Bill Johnston on his contra program committee. One night at an afterparty we danced contras to imported New England live music, and instantly we were hooked! Much inquiring, writing, and planning followed. Almost a year later we finally headed north from Pennsylvania, our little travel trailer in tow and armed with a notebook jammed with directories, schedules, flyers, and personal letters.

What we experienced in the next two weeks was unique, one of our best vacations ever; a total immersion in dance styles and customs very different from those we'd learned in the past ten years. What was different? Most visibly, there are no clubs, no badges, no costumes. All dances are open to the public, singles are always welcome, as are beginners. Folks wear what is comfortable; we rarely saw women in pantsuits, never in stiff crinolines. Also noticeable is the age range — twenties and thirties predominate with a fair scattering from pre-teens to middle age.

### **Enthusiasm is Evident**

Boisterous enthusiasm is another characteristic. Even before the music starts, dancers line up ready to go, and often jig or polka while the fiddler tunes up. The "balance and swing" is done with such gusto that we were glad we had been warned. Hardly anyone stands still while "inactive" — there's no such thing as "dead at the head" in a New England Contra. That 32 bars of music is used for whatever suits the fancy — promenading (anywhere), swinging, clogging, whirling, or even scooting up and down the line under the raised arms of the oncoming dancers! A do sa do commonly finds both dancers spinning as they pass each other,

and a ladies' chain often ends with a double twirl for each lady behind the gent's back, his hand over his head, lariat style (our round dance experience helped us here).

Everywhere dancers work *with* each other (no limp handholds!). The best example is the firm, friendly cast off, arms around each others' waists. Eye contact is usually maintained with each new person encountered. This seemed strange at first, but we found it led to words of greeting and recognition of faces later. Like folk dancers, contra dancers tend to switch partners freely, much more than is usual in western style clubs.

### **Big Difference**

But the most exciting difference was what we heard — *the live music!* Basic essentials are a fiddle (for melody), a piano, accordion, or guitar (for rhythm and harmony). Added to these can be any combination of what is available: banjo, hammer dulcimer, Irish drum, tin whistle, flute, recorder, concertina, harmonica, bass, etc. Most players double on something; even the caller often picks up an instrument after prompting three or four sequences.

"Sit-Ins" drift in and out all evening, joining the regular band for a few numbers. The tune is tossed back and forth with great abandon (we only heard it dropped once!), and variations are created on the spot. Contras tend to go on and on, like hash calls, while set dances and traditional squares are shorter, like singing calls, but the music is similar and all very tuneful.

Rarely is sheet music used; most of the old jigs, reels, hornpipes, polkas, and waltzes are well known. The musicians, like the dancers, are mostly young; many of them adding their own tunes to the old ones. Some have become

quite capable callers as well, joining an impressive group of established callers. Everywhere we found a deep respect for the musical phrase; dancers are obviously following the good example of callers and musicians.

Certain tunes turned up many times during our 12 consecutive dance nights: "Fishers Hornpipe" and "Devil's Dream" are used for many routines, "Petronella," with its own special dance, is a favorite, and the hauntingly beautiful waltz, "Rosin the Beau," ended many of our evenings. At each dance we asked permission to tape a number or two as a souvenir. Along with the music, we captured the spirit, complete with giggling, whooping, and singing along.

Just how different are the dances themselves? A "Country Dance" is a blend of squares, quadrilles for four (or five!) couples, circle dances, couple dances, long-line contras and short-line sets (like old English dances and Ted Sanella's modern Triplets). The mix depends on the preference of caller and dancers, as does the "level" (yes, there *are* levels in contras). The rural dances tend to be simpler and more vigorous, using mostly duples. We only did triples or contra corners once or twice in small towns.

#### **Dignified Boston?**

The Greater Boston area favors somewhat more complex dances, including more triples, reel figures, etc., done a *little* more sedately — but not *much*. Even these characteristics vary from town to town, however, we never did find what we could call a "typical" dance. Free of rules and standards, the scene is uneven, but rich and varied.

As the days passed our enjoyment and understanding was augmented by many conversations with local dancers, callers and musicians. Space will not allow mention of all these interesting chats, but our memories of the trip are greatly enriched by them. People were eager to ask what Pennsylvania "country dancing" is like (which has started us researching local folklore), and seemed genuinely sorry for us when they heard we must dance contras to *records*. Quite by coincidence, we had bought Richard Nevell's "A Time to Dance" just before leaving on our trip, so we read it on rainy days in camp, and were delighted to meet both the author and the illustrator.

Another cherished memory is that of the

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#### **COMING SOON**

A new series for the Contra Corner will be starting soon. In it will be a special course for callers and round dance teachers in presenting contras to current dancers. What is the theory in presenting these popular dances? You'll find out soon.

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balmy spring night we stopped to visit Ralph Page at one o'clock in the morning (the time was his choice), on our way back from a dance in Dublin, New Hampshire. He underlined what we had begun to realize — that contras really have much in common with western squares, and with rounds. On the plus side, at their best they are all done for fun and sociability, whether the community is a group of young people in the hills of Vermont or a suburban square dance club.

On the "let's be honest side," all kinds of dancing are done by *people*, so are subject to the foibles of human nature. There will always be differences in abilities, attitudes, and expectations. We feel more strongly now that, instead of being annoyed by this fact, or critical of the differences, dancers should dance what they enjoy, and be happy to see others doing likewise.

Would we recommend the experience to others? Maybe not such a total immersion, unless you're already contra fans. But if you're traveling in New England, surely a contra dance or two will add spice to your life. Write to NEFFA (New England Folk Festival Association), 57 Roseland Street, Somerville, Massachusetts 02143, for information on the area where you plan to be. They, and all the callers we contacted, were extremely helpful.

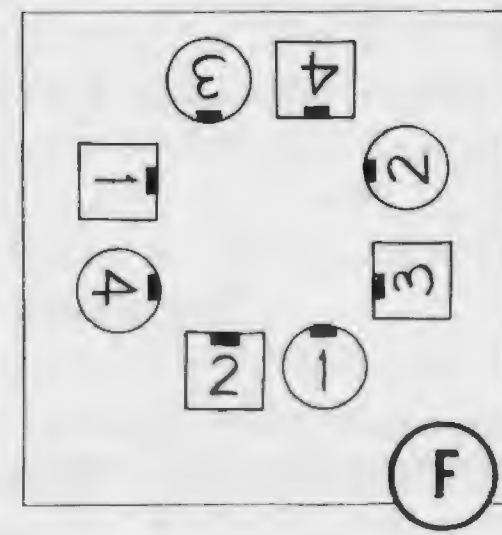
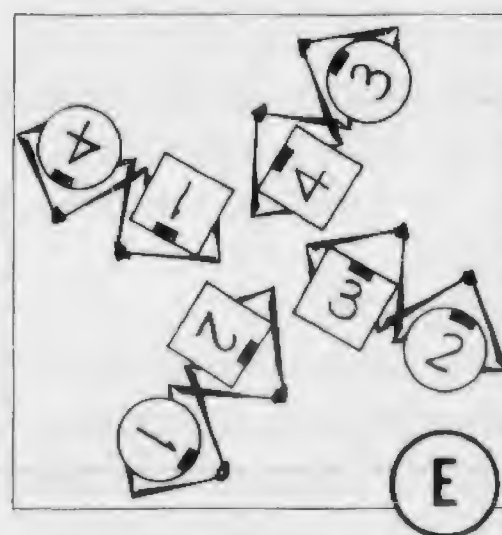
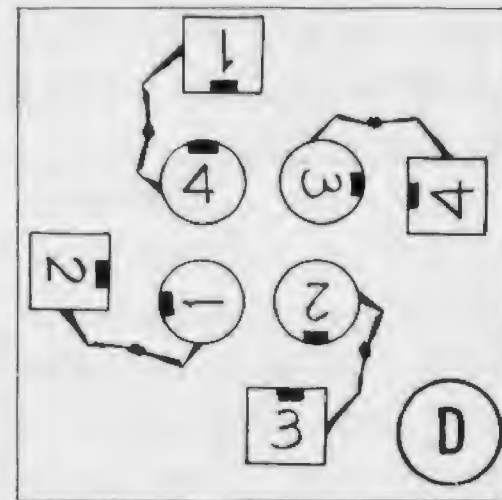
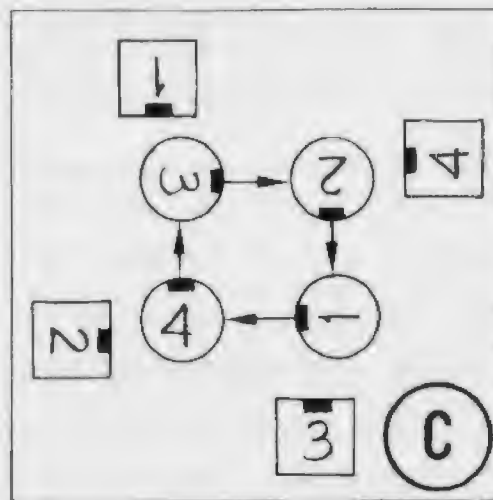
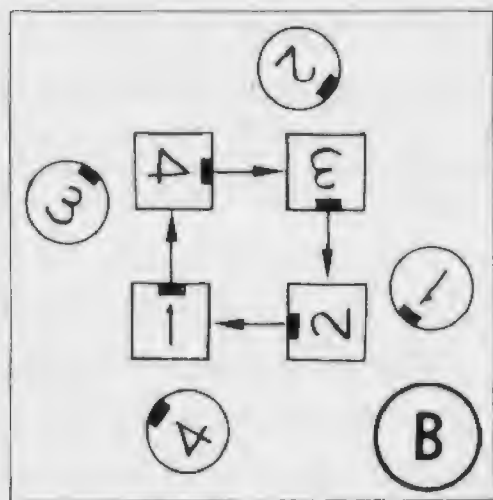
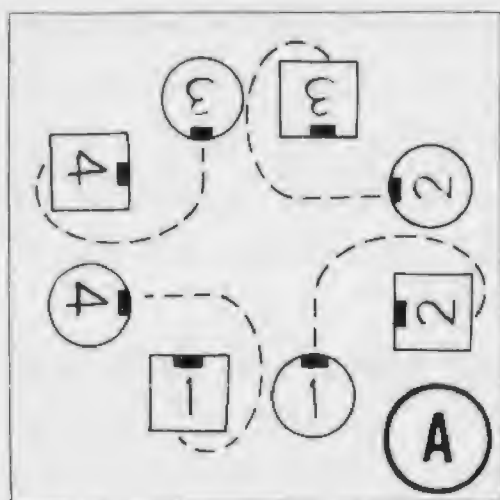
During the planning stage someone jokingly suggested that we charter a bus and take a group. By now we know how wrong that would have been. A busload of western square dancers could never be assimilated in a small town hall — the unique flavor would be lost. Do try to blend in — that's half the fun — leave your western outfits at home and "hang loose." If you want to experience the greatest exuberance and joy of community, try a small town dance. If you prefer your exuberance a little moderated, stick to the Boston area. Either way, if you dance for fun and sociability, if you like to *feel the music* when you dance, you'll enjoy a Yankee contra dance.

# TAKE A GOOD LOOK

a feature for dancers



The only CALLERLAB selection for the current quarter is the Grand Weave. Let's take a look at it with Joe and Barbara.



JOE: Since Barbara and I have been dancing we have come to expect some variations on the grand square almost periodically. There have been grand spin, the grand parade and the grand prowl just to name three.

BARBARA: We find the Grand Weave is fun to do though it challenged us a bit at first to be able to do it all in 64 beats of music. More than any of the other grand square derivations, this one depends upon everyone moving on time — no time to dilly dally. You'll see what we mean in a minute.

JOE: The figure starts by having each one of the ladies run right in front of her corner and then continuing on to fold directly behind the man (A). As soon as the ladies have cleared the men, the four men move directly forward across the set.

BARBARA: If you gents will remember the old call "Swing that gal across the hall — she ain't been swung since 'way last fall," you'll remember that the men move directly across and if they are synchronized, each man will clear the way for the person who must move behind him (B). It's as though the men were starring right allowing the man ahead to move across and get out of the way.

JOE: As soon as the men reach the opposite spot previously occupied by their opposite lady they will do a right face U turn back. The

ladies will then move straight across in the same manner (C), offering a left hand to the right hand of the man they are approaching (D), do a star thru and promenade (E) one-quarter to the position at their immediate right (F).

BARBARA: At this point one-fourth of the complete pattern has been accomplished, and once the dancers become accustomed to "moving out," this section can be done in sixteen steps. Repeated three more times, the dancers will all have returned to their original starting position in 64 beats of the music — just twice the number it takes to complete the grand square. It's silly, but although I have danced this for a number of months, I didn't realize, until we had worked out the diagrams, that the lady always returns to her home starting position while the man moves one position each time through the 16-beat pattern.



# The Dancers

# Walkthru

## A SQUARE DANCE DIRECTORY

**A**N ATTRACTIVE, CONCISE and easily readable directory has been printed by MASDA, Inc., the Metro Atlanta Square Dancers Association. Free to all Association members, it also sells for \$2.00 to non-members.

A standard 8½"x11" size, the booklet is 32 pages total, bound in a heavy, white stock. The index starts with an alphabetical listing of all clubs — clogging, and round and square. This is followed by an alphabetical listing of all members of the Atlanta Area Square Dance Callers Association. The next 21 pages are all divided into fourths and show detailed maps on how to reach each local club. Finally, a two-page calendar gives a breakdown on what days the various clubs dance. Three pages of advertising help defray the cost of the directory.

This usable directory will be updated in the future by listings in the local square dance publication so that dancers can add any changes to their individual directories.



## THE MEMBER WHO NEVER CAME BACK

**A**DAPTED FROM A Sales and Marketing Club newsletter, Roy Davis of Louisville, Kentucky, suggests these thoughts might pertain to those involved in square dance clubs. Have you ever known one in your group? Anything you can do about it?

It amuses me now to think that your organization spends so much time looking for new members — when we were there all the time. Do you remember us?

We're the couple who was asked to join. We paid our dues and then we were asked to be loyal and faithful members.

We're the couple who came to every meeting but nobody paid any attention to us. We tried several times to be friendly but everyone seemed to have his own friends to talk to and sit with. We sat down among some unfamiliar faces several times but they didn't pay much attention to us.

We hoped somebody would ask us to join one of the committees or to somehow participate and contribute — but no one did.

Finally, because of illness we missed a meeting. The next month no one asked us where we had been. I guess it didn't matter very much whether we were there or not. On the next meeting date we decided to stay home and watch a special television program. When we attended the next meeting no one asked us where we were the month before.

You might say that we're good guys, a good family couple, that I hold a responsible job and we love our community.

You know who else we are? We're the members who never came back!



# CHECK LIST

## for Club Functions and Responsibilities

**R**ECENTLY, THE GUIDELINES COMMITTEE of the Omaha Area Square Dance Council compiled a Checklist for Club Functions and Responsibilities. Copies were made for all Federation club members to find out how individual dancers felt their club was doing. 47 items were listed. If a dancer felt his club accomplished an item well, two points were credited. If the results of an item were "so-so," the club received one point.

You may enjoy scoring your own club against this list and tallying your score by the rating given at the end of the list. If an item on the list does not apply to your club, add two points to the final score for each non-applicable item. Incidentally, the 14 members of this committee total 274 years of dancing experience so they feel they personally know the problems and pitfalls of club organization.

### Checklist

1. Hall scheduled and confirmed for every dance.
2. Caller hired for every dance.
3. Minutes kept of each meeting.
4. A club member appointed as club historian to compile pictures, clippings and flyers of special dances and such other articles as will be of interest to club members now and in the future.
5. Make club activities fun and not work.
6. Involve everyone in club functions.
7. Receive and deposit all monies and record all financial transactions.
8. Consider having two signatures required on checks.
9. Arrange for refreshments as the club desires.
10. Send a club representative to every council meeting.
11. Hold elections for all offices.
12. Hold an open club meeting once or twice a year for all club members.
13. When hiring a guest caller or club caller, return a completed copy of the contract to the caller and retain a copy for club records.
14. Prepare and distribute a club roster twice a year to members.
15. Wear club badges to show loyalty to the club.
16. Avoid secrecy in any activities of the board or committees; make all club members aware of any policy or procedure changes in advance of implementation.
17. Schedule new officers into leadership seminars.
18. Notify the council tape coordinator by Sunday evening of any change in club dance schedule or caller for the following week.
19. Promote visits to other clubs.
20. Make up club calling cards, listing dance dates for current season, caller, etc.
21. Leave club dance hall in better condition than you found it.
22. Schedule board meetings in accordance with your club by-laws.
23. Appoint host and hostess as greeters, etc., for each dance.
24. Make the caller aware of the needs of the club before the dance.
25. Recognize special efforts of individual club members.
26. Encourage club members to be friendly to all dancers.
27. Distribute updated club by-laws to all members.
28. Announce special dances at every dance.
29. Advise club members to call council tape for current week's dances.
30. Audit club financial records before new board members take office.
31. Publicize state association newsletter and its flyer distribution service.
32. Set up and support lessons each year.
33. Follow state banner rules.
34. Set up and call attention of club members to an attractive bulletin board display of current events, flyers, newsletters and

- other items of interest to your club.
35. Club members dance with as many guests as possible.
  36. Check the council dance calendar before selecting date for special club dance.
  37. Confirm dance date with a club guest caller prior to dance by a telephone reminder or a postcard.
  38. Make club members aware of the "Swing your Partner" newspaper dance schedule and other special dance publications.
  39. Inform guest callers in advance what level of dance your club desires.
  40. Appoint different people to special committees; take care not to delegate too much responsibility to any one person or group.
  41. Club is responsive to dancers' needs.
  42. Support area and state organizations, festivals and conventions.
  43. Maintain a good relationship with your club caller.
  44. Encourage club members to fill squares promptly.
  45. Make a special effort to dance with new dancers and make them feel comfortable.
  46. Let the instructor do the teaching.
  47. When a guest caller is hired, give at least two club members' names and phone numbers as contacts.

If your Total Points are:

85 or more — you are dancing in Utopia with your eyes closed.

69 to 84 — you have a very good club; try to keep up the good work.

52 to 68 — you have a middle-of-the-road club; try to make it better.

40 to 51 — start doing something about the weak points.

Below 50 — your problems are probably greater than the pleasure.

## TEEN CLUBS

SIX YEARS AGO the Ridge Squares got under way at the Bishop Janes Methodist Church in Basking Ridge, New Jersey. With caller, Bob Tarrant, at the helm, the club meets each Friday evening. Because the hall is only available to them at this one time, the level of dancing is lowered each fall to bring in beginners with the former members. As the season progresses, so does the dancing ability

of the young people and they enjoy dancing Mainstream figures.

A president, vice president, secretary and treasurer are elected and business meetings are held three times a year at the home of the president. The caller attends all the business meetings.

Fifty cents is charged for attendance at each dance and this covers expenses as no hall rental is charged to the group. There are currently three squares of members ranging in age from 13 years up. Adults are welcome to participate but seldom do. In addition to squares, solo line dances are programmed and such rounds as Salty Dog Rag and Left Footer's One Step are taught.

Special parties are held each year on Valentine's Day and Halloween.

### BADGE OF THE MONTH



Some years ago the "Trail of the Lonesome Pine" became a traditional square dance call. More than that, there really is such a trail, and along its path you'll find Big Stone Gap. And in Big Stone Gap on every 1st and 3rd Friday you'll find the Appalachian Highlanders having their fling at square dancing.

The club got underway in 1973 with two squares of dancers, and since that time has annually sponsored beginner classes. Each year they co-host an October-fest with the local Junior Women's Club.

The badge is shaped after the outline of Virginia and a gold star marks the area of Big Stone Gap. Like the famous pine, the badge is green in color.

# SQUARE DANCE DIARY *by a square dancer*



We've come to believe that almost anything can happen in

## THE BEGINNERS' CLASS

"...SEEMS JOE HAS RECRUITED ALL THE MEMBERS OF HIS SERVICE CLUB SO THESE CLASS NIGHTS KILL TWO BIRDS WITH ONE STONE..."

BEGINNERS-WELCOME  
TO YOUR FIRST NIGHT

"...IT'S A WRITTEN EXAMINATION TO DETERMINE HOW MANY IN THE NEW CLASS WILL BECOME CLUB PRESIDENTS OR CALLERS..."



Let's hear it for



# the Traveling Round Dance Instructors

**T**HE TIME IS RIGHT to salute those dedicated and hard working individuals, the traveling round dance instructors, who undertake to conduct the round dance portion of the programs at square and round dance festivals, and more particularly the weekend and week-long camps and institutes. It may seem like it's all fun and games to the dancers, but let's consider just a few of the problems the teacher is likely to encounter.

Some instructors may be on the staff of the same institute or camp year after year and many of the dancers return each year. This is a plus for the instructors, but there is also the case where the instructors are the "first timers." They are confronted by a sea of unfamiliar faces and have no knowledge of the experience level of those who have come to participate in the round dancing.

The instructor's first concern is the selection of new material to be taught. Before you say, "with hundreds of dances being written, this should be easy," remember that the new dances cover all levels and perhaps only 25% are good enough to rate consideration. Of this 25% there are many that might be unsuitable

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## WHAT'S YOUR PLEASURE?

From where you sit, how do you feel about round dancing? What subjects are of interest to you? What, if anything, would you like to see changed in round dancing? Each of us looks at any activity from the personal viewpoint. In order to present all sides of the coin we'd like to know your thoughts, ideas and suggestions. What you have to say may be just what your neighbor is interested in (or it may be something with which he completely disagrees). It would be great to have a Pro and Con section, so let us hear from you.

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to use at an institute for a number of reasons.

The instructor will want to select material to cover all situations. It may be that the group of dancers he will be working with are relatively inexperienced — some may never have learned the basic steps. The teacher must be prepared to start at the very easy level and work up. He may be required to conduct mini sessions in teaching the basics before he can progress to teaching routines. He must also be prepared to discard portions of his scheduled program.

The other side of the coin is the experienced round dancer who might become bored with a session devoted to the basic steps. He feels that he has paid his money and expects to be entertained with material that is a bit more challenging.

## The Middle Echelon

Perhaps the greatest number of dancers would fall into the middle category and these are the ones who would present the least concern to the instructor. For the most part they would be happy doing some of the easy "fun" routines, as well as those that fall into the intermediate category. And if a more challenging routine is presented, most will try hard to master it.

Every teacher knows that he cannot expect to please everyone 100%. It is his job to see that the majority are on the floor, participating in the learning and dancing and having a good time. It is his responsibility to select material that will cover any eventuality, that will provide the most pleasure to the majority and still present a little challenge to all. And after the material has been selected, the instructor must learn *all of the routines thoroughly*. Remember, there is no one at the mike reading the cues to him. He may learn as many as a

dozen routines, only to find that he must discard many because of their unsuitability.

It is also the instructor's job to program the rounds that will be used between square dance tips and, of course, the ideal situation is to have all of the round dancers participating in this portion of the program. He must also be prepared to choose the dances to be done at a round dance party, if one is scheduled.

### Which Dances to Program?

If you have ever checked the round dance news in area publications and Round Dancer magazine, you must be aware that no two areas are exactly uniform in the selection of dances that are being danced and taught at any given point in time. A round dance teacher at a festival or institute is faced with the prospect of programming rounds for dancers who have come from a number of areas. And a dance that may be popular in one area may be unheard of in another. The previous experience of the teacher will be advantageous in this case but there must be many times when a leader has to resort to a "trial and error" method.

We remember our first square and round dance institute several years ago. The instruc-

tors were Frank and Carolyn Hamilton, who had acquired a wealth of experience in conducting rounds at camps and institutes. As we registered, received our badges and a notebook containing the schedule of events for the coming week, we also received a mimeographed sheet of paper. On it were listed a number of round dances and we were asked to check those we knew, or with which we had, at the very least, a smidgeon of knowledge. Space was left so that we could write in any dances we knew that were not on the list. This procedure proved to be very successful for Frank and Carolyn and gave them information enabling them to provide a program that the majority of the dancers present could participate in and enjoy.

On the whole, the instructors who staff the many camps and institutes across the nation do a great job. Our hats are off to them for the work and effort they put into their jobs and the patience and understanding they show to all dancers. Through it all they present to the public a happy smiling countenance and no one is aware of any difficulties that might lie beneath the surface.



*Bill and Janyce Holm – Cheyenne, Wyoming*

**W**HEN THEY WERE FIRST MARRIED in 1971, Bill and Janyce Holm sought a way to meet people and, at the same time, enjoy a form of recreation together. They have been calling, teaching and organizing dance activities in the Northern Plains region ever since.

Bill and Janyce began square dancing in 1972, studying with the Laymons. Six months later they became vice presidents of their club. The Starduster Square Dance Club of Cheyenne, and the following year served as

presidents of the club.

During 1973 and 1974 they had two years of round dance instructions from Walt and Emma Trout. Able students, Bill and Janyce took over teaching the round dance basic class in 1974. They founded the fast-growing Chey-Rounders, the only round dance club in Cheyenne, in 1977.

Bill is also the square dance caller for the Stardusters and calls at dances in Colorado, Nebraska, and other sections of Wyoming. He has cued at the Colorado State Convention for the past three years, sharing the program with other round dance leaders.

Bill and Janyce are members of ROUND-ALAB and attended the National Round Dance Convention in Kansas City in July. They are round dance leaders with the Denver Callers' Association and also belong to the Colorado Round Dance Association.

When off the dance floor, Bill is a territory manager for a major pharmaceutical company. Janyce is a freelance writer and the Holms have three children in elementary school.

# • Chapter fifty-five

## *Put Yourself in Your Dancer's Shoes*

*By the members of the staff*

**H**OW MANY TIMES HAVE YOU, the caller, said something to this effect: "I'm going to have to stop using this particular singing call. I've been calling it to death and the dancers are tired of it"? Sound familiar? Maybe what you mean is, "I've been calling this singing call every night now for the past six weeks and *I'm* tired of it."

A busy caller who works virtually every night and twice on Sunday, will find that he's calling many of the same things over and over again and it's not unusual for him to feel that his material is "getting stale." However, if he stops to think about it, some of the regular groups for whom he calls dance only twice a month, or once each week at the most, and while he's up at the mike on a nightly basis, many of the dancers hear his calling much less frequently and they, despite the caller's personal feelings, may not be the least bit weary of the things he calls. On the contrary, some of the dancers' "favorites" may still be the "hits" of several seasons ago — familiar melodies, married to comfortable patterns that they might prefer dancing over many of the newer creations.

What is all of this leading to? Just the fact that the caller needs the *dancer's perspective* in order to be truly successful.

So often, when the caller takes up the microphone for the first time he ceases to think like a dancer. He bases his performance on a different viewpoint. He forgets what it's like to stand in a square while the caller makes a lengthy announcement or gives an overly long "talk-thru." Worse yet, the caller may have lost track of what is comfortable and what is awkward for the individual to dance. Much of today's choreography may look fine on paper and it may roll smoothly off of the tongue, but dancing it is a completely different kettle of stew.

One dancer commented recently — "Callers should be compelled to dance regularly. Then they would understand what we dancers go through." No matter how busy they are with their calling, no caller should ever get to the place where he or she can no longer dance the material he calls. Possibly there is no better method of learning the art of calling than to dance to somebody else's calling and then analyze the timing, pattern, flow and symmetry from the dancer's viewpoint. Only by *dancing* will the caller be able to retain a dancer's perspective. A caller who gains this sensitivity by participating as a dancer stands a much better chance of becoming successful.

One caller checks with regularity his own calling by dancing to tapes made at

his dances. "I was horrified," was his initial reaction. "The tone of my voice when I was giving a talk-thru was officious. I sounded like a drill sergeant rather than a teacher. Somehow my voice was much different than I had intended that it should be. Believe me, I worked on it until I had smoothed out my microphone personality."

There's another point that many callers overlook. While dancing to one's own calling or to the calling of someone else is very beneficial, it's quite possible, if you're a man, to learn how the man's part feels without realizing that that's only half the picture. If you are a man, try dancing the *lady's* part once in a while. You may be in for a surprise, for a basic that is comfortable for the man may be a bone crusher for the ladies. What better way to discover this than as a man dancing the lady's part or, a lady caller dancing the part of a man.

Once you get deeply involved in calling, it will pay you to stay tuned to the dancer's all-important side of the picture. The following will give you more of the dancer's thoughts.

## *The Dancer Speaks to the Caller*

*by Dick Brown, Bellevue, Nebraska*

**D**ANCERS SEE CALLERS in many different ways as they progress through the years from lessons to veteran status. There are four phases dancers go through in the process. The first is *beginner*, which lasts through lessons. Second is *emerging* and continues for about two years. The *seasoned* dancer has between three and ten years' experience. Some time after five or six years, the dancer becomes a *veteran*.

Individual maturity, involvement and a host of other variables affect progression of an individual through these phases. When you call any open dance, you'll probably have dancers in all of the last three phases present. They'll respond to you in different ways because they see you in different lights.

In the eyes of the beginner, the caller is the whole world of square dancing. Beginners' knowledge on the subject does not extend beyond the walls of the room where they take lessons. All knowledge comes from the caller. Prepare them for square dancing and all its related activities through example as well as education. The way *you* dress, the way *you* mix with other people will be reflected in your students.

The emerging dancer learns that there are other callers, although none is as good as his teacher. This is the dancer's awkward period — one of many adjustments. Difficulty in understanding different callers, fear of experienced dancers' reactions to goofs and learning a new set of social skills all at once make the emerging dancer a nervous dancer. Treat him with special consideration. "Square thru" seems like a new command when it comes from a different caller or a different position.

Take a pot full of emerging dancers, stir them vigorously to round off the corners, add a lot of experience, sprinkle them with a little education and you have seasoned dancers. You can recognize them by their more relaxed, confi-



dent attitude. Most club and federation officers come from this group. Keep things interesting with new material. It keeps the blood flowing. Old material used in new ways does the same.

Encourage emerging dancers, as well as the seasoned dancers, to visit other clubs, dance to other callers, meet other dancers and participate in festivals and special events.

If someone is still squaring up regularly ten years after lessons, you can safely assume that he or she likes to dance, but beyond that, veterans are hard to categorize. Callers can expect the fairest evaluations and best advice from veteran dancers. They have seen callers come and go, know the tricks of the trade and are highly resistant to "snow jobs."

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*ABOUT THE AUTHOR: Dick and Jan Brown are just one pair of scores of square dance leaders who contribute many unselfish hours to this activity. The Browns are idea people. Dick, a retired military officer, is an accomplished inventor and the Brown's home is a veritable showcase of unique elevators and other devices created by him. Both have been involved in Nebraska State square dance activities and in LEGACY. Recently they helped to bring the "LEGACY idea" home to Nebraska in the form of two outstanding Prairie Conclaves. We asked Dick for his thoughts regarding callers and this article clearly expresses his views from the dancer's standpoint.*

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From a veteran dancer's point of view, calling the typical open dance must be the most difficult job of all. Understandably, the caller would like to please all dancers but that just isn't possible when the dancer-mix is everything from just-emerging types to 20-year veterans. Don't worry about the veterans — they understand your problem.

The Air Force hired a university "think tank" to boil the essential qualities of leadership down to one word. That word turned out to be *consideration*. Look up the definition in an unabridged dictionary — it's a thumbnail sketch of an ideal leader.

A caller is a leader. It follows that a good caller must be a considerate person. Take time to observe the actions of a successful caller and you will see a considerate person. Have you ever wondered why a caller with a true genius at patter, for example, doesn't have a club or get many dates? Most likely, he is an inconsiderate person.

It must be a heady and exhilarating experience to be in a position of command where every word you utter elicits an immediate response in the actions of eight, or a thousand, people. Also, it should be most satisfying to know you have been instrumental in bringing pleasure to so many people. Don't let it go to your head. A caller is part of the square dancing sub-culture. You are not above it, below it or outside of it — you are part of it.

In summary, prepare beginners for the whole world of square dancing; treat emerging dancers with special consideration; keep things interesting for the seasoned dancers and try to understand the veterans.

☆☆☆

*There's much more that can be added to this theme. Our plans are to incorporate additional viewpoints on the subject prior to putting the Text into book form.*

# 28<sup>th</sup>

"Left Allemande in Dairyland"

## National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

**D**ON'T BLAME the Program Committee if you don't dance your boots and slippers off at the 28th National Square Dance Convention on June 28, 29, 30, 1979, at the MECCA/Civic Center in Milwaukee, Wisconsin. They have planned a fantastic array of dancing opportunities. Ron and M.J. Wiseman, who chair the Program Committee, have been dancing eight years. They have attended the last five National Conventions in preparing for this responsibility. The Wisemans are assisted by dancers with experience in chairing festivals.

### Square Dance Program

There will be nine halls for square dancing inside MECCA and one hall, weather permitting, out on the Plaza. The halls will be programmed following the CALLERLAB recommended list of calls. There will be monitors in each hall to insure that the integrity of the level will be maintained.

*Extended Basics Dancing* will at times have singing calls only. At other times there will be hash and singing calls. Over seven hours of dancing is planned each day.

*Mainstream Standard Position Dancing* (SPD) will be going on for 11 hours each day. Included will be an hour-long "Introduction to Advanced Dancing for the Mainstream Dancer." This popular feature will be conducted by nationally recognized advanced level callers.

*The Mainstream All Position Dancing* (APD) program will offer over nine hours of dancing each day.

*The Mainstream Plus One* program has eight hours of dancing scheduled and *Mainstream Plus Two* dancers will be able to enjoy four hours of evening programming each day on a wood floor.

### Something for Everyone

*Advanced Dancing* will be divided into two levels. There will be two hours of A1 dancing

each morning. An hour each of "Introduction to Challenge Dancing" and an Advanced Workshop will be conducted daily by nationally recognized challenge and advanced level callers. Seven hours of A2 dancing is scheduled.

*Challenge Dancing* will feature, for the first time at a National Convention, three levels of challenge dancing on the program. Over six hours of C1, two hours of C2, and one hour of C3 dancing is scheduled each day. Dancing will be on a wood floor.

*Solo Dancers* will have six hours of programming per day, including a "get acquainted hour" in the morning. This is the first time the solos will have their own hall.

*The Youth Program* will be active for 11 hours each day. Features will include dancing, workshops, and special scheduling of teen callers.

### Round Dance Program

There will be two round dance halls at the Convention. Both halls will feature programmed rounds, workshops, and reteaches.

*Rounds and Squares.* One of the outstanding features of this Convention will be the blending of the square and round dance programs. Each evening the round dance halls will have about 30 minutes of square dancing spread throughout the evening for the round dancers who enjoy an occasional square dance. Round dancing will also be a part of the square dance program in the Extended Basics hall (line dances primarily). Mainstream SPD will feature two squares followed by two rounds; Mainstream APD will have two squares followed by one round; and the Mainstream Plus One hall will have five squares to each round. The Solo and Youth halls will have rounds included during their dance times, too.

*Rounds Showcase.* The Round Dance  
(Please turn to page 66)

# LADIES ON THE SQUARE

## A SEWING CLINIC



SOMETIME DURING HER SQUARE DANCE days, a gal may find herself asked to participate in a sewing clinic. This might be for a beginners class her club is sponsoring, in which case this well may be the first glimpse these people have into the realm of square dance sewing. Or it might be that members of the club will decide to get together to share ideas and patterns they have developed over their years of dancing. It may go a step further and she may be asked to conduct a clinic at a square dance institute or at a jamboree or a festival.

Wherever and whenever the occasion, there are many ways to approach such a session. Contacting other square dancers who are accomplished seamstresses and who have tackled the needs and problems peculiar to square dance attire is a good beginning. Going beyond our activity into the broad world of sewing will often garner help from individuals who will assist by demonstrating how to use various sewing machines, experts in the field of pattern adaptations, those versed in how to work with particular fabrics, people specializing in tailoring, etc. Local and/or national stores, companies or producers will often lend advice, provide giveaways or furnish personnel depending on the size of the event. Square dance publications which regularly carry sewing and costuming features are a gold mine of information. Articles and hints from these magazines can be cut out and mounted for easy readability and to retain for a permanent file.

### Tennessee 6th State Convention

Such a prospect recently faced Sylvia Coffman and Marie Pritchard when they were asked to head up the Sewing Clinic for the Tennessee Convention last June. Enthusiastic dancers, adept with needle and thread and most willing, the only shortage they faced was one of time as they had only a few weeks to prepare. With a plea for help to editors of various square dance magazines (including

this one) and calling on their own as well as friends' experience, they worked long hours and put together a helpful and attractive booklet on sewing hints and notes. Reproduced at one of the quick-print shops, it was ready to hand out at the convention. Those attending requested additional copies of the booklet to hand out to their "sewers" back home, and the ladies are now considering making it available for wider distribution.



At the Clinic the two ladies had samples of various sleeves they had made up on display (puff, butterfly, bell, double bell, ruffle, little cap, etc.). This gave attendees many ideas for future dresses. They demonstrated attachments on sewing machines and encouraged the ladies to practice right there so as to save time at home. A blackboard demonstration on how to adjust darts and how to raise a neckline was most effective. To avoid costly mistakes, Marie and Sylvia suggested to those in the audience that they "try out" all ideas first on samples or scraps of fabric before proceeding to a dress.

The two ladies found they had such a good time gathering ideas and putting the booklet together that they're raring to do more. They'll probably find ample opportunity in the future — and you might too; so start collecting your ideas now.



1



2

# Style Lab

## SPIN CHAIN THE GEARS

**I**T MAY HAVE ALL STARTED with the swing thru but the idea of revolving ocean waves has brought about many variations, including spin chain thru and Spin Chain the Gears — this latter a part of the Plus One plateau.

Starting from two identical parallel ocean waves, (1) adjacent dancers will turn by the right hand halfway. The two men meeting in the center will turn by the left hand (2) three quarters to form a wave across the center of the set (3). As the men turn, the ladies at the four corners of the pattern do a U-turn back.

The two men in the center of the wave turn by the right hand halfway (4) and at this point the ladies extend their left hands and join the



5



6



men in two left hand stars (5).

The stars turn three quarters ( $270^\circ$ ) and as the men drop off (6) they do a U-turn back. Simultaneously the four ladies are lined up momentarily in an ocean wave across the set. The two in the center turn by the right hand half way (trade) and join left hands with the two on the outside. The ladies turn with a left hand three quarters (7) and join the men to end in two identical parallel ocean waves (8).

This is one of those patterns where a number of actions are taking place at the same time. The ladies must be alert and wait until the men have completed their trade in the center before joining in the stars (5). It is also

important to turn the stars exactly three quarters. If the dancers move in unison to the rhythm of the music they will reach the several points of contact simultaneously.

During the coming 12 months we'll be looking closely at the Plus One and Plus Two levels. It should be pointed out that movements placed in these two plateaus are not necessarily more difficult than the basics in Mainstream. Complexity exists primarily with the quantity of basics a dancer must know in order to arrive at those levels or plateaus. Placement of the movements into their respective groupings was accomplished after a continuing study lasting several years.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## North Carolina

The Sandhills area of North Carolina is where square dancing has gained great momentum. In December, 1977, the Sandhills Area Square Dance Association was formed with a membership of six clubs. The association has held a dance on the third Saturday of each month since its inception. Publicity about square dancing and about the clubs and callers was provided by the local newspaper in Southern Pines with an illustrated article.

The Tar Heelers Twirlers, a newly organized club in Goldsboro, had a fantastic turnout at the Spring Fling. It was a first for the group and was properly named the 1st Annual Seymour-Johnson/Tar Heel Twirlers Spring Fling. The annual event will be sponsored by the Seymour-Johnson AFB Morale-Welfare-Recreation Department with the Tar Heel Twirlers having the responsibility of supplying the name for the proposed guest caller.

## Georgia

Merry Mixers Club of Atlanta celebrated its 10th Anniversary in May and graduated a class of 60 in July. The club attended in a body the Georgia State Convention in Macon and the Oconostoga Festival at Mountain City, with their own club caller, Bill McVey, calling along with Buddy Allison.

## California

Associated Square Dancers of Superior are holding the 19th Harvest Hoedown October

27th, 28th and 29th at Memorial Auditorium in Sacramento. Bob Ruff will conduct a New Dancers Hoedown on Friday night and a Trail End round dance for the same night will be held at Eastern Star Temple. Featured callers for Saturday and Sunday will be Jerry Haag and Bailey Campbell. Horace and Brenda Mills will conduct the round dancing.

## Mississippi

Magnolia Swingers 7th Annual Square and Round Dance Festival is scheduled for October 6th and 7th at the Sheraton Hotel in Biloxi. Fellow Texans, Chris Vear and Jon Jones, will call for the square dancing. Ted and Barbara May will be in charge of the rounds.

## Texas

The recent state festival in Lubbock was a rousing success. More than 83,000 tickets were sold, four exhibition groups were hosted, over 3,000 dancers attended and 550 spectator tickets were sold at the door. Tickets for this affair are sold all over the state to non-dancers, who are eligible to win prizes although not present. A Mustang; boat, motor and trailer; trip for two to Hawaii and an electric sewing machine were given as door prizes. Enthusiasm runs high in Texas on all levels of square dancing. A "Leeroy" award was established this year and presented to Ollie and Mildred Mitchell for their contributions to the activity. "Leeroy" in Texas square dancing is like TV's Emmy or the motion picture Oscar, or perhaps a little like the ASDS Silver Spur. Everyone is proud of this bowlegged cowboy. — Roy and Lee Long

The 13th Annual Square and Round Dance Convention will be held October 6th and 7th at the Coliseum in San Angelo. Lem Gravelle and Andy Petrere will conduct the workshop and call for square dancing. Round dancing and the round dance workshop will be led by Dave and Nita Smith. This will be a weekend of fun for the entire family, and dancers from all over the Southwest are invited to attend. For further information contact Hugo and Irene Boos, 3711 N. Chadbourne, San Angelo 76903.

## Montana

A large caravan of square dancers from the Wild Rose Ramblers Club in Spokane, Washington, traveled to Steenville last April to attend a special dance given in their honor. The dance

was held at the Lone Rock Gymnasium. Callers were Norma Dudney of the hosting club, Bells & Beaus, and Darrell Benderwald, caller for the visitors. A great time was had by all and there is talk of making this an annual event.

### Kentucky

The Buddys Hoppers Square Dance Club will hold the 2nd Annual Banana Puddin' Dance on Sunday, October 29, in the Playtorium, Fairdale. Plenty of homemade banana pudding. Squares will be by club caller, Buddy Hopper.

### Tennessee

Chattanooga Area Square Dancers Association will hold the 23rd Annual Chattanooga Choo Choo Square and Round Dance Festival October 13th and 14th at Memorial Auditorium in Chattanooga. Featured will be Ted Frye on squares and the Lehnerts on rounds.

Cook Convention Center in Memphis will be the scene for the 16th Annual Mid-South Square and Round Dance Festival November 17th and 18th. Wade Driver and Jerry Helt will call for the square dancing with Irv and Betty Easterday in charge of round dancing. A complete program of dancing, workshops, exhibitions, a sewing clinic and fashion show is planned.

### The Philippines

The Pampanga Promenaders hosted the 19th Annual Jamboree in late June. Members from all five clubs in the Philippines came and made it a real success. It was a truly international get-together with the theme "It's a

Small World." Dancers hailed from the Philippines, U.S., Japan, Germany and Thailand. Two of the clubs graduated classes between the workshops at the Jamboree. — *Lothar Merker*

### Colorado

Royal Gorge Promenaders of Canon City are sponsoring their 3rd Annual Fall Festival on October 7th. Live music by the Western Swingers Orchestra and the calling of Al Horn will be featured. For more information write Rex McDonald, 1662 Grand, Canon City 81212.

### Ontario

The 9th Annual Thunder Bay Square Dance Festival is now a memory — but a very pleasant one, indeed. 386 dancers were registered and they came from as far away as Nova Scotia and Alberta. An estimated two-thirds came from south of the border, the most from Minnesota, then Wisconsin and one couple came from California. The square dancing, under the leadership of Dick Rueter, and the round dancing by the Homers, was great fun. Added to this was the pleasure of meeting old friends and making new ones. — *Lindsay Stanfield*.

### Maryland

A capacity crowd at the 5th Annual Star Spangled Festival held at Hunt Valley in July enjoyed dancing to the calling of Kip Garvey, Keith Gulley, Jack Hague, Harry Lackey, and Chuck Stinchcomb, and the cueing of the Lovells and the Hankeys. Since this festival,

"It's a small, small world" was, indeed, the case when the Pampanga Promenaders hosted their 19th Jamboree. Five countries were represented making it truly an international affair.



# ROUND THE WORLD of SQUARE DANCING

sponsored by the Mason Dixon Square Dancers Federation, is sold out by early spring, a popular event is a special dance to which all new dancers in the area are invited as guests of the Federation. The two-hour dance, held on Saturday afternoon, was called by Kip Garvey and Jack Hague.

## Ohio

Johnny and Charlotte Davis, Erlanger, Kentucky, were pleasantly surprised when John Key of Middletown, working with eight of Johnny's clubs and area dancers, gathered 12 callers, four round dance leaders and 80 plus squares of dancers, to honor Johnny and celebrate his 30 years of calling. Johnny and Charlotte were overwhelmed with congratulatory letters and telegrams and gifts from all

80-plus squares of dancers honored caller Johnny Davis on his 30th Anniversary of calling.



over the country. John and Audrey Key wish to express their appreciation to everyone who so willingly supported their efforts. The affair came at an opportune time as Johnny had just completed a stay in the hospital and was in a wheel chair.

November 5th is the date set for the Chuck Wheelers 5th Annual Golden Rocket Square Dance Special. The affair will feature Cal Golden and Chuck Marlow calling, and with Dick and Gail Blaskis on the rounds.

## Australia

Armidale Eights Square Dance Club's big event this year is being the host club for the New South Wales Convention of Square Dancing to be held October 20-22 at the New England University Hall. Many New South Wales and Queensland callers will be featured with Geof and Linda Redding leading the rounds.

## New Hampshire

Camping facilities have been made available for the 20th New England Square and Round Dance Convention, within a 20-mile radius of the Manchester area. For dancers who are campers, arrangements have been made with eight camping areas to be open the week of April 27, 1979, to accomodate the square dance camping families. Campers may contact Pat and Perley Colby, RFD #3, Box 3738, Manchester 03103, for information and details on campground facilities available for the convention.

## Connecticut

The Singles/Partners Square Dance Club of Norwalk hosted over 150 square dancers and square dance notables who attended a testimonial "Toast/Roast" for caller Al Brundage, and his wife, Bea, last July. Al and Bea are relocating to Florida. The Single/Partners is one of the younger clubs in the family of clubs for whom Al is official caller. The affair was held at the New Marvin School in East Norwalk and Bob Brundage, brother of Al, presided as Master of Ceremonies for the good natured roasting that took place. Speakers included Charlie Baldwin, editor of the New England Caller, John Kaltenthaler, executive secretary of CALLERLAB and callers, Gloria Roth and Clint McLean. Many messages of good wishes were received from friends and associates of Al's who were unable to attend.

## New Zealand

Due to many requests for a repeat of New



Zealand's first round dance weekend, the folks in charge take pleasure in announcing the 2nd Round Dance Weekend. This special event will be held in Christchurch, at Hagley High School November 10th, 11th and 12th. Sessions will be tailored to all levels of round dance enthusiasts and leaders.

### Korea

Kimchi Promenaders of Seoul recently graduated four squares of dancers, bringing



Kimchi Promenaders of Seoul, Korea, have a ball dancing with newly-graduated club members.

the club's membership to over 80 dancers. There are three clubs in Korea and everyone travels as much as possible. Last April the Kimchi Promenaders' banner was taken to Chiemsee, Germany, and for the first time was outside the Republic. In June the club had its first outside visitor, Mr. Ito, a caller from Japan.

Part of the large crowd awaits the next dance at the 2nd Semi-Annual Mediterranean Area Square Dance Jamboree in Italy.



### Virginia

The Mavericks of Virginia Beach have been busy with a couple of unusual square dance happenings recently. Club member, Art Frith and Teresa Burchett were married April 19th. To celebrate the wedding, the Mavericks threw a square dance reception for the newlyweds. In May the club held a baby shower for guest caller, Marv Lindner, when they learned that he had just become a proud father. Wedding receptions and baby showers make for some interesting square dances!

### Italy

"What's a square dance jamboree doing in Italy? Having a ball, of course!" The event was the 2nd Semi-Annual Mediterranean Area Jamboree. Staged at Aviano, it featured three days of continuous entertainment for the 140 people who attended. Though consisting primarily of square dancers from American military installations in Italy, guests came from Germany, Holland and other European countries to join in the fun. During the weekend, the Mediterranean Area Callers and Teachers Association swelled its membership to ten, as three new callers were presented. The event had been planned since last November's 1977 Jamboree held in Naples and the folks in charge were more than pleased with the size of the crowd, considering the time it took many of the participants to travel to Aviano.

The third semi-annual Mediterranean Area Square Dancers Association Jamboree — known as the International Autumn Squares  
*(Please turn to page 69)*

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1978

## PRINCIPLES OF APD AFTER THE BASIC 1-38 PROGRAM

*By Gordon Blaum, Miami, Florida*

**I** PRESENT the basic program in standard position for all 38 basics before I go into All Position Dancing. This generally takes 11 or 12 weeks for a 2-1/2 hour class. The total number of sessions will depend upon the ability of the class to absorb the material. After a standard position bend the line, I present the following call:

### MIXED BEND THE LINE

1P2P Roll away with a half sashay  
Pass thru, bend the line  
Center four right and left thru  
Roll a half sashay, forward eight and back  
Pass thru, bend the line  
Center four box the gnat  
Square thru three quarters  
Ends pass thru  
Everybody U turn back  
Cross trail thru, left allemande

My next APD will cover cross trail from a half sashayed and same sex position. Do remember these dances are presented in teaching progression, i.e. the order of difficulty.

Heads half sashay, go up and back  
Cross trail thru go around two  
Hook on the end of the line  
Forward eight and back  
Box the gnat, right and left thru  
Star thru, dive thru  
Square thru three quarters  
Left allemande

Head couples half sashay  
Circle eight  
Four boys go up and back  
Cross trail thru, separate around two  
Circle up eight  
Four girls go up and back  
Cross trail thru, go around two  
Circle up eight  
Four boys go up and back  
Cross trail thru go around two  
Into the middle, U turn back  
Swing your partner and promenade  
Don't slow down, heads wheel around  
Cross trail thru  
Allemande left

More time may be spent on the APD of square thru. Some of the dance routines which I have submitted may be referred to as a dance, others may be considered as drill work.

### PICK UP YOUR CORNER

Head couples square thru four hands  
Make a right hand star with the outside pair  
Go once around, heads star left in the middle  
Pick up your corner star promenade  
Back right out and circle to the left  
Four boys go forward and back  
Square thru four hands  
Swing your corner, promenade  
(original corner)

### MAKE LINES OF FOUR

Head men and your corner go up and back  
Square thru four hands  
Split those two, make a line of four (1P2P)  
Heads square thru four hands around  
Square thru with the outside pair  
Go four hands around, bend the line  
Rollaway with a half sashay  
Allemande left

Heads star thru, California twirl  
Square thru four hands around  
Bend the line, two ladies chain  
Right and left thru, end two ladies  
Chain diagonally across the square  
Forward eight and back from there

Star thru, pass thru  
Left allemande

Head couples do a half sashay  
Square thru four hands around  
Split the sides, around one to a line  
Forward eight and back  
Pass thru, bend the line  
Pass thru, bend the line  
Star thru  
Square thru three quarters  
Left allemande

Heads pass thru, U turn back  
Star thru, right and left thru  
Rollaway with a half sashay  
Square thru four hands around  
U turn back, square thru three quarters  
Allemande left

Heads right and left thru  
Rollaway a half sashay  
Star thru, square thru four hands  
Check your line facing out  
Make a U turn back  
Then square thru  
Go four hands, look for mother  
Do a right and left grand

I am now approaching the last basic (#38) of the Basic Program. Make sure that you use wheel around frequently in your Basic Program so that the dancers will execute it promptly before you decide to teach couples backtrack; otherwise the dancers will be confused when they try to separate the two basic calls.

Allemande left, promenade don't slow down  
Head couples backtrack  
Gents square thru four hands around  
Girls face the boys, everybody swing  
Promenade your own little maid

This dance has APD mixed sex square thru with backtrack.

Head ladies chain to the right  
Side couples right and left thru  
Everybody promenade don't slow down  
Head couples backtrack  
Square thru four hands  
Gents square thru three quarters  
Girls turn back  
Everybody swing your maid  
Promenade

---

## This Month's Contributor

The name of Gordon Blaum is a familiar one to square dance callers. Long a leader in the field of calling, Gordon has contributed his ideas on choreography and limitless dance material over a span of many years and his thoughts relative to the basics go far beyond just the surface possibilities. Gordon is a member of CALLERLAB and continues to be an enthusiastic supporter of sensible choreography. His thoughts here will prove valuable.

---

Let's see if the dancers can separate the wheel around from the backtrack . . .

Promenade, don't slow down  
Head two couples backtrack  
Square thru three quarters  
Bend the line  
Girls square thru four hands  
Boys face your maid  
Swing her and promenade  
Just keep on going, don't slow down  
Heads wheel around, star thru  
Dive thru, pass thru  
Square thru four hands  
Make a U turn back  
Center four do a right and left thru  
Forward eight and back with you  
Square thru three quarters  
U turn back, left allemande

This is a good time to introduce a fun gimmick . . .

Heads half sashay, go forward and back  
Cross trail thru go around one make a line  
Forward eight and back, pass thru  
Bend the line  
Center four do a right and left thru  
Just the boys rollaway a half sashay  
Just the girls rollaway a half sashay  
Center four rollaway a half sashay  
Everybody rollaway a half sashay  
Allemande left

Please remember that all the calls which I have submitted should be called with the head couples active and repeated with the side couples active.

Have fun! Keep them dancing. . . .

### SPECIAL WORKSHOP EDITORS

Jack Lasry . . . . .	Workshop Editor
Joy Cramlet . . . . .	Round Dances
Ken Kernen . . . . .	Ammunition

## A MIXTURE

By Jack Lasry, Hollywood, Florida

Heads lead right circle to a line  
Curlique, eight circulate  
Boys run, swing thru  
Girls circulate, boys trade  
Scoot back, girls trade  
Recycle, square thru three quarters  
Left allemande

Heads lead right circle to a line  
Right and left thru  
Pass the ocean, boys circulate  
Girls trade, recycle, dive thru  
Square thru three quarters  
Left allemande

Heads square thru, swing thru  
Boys run, California twirl  
Boys trade, bend the line  
Star thru, dive thru  
Square thru three quarters  
Left allemande

Heads square thru, swing thru  
Boys run, California twirl  
Boys trade, couples circulate  
Wheel and deal, slide thru  
Square thru three quarters  
Courtesy turn  
Dixie style to an ocean wave  
Left allemande

Heads lead right circle to a line  
Pass thru, tag the line in  
Centers square thru four  
Ends star thru  
Centers in cast off three quarters  
Centers square thru four  
Ends slide thru, pass thru  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off  
Pass thru, tag the line right  
Wheel and deal, curlique  
Girls circulate, boys trade  
Boys run, bend the line  
Star thru, pass thru  
Trade by, left allemande

---

## CHOREOGRAPHERS – WRITERS

We would like to include a greater variety of dance material in these pages and welcome danceable contributions from our readers. We're particularly interested in Extended and Mainstream material. Send them to our Workshop editor at our Los Angeles address.

---

Heads pass thru around one to a line  
Lines pass thru, wheel and deal  
On a double track dixie style to a wave  
Boys cross run, girls trade  
Recycle, left allemande

Heads lead right circle to a line  
Center four square thru  
Ends star thru, swing thru  
Scoot back, balance  
Boys trade, star thru  
Left allemande

Heads lead right circle to a line  
Touch a quarter (or curlique)  
Eight circulate once and a half  
Center six trade and roll  
Left allemande

Heads cross trail around one to a line  
Pass the ocean, eight circulate  
Swing thru, scoot back  
Recycle, left allemande

## SINGING CALL

### LONELY WOMAN'S FRIEND

By Jon Jones, Arlington, Texas

Record: Kalox #1223, Flip Instrumental with Jon Jones

OPENER, MIDDLE BREAK, ENDING  
Ladies promenade travel once around  
Swing your handsome man around  
and then  
Circle left in a ring when you  
find time  
Left allemande weave on down the line  
I've traveled from east to west  
And back again swing your lady and  
Promenade I've searched the  
whole world  
And everywhere I've been the devil  
Ain't a lonely woman's friend

FIGURE:

Heads promenade you dance  
about halfway  
Come down middle and square thru  
I say  
Count to four and then  
Swing thru the outside two  
boys run right  
Ferris wheel you do centers slide thru  
Cross trail thru swing corner lady  
Promenade I've searched the whole  
wide world

And everywhere I found the devil  
Ain't a lonely woman's friend

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

# ROUND DANCES

## COWBOY BLUES — Hi-Hat 964

**Choreographers:** Jess and May Sasseen

**Comment:** Standard easy level two-step routine using basic steps.

### INTRODUCTION

1-4 SEMI-CLOSED facing LOD Wait; Wait; (Twirl) Walk, —, 2, —; 3, —, 4, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Bk, Side, Thru to face RLOD in LEFT-OPEN, —;

5-8 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Bk, Side, Thru to BUTTERFLY M face WALL, —;

9-12 Side, Close, Turn to Bk to Bk, —; Side, Close, Turn to Face to Face & BUTTERFLY, —; Vine, 2,3, 4; Side, Draw, Close, —;

13-16 Repeat action meas 9-12 except to end in CLOSED M face WALL:

### PART B

17-20 Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —;

21-24 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Side, Close; Side, —, Thru, —;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 Except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

1-5 OPEN facing LOD Step Fwd, —, Point, —; Step Bk, Point Bk, —; Fwd, Close, Bk, Close; Fwd face partner and WALL, —, Draw, —; Point and Ack.

## TATTLE TALE CHA-CHA — Hi-Hat 964

**Choreographer:** Dot Foster

**Comment:** Nice to have Dot Foster back in the choreography field. Routine is intermediate cha cha.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

### PART A

1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov to LEFT-OPEN facing RLOD, Cha/Cha, Cha; (Umbrella) Thru, Recov, In place/Cha, Cha; Bk, Recov, In Place/Cha, Cha;

5-8 Thru, Recov (X Arms), Wheel Cha/Cha,

Cha; Wheel, 2, Cha/Cha, Cha; Wheel, 2, Cha/Cha, Cha M face WALL; Under, 2, Cha/Cha, Cha;

### BREAK

1 Side, Draw, —, Close to BUTTERFLY; PART B

1-4 Vine, 2, 3, 4; 5,6, 7, 8; Side, —, Draw, Touch; (Rev Twirl) Side, Behind, Side, Touch;

5-8 Repeat action meas 1-4 Part B except to end in CLOSED M face WALL:

### PART C

1-4 Fwd, Recov, Bk/Cha, Cha; Bk, Recov, Fwd/Cha, Cha face LOD in Chase Position; Fwd 1/2 R Turn, Recov, Fwd/Cha, Cha; (1/2 R Turn face LOD, Recov, Fwd/Cha, Cha to SKIRT SKATERS) 1/2

5-8 L Turn face LOD, Recov, Fwd/Cha, Cha; Fwd, 2, Fwd/Cha, Cha; Thru, Recov, Cha/Cha, Cha; Fwd, Recov, Cha/Cha, Cha; Turn Away, 2, Fwd/Cha, Cha end CLOSED M face WALL;

1-3 Side, —, Draw, —; (Rev Twirl) Side, Behind, Side, Touch; Side, Draw, —, Close;

SEQUENCE: A — Break — A — B — C — Interlude — C plus Ending.

Ending:

1-4 Side, —, Draw, —; (Rev Twirl) Side, Behind, Side, Touch; Side, Close, Side, Close; Side Corte, Recov, Apart/Point, —.

## COUNTRY STYLE — Belco 280

**Choreographers:** Richard and Jo Anne Lawson

**Comment:** This two-step is fun to do and has good jivy music. One band has cues.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Back, Close, Fwd, —;

5-8 Starting with R ft. repeat action meas 1-4 Part A:

9-12 Side, Close, Fwd, —; Walk Fwd, —, 2, —; Side, Close, Fwd, —; Walk, —, 1/4 R Turn M face WALL, —;

13-16 Side, Close, Side, —; Rock Swd, —, Recov to SEMI-CLOSED, —; Thru, Side, Close, —; Side, Draw, Close to BUTTERFLY, —;

### PART B

1-4 (Twist) Side, —, Behind, —; Side, Close, (Please turn to page 51)

# 28<sup>th</sup>

*"Left Allemande in Dairyland"*

## National Square Dance Convention

MILWAUKEE, WISCONSIN

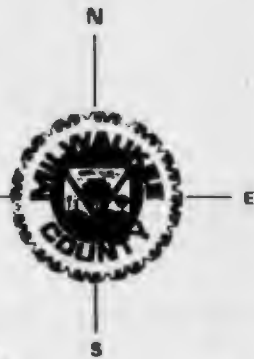
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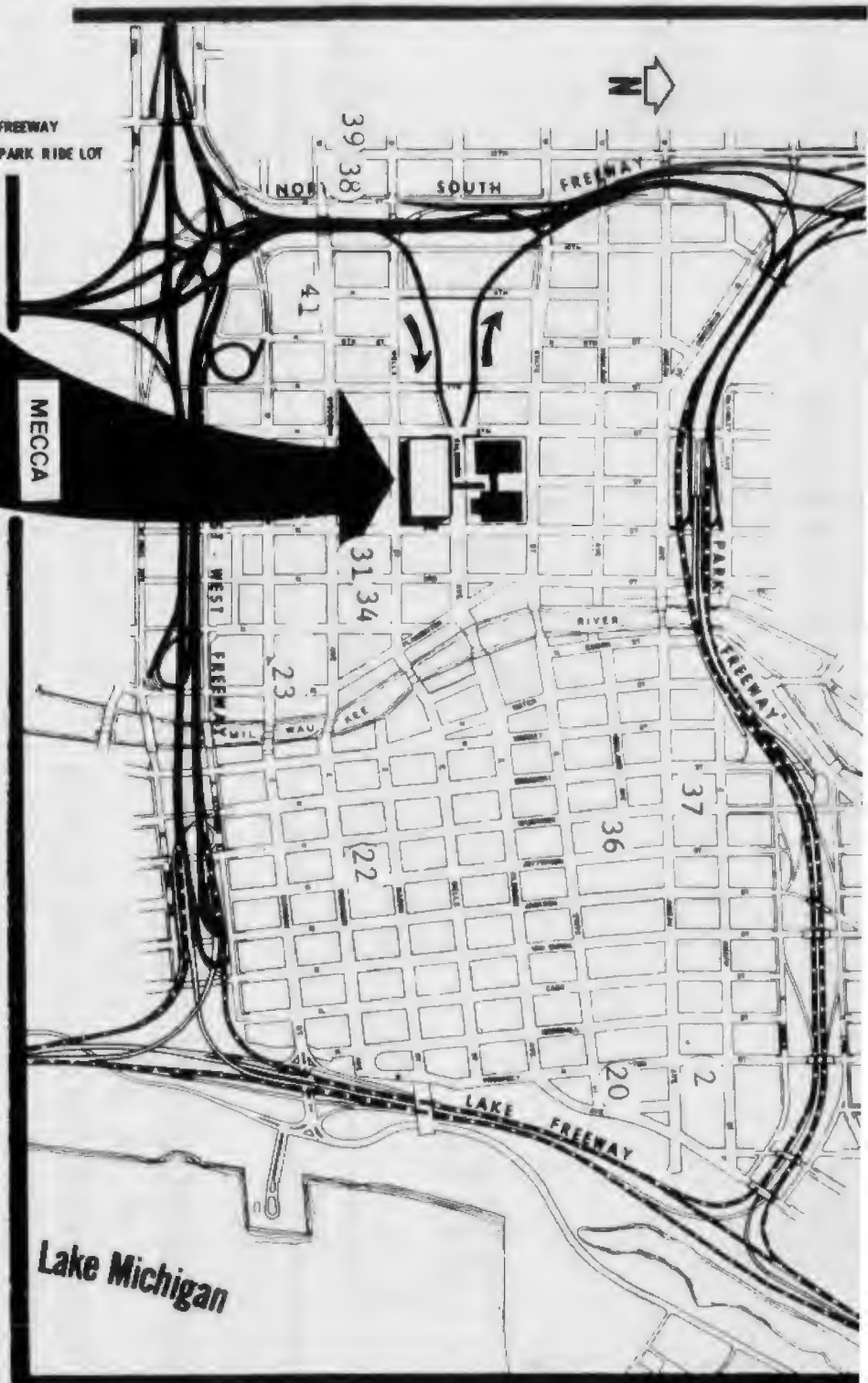
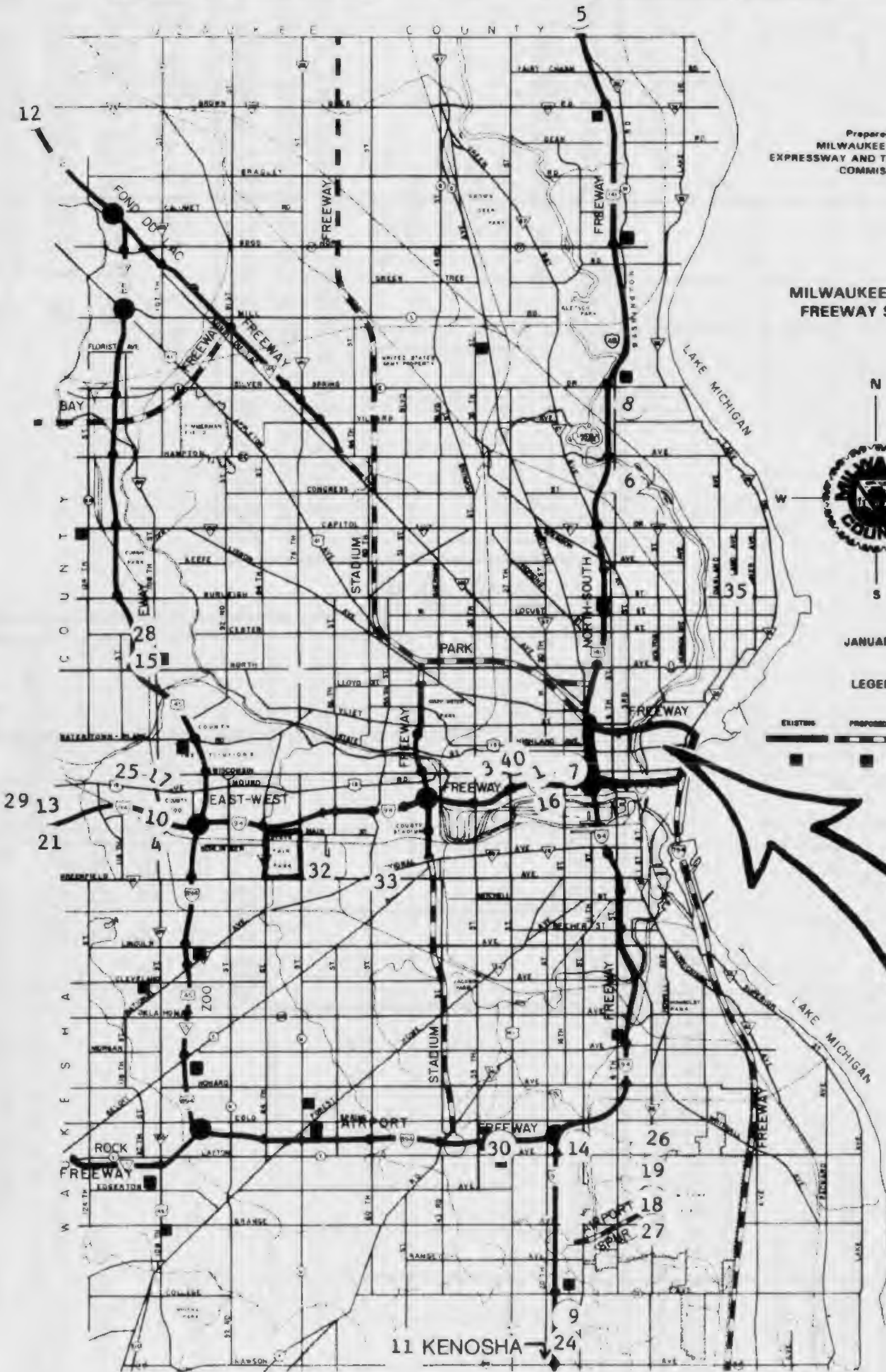
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1 Square Dance					
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4 Exhibition					
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Insert appropriate Calling Codes in squares at left (one per block) and check days available in boxes at right.

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**May 1, 1979 is the DEADLINE for:**

- **ADVANCED REGISTRATION**
- **CONFIRMATIONS BY MAIL**
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FOR HOUSING OR CAMPING COMPLETE THE ADVANCED HOUSING REQUEST BELOW



# FOR HOUSING OR CAMPING, COMPLETE THE ADVANCED HOUSING REQUEST BELOW

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Indicate your preference of accommodations NOW. Your selections WILL BE processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise comparable accommodations will be arranged. **Telephone requests are not acceptable.**

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- 1953 Kansas City  1962 Miami Beach  1971 New Orleans
- 1954 Dallas  1963 St. Paul  1972 Des Moines
- 1955 Oklahoma City  1964 Long Beach  1973 Salt Lake City
- 1956 San Diego  1965 Dallas  1974 San Antonio
- 1957 St. Louis  1966 Indianapolis  1975 Kansas City
- 1958 Louisville  1967 Philadelphia  1976 Anaheim
- 1959 Denver  1968 Omaha  1977 Atlantic City
- 1960 Des Moines  1969 Seattle  1978 Oklahoma City

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5	HARBORSIDE MOTOR INN (1,2,3,4)	4	24-26	29-31	29-31	34-39	
6	MILWAUKEE RIVER HILTON INN (2,3)	9	36-38	43-45	43-45	50-60	
7	HOLIDAY INN CENTRAL (1,2,3,4)	9	30-35	38-44	38-44	44-50	
8	HOLIDAY INN NORTHEAST (1,2,3,4)	9	28-33	37-43	37-43	43-49	
9	HOLIDAY INN SOUTH-AIRPORT (1,2,3)	9	27-31	33-38	33-38	38-44	
10	HOLIDAY INN WEST (1,2,3,4)	10	29-35	36-41	36-41	41-47	
11	HOLIDAY INN KENOSHA (1,2,3,4)	4	27-29	41-43	41-43	47-49	
12	HOLIDAY INN MENOMONEE FALLS (1,2,3,4)	4	26-28	31-33	31-33	33-40	
13	HOLIDAY INN WAUKESHA (2,3,4)	4	32-34	36-38	36-38	38-44	
14	HOWARD JOHNSON'S, Layton Avenue (1,2,3)	9	27-30	31-35	31-35	40-55	
15	HOWARD JOHNSON'S, Mayfair Road (1,2,3)	10	27-30	31-35	31-35	40-55	
16	HYATT LODGE	9	20-22	23-25	25-27		
17	MIDWAY MOTOR LODGE, Mayfair Road (2,3)	10	33-35	43-47	43-47	47-53	
18	MIDWAY MOTOR LODGE, Airport	9	32-34	42-44	42-44	46-55	
19	MOTEL '6'	9	10-13	15-18	18-20	19-25	
20	NEW MILWAUKEE INN (1)	9	28-30	32-34	32-34	34-38	70
21	OLYMPIA RESORT (1,2)	4	49-51	56-58	56-58	58-65	65-105
22	PFISTER HOTEL & TOWER (2,3)	9	38-43	46-49	46-49	53-63	85-250
23	PLANKINTON HOUSE (2)	9	24-26	28-30	28-30	30-35	48-58
24	RAMADA INN AIRPORT (1,2,3)	9	29-30	34-36	34-36	40-45	
25	RAMADA SANDS (1,2,3)	10	26-28	35-37	35-37	40-45	
26	RED CARPET HOTEL (1,2,3,4)	9	34-36	40-42	40-42	45-50	100-200
27	ROAD STAR INN	9	22-24	23-25	25-27		
28	SHERATON MAYFAIR (1,2,3)	10	35-37	41-43	41-43	47-55	
29	STEEPLE CHASE INN (1)	4	32-34	37-39	37-39	43-47	
30	SUBURBAN MOTOR INN	9	17-19	20-22	20-22	24-28	
31	TOWNE HOTEL (2)	9	14-16	18-20	19-21		
32	WEST ALLIS INN (1,2)	9	27-29	35-37	35-37	40-45	
33	WOODS VIEW MOTEL (2,3)	9	20-22	23-25	23-25	30-35	
34	WISCONSIN HOTEL (2)	9	20-22	24-26	26-28	32-38	36-46

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38	Cobeen Hall	11	22	
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**(COUNTRY STYLE, continued)**

- Fwd, —; (Twist) Side, —, Behind, —;  
Side, Close, Bk, —;  
5-8 Toe, Heel, XIF, —; Bk, Close, Fwd, —;  
Toe, Heel, XIF, —; Side, Close, Thru to  
SEMI-CLOSED facing LOD, —;  
9-12 Fwd Two-Step; Fwd Two-Step; Cut, Bk,  
Cut, Bk; Bk, Close, Fwd to CLOSED M  
face WALL, —;  
13-16 Side, Close, Side, —; Side, Close, Thru,  
—; Turn Two-Step; Turn Two-Step end  
M face LOD:

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-5 SEMI-CLOSED Fwd Two-Step; Fwd  
Two-Step; (Twirl) Fwd, —, 1/4 R Turn M  
face WALL in BUTTERFLY, —; Side, —,  
Close, —; Swivel, Swivel, Apart, Point.

**STORY OF LOVE — Belco 280**

**Choreographers:** Norman and Helen Teague

**Comment:** A busy two-step to pleasant music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,  
Point, —; Pickup to CLOSED M face  
LOD;

DANCE

- 1-4 Fwd Two-Step Fwd Two-Step; Fwd,  
Close, Bk, Close; Walk Fwd, —, 2, —;  
5-8 Side, Close, Cross, —; Side, Close,  
Cross to BANJO, —; Fwd, Lock, Fwd,  
Lock; Fwd, —, Fwd, —;  
9-12 XIB, Side, Fwd, Lock; Fwd, Close, Bk,  
—; Bk, Close, Fwd, —; Side, Behind,  
Side, Front;  
13-16 Couple Pivot, —, 2, —; Turn Two-Step;  
Turn Two-Step face LOD; Fwd, —, 1/4 R  
Turn M face WALL in BUTTERFLY, —;  
17-20 Side, Step/Step, Side, Step/Step; Rock  
Apart, Recov, Change Sides/2, Step;  
1/4 R Turn/2, 3 to LEFT-OPEN, L Roll, 2  
end BUTTERFLY M face WALL; Away,  
Step/ Step, Together, Step/Step end  
CLOSED;  
21-24 Side, Close, Fwd, —; Side, Close, Bk,  
—; Bk, Close, Fwd, Close; Side, Draw,  
Close, end BUTTERFLY, —;  
25-28 Side, Behind, Side, Behind; Rock Side,  
—, Recov to CLOSED, —; Side, Close,  
Fwd, —; Side, —, Thru, —;  
29-32 Side, Close, Bk, —; Side, —, Thru lead  
hands joined, —; (Twirl) Side, —,  
Behind, —; Fwd, —, Pickup to CLOSED  
M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1 Step Side, Point, —, Twist.

**FIRST KISS — Grenn 14263**

**Choreographers:** George and Mickey  
McCann

**Comment:** A flowing waltz with big band sound  
music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point,  
—; Together to SEMI-CLOSED, Touch,  
—;

PART A

- 1-4 Fwd Waltz; Fwd Waltz; (Whisk) Fwd,  
Side, XIB; Thru, Face, Close M face  
WALL in CLOSED;  
5-8 Fwd L Turn, Side, Fwd twd RLOD in  
SEMI-CLOSED; Fwd, Fwd/Check, Bk in  
BANJO M face RLOD; Bk, Side, Close M  
face COH in CLOSED; Side, Draw,  
Touch;  
9-12 Traveling RLOD repeat action meas 1-4  
Part A;  
13-16 Twd RLOD repeat action meas 5-8 Part A  
end in CLOSED M face WALL:

PART B

- 1-4 Twinkle, 2, 3 to BANJO M face LOD; Fwd  
Waltz; Fwd Waltz; Manuv, 2, 3 end  
CLOSED M face RLOD;  
5-8 (Heel Pivot) Bk, Close, Fwd to SEMI-  
CLOSED facing LOD; Fwd, L Turn, Side  
end BANJO M face DIAGONALLY RLOD  
& COH; Bk, L Turn M face LOD, Side;  
Manuv, 2, 3 end CLOSED M face RLOD;  
9-12 Pivot, 2, 3; Bk, Side, Close M facing  
LOD in CLOSED; (L) Waltz Turn; (L) Waltz  
Turn end M face WALL;  
13-16 (Hover) Fwd, Side, Recov to SEMI-  
CLOSED; Thru, Face, Close M face  
WALL in CLOSED; L Balance, 2, 3; R  
Balance, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1 Dip Bk, Twist L, —.

**ITALIAN THEME — Grenn 14263**

**Choreographers:** George and Joyce  
Kammerer

**Comment:** Active routine done mostly with iden-  
tical footwork in Varsovianna position.

INTRODUCTION

- 1-2 OPEN-FACING Wait; Apart, Point, (L  
Roll) Together, Touch to VAR-  
SOUVIANNIA identical footwork.

PART A

- 1-4 Fwd, —, Fwd, Check; Behind, Side,  
Fwd, Lock; Side, Behind, Side, L Turn  
face DIAGONAL COH & LOD; Side,  
Behind, Side, R Turn face WALL;  
5-8 Side R Turn, —, Bk, Cut; Bk, —, Bk, —;

- Bk, Cut, Bk L Turn face WALL, —; Side, —, Fwd** DIAGONALLY LOD & WALL, —;  
 9-12 **Fwd, R Turn, Side, Flare; Behind, Side, Thru, —; Fwd, R Turn, Side, Flare; Behind, Side, Thru, —;**  
 13-16 **Fwd, —, Side, Hook; (Roll Trans) Thru, —, Side, Close end M face WALL in CLOSED; Side, —, Thru to SEMI-CLOSED, —; Side/Close, Side, Fwd Pickup to CLOSED M face DIAGONALLY LOD & WALL, —;**

**PART B**

- 1-4 **Fwd, —, Side Rise, Recov; Fwd, —, Fwd, Close end BANJO M face LOD; Bk, —, Bk, Close end SEMI-CLOSED facing LOD; Manuv, —, 2, 3 M face RLOD;**  
 5-8 **R Pivot, —, 2, —; 3, —, 4 M face WALL & LOD, —; Apart, —, —, Point, —; (Roll Trans) Together, —, Touch end VAR-SOUVIANNA facing LOD & WALL, —;**

**PART C**

- 1-4 **CLOSED M face LOD 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side, Close; 1/2 L Turn, —, Side, Bk to SEMI-CLOSED facing RLOD; L Turn face LOD, —, Side, Fwd end BANJO;**  
 5-8 **Fwd, —, Side, Close; Bk, —, Side, Close; Dip Bk, —, Recov, —; (Twirl) L Turn face LOD, —, Close, —;**  
 9-12 Repeat action meas 1-4 Part C;  
 13-16 **Fwd, —, Side, Close; Bk, —, Side, Close; Apart, —, Point, —; (L Roll Trans) Together, —, Touch end VAR-SOUVIANNA face LOD & WALL, —;**

SEQUENCE: A — B — A (meas 9-16) — C — A plus Ending.

Ending:

- 1-2 **Apart, —, Point, —; (L Roll to Trans) Together, —, Touch end VAR-SOUVIANNA, —.**

**NOTE CORRECTIONS!**

In the Ammunition section of both the July and August issues two dances became intermixed, with the result that neither one will work out. On page 44 of the July issue, the second routine is a long one. If you will just omit the first 13 lines and start the July routine with "Side ladies chain," you'll find that it dances correctly. On page 52 of the August issue, the short three-line routine (sixth item) is the finish of the 13 lines which was published in July. We thank those readers who brought the error to our attention and we will make the necessary changes for the 1980 Yearbook. Some days it doesn't pay to get up.

**MORE FROM ABROAD**

By Michael Liston, Ramstein AFB, Germany

- Four ladies chain  
 Sides pass thru  
 Separate around one  
 Make a line of four  
 Pass thru, tag the line, face out  
 Bend the line, star thru  
 Cloverleaf, double pass thru  
 Track II, swing thru  
 Spin chain thru  
 Ladies trade, box the gnat  
 Right and left grand

- Sides curlique, walk and dodge  
 Swing thru, girls circulate  
 Boys trade, spin the top  
 Pass thru, bend the line  
 Star thru  
 Veer left to a two-faced line  
 Couples circulate, ferris wheel  
 Center four curlique  
 Left allemande

**SINGING CALL**

**I'VE BEEN TO GEORGIA  
 ON A FAST TRAIN**

By Tony Sikes, LaPorte, Texas

**Record: Circle D #213, Flip Instrumental with Tony Sikes**

- OPENER, MIDDLE BREAK, ENDING  
**I've been to Georgia on a fast train honey  
 I wasn't born no yesterday  
 Left allemande the corner lady  
 Do sa do your baby  
 Men star left roll it round that way  
 Now turn partner by the right and  
 Go left allemande  
 Swing your partner and promenade  
 I've had a good christian raising  
 And an eighth grade education  
 Ain't no use you all treating me this way**

FIGURE:

- Head two couples square thru four hands  
 Around corner lady do sa do  
 Curlique then scoot back right there  
 my friend  
 Boys fold two ladies chain across  
 Flutter wheel you want to move it  
 Go full around then slide thru  
 Swing the corner promenade  
 I got all my country learning  
 Just milking and a churning  
 pickin' cotton  
 Raising cane and baling hay**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

## DIVIDES ET AL

By Jocko Manning, Beltsville, Maryland

Side ladies chain, heads spin the top  
Sides divide, all slide thru  
Left allemande

Head ladies chain, all whirl away  
Heads spin the top and swing thru  
Others divide, all turn thru  
Wheel and deal (girls in the center)  
Swing thru, men divide  
All turn thru, wheel and deal  
Centers turn thru to a left allemande

Head ladies chain, heads spin the top  
Sides divide  
All half square thru and trade by  
To a left allemande

Heads spin the top, sides divide  
All spin the top, turn thru  
Partner trade, pass to the center  
Slide thru, spin the top  
Others divide, all spin the top  
Turn thru, partner trade  
Pass thru, trade by  
Left allemande

Heads square thru four hands  
Swing thru, boys run, zoom  
Couples circulate, wheel and deal  
Square thru three quarters, trade by  
Left allemande

Heads square thru, slide thru  
Left swing thru, left spin the top  
To a left allemande

## FROM JACK

By Jack Lasry, Hollywood, Florida

Heads square thru  
Do sa do to a wave  
Eight circulate, recycle  
Spin chain thru  
Girls circulate one spot  
Boys run, wheel and deal  
Left allemande

Heads lead right circle to a line  
Pass the ocean  
Scoot back, boys trade  
Boys run, tag the line  
Cloverleaf  
On a double track dixie style to a wave  
Girls circulate, boys trade  
Boys cross run  
Swing thru, boys run  
Half tag trade and roll  
Left allemande

## SINGING CALLS

### GOOD DEAL LUCILLE

By Deuce Williams, Detroit, Michigan

Record: **Gretn #12162**, Flip Instrumental with  
Earl Johnston, Vernon, Connecticut

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring  
Rollaway and circle left my friend  
Rollaway and circle left go walking around  
Left allemande and weave the ring  
Do sa do and then you promenade  
Promenade around the track go  
All the way round 'til you get on back  
Ah ha good deal Lucille

FIGURE:

Those heads promenade halfway in time  
Gonna lead on out to the couple  
on the right

Circle make a line move up to middle  
and back

Do a right and left thru pass thru  
Tag the line face into the middle and  
Box the gnat then cross trail thru  
Swing your corner and promenade  
her too

You promenade around the square  
With your head in heaven like  
walkin' on air

Ah ha good deal Lucille

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### ROSE GARDEN

By Dan Nordbye, Bellevue, Nebraska

Record: **Blue Ribbon #223**, Flip Instrumental  
with Dan Nordbye

OPENER, MIDDLE BREAK, ENDING

Four ladies gonna' chain that ring  
Turn and chain 'em back again  
Join hands and circle the square  
Left allemande now weave the ring  
Oh when you take you gotta' give  
So live and let live do sa do  
Then you promenade home  
I beg your pardon I never  
Promised you a rose garden

FIGURE:

Heads promenade and go halfway

Move in right and left thru

Square thru four hands and go

When you're there go

Right and left thru and swing thru

Boys run right half tag swing tonight

Left allemande and promenade

I beg your pardon I never

Promised you a rose garden

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

# AMMUNITION

Heads cross trail thru  
Around just one into the middle  
Star thru, California twirl  
Cross trail thru  
Around just one into the middle  
Star thru, California twirl  
Pass thru, go around two  
Into the middle for a left square thru  
Star by the left with those you meet  
Now heads star right in the middle  
Left allemande

Allemande left your corner girl  
Pass by your own  
Right hand round the right hand girl  
Allemande left new corner girl  
Pass on by your new little one  
Right hand round new right hand girl  
Allemande left just one again  
Pass right by you're not through yet  
Right hand round this new little pet  
It's an allemande left one more time  
Pass right on by  
Swing your own and promenade

Heads star thru, pass thru  
Right and left thru with a full turn  
Those who can right and left thru  
Everybody California Twirl  
Right and left thru with a full turn  
Those who can right and left thru  
Everybody California twirl  
Pass thru, U turn back  
Star thru, California twirl  
Pass thru, bend the line  
Square thru three quarters  
Bend the line  
Star thru, California twirl  
Those who can right and left thru  
Everybody roll a half sashay  
Centers square thru three quarters  
Everybody U turn back  
Centers square thru three quarters  
Left allemande

Side couples right and left thru  
Star thru, pass thru  
Right and left thru with a full turn  
Those who can right and left thru  
Everybody California twirl  
Right and left thru with a full turn  
Those who can right and left thru  
Everybody California twirl  
Left allemande

Head ladies chain to the right  
All four ladies chain across  
Side two couples right and left thru  
Heads lead right  
Go right and — left allemande

## SINGING CALL ADAPTATION

### GOODTIME POLKA SQUARE

As called by Coy Cowan, Tampa, Florida

Record: Hi-Hat 329

INTRO

— — — — Ladies promenade inside  
OPENER, MIDDLE BREAK, CLOSER  
(by Ed Keen and Ernie Kinney)  
Once around inside like that, meet your  
partner, box the gnat 'n  
Just the men left hand star  
around — — —  
Take your maid star promenade, go  
walkin' right on down — the  
Men back out a full turn 'n circle  
left around —  
Circle round the land —, your  
corner allemande —  
Come on back and bow to your own —  
(Promenade)  
We'll dance that good time polka  
— — — cause

Nobody wants to go home (Heads  
promenade)

FIGURE

(Based on Ed Gilmore's Heel and Toe Polka)

Halfway around will do, come down the  
middle half square thru  
Split two round one to a line 'n then  
— (forward and back)  
Forward 'n back then face your corner  
get set for heel 'n toe  
Heel 'n toe out you go, a heel 'n  
toe 'n in —  
Heel 'n toe out you go, heel 'n toe 'n  
give her a swing  
Twice around then keep 'er for your own  
— (promenade) we'll  
Dance that good time polka  
— — — cause

Nobody wants to go home (Heads  
promenade)  
(Ladies promenade inside)

SEQUENCE: Opener, Figure twice, Break, Figure  
twice, Closer

NOTE: In the above figure Coy has fitted the  
pattern into a 64-beat sequence that is actually in  
the form of a quadrille. He has arranged the  
words so that all dance action is called or  
prompted just preceding the next 8-count musi-  
cal phrase.

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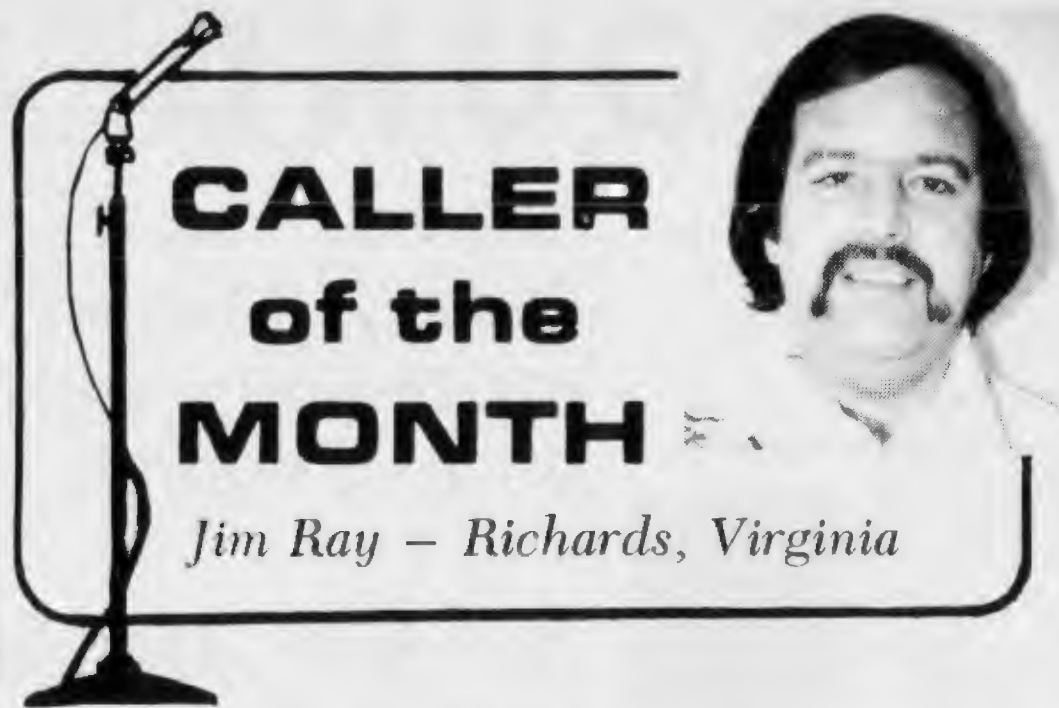
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*Jim Ray - Richards, Virginia*

**J**IM RAY lives in Richlands, Virginia, with his wife, Pat, and two children, Melissa and Bryan. After graduating from high school, Jim was drafted into the Army and subsequently spent 12 months in Viet-Nam.

Following Jim's release from the Army, the Rays searched for a hobby or an activity in which both could be involved. They discovered square dancing and for three years were avid club dancers.

In 1974 Jim began learning to call and has devoted many long hours in self-teaching. Through his efforts square dancing in the Southwest Virginia area has grown into a very popular pastime.

At the present time Jim calls for clubs in Lebanon, St. Paul, and Richlands, Virginia. He also teaches an advanced class through the sponsorship of Southwest Virginia Community College.

This past summer Jim was a member of the square dance staff at Andy's Trout Farm in Dillard, Georgia, and will be one of the staff callers for the October Autumn Promenade in Gatlinburg, Tennessee.

One of the activities close to Jim's heart is

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- LM 127 Don't Think Twice by Jim Coppinger
- LM 126 All the Sweet by Bill Barner
- LM 125 You Can Have Her by Harold

- LM 124 All the Times by Mac
- LM 123 Living in the Sunshine by Bill Claywell
- LM 122 She's My Rock by Jim
- NEW ON BOB-CAT
- BC 105 Down On Bourbon St. by Bob
- BC 104 Everything I Touch by Bill Barner
- BC 103 Magic of the Rain by Bob
- BC 102 Square Dance Man by Larry Letson



the benefit dance for the Heart Fund and Easter Seals which he sponsors every year. He is joined in this endeavor by several other callers.

Jim is employed as a salesman for a furniture company in Cedar Bluff. The Rays are delighted to be a part of square dancing and treasure the friendships the activity has made possible.

(LETTERS, continued from page 3)

of friendship made me more determined than ever to get back on my feet and call for another 30 years. We have always preached that square dancers are the most wonderful people in the world. This has been proven to us a thousand-fold during the past two months. Our sincerest thanks to you all.

Johnny Davis  
Erlanger, Kentucky

Dear Editor:

With a fine convention area and fine air-conditioning at the 27th National in Oklahoma, we were very disappointed in the program of square dancing. The 27th National was promoted as having something for everyone. We were disappointed that there was only advanced dancing for seven hours from 9 AM to 11 AM and 1 PM to 7 PM. After 7 PM we were cut off at the prime dancing time. After such a success at Atlantic City with a crowded advanced room until 11 PM each night, you would think that the next committee would try to do as well.

Archie Smith  
Detroit, Michigan

Dear Editor:

Now that the National Square Dance Con-

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vention in Oklahoma City has taken its place in history, it seems appropriate to offer some criticism. The speech intelligibility in the mammoth room used for advanced level dancing was practically non-existent. This was due to the high solid rafters, solid sheet rock walls, cement floor, and an absence of material to absorb the sound. The human ear could not cope with such an abundance of high audio frequencies. Consequently, there were many broken squares and frustration, much of which could have been avoided with appro-

priately placed horizontal loud speakers. It would not have been a complete remedy, but a big improvement. It was also obvious that most of our top callers were conspicuous by their absence.

Chad Knowlton  
 Gravette, Arkansas

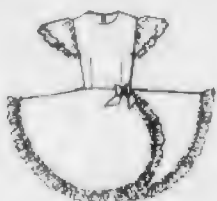
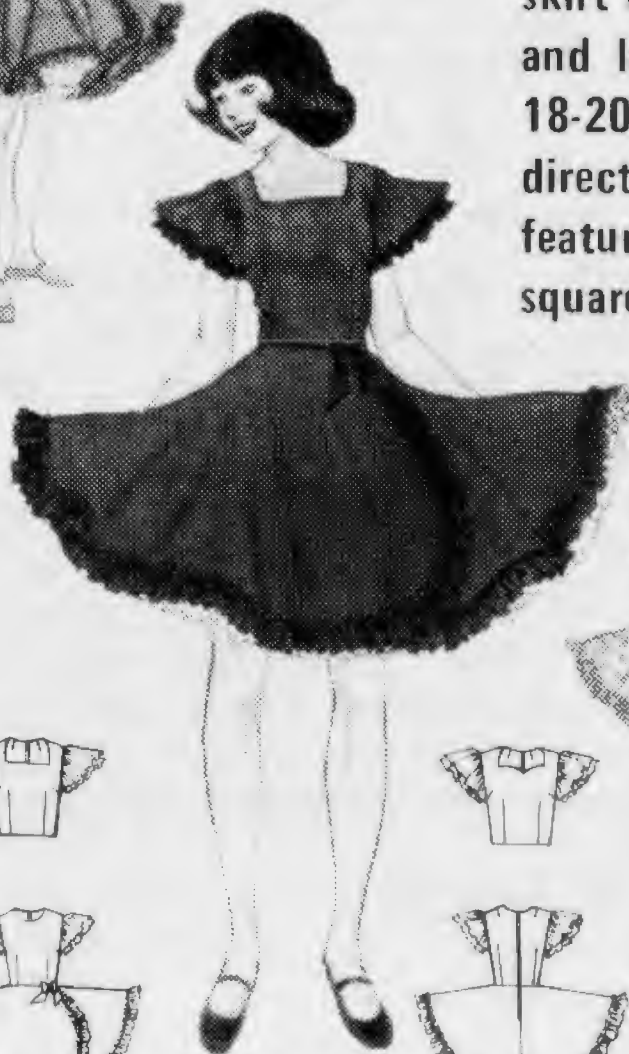
Dear Editor:

In answer to "Concerned Dancer," July issue Letters to the Editor — The question is a ticklish one and can be answered either way, depending on which side you happen to be

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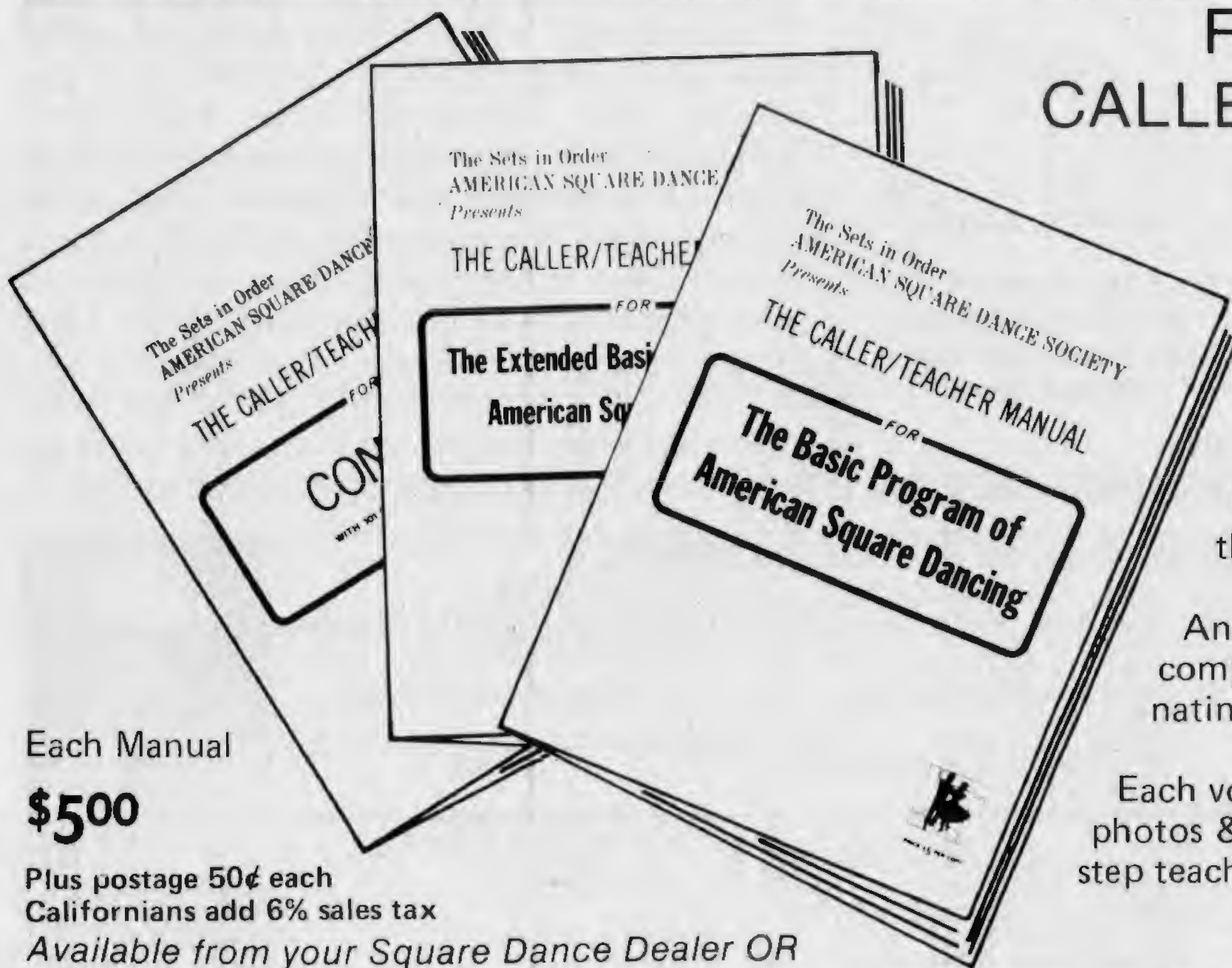
standing. I, as a caller, feel that out of courtesy to the club, before asking or allowing anyone to call a tip I would mention what I'd like to do, and I'm sure any club president who considers himself a square dancer would not object.

Harold Henderson  
Naples, Maine

Dear Editor:

It was a great convention, wasn't it? We took our travel trailer and just after entering the fairgrounds our car decided to quit run-

ning. Many thanks to the parking committee (and particularly to Jamie Raines) who so graciously towed our trailer to two different spots before we "settled in." We also were very grateful for the free bus service . . . Enjoyed the exhibition groups but would like to see more contra and round dance exhibitions and a little less clogging, although they were all great. The one big complaint we have is that the powerful spotlight used in the fashion show succeeded in washing out most of the colors and details of the dresses . . . Okla-



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homa's restaurants outdid themselves, the people were friendly and courteous, and we appreciated Governor Boron, Senator Bellman, and Mayor Latting taking time to greet the square dancers. We also thought the Parade of States particularly beautiful with just the beat of the tom-tom setting the pace. So thanks, Oklahoma City, for a good convention.

Sue and Paul Harrison  
 San Benito, Texas

Dear Editor:

Concerned Dancer has a tough question. A dependable caller, with a notable caller-guest can be trusted to give that caller the mike without prior consultation with the club. Ditto with a budding caller-member of the club. But it is just common courtesy for the caller to get at least informal consent. On the other hand, if the episode has happened, it should be handled with "cool," not by angry confrontation by the club president.

Allen Conroy, M.D.  
 Novato, California

Dear Editor:

As a dancer and a caller, I must commiserate with Martha and Richard Smallwood and "Discouraged," whose letters appeared in the June issue of SQUARE DANCING. It is my opinion that "advanced" and "challenge" dancing will do more harm to our activity than good. It is causing the "cliques" that keep "Discouraged" from dancing, and it is making square dancing an activity that is cutthroat competition instead of an evening of fun. I am tired of seeing "high level" dancers look down on "low level" dancers, and I am further tired of the high blood pressure cases that seem to have invaded the world of square dancing. I

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have seen too many people go home from a square dance looking very sad because no one would dance with them or because someone got angry at them for making a mistake. This definitely is *not* what square dancing is all about. . . . Let's remember, square dancing is for everybody. Let's try to keep it that way. The mainstream dancers do not have to go to higher level dances, but we must see to it that they have dances too. Otherwise, sooner than we realize, square dancing will be an activity only for those who know every challenge move in the book, and there will no longer be any dances for the mainstream and casual dancers.

Fred Weiner  
Bronx, New York

Dear Editor:

To Concerned Dancer (Letters, SQUARE DANCING, July, 1978) — a caller hired to call a dance should never ask someone else to call a tip unless this is first approved by the club president. The caller is a hired person — the club is paying him to call, not someone else. Any change in this arrangement naturally must be approved by the club officers. If the caller would like to have someone else call a guest tip, he should check with the president first, and if the president says "no" — that's the end of it; the caller is not running the club, the officers are. . . . There is one possible exception. There are some clubs which have officers, but the club is really caller-run. The caller delegates whatever duties he wishes to the appropriate officers, but everyone knows the caller is in charge overall. In this case it would be natural for the caller to make the decision on guest tips. To summarize, the only time a caller should ask someone to guest call

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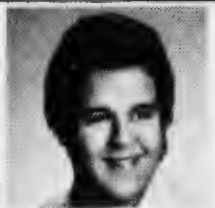
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without checking with someone else is when the club is caller-run. Otherwise, the officers make the final decision, not the caller.

Ed Foote  
Wexford, Pennsylvania

Dear Editor:

We need help in compiling data on the benefits to a Public School System from allowing the school facilities to be used by square dancers, free of charge. We have heard of studies showing vandalism reduction in large percentages when school facilities are so used

and would like your help in obtaining copies of these studies. The Utah Board of Education rules provide for free usage but the local boards have been interpreting the rules and charging higher and higher prices. At this time only two of 26 Ogden area clubs use the schools, and only four of the clubs in the Salt Lake area. The high fees have driven the clubs out. We need help to show the local boards that they can save dollars by allowing free usage due to proven reduction in vandalism. We would appreciate any data you may have



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Dennis F. Knight  
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Dear Editor:

In response to the letter from Alabama (page 19, July issue), the writer suggests raising the price of admission to a square dance to \$5.00 per couple. I have been a square dancer for about 10 years. In that time the price of admission has doubled from 75c to \$1.50. It

was my pleasure to dance three or four nights a week. Now I can only afford one night a week with an occasional second night. If clubs continue to raise prices they will, in time, price themselves out of dancers. If clubs must raise prices, at least let them consider us seniors who are on a fixed income, yet we love our square dancing as well as anyone and most of us are not a drag in any square as are some a lot younger.

Joe Bringazi  
Redding, California

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Dear Editor:

Many thanks for showing my "white sheet" dress in your September "Ladies on the Square." One thing about it that is helpful which I would like to tell your readers is that instead of cutting the tiered strips, just tear them across the sheet. This makes for evenness.

Nancy MacDicken  
Tacoma, Washington

Dear Editor:

In the past it has been my practice to send

to dancers in my workshop and club and those who regularly book me for dances a Christmas card. Last year I wrapped up 100 sets of your Basic, Extended and Mainstream Handbooks so that I had 100 Christmas presents. During the dances I had the dancers promenade past the caller's platform so that I could shake hands, wish them a Merry Christmas and give them a Christmas present. Needless to say, the dancers were overjoyed and the cost to me, considering postage, etc., was not significantly more than sending a Christmas

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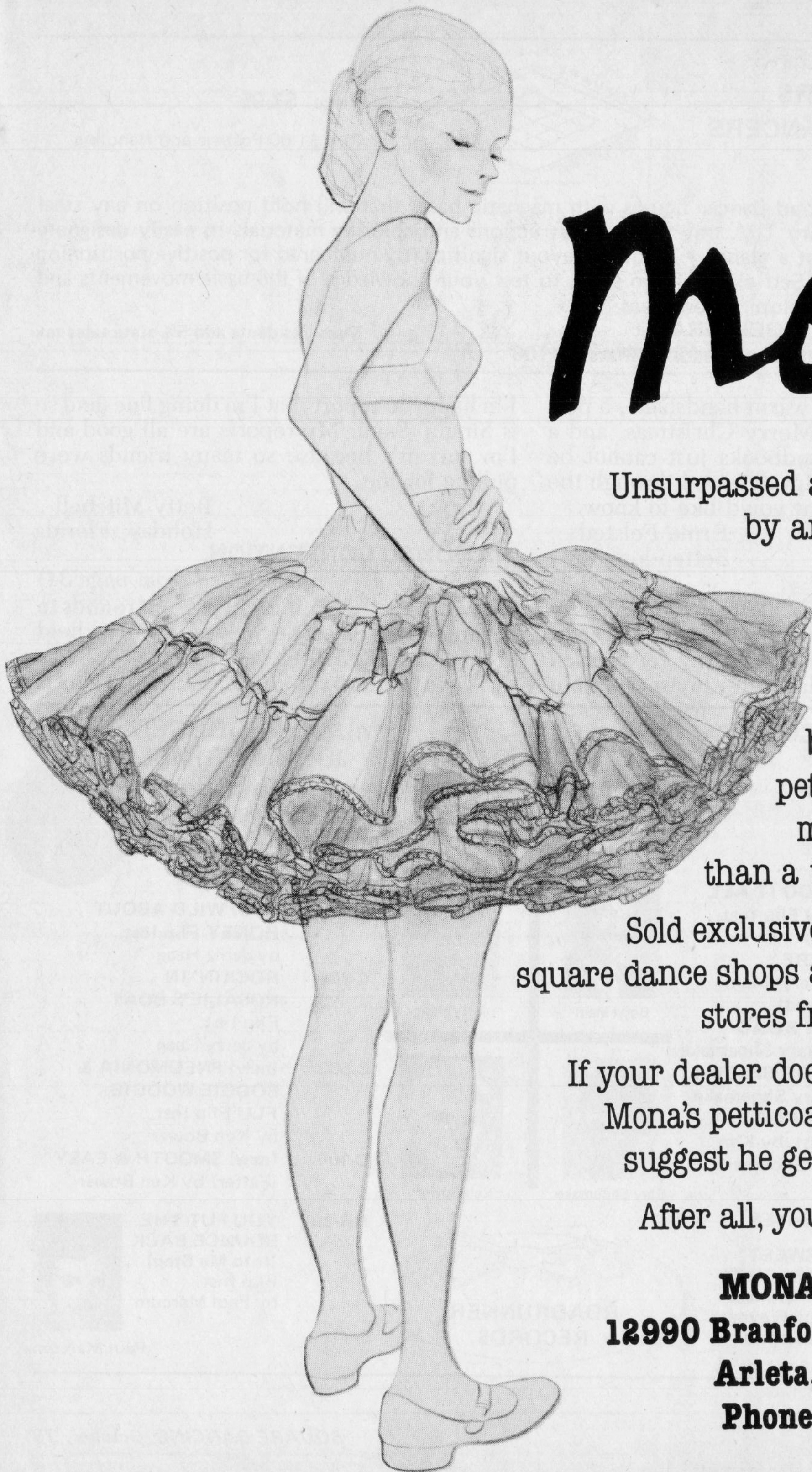
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Ernie Felsted  
Bettendorf, Iowa

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Betty Mitchell  
Holiday, Florida

Dear Editor:

Please convey my thanks to the hundreds of dancers all over the U.S. who sent me cards, prayers and good wishes for my recovery. I was hospitalized 18 days after my surgery but

**(NATIONAL CONVENTION,**  
*continued from page 34)*

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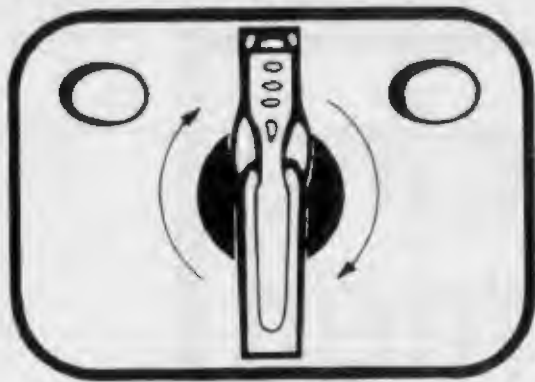


Wayne Baldwin





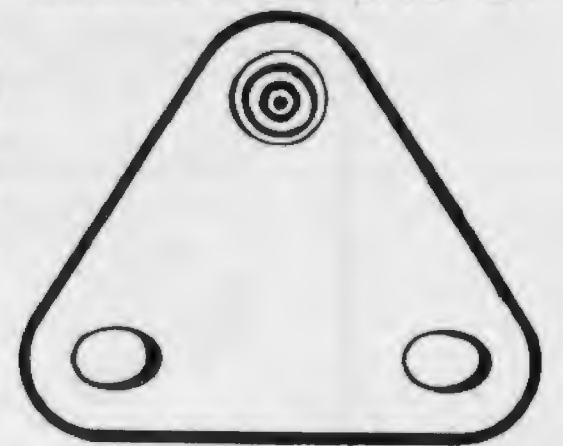
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(WORLD, continued from page 41)

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Here's a gentle reminder that the deadline for all copy is 60 days prior to date of issue. March is Big Events month so get your dates for 1979 to us *no later than January 1, 1979.*



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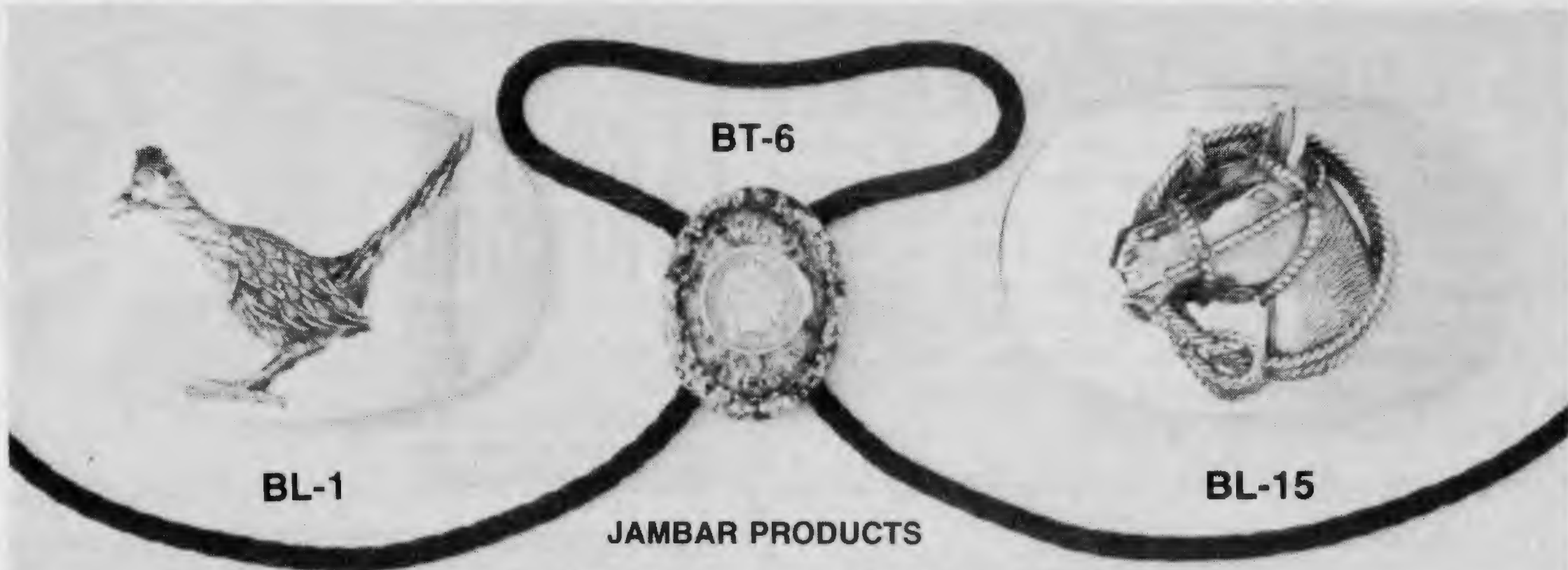
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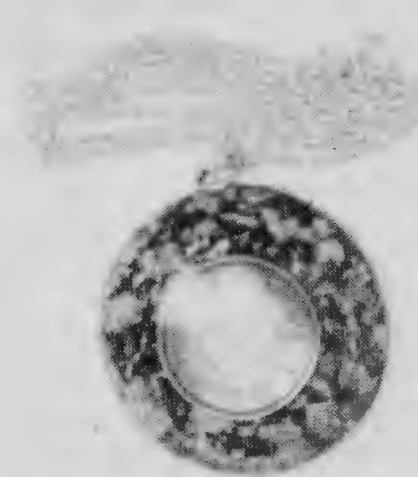
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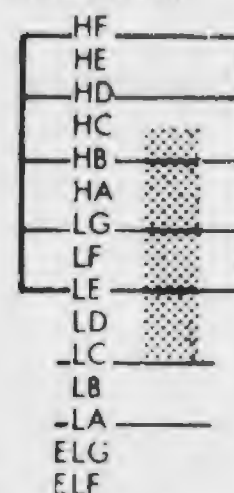
## SINGING CALLS

**I'LL PROMISE YOU TOMORROW — Hi-Hat 492**  
**Key: B Flat Tempo: 128 Range: HB Flat**  
**Caller: Joe Johnston LB Flat**

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain back — promenade (Alternate break) Four ladies chain across — rollaway circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two square thru four hands — with sides do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three hands — swing corner — promenade (Alternate figure) Head two square thru four hands — with sides curlique — walk and dodge — cast to right three quarters — boys trade — wheel and deal — right

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



and left thru — flutter wheel go full around — swing her — left allemande — promenade (Alternate ending) Four ladies chain across — chain back to do paso — partner left — corner right — partner left — head ladies center tea cup chain.

**Comment:** Easy dance movements. Good instrumental with mandolin use. Seems to this reviewer that instrumental side has been slowed resulting in a wavering effect. Most callers can handle easily. Rating: ★

**MEXICAN LOVE SONGS — Circle D 212**

**Key: C      Tempo: 130      Range: HD**  
**Caller: James Martin      LC**

**Synopsis:** (Break) Four ladies promenade inside — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — hold on box the gnat — right and left thru — star thru — flutter wheel full around — slide thru — swing corner — promenade.

**Comment:** Some callers may enjoy calling this. Dancers were mixed in their reactions. Figure construction adequate. Rhythm track is a bit different. Record well recorded and the "Circle D" company is beginning to be heard from. Rating: ★+

**HOW I'D LIKE TO SEE YOU AGAIN — Blue Star 2062**

**Key: F      Tempo: 130      Range: HD**  
**Caller: Marshall Flippo      LE**

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face to right — wheel and deal — turn thru — left

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allemande — come back swing new girl — promenade.

**Comment:** The recording engineering on Flip's voice is not up to the Blue Star standard. The instrumental side is fine. Good choreography as usual. Easy dancing. Rating: \*\*

**I'VE BEEN TO GEORGIA ON A FAST TRAIN — Circle D 213**

**Key: G      Tempo: 136      Range: HD  
Caller: Tony Sikes      LD**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good release with lots of bounce to the ounce. Suggest it be slowed for better

execution. Dancers are literally flying. Good fill-in words on chorus. Dance movement is adequate. Good feeling offered by Tony.

Rating: \*\*

**EXPERT AT EVERYTHING — Rhythm 120**

**Key: E    Tempo: 130    Range: HC Sharp  
Caller: Kip Garvey      LB**

**Synopsis:** (Break) Circle — allemande corner — do sa do — men star left — turn partner right — left allemande — swing own — promenade (Figure) Head couples promenade halfway — lead to right — circle to a two-faced line — all couples circulate — move up with a wheel and

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deal— swing thru — box the gnat — square thru three quarters — swing corner — promenade.

**Comment:** This dance seemed to be average in structure, instrumentally and choreographically, according to the dancers. Above average music and most callers could capably handle. The melody is simple enough and has strong beat for caller's security.

Rating: ★+

**LONELY WOMAN'S FRIEND — Kalox 1223**

**Key: C & D Tempo: 128 Rating: HA  
Caller: Jon Jones LA**

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**Synopsis:** Complete call printed in Workshop.

**Comment:** Nice relaxed dance with good job being done by Jon. Music is also good by Kalox with an easy tune to call. Figure has usual mainstream movements with ferris wheel. Most callers can handle.

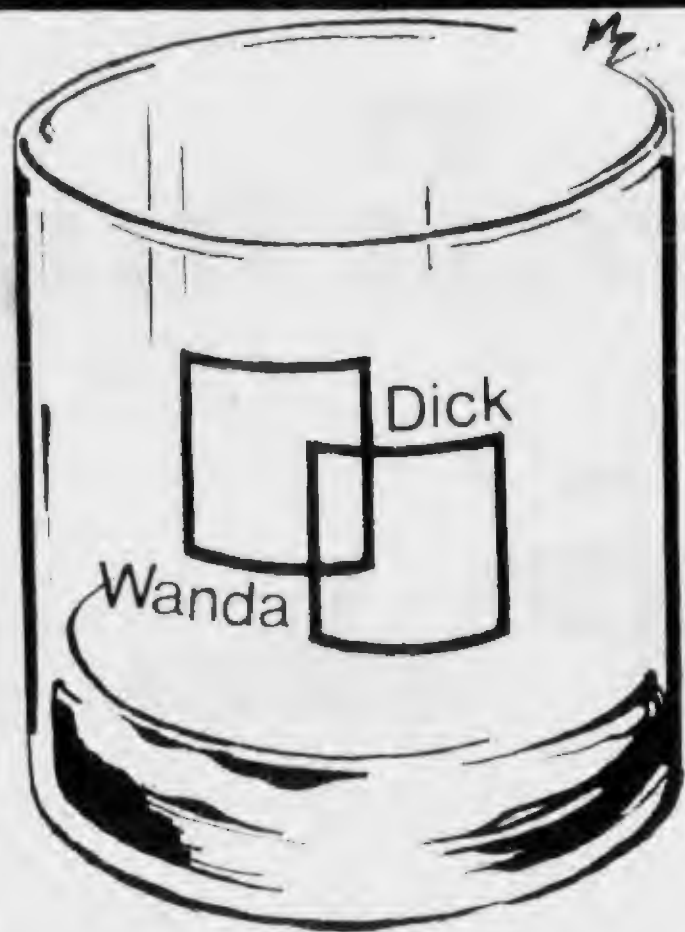
Rating: \*\*

**GOOD DEAL LUCILLE — Grenn 12161**

**Key: A Tempo: 128 Range: HA  
Caller: Earl Johnston LC Sharp**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Nice release by Earl with good accompaniment. Figure is well established with



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no real problem spots. Saxophone gives a little different sound. Rating: \*\*

**DON'T IT MAKE YOUR BROWN EYES BLUE — Circle D 211**

Key: C Tempo: 130 Range: HC  
 Caller: Rusty Fennell LC

**Synopsis:** (Break) Four ladies chain — rollaway — circle — four ladies rollaway — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — touch a quarter — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing

corner — promenade.

**Comment:** A take off on the recent pop western hit. Good music in all respects. Some callers can handle; some will fail. Word metering will need work in places. Nice job of calling by Rusty and figure flows nicely.

Rating: \*\*

**ROSE GARDEN — Blue Ribbon 223**

Key: E Flat Tempo: 128 Range: HC  
 Caller: Dan Nordbye LE Flat

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A change of pace release with nice calling by Dan. The only drawback may be

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with callers keeping the melody line established. Figure has nothing above Mainstream.  
Rating: \*\*

## IT DOESN'T MATTER ANYMORE — Ghost Town 4

Key: D      Tempo: 128      Range: HA  
Caller: Dave Kenney      LA

Synopsis: (Break) Circle left — allemande corner — box gnat home — do wrong way grand — turn partner by right — make wrong way thar — shoot star — allemande left — promenade (Figure) Heads square thru four hands — meet corner do sa do — swing thru

— spin top — right and left thru — flutter wheel — sweep one quarter more — swing corner — promenade.

**Comment:** Change in melody line in certain instances could cause some problems. Standard primary melody seems easy enough. Lots of strings in instrumental. Figure is average in its structure.  
Rating: \*+

## JACKSON — Longhorn 1024

Key: B &  
C Sharp Tempo: 134 Range: HC Sharp  
Caller: Jim Hayes      LG Sharp  
Synopsis: (Break) Join hands circle — left al-

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lemande — swing partner — men star left — swing — promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate — turn thru — left allemande — swing — promenade.

**Comment:** A re-issue of this release with a new caller. Good music and dance figure is average. Caller really gives an all out performance but needs to vary chord structure for easy listening is this reviewer's feelings. It's at least a different sound and, as previously stated, a fine instrumental. Rating: \*+

*Send us two copies of your releases and they will be reviewed in this column.*

## OPEN UP YOUR HEART — Chinook 013

**Key: B Flat Tempo: 136 Range: HD**  
**Caller: Jim Hattrick LC Sharp**


**Synopsis:** (Opener) Sides face grand square — (Break) Circle left — allemande corner — do sa do — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead right circle four — make a line — forward up and back — star thru — do sa do — spin chain thru — girls circulate twice — swing lady — promenade.

**Comment:** A quick stepping dance that seems to lack a smooth feeling. Sounds like a Roger Miller imitation in places, offering at least a

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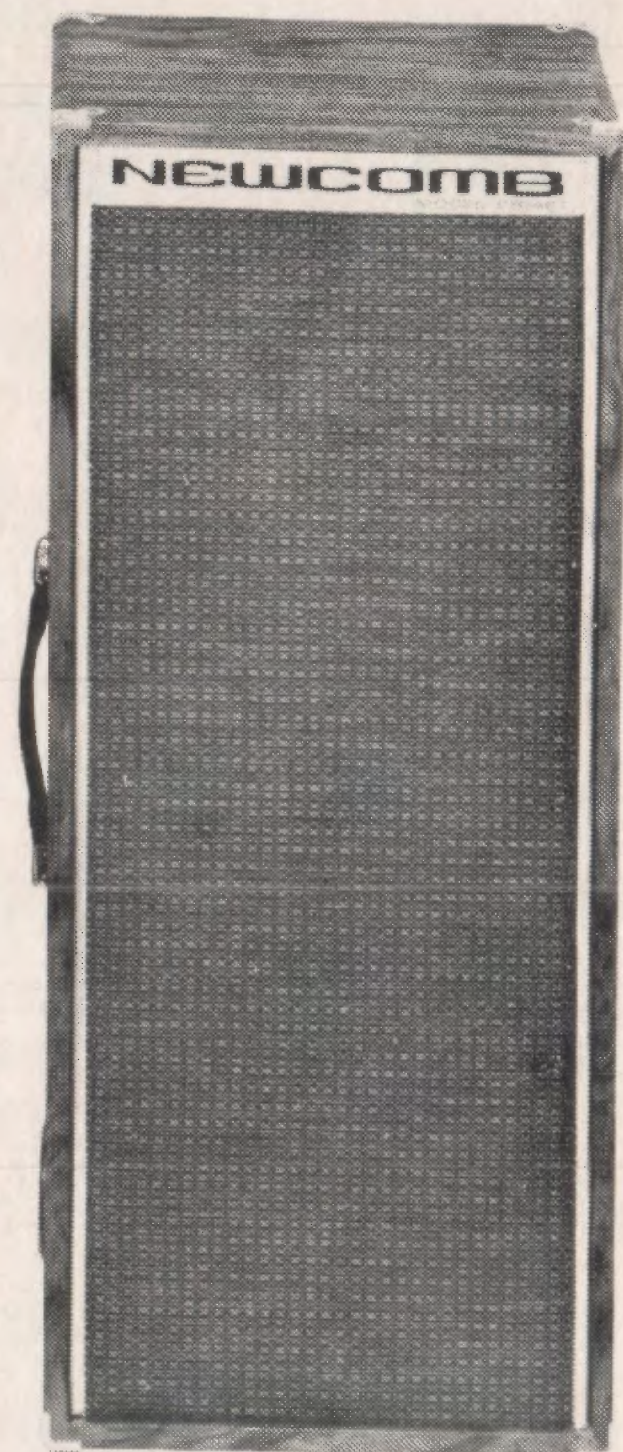
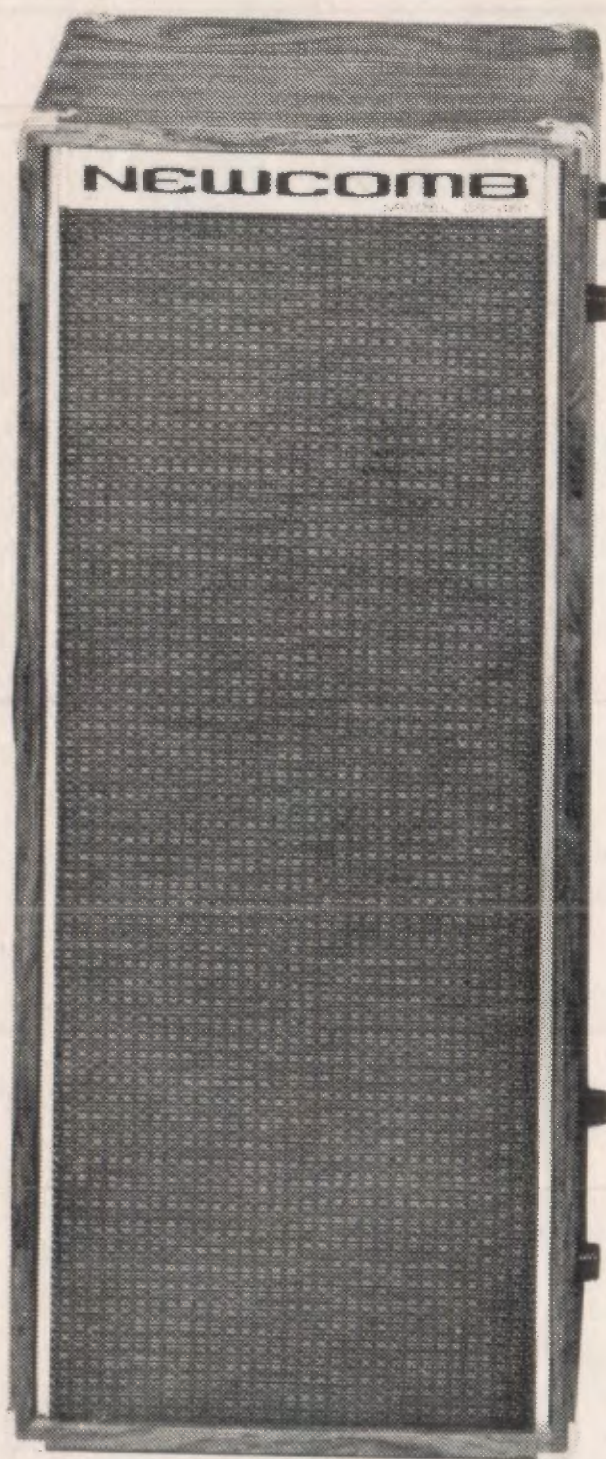
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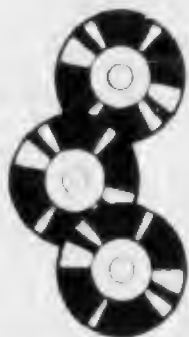
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different caller approach to records for square dancing. Rating: ★+

### FLIP HOEDOWN

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Key: G Tempo: 132

Caller: Shelby Dawson

**Comment:** A good instrumental of "Boil Them Cabbage" with strong harmonica lead. Shelby does the calling on flip side offering dancers one side and callers use of the instrumental. Rating: ★★

### HOEDOWNS

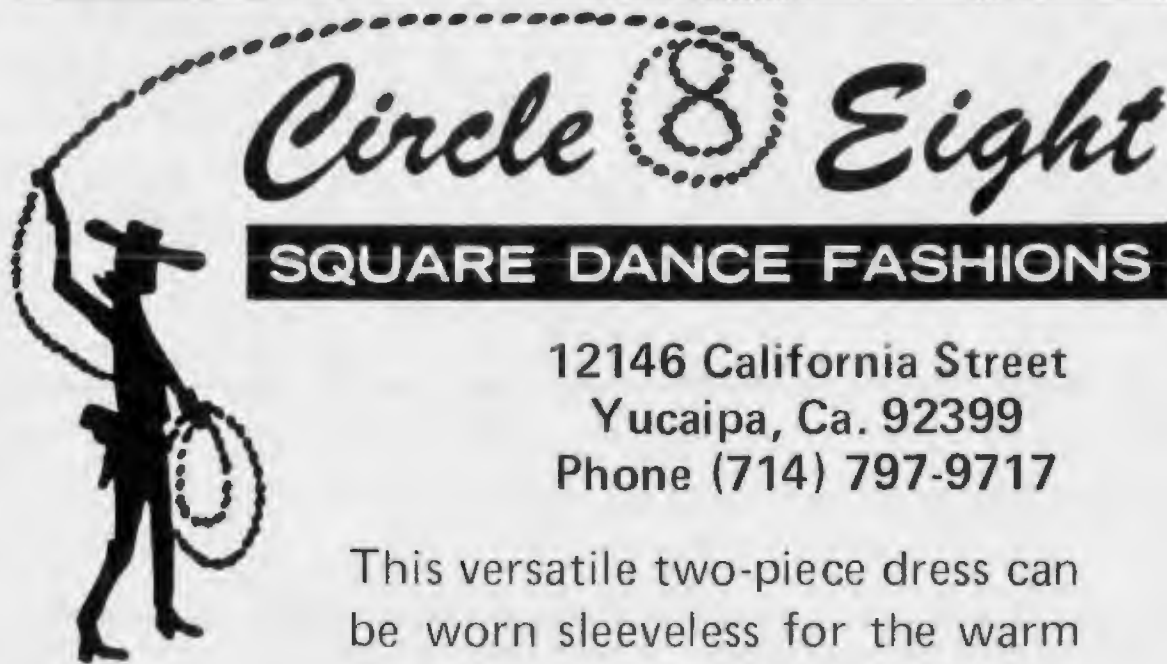
**SASSY — Chinook 502**

Key: E Tempo: 130  
Music: The Warriors: Drums, Guitar, Bass, Banjo

**UGLY ARNIE — Flip side to Sassy**

Key: F Tempo: 130  
Music: The Warriors: Drums, Guitar, Bass, Banjo

**Comment:** Mainly rhythm structured with strong after beat. Hesitation pauses on Sassy seem



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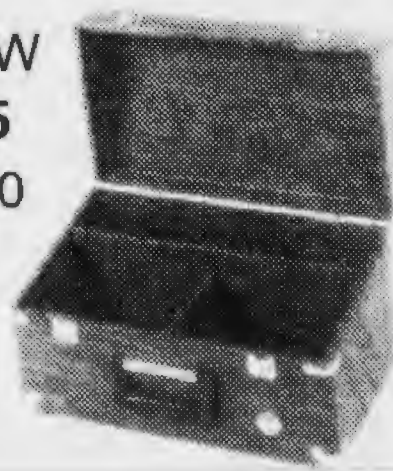
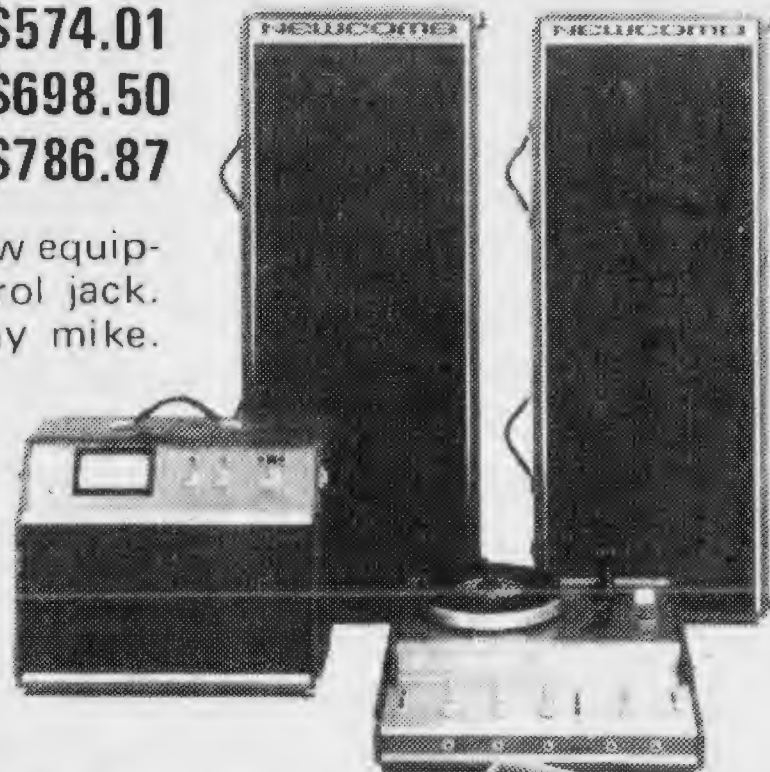
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to cause a loss in its drive. Ugly Arnie offers a little banjo lead in places whereas Sassy seems to be a bass lead. Rating: ★+

## NATIONAL CONVENTION NEWS

Detroit, Michigan, in 1982 was announced as a future Convention site as a third all-time high of 23,879, including dancers from all 50 states, Canada and several foreign countries, attended the 27th National Square Dance Convention in Oklahoma City. 36 states had 50 or more dancers in Oklahoma City — and 33 had 100 or more (a new high) — indicating it was truly a “national” Convention.

Future Conventions dates are: Milwaukee, June 28, 29, 30, 1979; Memphis, June 26, 27, 28, 1980; Seattle, June 25, 26, 27, 1981 and Detroit, June 24, 25, 26, 1982. Future Chairmen include Don and Vera Chestnut, Rte. 9, 2149 Dahlk Circle, Verona, Wisconsin, 1979; Roger and Mary Anne Reynolds, 4186 Kimball, Memphis, Tennessee 1980; Doc and Shirley Blanchard, 5928 So. Prentice, Seattle, Washington, 1981; Norman and Audrey Brown, 775 N. Milford Rd., Highland, Michigan, 1982. John and Vivian McCannon of San

Antonio, Texas, were reelected Chairman of the 1978-79 National Executive Committee.

A complete breakdown of all Convention attendance figures as well as “Bid Procedures” and “Statement of Policies for Holding a Convention” are available without charge from all members of the National Exec. Committee.

## LEADERSHIP SEMINAR

Again this year the Kentuckiana Square Dance Association is sponsoring a Leadership Educational Training Seminar to be held October 13, 14, and 15 at the Ramada Inn in Scottsburg, Indiana. This meeting will be conducted by John Kaltenthaler, Executive Secretary of CALLERLAB. Selected and varied subjects will be discussed, resolutions will be adopted and recommendations made. Some of the major topics to be discussed will include Programming and Level Identification; Finances (how to remain solvent or get that way); Recruiting, Training and Retaining. The belief that better training of club officers, callers and potential leaders brings about a more vital, stronger growing dance activity, is one reason why the KSDA sponsors and supports the Seminar.



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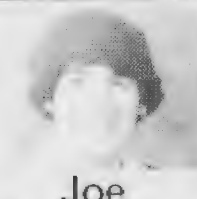
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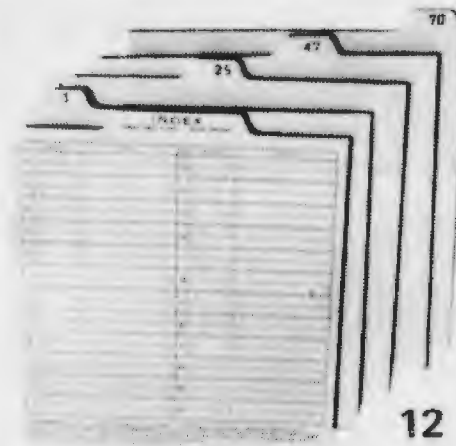
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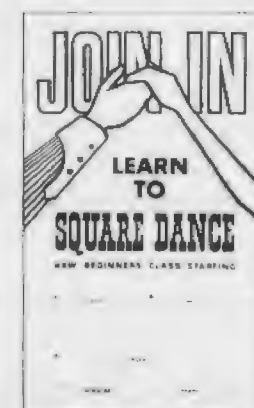
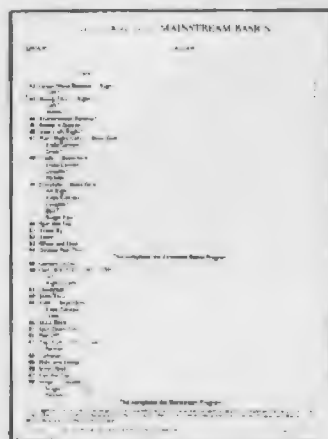


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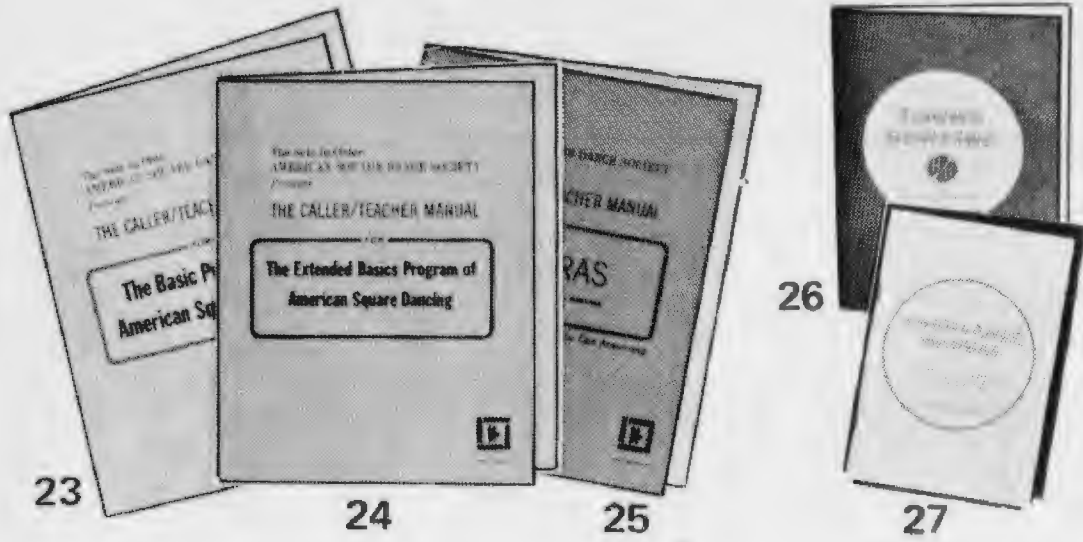
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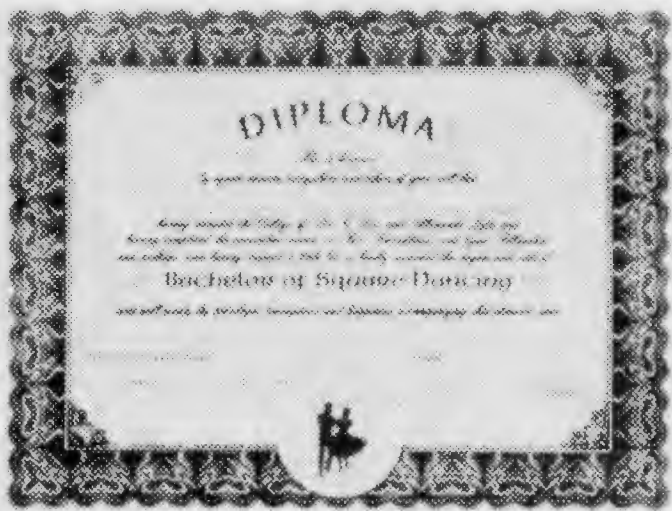
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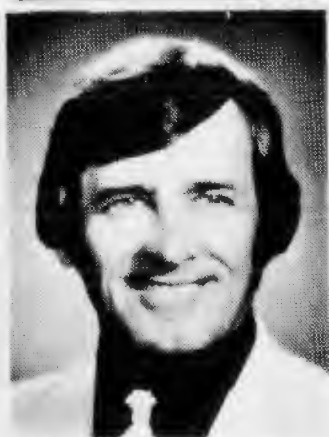
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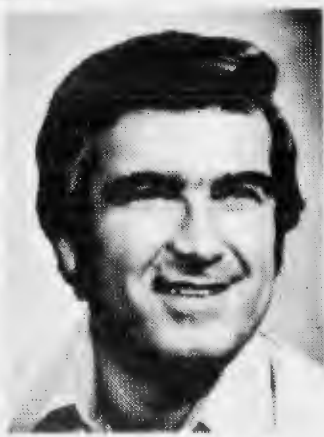
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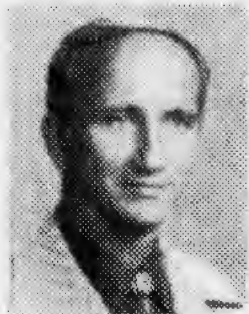
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- Oct. 1 — 19th Annual Fall Festival,  
Springbrook Gardens, Lima, Ohio  
Oct. 1-9 — Swap Shop, Fontana Village Re-  
sort, Fontana Dam, North Carolina  
Oct. 6-7 — State Fall Festival, Salt Palace,  
Salt Lake City, Utah  
Oct 6-7 — 13th Annual S/R/D Festival, Coli-  
seum, San Angelo, Texas  
Oct. 6-7 — Sunnyland Retreat, Convention  
Center, Myrtle Beach, South Carolina  
Oct. 6-7 — 7th Annual S/R/D Festival,  
Sheraton Hotel, Biloxi, Mississippi  
Oct. 6-8 — Weekend, Potawatomi Inn, An-  
gola, Indiana  
Oct. 7 — TACT Fall Festival, Civic Center  
Complex, Tulsa, Oklahoma  
Oct. 7 — Fall Festival, Loveland High  
School, Loveland, Colorado  
Oct. 7 — 28th Annual Callers' Festival, Murat  
Temple, Indianapolis, Indiana  
Oct. 7 — Royal Gorge Promenaders 3rd An-  
nual Fall Festival, Canon City, Colorado  
Oct. 9-19 — Fall Jubilee, Fontana Village Re-  
sort, Fontana Dam, North Carolina  
Oct. 12-14 — Black Gold Festival, New Haz-  
ard High School, Hazard, Kentucky

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RH 302 It's Enough by Bill Terrell  
RH 402 Ragged But Right by Johnny Walter  
RH 502 Texas Woman by Tony Oxendine

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RH 202 San Antonio Stroll by Darryl McMillan  
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HH 640 "SMOKEY BEAR" Flip Hoedown  
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Oct. 13-14 — Chattanooga Choo Choo Festival, Memorial Auditorium, Chattanooga, Tennessee

Oct. 13-15 — 2nd Annual Jubilee, Santa Clara Co. Fairgrounds, San Jose, California

Oct. 13-15 — All Kentucky City Festival, Sr. High School, Elizabethtown, Kentucky

Oct. 14 — Goober Gamboleers 19th Annual Peanut Festival, Civic Center, Dothan, Alabama

Oct. 20 — Circle Around Harvest Hoedown, S/R/D Barn, Roswell, New Mexico

Oct. 20-21 — Palmetto Promenade, Textile Hall, Greenville, South Carolina

Oct. 20-22 — International Autumn Squares Jamboree, Vicenza, Italy

Oct. 20-22 — 11th Annual Festival, Nelson, New Zealand

Oct. 20-22 — NSW State Convention, New England University Hall, Armidale, NSW, Australia

Oct. 21 — 3rd Annual Turkey Trot, Community Building, Yellville, Arkansas

Oct. 21 — Fall Festival Dance, Alleghany Co.

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- Oct. 27-28 — Fall Fun Festival, Civic Center, Lakeland, Florida
- Oct. 27-29 — 19th Annual Mo. Federation Festival, Manor Inn, Rolla, Missouri
- Oct. 27-29 — A Square D 4th Harvest Festival, Community Center, Oxnard, California

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- Oct. 27-29 — 19th Annual Harvest Hoedown, Memorial Auditorium, Sacramento, California
- Oct. 28 — 6th Annual Fall Festival, Natural Bridge, Virginia
- Oct. 29 — Buddy's Hoppers Banana Puddin' Dance, Playtorium, Fairdale, Kentucky
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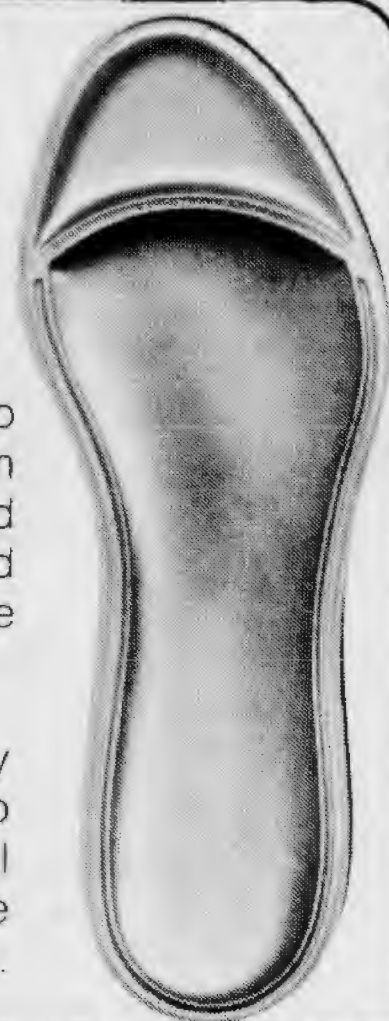
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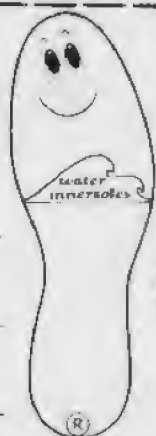
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- Nov. 3-4 — S/D Festival, Blackwater Falls Lodge, Davis, West Virginia

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- Nov. 3-5 — 4th Annual Camp-O-Ree, Central Park Campground, Haines City, Florida
- Nov. 5 — 5th Annual Golden Rocket Special, YWCA, Columbus, Ohio
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Nov. 23-26 — Contra Dance Holiday, Ramada Inn, Binghamton, New York

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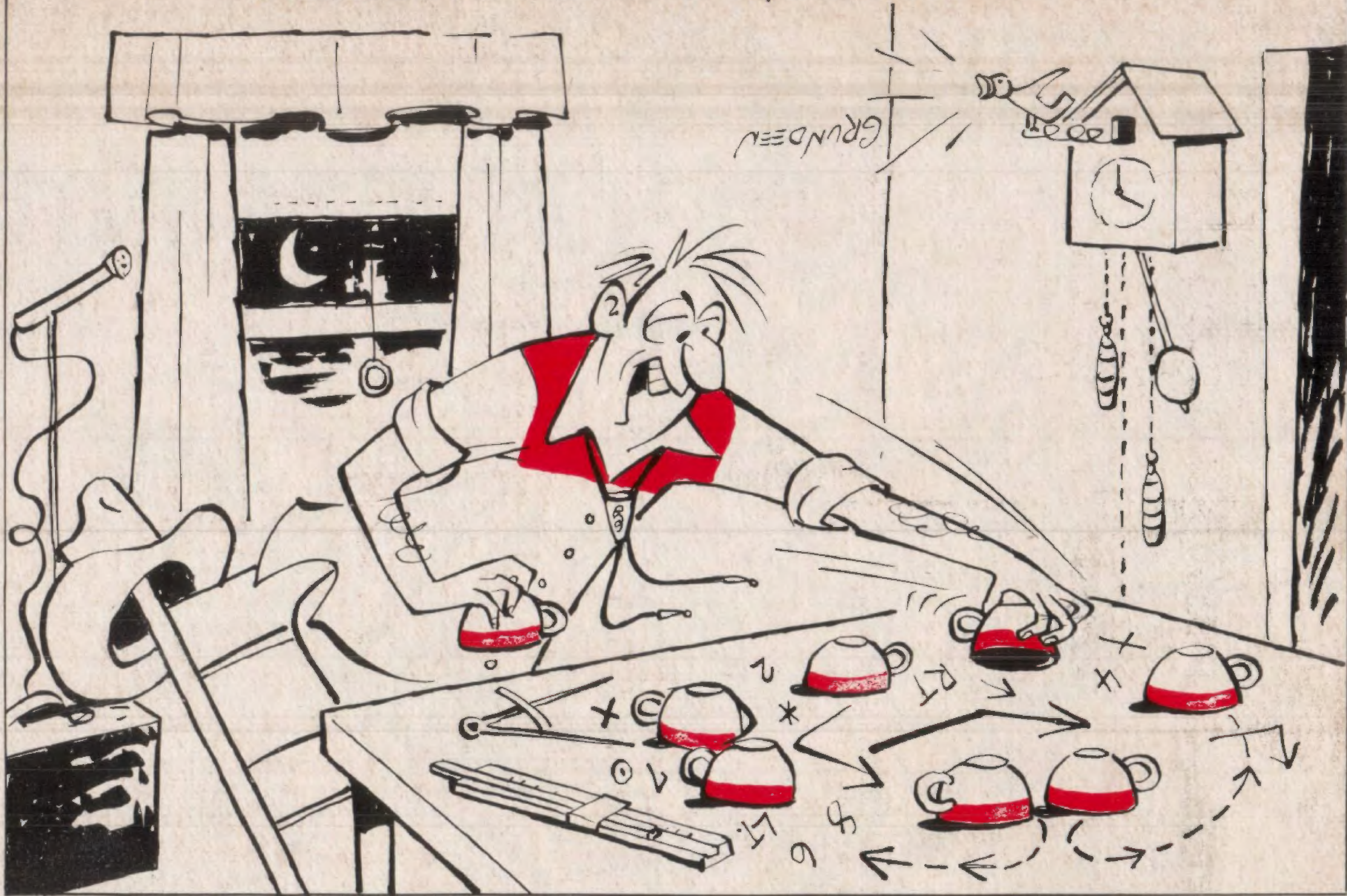
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