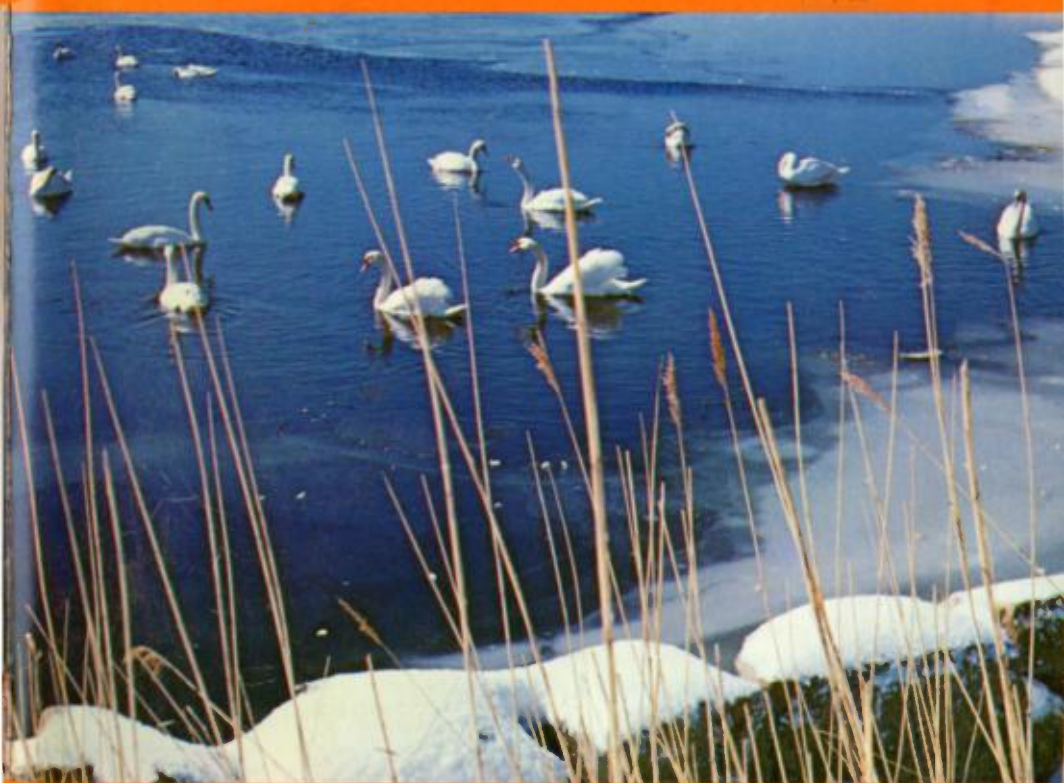


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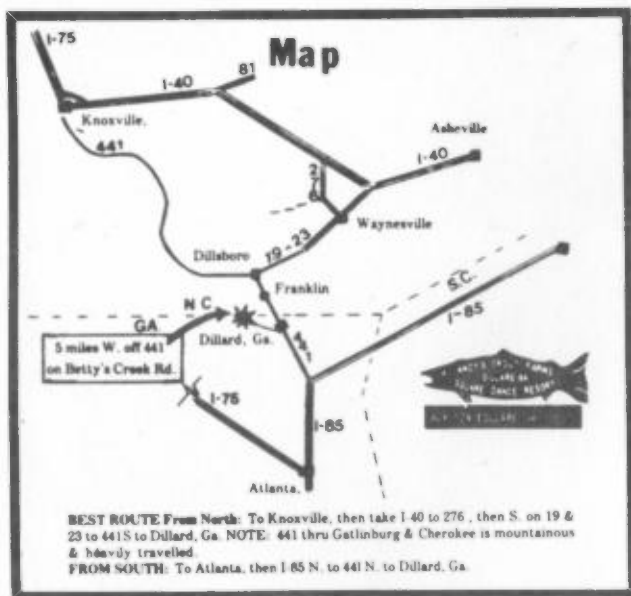
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MARCH 1980



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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



Publishers and Editors
Stan & Cathie Burdick

Workshop Editors
Ed Fraidenburg
Bob Howell

Record Reviewers
John Swindle
Frank & Phyl Lehnert

Feature Writers
Harold & Lill Bausch
Jim Kassel
Mary Jenkins
Dave & Shirley Fleck
Gene & Thelma Trimmer

Editorial Assistants
Mona Bird
Mary Fabik
Ruth Garris
Pat Gillam
Bob Mellen
Mef Merrell

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Sorting through the copy in the March file (this issue), a theme again became evident. Isn't it strange how these issues just put themselves together, in spite of your editors? Anyway, it seems right, just and fitting that one of our twelve annual issues highlight the caller. March is also an appropriate time, falling just before Callerlab meets.

Callers tend to receive much of the blame for square dancing's problems and little of the credit for its successes. Let's be fair— even callers couldn't cause all the complications laid at their feet without help from club officers and dancers.

Most callers are sincere, hard-working, constant-practicing folks who really want to give dancers a good time. We've all read articles about their expenses so it's reasonable that they charge for their services. But getting paid really doesn't change the callers' motivations and desires away from wanting to "serve" people by providing a fantastic evening of recreation.

Callers are human. They communicate by mouthing words and hearing sounds. They are glad to hear suggestions for the improvement of dance arrangements if these are presented with a few words of praise or encouragement. Dancers are often afraid to talk to their caller frankly, and then end up doing it gruffly or left-handedly, or not at all.

Callers are devoted to square dancing. No one invests so many hours in a hobby if he/she hates it. Callers live the fellowship, the music, the choreography, the challenge of the group— all the things that make up an evening of dancing.

We think you may meet a few callers who are exceptions but most of the callers put the value of square dancing far above the monetary rewards they receive. Yet they are often mistrusted and maligned by those they seek to serve.

Classic example: We know a caller who called club dances one season for \$6-10 per night "to hold the club together." About eighteen months later, after the bad time was over, the club replaced the caller because they

CO-EDITORIAL



wanted "one who would be really interested in the club."

Most callers have stories to tell similar to the above. Why cannot we, especially in today's time of concern for clubs, be kinder to each other— dancers to callers, callers to dancers? Only if all square dancers work together are we going to keep our activity viable and practical. Let's pitch in! Read the articles this month which describe what callers are doing and how they feel and thank the caller tonight!

I Know Something Good About You!

Wouldn't this old world be better,
If the folks we meet would say:
"I know something good about you,"
And then treat us just that way!

Wouldn't it be find and dandy,
If each handclasp, warm and true,
Carried with it this assurance:
"I know something good about you!"

Wouldn't things be more pleasant,
If the good that's in us all
Were the only thing about us
That folks bothered to recall!

Wouldn't life be lots more happy
If we'd praise the good we see,
For there's such a lot of goodness
In the worst of you and me!

Wouldn't it be nice to practice
This fine way of thinking too—
"You know something good about me,
I know something good about you!"

submitted by Ed Fraidenburg

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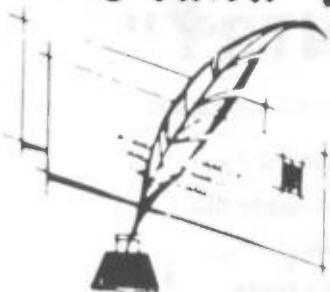
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Grand Zip



I picked up an old copy of your magazine at Kathleen's Square Dance Shop at Chatham, IL. The issue was November. I enjoy square dancing very much. My husband and I graduated in June of '79. Your magazine is very enjoyable. I can't wait to receive the first issue.

*Mrs. Randall Cromwell
Rushville, IL*

My wife and I, as class graduation chairmen, used your skit as printed in *American Squaredance*, February 1978. We changed it a bit, but used the set-up as given in the magazine. We did the set-up as a court room scene with a judge, defense attorney, prosecuting attorney, witnesses and jury. We set up and carried out the skit in approximately thirty minutes time. It turned out to be a real fun dance for spectators and students as well.

Our caller couple, Bob and Pat Sheldon, are super people and caller-teachers.

We of the Tri-City Road Runners wish to thank you for your permission to use the skit. And may all fellow square dancers enjoy square dancing as much as we do.

We have copies of our version of the skit. If anybody wants copies, please write *Clyde & Linda Kinslow
Kennewick, Washington*

Big Mac Records and Scope Records wish to announce the new, exciting, toe-tapping, foot-stomping, hand-clapping music played by our new band in our new studio.

We write this to make sure that you don't overlook us and miss out on our great new sound — not that we are ashamed of our old sound! We have many fine records that you may not have heard.

*Mac McCullar
San Luis Obispo, California*

My job has promoted me back to Dallas, Texas. Our new address is 2403 Jo Lynn, Arlington TX 76014.

We have made many wonderful new square dance friends on the east coast and are saddened to leave. We look forward to seeing them again at future national conventions or festivals, and to being reacquainted with our many square dance friends in Texas.

We have had to cancel three years' bookings via a quickie announcement and have not been able to contact some bookings due to no address or phone number. Could you please make a note of our address change in your magazine to let these clubs know about it?

*Ron & Sandy Bessette
Arlington, Texas*

We would like to subscribe to *American Squaredance* magazine.....

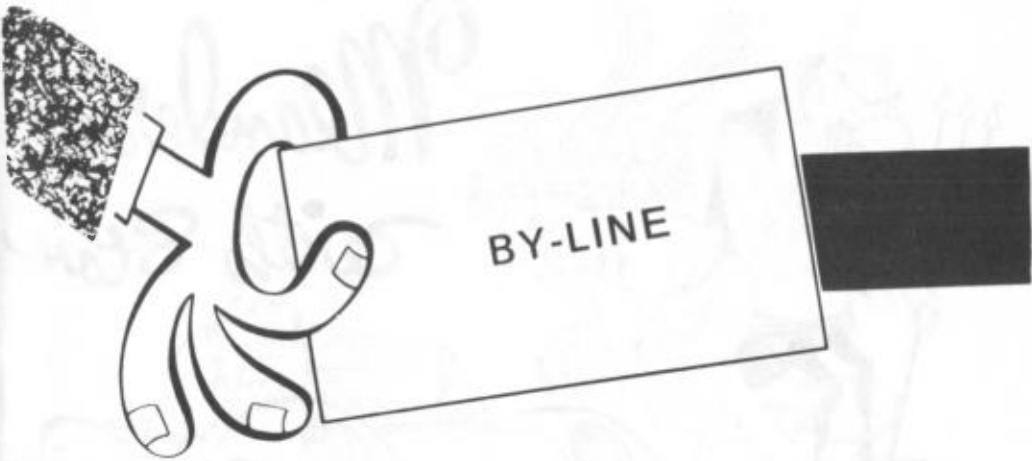
We will celebrate our 50th wedding anniversary on June 29, 1980. Our club, the Ramblers, with caller Ted Marsh, is sponsoring a dance at Yellow Rock Barn for us on May 11. We have danced with this club since 1968.

As a teenager I was allowed to go to hoedowns as my brother was a caller (without a microphone). We didn't wear square dance dresses, just our prettiest party dresses or skirts and blouses.

My husband is 72 years old and still working at Continental Disc Corp. as a diaphragm maker. I am a homemaker keeping busy with our only daughter, Joy, sewing for her and her husband and two daughters.

*Mary & Oliver Walker
Kansas City, Missouri*





With the emphasis on callers this month, we have articles about and by callers. Veteran feature writer **Al Eblen**, a caller, writes a "spring" article with no square dance emphasis, until *you* put it there by applying the analogy to our activity.

Music has always played a vital part in square dancing. **NINI Harris** has traced the use of several instruments for accompaniment, with the help of the members of the Missouri Folk Arts Association.

Nancy Bessent, a writer from Austin, Texas, interviewed four callers to find out the problems and rewards of square dance calling. Nancy has been published previously in *Utmost* magazine.

Ed Butenhof and his wife, Barbara, are proponents of traditional dancing. Ed recounts a "busman's holiday" they enjoyed— just dancing through New England with one calling date at the

conclusion.

Teresa Gavcus provides the other side of the story; this California dancer gets her "kicks" from the challenge dance.

Two square dance fans have told us in rhyme this month about "Calling" and "The Caller's Wife." **Helen Bania** and **Bill Knecht** share their talent for rhyme with ASD readers.

FRONT LINE COVERAGE

"Seven over here— come and join us," the swans seem to be saying as they form a circle that needs one more to complete the set. Other graceful birds appear to be heading their way, gliding over the azure depths of a pond in Connecticut on a pre-spring day, captured thru the lens of Bob Burdick of Syracuse, New York.

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top center is the name "Hanhurst's" in a large, bold, serif font. Below it, in a smaller white box, is "TAPE AND RECORD SERVICE". To the left of this box is "P.O. Box 709" and to the right is "Wappingers Falls NY 12590". Below the name is a graphic of a cassette tape with the text "all the new releases" on it. To the left of the cassette is a CD with the text "The best service!". At the bottom left is a phone number: "phone (914) 297-5277". On the right side, there is a vertical stack of text: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST". Arrows point from the cassette tape towards this text.



Folks, I've got a live, genuine JINX with a capital "J", who's been rumble-seat riding with me for a solid month (to the end of January)! It's absolutely incredible that I should become as accident-prone as a mayfly in a Maytag on Monday. Ebenezer Edsel, god of the abominable automobile, has touched me with his catastrophic catheter and thoroughly jeopardized my personal *hex* life with a 30-day series of four or five road mishaps that were minor but could have been major.

Put it another way. Speaking conversely, I must surely have a guardian angel perched on my other shoulder to counteract the danger, waving his little wand furiously on my behalf. Since it's March already as you read this, perhaps we could say the mythical benefactor watching over me is a tiny emerald leprechaun, waving a four leaf clover.

Be that as it may, I was somehow spared from serious harm in my travels during the last two fortnights in spite of an end-of-the-year collision in West Virginia that sent two vehicles to the Mountain Mamma Scrap Heap, a millimeter-closer-than Remington close shave with a crazy horse below Albuquerque, a side-spin-around on an icy road in the middle of Kansas, and a rear-ender-fender-bender on a wet

intersection in Gulfport, Mississippi. Whew! As if that weren't enough to put a frenzied furrow on my road-weary brow, last week my Atlanta to Cleveland jet came *that* close to landing on an errant truck adrift on the runway, ignoring our approach. A similar blocked-runway abortion happened to me at O'Hare in Chicago once. But then, O'Hare has a bad reputation—a bit too *terminal* for some.

As 1979 blinked to an unceremonious end, the first mal-de-terre took place.

"West Virginia, almost heaven...." the song goes. Well, it was "almost heaven" for me that fateful night, folks.

"Cr-r-unch" went the two vehicles. The impact must have registered a "5" on the Richter scale. The late model Buick spun completely around in the median. My van, out of control, veered off and charged like an angry bull into a muddy ditch and up the other side, steaming vapors through its nostrils, groaning deeply from the coup-de-grace.

It was totally unavoidable. There I was, merrily maneuvering my merry van-mobile eastward on Route 50 out of Parkersburg toward Buckhannon, on a "safe" four-lane highway, when the Buick flashed out of a side road, directly in front of me, ignoring a stop sign

altogether. The driver, an older woman whom witnesses said "shouldn't be driving anyway", slowed down as she crossed, blocking both lanes. Wide-eyed as Eddie Cantor, I turned hard to miss the driver's door, but couldn't avoid slamming the back of the Buick at about 40 MPH, and we both went careening in different directions, she in her bombed-out Buick and me in my vanquished van.

I crawled out of the van, dazed, and went to her car, where she sat, white as a sheep's belly, saying over and over, "My fault, my fault....." I agreed, but it was no time for reprimands. Next came the police car, the ambulance, (She had three broken ribs, I was hardly scratched.) the junk yard tow, the call to Buckhannon Strawberry Squares club with my regrets, the lonely motel stay that night, and the rental car return home the next day.

Actually I rented two motel rooms that night— one rented previous to the accident further up the road and one I was forced to rent in Parkersburg after the accident because I didn't have "wheels" to get back to the first location. (You'd have to be schizophrenic to stay in both.— Co-ed.)

Still later came the physical checkout with the family medic, the hassle with the insurance company to get adequate compensation for the van (Don't believe those "fast service on claims" claims!) and shopping for a replacement van. (Current van prices are so "out of sight" they've reached the VAN-ishing point.)

Further flirtings with my dizzy destiny will follow with the travel reports.

Los Alamos, New Mexico (actually **White Rock**)— It was early January of the brand new year/decade when I hopped aboard another jet bound for Albuquerque with gingerly gaits (Who in the world is Ginger Lee Gates?— Co-ed.) for the start of my annual southwest safari. Upon landing, there was a two-hour drive by rental car via the waggy, craggy route of the Alameda, Tesuque and the Santa Fe. Ideal weather this year. Los Alamos dancers always seem to have an *explosive* good time. I'll catch another Mountain

Mixers mix on the flip side.

Carlsbad, New Mexico— Now it was time again for that long, long trail a-winding— six hours south in my tiny Toyota, over the craigs, the bluffs, the plains, the roller-coaster terrain to the canyon town. Shuffles and ruffles staged ASD dance number two, and produced an A-1 crowd. Sorry I had to miss refreshments, but it was necessary to leave the dance at ten o'clock and drive directly to Albuquerque, where I had a middle-of-the-night rendezvous (3:30 a.m.) to fly to DFW and on to southern Texas. The only incident on the long, lonesome midnight ride was narrowly missing that stupid horse standing like a statue in the middle of the road. (Sounds like a night-mare— Co-ed.) They told me to watch out for cows on the road, but I didn't bet on a bay!

a horse
of a
different
color



Harlingen, Texas— Good ol' southern sunny clime! Jerry and Soundra Rash set up the dance again with a hall-full of vacationers, Rio year-'rounders, winter Texans, frequent fortnightly-ites, and snowbirds. Great time calling with Jerry in that beautiful Sunshine Park hall where he calls a full weekly quota of all levels. Thanks, Charlie & Dot Lillagore (my "down under" devotees) for the airport shuttle. Nice to have extra yak time with callers Al & Nell Eblen (Wichita Falls) on vacation there, and ASD staffer Gene & Thelma Trimmer (and Roger), newly relocated in that fertile, fruitful favorite Rio valley.

Zapata, Texas— The two couples just named accompanied me two hours west to the crossroads town of Zapata, where two super-industrious people, Frank & Ruth Bartlett, have built a square dance hall, the Kaktus Palace, almost single-handedly with a keg of love and a barrel of elbow grease. The floor actually came from an old military base rec hall, piece by piece, and a host of ghosts still dance over those staple maple slats. (See ASD, Sept. '79, p. 27.)

Moline, Illinois— Time for a thousand mile westward swing— this time by private car— to Moline, where the Quint Cities Federation "special" with 25 sets was hosted by the energetic Solo Steppers in the spacious ballroom of the YWCA (my third visit). I stayed in the Tiki Inn an hour east of Moline (a bargain for \$10.) and paid the most ever for gasoline— \$1.20 per gallon. Gone forever is the good ol' four bit gallon! (Did you try to buy a nickel candy bar lately?— Co-ed.)

Detroit, Michigan— It's great to establish an annual ASD dance in an up-and-coming National Convention city, and Ron Shaw did it with me, all at a church hall in Harper Woods, again sponsored by solos— the Solo Stars. Nice Sunday afternoon event— we'll motivate again to the motor city.

Virginia Beach, Virginia— Unbelievable! They did it again! Those indomitable Riptides "swelled the tide" to a new record— 54 sets at their annual subscription dance. In a period when hoedowning has taken a down-turn, that's a superbowl extravaganza, bursting with first downs. Thanks for the memories— from the first touchdown at the Norfolk terminal, to the armchair quarterbacking in the home of affable Warren & June Berglund, to the charming chairmanship of Dick & Jo Ann Jackson, to the sound setup of caller Ron Williams, to the smiles of those in "uniform" who played the "game", to the final epicurean epilogue— congratulations, champs!

Hays, Kansas— Following close on the heels of the Virginia adventure was a flight thru Memphis to Kansas City, where John Zeller whisked me overland to Hays, with only a minor mishap. We arrived just in time to help host caller Francis Zeller kick off the Petticoat Poppers annual Snowball that afternoon/evening. Decorations in that



college hall were unique— a life-size snowman made of white-sprayed tumbleweeds, for starters. It was a blast, despite a threatening ice storm that closed the local airport for 24 hours. Yacking by a crackling McCracken fireplace with Julia and the bearded bard about Swiss and other outlandish spots was a treat. Did you know that



McCracken, no bigger than a Lilliputian divot, was the site for the old movie, Paper Moon? I saw the dry-rotting hotel, the graveyard, the dusty roads, the whole nine yards.

Gulfport, Mississippi— Down where the dixieland dazzles, the crowds crawl, and the shrimp skitter for cover, I flew into fabled New Orleans, rented a car, and followed the gulf to Gulfport, where one can allemande with an alligator. Another ASD dance turned out well with the Star Twirlers club putting the old Zing in square danZing. That was the night I got my next zinger on the way to the after-party restaurant, as a young guy in a pickup tapped my back (no "love" tap) when I waited to make a turn. So it was time for another accident report, and being thankful I wasn't hurt in the Hertz.

Alexandria, Louisiana (Pineville, actually)— It was a long drive from Gulfport but a real pleasure to call for the Twin City Twirlers club again. I stayed in the "house that Jack built" over the ashes of last year's unhappy fire (see ASD, April '79, p. 8) and noted the marvelous recovery made by Jack & Billie Hogue. Thanks to caller Terry and Carol Stafford and all members of the "club that cares."

Continued on Page 39

CASEY



by Al Eblen
Wichita Falls, Texas

Somewhere the sun is shining and somewhere hearts are gay. Somewhere people walk about, and little children play. But all is gloom in Mudville, mighty Casey struck out.....

"Hey Casey, what is wrong with you? Don't you know we were depending on you? How could you let us down that way? Casey, you always came through before, but now you let us down. Casey, we needed a homerun, and it looked like you didn't even try. Casey, tell me, what is wrong, and why you did not hit the ball."

"Well," said mighty Casey, "Seems I have to do all the work, and the others just don't pull their share. The pitcher got his picture in the paper, and he gets all the praise. The second baseman is making more money than I do, and the catcher has the best seat on the bus. Someone hid my favorite bat, and that's a lousy joke. The coach chewed me out today, because my hair is a little too long. To tell the truth, I just don't feel too good today."

You can see what is wrong with Casey, he just doesn't care anymore. The fact is, Casey has lost his faith. He has lost his will to try.

"Come on Casey and get your faith back and your will to try. All the people love you, you can't let our good team die. Think of all your friends and loved ones, you must not make them cry. Don't worry about the others on the team, just do your part as best you can, and if the others follow you, our team will win again."

Mighty Casey said, "I didn't know how much you cared, or that I have so many friends, but you be here on the morrow when we play again. I have my faith back now, and I do care, my friend, just wait until tomorrow when I bat again."

In Mudville the sun is shining. In Mudville hearts are gay. In Mudville people are smiling and happy, and little children play. The score was tied in the last of the ninth, when Casey got the call, and knocked that cowhide baseball over the outfield wall.

How many times have we lost our faith, and our will to try. How many times have we seemed to care no more. We all carry tremendous loads, and sometimes things just aren't fair. We need to remember all of those who love us, and those who really care. There are many who depend upon us, the helpless folks out there. We must keep our faith and our will to really try. If we do this, then when we get the call, in our own way we'll hit the home run ball.



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by Nancy Bessent
Austin, Texas

CALL OUT!

At one time or another almost every square dancer has wanted— even if only for a moment— to be a caller. As a square of dancers taps and swings its way through the intricate patterns on the floor, you can bet that at least one person will wonder for a moment what it is like to be in control, manipulating the dancers to create patterns of your own. To be a caller is to be a star. Before dancers decide to launch into the life of a square dance caller, however, they should know what to expect.

Calling is an obsession as well as a profession for most callers. They make the job look easy, but in reality calling is a complex, time-consuming and expensive business. The caller must keep in mind the skill of the dancers, their relative positions and the speed at

which he calls, rigorously ignoring any distracting activity in the room.

If the square the caller is watching breaks down, he must have noted the positions of another square or two, so that he can switch his attention to another group. At the same time he must figure out the quickest way to a grand-right-and-left, allowing the lost square to fall back into place and rejoin the dance.

Calling has not always been such a complex and challenging business. When H. J. "Slim" Herrington of Harker Heights, Texas, started calling more than 30 years ago, square dancing itself was simpler. Each of the four couples took turns working through a series of movements, while the other couples waited. Basic calls numbered only 20 and the music was live— usually a violin and guitar— and the only real challenge lay in regional variation in the calls. A traveling caller like Herrington had to know what people in that area were going to do when he called a certain move.

In 1954, the style of dance began changing.

"People got bored doing the same thing over and over and over," Herrington says, adding that "It's more fun to call this way, too." When the change first occurred, however, Herrington— then calling for five clubs— decided he didn't want to adapt to the new way of calling, and quit.

"I stayed quit two weeks," he remembers. Then at a dance, someone suggested to Herrington that maybe he had just quit because he wasn't capable of calling the new way. At the next opportunity, Herrington took his turn at the microphone, just to prove that he could do it.

"After I did it," he says, "I liked it so I never have quit since."

Herrington says it's much more work to start calling now than it was then, and he cites the need for schooling, equipment and practice, which arose out of the organization which was coming into being in 1954. In spite of the added difficulties for callers, Herrington says that organization was the finest thing that ever happened to

square dance.

Caller organizations range all the way from local groups to Callerlab— an international organization of square dance callers. Callerlab standardizes calls and offers certification to callers. A member does not have to be accredited.

"You can be active and calling, but not have enough years' experience," says Jesse Cox of Austin, Texas, an accredited member who has been calling regularly since 1964. To become accredited, one must be invited to join. Three certified callers must sign an affidavit certifying that the applicant has been calling for at least 10 years, and is of good character. The Board of Governors then approves the accreditation. Callerlab eliminates calls that are not smooth, by determining what the dancers like and don't like. At challenge level, Callerlab has approved 53 basic calls, but more than 2993 calls are considered legal.

An early member of Callerlab, Cecil Dunman of Austin, who calls for the Sundowners, began calling in Baytown, Texas, 22 years ago. Dunman classifies callers into three basic groups: the amateur caller, who calls for nothing or calls individual tips at a dance; the club caller, who regularly calls for one or more clubs; and the professional caller, who usually travels for at least part of the year. The average club caller makes \$35-\$40 a night and usually also has a daytime job. The average professional may make \$200-\$300 an evening. The best professionals can make \$300 or more in one night— usually determined by a set fee plus one-half the door—"and they're worth every penny of it."

A caller needs a sense of showmanship, Dunman adds. "He has to be an actor, a clown, a psychologist. He has to be a personality on the microphone." At one time, Dunman, who helped found the Texas State Federation of Square and Round Dancers in 1963, called for three clubs and taught classes for all three— sometimes on different nights— which added up to five or six nights a week. "I've called 15 nights straight— that was my record— and I hope I never do it again."

For the most part, Dunman says, a club caller can make enough to pay for

his equipment and traveling expenses, but it is hard to make a profit, especially if that money is eaten up by gasoline expenses and wear and tear on the car. Investment in \$1000-\$2000 worth of equipment, plus a multitude of records at \$2-\$3 each eats up another portion.

"Calling is not for everybody," says Cox, who calls for two Austin clubs— the Flytterwheels and the Yeller Rockers— and works a day job in addition. "I would imagine for every hour I've called, I've practiced 20 or more. I still practice more than I call."

Cecil Anderson of Austin, who has been calling since 1958, considers his hours behind a microphone a hobby. He calls regularly for the Lakeshore Squares, and, like the other callers, he says one of the main attractions of calling is the many friends he has made.

"I love to teach," he says. "A lot of callers, they hate to teach. I like to see dancers after they graduate and go out and start sprouting their wings." Students always seem to remember their first caller, he says.

Occasionally in the middle of the night, a rap will come on a caller's door, Anderson says, and when he stumbles to the door and opens it, he will find a whole group of square dancers. Right then and there, the caller hooks up his equipment and begins to call, and the dancers dance in the kitchen or anywhere they can find room, just for fun.

Callers have a code of ethics, and "always show up for a dance you've agreed to call" is the most important rule.

"Callers don't miss their dates— they just don't," says Dunman. "I guarantee you right now, most professional callers you book three years in advance for a date. They'll be there. You don't have to call them again."

If being a caller is difficult, however, being a caller's wife is a commitment, too. Left without a partner at every dance, the caller's wife serves as extra eyes on the dance floor and at conventions and sometimes has other duties— such as working out new calls on a planning board.

The caller's law is his main critic."

Continued on Page 87



Toys For Tots



Six years ago, Solo Squares of Brookpark, Ohio, under the guidance of club caller, Ron Shaw, decided to do something a little different. In 1974, Solo Squares held its first annual Toys for Tots Benefit Square Dance.

Toys for Tots is a national program sponsored by the U.S. Marine Corps and its sole purpose is to help raise funds and acquire new gifts for needy children in local areas.

Since 1974, Solo Squares has sponsored a Toys for Tots Dance each year. With much advance advertising, the dance grew from nine squares to its present thirty. All callers donate their time, Solo Squares donates a full page ad in the local magazine, *Tip Topics*, and the City of Brookpark, thanks to Mayor Wedo, donates the National Guard Armory.

Callers in past years have been: Emcee Ron Shaw, Stan Burdick, Reith Blickenderfer, Dave Stevenson, Jack McGuane, Eddie Powell, and Bob and Dorothy Barnett on the rounds.



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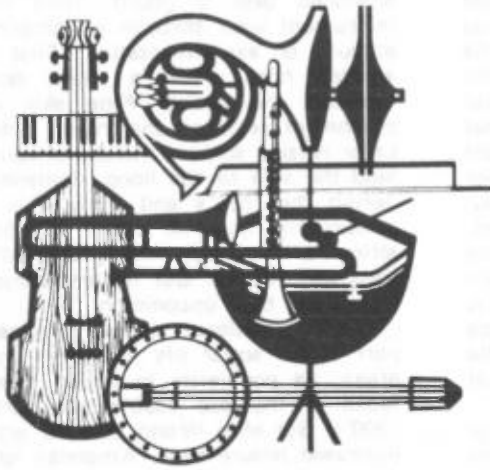
Bob Wickers of Mesa, Arizona, is a fulltime national square dance caller who has been using Clinton Sound Equipment for eight years. Bob is the resident caller for Venture Out Resort in Mesa, Arizona, from October to April every year. He has called for clubs and festivals in 47 states, including Hawaii and Alaska, as well as in Canada, the Bahamas, Puerto Rico, Mexico, St. Thomas and Haiti. He also records to the Hi-Hat Record Company.

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by NINI Harris
St. Louis, Missouri

MUSIC FOR MILLIONS

When settlers from England, Ireland, Scotland and Wales first came to the shores of North America, they brought their traditional dance with them. New influences and the austere lifestyle of the colonists transformed not only the dance, but the dance music too. And one of the greatest influences on the music was the available musical instruments.

In colonial and later frontier America, convenience governed what instruments provided the music. The easily portable fiddle, flutes, tin whistle and pipes probably accompanied early colonial dancers.

The listing of flutes in many a ship's inventory attests to their prevalence in colonial America.

The snare drum, the smallest instrument of the percussion family, was a popular rhythm-keeping addition to colonial music makers.

The tin whistle, a small, inexpensive and easy to play instrument, brought from Ireland, seemed perfectly suited

for the frontier. But evidently American dancers wanted a heartier sound than the high-pitched whistle for, though it is still providing dance music in Ireland, it did not become part of American tradition.

Pipes, dating back to 9th century Europe, were often referred to as "war pipes", since they were played before going into battle. But later they made light dance music too. Through the centuries distinctions developed in the pipes. The Scotch played bagpipes and the Irish, Uilleann pipes (sometimes called elbow pipes—the elbow is used as a bellows to pump the air). Though brought to the colonies by the early settlers, pipes did not become common usage in American dance music. But in some old tunes from the Ozarks the fiddle reflects, even imitates, the sounds of the pipes.

The violin, which developed to its present form in Italy and France by 1600, is said to have been "turned into a fiddle by the Irish." A strong instru-

ment, it could sustain a melody by itself. Its ability to solo was a valuable asset with only one musician available at many frontier gatherings. It could be heard over the raucous dancers who drowned out the music of less powerful instruments. But the fiddle had another advantage that became more apparent as the decades passed. Unlike the piper or flutist, the fiddler was free to call out reminders of the next step as he played.

Since dances were much rarer on the frontier than in the villages of Western Europe, the reminders were necessary. Thus the caller developed as a unique American tradition and the fiddle became the main stay of traditional American dance music.

During the 19th century the guitar came into heavy use for dance music since it easily established the rhythm.

The melodeon, a small reed organ similar to a concertina or accordion, changed the dance accompaniment in many parts of the Eastern United States. The instrument, originating in Germany, quickly gained popularity in Ireland. So in the late 19th century both Irish and German immigrants brought the melodeon to America. Again a very portable instrument, the melodeon is easy to play and carries a tune well, plus making a clicking sound that keeps the rhythm.

In the mountain and frontier regions music was provided, like everything else, but whatever could be homemade. Beside the fiddle and guitar, the dulcimer and later the banjo, sang the dance tunes.

The dulcimer is an American descendant of the zither, an ancient instrument of European origin. But unlike the zither, which has 35 to 40 strings, the dulcimer has only 4 strings. Played by plucking the strings, the dulcimer creates haunting tones. Though not very loud, the dulcimer was homemade and provided a good backup instrument for dance music.

Though the banjo's granddaddy was brought from Jamaica and Africa by the black slaves, it likely originated as an Arabian guitar.

The first American banjos consisted of two, three or four strings (of grass,

horse hair or catgut) and a hide stretched over a gourd. Here the instrument went through an amazing amount of experimentation. First a wooden hoop, then a metal one, replaced the gourd. Fine skin or parchment replaced the rough hide. Later tension screws, instead of nails, held the skin to the hoop. Sometime during the 1830's and early 40's a professional minstrel added the 5th string to the banjo. After the 1880's frets were added. But fretless banjos have never been uncommon.

While traditional dance remained part of the social life in many rural areas, its popularity in urban areas faded in the late 1800's and early 1900's. But after World War II, with increased leisure time, American folk dance experienced a boom.

With the improvements in recording methods and the development of efficient and portable public address systems, recorded square dance music replaced live musicians. It also made traditional dance music available to a much larger audience.

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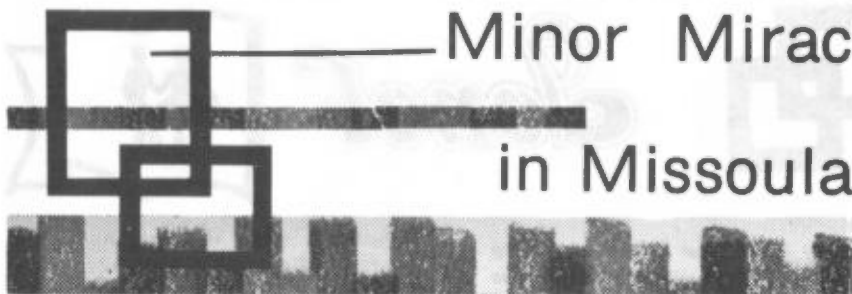
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- Sept. 24-Oct. 2 Ray & Jenny Fregeau (RI)
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Virgil & Ruth McCann (ND)
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- Oct. 1-9 Bruce & Roberta Bird (MO)
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Minor Miracle in Missoula



Ray & Afton Granger build a square dance resort

Two years ago Ray Granger retired from the Weather Service after 33 years. This work involved working different shifts each week. It was quite a problem maintaining a three-club calling program. It became necessary to trade shifts to accommodate the calling schedule. "Square dancing comes first."

Ray and Afton have been in the calling-teaching part of square dancing for nearly 25 years. For the past twelve, Afton has been selling square dance apparel, an enterprise she entered gradually because there were no apparel shops in the area. The Grangers originally designed their home with a five-square basement, but after a few years it became filled with square dance clothing, and less important items, like furniture, were choked for space.

As Ray approached retirement, he felt that square dancing could become a full time activity and they could better promote an activity for many people. The apparel shop had outgrown the basement. There were many ideas they wanted to incorporate into square dancing. One of these was year-round dancing in an area where dancing came to a standstill in the summertime, due mainly to the lack of proper places to dance. So a dance hall and shop became a dream.

Since this was a private business, the Grangers had to work three items together: suitable land, a contractor to build the type of place they wanted, and a bank to back the venture, all within their budget limits. After many months of looking (commercial land was priced out of the picture), they were able to purchase a portion of a ranch about eleven miles from Missoula. There were 27 acres in the mountains along a nice trout stream and among a large grove of pine trees. Plans changed. Instead of a small shop and hall, it was decided to go a little larger and try to develop a square dance resort for summer activities, while still continuing club-type activities during the balance of the year.

An application for a small business loan came through and a steel building, 84 by 106 feet, was constructed. Half of the building is a square dance hall with a cushioned floor, air conditioning and excellent sound. The other half is divided into the apparel shop and an eating area. The Grangers opened their building in June, 1978. During the summer of 1979, after waiting for county and state approval, they developed a campground and shower room facilities. A number of excellent callers were scheduled. Word spread to other states and in 1979 there was a marked increase in dancers.

Caller response was gratifying. One of the most helpful was Johnny LeClair, who was able to schedule a weekend during the first summer. He and Marjorie were first to "sign the wall." (See photos.)

Along came two wonderful round dance instructors, Bud and Irene Hornstein. They have round dance groups twice a week at the hall and square dance groups operate four nights a week. A full weekly program is now scheduled (See ad, page 92) and a busy summer of camping/dancing activity will soon set the mountains of Montana to singing. The dream is a reality.



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Traditional Dancing in New England



by Ed Butenhof
Rochester, New York

In order to better enjoy the traditional dancing of New England, Barbara and I decided to spend a week there last fall, going from town to town, dancing every night. What is traditional dancing? Without defining it, let's just say it has these attributes: live music, energetic participants, come-as-you-are dress, dancing to the phrase of the music (contras and quadrilles), and an exuberant, outgoing friendliness. Its....., well, let's describe it in more detail.

The week in question started in Brattleboro, Vermont. The Chelsea Folklore House in Brattleboro sponsors various dances and events throughout the year, but this is the big one. The dance began at 8 p.m. in the Shriner's Hall, high on a hill, 50 concrete steps above the street with a large breezy porch in front. That porch was vital, since it was a scorching hot night. The hall was packed and the air conditioning was non-existent. We quickly fell into a pattern of dance one and gasp on the porch for one. The crowd was mostly young people (20's and 30's). They came to enjoy themselves and they did, though everyone was soaked to the skin with perspiration immediately. No one minded; everyone was "high" on good fellowship and the sheer joy of being alive. Music? Marvelous live music, a different band every hour, a new caller every hour, too. Why? Well, dancing continued till 7 a.m.! In all honesty we didn't last that long. The callers during the time we stayed were Tod Whittemore, Susan Elberger, Ralph Sweet, Jim Gregory and Ed Mulhare. Most New England callers are also musicians. The dancing was mostly contras, but Ralph did a square or two and Sandy

Bradley, a traditional square dance caller from Seattle, did a couple of old-time western style squares.

As the night wore on, some of the young people started jamming together on the spacious lawn— fiddles, guitars, banjos, accordians, even a hammered dulcimer. Everyone either made music or listened to it even when not dancing.

During the next day we toured, swam and relaxed, but I'll say no more about the days.

Monday night found us in Francistown, New Hampshire for the traditional (over 20 years) end-of-summer dance by Duke Miller. The evening starts with a dinner put on by the volunteer firemen. Peter Barnes, April Limber, Bob McQuillen and Pete Colby formed the band with others "sitting in." (This sitting-in is common in New England. It's the way new dance musicians get started and get known. Eventually they may get paid!) This group has worked together and with Duke many times before and the music is fantastic. The hall is smaller than the Brattleboro facilities and again it is crowded and hot. Only a few of the dancers are the same ones we saw the night before. There are more older people, more married couples and more families. Both contras and squares are called as Duke has called them for more than 30 years. Duke lost a leg to disease last year, but that doesn't stop his indomitable spirit or his love for dancing. The people here think of him as one of the family and so does he.

Iced tea in a huge kettle serves as refreshment and benches on the lawn provide places to chat between dances.

Tuesday night we dance at the Girl

Scout House in Concord, Massachusetts. Tony Parkes, a great New England caller, is doing contras and squares, many of his own creation, but they're all in traditional style. Donna Hinds, New England dance fiddle champion, along with Peter Barnes and Joyce Desmarais provide the music. Tony also plays the piano once he gets the dancers started. (Joyce plays hammered dulcimer and bass and Peter plays anything and everything.) Again other musicians join them from time to time. The music is great and the hall is full. There's excellent punch in the adjoining kitchen. The crowd is an experienced one. There's a bit more precision in their dancing and some of the more complex patterns are used. I should hasten to add that I don't mean more "calls." Contras and New England squares use very few "basics", but that doesn't mean they're necessarily easy. I'd need another article to explain that, but for now take my word for it. There are extremely challenging contras and quadrilles as well as easy ones.

Wednesday night we visit the First Congregational Church in Cambridge, Massachusetts and dance to Charlie Baldwin, the editor of the *New England Caller* and a tradition in his own right. This dance is mostly squares and is comfortable, easy dancing. Almost no teaching is needed even though many of the people have done little or no dancing before. Many seem to be college students and others are part of the tremendous upsurge of interest in traditional dancing in the Boston area in recent years. The dance is sponsored by NEFFA (New England Folk Festival Association) who put on a tremendous dance and music festival in Natick, Massachusetts in April.

Again, there's live music— Cal Howard, Peter Barnes, Vince O'Donnell and others. Charlie keeps up a friendly, bantering patter all evening and people have a great time.

Thursday night we drop in to visit Ralph Page at his fall dance camp at East Hill Farm just outside of Troy, New Hampshire. The camp has been going since Tuesday and will end Sunday. Joe Wallin (Scottish), Ralph (contras and

Lancers), Dick Leger (squares), Connie Taylor (folk dancing), and Tony Saletan (folk singing) are the staff. There is live music tonight— spontaneously since in this case they usually use records. Skip Evans, a talented Rochester, New York, musician gets it started and with Dick Leger on guitar, Tony Saletan on piano, along with another camper on mandolin, they have a good thing going. Dick, Tony, Ralph and Charlie Baldwin call squares and contras. Charlie came up to see Ralph Page presented with the Yankee Clipper award, a prestigious recognition of his long contribution to dancing, dance history and New England heritage.

Friday we head for the Congregational (and Quaker) church in Carlisle, Massachusetts to dance with Dudley Laufman. Dudley plays the accordion (and sometimes tin whistles— two at a time) while calling. His wife plays the bodran (an Irish drum) and Cal Howard plays piano. There's another accordion player as well. The dances are easy, but with a lot of variety— contras, squares, circles and couple dances. Dudley calls the sequence only 2 or 3 times and then concentrates on playing. Schottisches, polkas and waltzes are played during the break for almost continuous dancing. The crowd is very casual in dress and does not take the dancing seriously. They are very relaxed and just having a good time. Again we find all ages and a number of complete families. Lemonade in a big pot helps the thirst if you can stop dancing long enough to get some. Dudley doesn't talk to the crowd much, nor do you have much time to talk to each other; the dancing and the music keep things moving without a pause.

Saturday finds us back at the Girl Scout House in Concord. We've been visiting with our favorite people, Jean and Ted Sannella at their home in Wellesley, and we've come to the dance together. Ted is a long time New England caller and he and I, along with Susan Elberger, are scheduled to call tonight. Susan and the Timber Salvage band from Albany, New York are the featured performers. Here in New England where fine bands and fine musicians are expected and almost

Continued on Page 91

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A Testimonial by A MILWAUKEE VETERAN

If you've never been to a National Square Dance Convention®, I invite you to register now for the 29th National in Memphis, Tennessee, this summer (June 26-27-28) and discover what you've been missing.

Until recently, my law and I had never been to a national convention either. After all, we had always thought a national was just a glorified festival and we could attend those almost whenever we felt like it without traveling halfway across the country. Boy, were we wrong!

One of the first differences a dancer attending a national convention for the first time will notice is the mix of people. Whereas we had previously danced only with people from our general region even at state conventions, we found ourselves squared up with couples from all over the world. Even though we were petrified at first, we soon realized that square dancing is indeed a universal language. We learned in a minute why it's often referred to as "Friendship Set to Music."

From what I've read, the Tennessee Convention in Memphis will uphold the fun filled traditions of conventions past. When you enter the Cook Convention Center, your only problem will be to decide among the dancing and well-planned educational opportunities available to you. Don't try to cram too much into each hour— you'll become so absorbed in many of the activities that time will slip away before you realize it. Take it from a "pro"— one of the best ways to schedule your time is to study your program immediately upon arriving, circle the activities that you really

don't want to miss, then circulate throughout the other dance halls, exhibits, clinics and workshops at your own leisure.

Tennessee has planned a variety of interesting and informative activities, from the ever-popular sewing clinics to the styling clinics. I'm sure we'll all learn many of the newest steps in the workshop sessions scheduled throughout the convention.

One informal aspect of the last convention which we did not even consider in advance at our first convention was the old adage that "getting there is half the fun." Memphis will be no exception. From wherever in the country you'll be traveling, you'll probably pass through states and cities you might never get to see otherwise. Take time to sightsee along the way. Detour off the beaten paths to explore exciting landmarks. Sample the varied cuisines in different parts of the country. And when you arrive in Tennessee and the Memphis area, take a tour of the city or countryside. Just be sure you arrive in Memphis by Wednesday night because you won't want to miss even one minute of the formal convention itself!

If you're a relatively new dancer like me, or if you're a long-time dancer who has just never previously attended a National Square Dance Convention, register now for the 29th National Square Dance Convention to be held in Memphis, Tennessee this June 26-27-28. It'll be an experience you'll treasure for years to come— and I'm sure the start of a long string of nationals you'll be attending. Seasoned veterans welcomed, too!

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square line



Have you ever wondered how a caller is able to put you through sequence after sequence of movements and always get you back home time after time? We'd like to use this month's article to offer a little insight in how it's done.

There is no "easy way"; and there are several methods used by callers. This article will explain three methods.

Memory— This method is pretty straight forward; the caller commits to memory the sequences he/she intends to use at a dance. Memory calling requires the most preparation on the part of the caller. The caller must spend hours working with a set of "dolls" developing routines. These routines must then be memorized and practiced before the caller uses them at a dance.

Zeros and Equivalents— A "zero" is a series of movements that when executed will put the dancers back into the same position or an equivalent to the one in which they started the series. An "equivalent" is a series of movements that is equal to a single movement. Examples: From facing couples: *swing thru, centers run, wheel and deal* is a "zero." From facing couples: *swing thru, spin the top, right and left thru* is "equivalent" to a *star thru*. This method invokes "memory" except that the caller now can memorize a bunch of short sequences and then put them together in different ways to develop longer routines. The advantage over straight memory calling is that it is easier to remember a lot of short sequences than the longer ones.

Sight calling— this method is probably the most common in use. It requires

more experience on the part of the caller than other methods. On the other hand, less time is required in preparation for a dance and the caller has more flexibility to adjust the level of the dance to the floor. The "sight caller" before starting a sequence must know the relationship of two adjacent couples in a square and must be able to identify them as couples. As the dancers are executing one movement, the caller must decide what the next movement will be. The caller must choose all of the movements that can be legally done after the current movement is completed. This requires that the caller has a good understanding of where the dancers will end after a call and what the dancer's body flow is. The caller continues to call whatever comes to mind until he/she decides it's time to get out. Now the caller must move the dancers to get the two couples memorized earlier together in a position he/she recognizes, from which a short memorized routine can be called to bring the dancers to a *left allemande* with their corners. One drawback of this method is that if the caller's "key square" goes down, "the whole floor is dead." For this reason an effective sight caller will often know dancer relationships in as many as three squares, in the event one square goes down.

In all methods the caller must be concerned about the flow of the routines, variety, dancer ability, timing and all of the other ingredients that make for a successful dance. Regardless of the method a caller uses, a unique skill and a lot of hard work and dedication are required. *And now you know!*



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Jim and Beverly Scott model the square dance sweaters they purchased at Calico House, Hooksett, New Hampshire. They are colorful and warm, and certainly tell the observers at a glance what the Scotts' hobby is.

Jim and Bev live in Plaistow, New Hampshire, and are members of the Rocketeers S/D Club in Andover, Mass.



Janie and Johnny Creel stand before the banner of the Square C's of Covington, Louisiana. Janie designed the banner and the outfits. One of the club members, Vic Abels, now retired from the banner making business, cut out the banner and Janie sewed sequins and beads on the "C" so that it resembles the rhinestones on the club badges. The same was done on the ladies's skirts and the backs of the men's vests. The club members have received many compliments on the simple but effective outfits. The ladies wear peasant blouses and circular skirts with white rick-rack trim; the men white shirts, black trousers, vests and ties with rhinestones.



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RHYME TIME

VOICES

by Vicki Woods-Antrim



SQUARE DANCE CALLER'S WIFE

First I went for the ride—
Helper, always at his side.
Friendly, happy dancers would greet,
So many nice folks I would meet.

Some ladies like to sit and talk;
Ask me to dance, I don't balk...
"One more lady," a square would plead
I filled in to meet their need.

A round dance partner, I am there,
If perchance a man is spare.
My work is fun, I'll agree,
Dancing is my cup of tea.

Helen Bania
Jennings, Missouri



THE FIRST CALL

It took me quite a long time
To get up the nerve
To stand up at a square dance
And let my voice be heard.

I practiced many hours;
Both at night and during the day.
I memorized each and every word
That I was going to say.

My big night finally rolled around;
The club caller handed me the mike;
And I felt like I would pass out
From a big case of stage fright.

My voice began to quiver
As I called out each command;
Like *circle left around the ring*
And *allemande left with your left hand*.

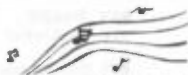
The tip was finally over,
And I let out a great big sigh;
And then I saw the crowd reaction
Out of the corner of my eye.

They all began to clap their hands
And each face had a smile,
Which told me that all the time spent
practicing
Was definitely worthwhile.

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- 2102 Pickle Up A Doodle, Caller; Nate Bliss*
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- 1315 Something Nice, Caller; Bob Barnes*
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- 1178 Jambalaya, Caller Johnny Creel*
- 1177 Early Morning Rain, Caller: Curtis Thompson

SWINGING SQUARE

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♠ A Best A ♣	♠ K Club K ♣	♠ Q Trick Q ♣
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From time to time a club forms that enjoys the ultimate success of enlarging as well as maintaining, its membership. One such club is the Dixie Teen Twirlers of Washington, D.C. For fourteen years, this group has remained the largest teen square dance club in the Washington metropolitan area.

The Dixie Teens' appeal rests on a combination of factors: the dedication of its sponsors, the enthusiasm of the caller, special activities, and, of course, a love for square dancing. Teen clubs nationwide may profit from a closer examination of this particular club, and may even discover fresh approaches to a greater enjoyment of square dancing.

Along with Charlotte and Elton Garner, Juanita and Bill Robey founded the Dixie Teen Twirlers sixteen years ago. Children of the two couples and their friends learned to dance in the Robey basement, fell in love with square dancing, and encouraged more of their friends to join in. Two squares became four, and soon doubled again. The new group, by this time bulging out of the crowded basement, moved to an old local library and became the Dixie Teen Twirlers.

Today, with an enrollment of over 150 members, the club dances in a school auditorium and averages twelve squares

per Saturday night. The teens range in age from twelve to eighteen, and the majority dance with the club until high school graduation. Many then return to dance as alumni, and frequently become sponsors. Although her own children have long since left, Mrs. Robey is still the club's organizer. Other parents come and go as sponsors.



Why does Mrs. Robey continue to volunteer so much of her time? "I've stayed with Dixie Teens because I enjoy the youth," she explains. "I guess I feel this is something I do well. They accept me and I accept them." Tom Craddock, who has been the club's caller for fifteen years, feels the same way. "I could be paid twice as much calling somewhere else on a Saturday night, but I stay with the teens because I like being around them, and because they seem to like having me around. You grow to be a part of something, and this has become a part of me."

The Dixie Teen Twirlers include football players, wrestlers, cheerleaders, and officers of student government—all of whom choose square dancing on Saturday night, despite the other activities available to them. Shy, withdrawn teens become more comfor-

Continued on Page 89

STRAIGHT TALK

CALLER SCHOOL FANTASY ISLAND

Picture yourself— for the first time in your life you are standing on a stage, microphone in hand, before a floor crowded with dancers. The music begins and nervously you clear your throat and start to sing. The dancers move in rhythm and are obviously enjoying themselves. When the music ends, everyone applauds and then crowds around you asking you for your autograph. You are a success!

Fantasy Island— no! Caller school— yes!

But like most fantasies, reality is quite different. Returning from school, the new caller is faced with the realities of being a caller, and the first is the shrinking job market. There are fewer than a dozen full time callers in New England at the present time. If the caller plans to do a few dances or fun nights, he will be all right, but he immediately realizes there is very little chance of his earning a living by calling.

Also, the new caller's enthusiasm may quickly wane when he finds himself involved in club squabbles, such as which level of dancing should the club maintain. Some members refuse to recognize the existence of advanced level dancing and prefer to keep the dances relaxed and easy. Others will find these dances boring and will abandon their clubs to join caller run

groups; or if not, an incorporated association caller, not affiliated with any club or class, can sweep through a town annihilating the small clubs in the area, and then move on.

But worst of all are the tape clubs. I can understand a group getting together to practice dancing to a tape, but what has evolved is the idea of charging people to dance to a caller's tape when the caller himself is available. Even a small group should be able to come to some arrangement with a caller who will be willing to meet their price.

Another reality is that high level dancers look down on those one level beneath them. For example, experienced C-2 dancers often refuse to support the activities of *beginning* C-2 dancers. No wonder square dancing is in trouble!

Recently on behalf of the Alle Cats, I welcomed a new club of singles to Lexington. I told them that while we are an advanced level group, there is no reason why we cannot share celebrations, holiday dances, or demonstration tips with them. If more clubs would cooperate with one another rather than try to put each other out of business, perhaps more new callers would discover that their fantasies had truly become reality.

Naomi Cherry

Dance Colorado

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- E-4— The Subject is "Angels"
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- N-4— "The Caller", Humorous Description
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- V-6— Never Worry (cartoons)
- W-6— S/D Creed
- X-6— What a Leader Wears (poster)
- Y-6— S/D Benefits
- Z-6— A World of Difference (poster)
- A-7— S/D Is This (poster)
- B-7— Ideal S/D Couples (poster)
- C-7— Ideal Caller (poster)
- D-7— What Dancers Wear (humorous)
- E-7— Jingles, Jargon & Blurbs
- F-7— Fit as a Fiddle
- G-7— Calling Is a Science
- H-7— Windmill System of Calling
- I-7— What Is Legacy (free)
- J-7— Contemporary Squares (humorous)
- K-7— Anti-Jitter Jottings
- L-7— Getting A Partner
- M-7— Proper Dress (poster)
- N-7— Caller's Wife
- O-7— Leader's Develop
- P-7— Choreo Rating (rounds)
- Q-7— S/D Fever Poster (humor)
- R-7— Tate Family (humorous)
- S-7— Ed Gilmore Tribute
- T-7— Will Orlich Tribute
- U-7— "Femina-Phores" (signals to caller)
- V-7— Modern S/D Is This
- W-7— Sample Club Constitution
- X-7— Triumph = Try + oomph
- Y-7— Caller Training Need
- Z-7— Ethics + Attitudes
- A-8— Tribute To A Caller
- B-8— Exhibition Dancing
- C-8— Commandments for R/D
- D-8— Formations
- E-8— Caller/Image-Maker
- F-8— Protect Your Image
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DANDY IDEA



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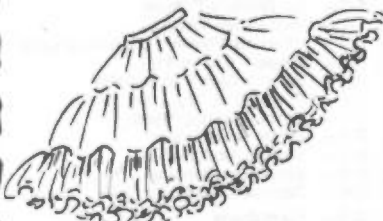
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1955

From an ad for the Fiesta Jamboree at Pensacola: "Although Pensacola is a popular summer resort, all sorts of accommodations are available at prices ranging from \$20. per week per couple to \$125. (for a cottage on the beach)."

And at Miami Beach for the 3rd annual Square and Folk Convention in April, the Miami Beach Hotel Assn. is offering fine rooms at \$5. per couple per night.

.....

An excellent article by Ken Smith of Maryland on "Tips to the New Caller" outlines the professional and ethical responsibilities of the aspiring caller, beyond acquiring technical proficiency. He advises a thorough knowledge of square dance history, traditions and philosophy: "No caller can afford to be narrow or provincial in today's square dancing picture but must have a broad outlook..... Narrowness and real leadership seldom go hand in hand."

On the willingness to start at the bottom and *work* to the top, he says, "Very few professions offer such opportunity for quick recognition as square dance calling. A few lines of clever patter, a happy bounce at the mike or a charming personality may attract such notice that the novice assumes he has arrived. If it inspires him to work harder to really merit his reputation, that's good. If it causes him to assume he need put forth no further effort, that's bad!"

He continues, "Build a stable, loyal following mostly, if not entirely, from beginners personally started in square dancing..... Newer callers have a great opportunity to make a substantial contribution to the movement and at the

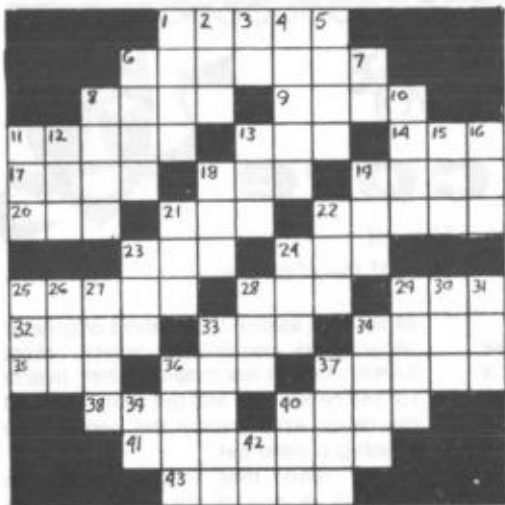
same time assure themselves of greater security as continuing callers. Most dancers have a warm spot in their hearts for the caller who started them off, and the caller who ignores the beginner is missing a good bet."

Ken feels that ineffectiveness in teaching is one of the most common shortcomings of callers generally, a deficiency responsible for driving numerous people away from square dancing. So he warns, "Learn to be a good teacher. There is probably greater need for good teaching skill than for calling."

.....

How many ways can you cook a chicken? What's that got to do with square dancing? Charlotte Underwood has a delightful way of putting across her opinion that there may be almost as many ideas of how to have fun in square dancing as there are square dancers themselves. She says, "There are different ways of cooking a chicken, serving a tennis ball, rearing children, stopping hiccoughs, and having a good time; and into none of these does the factor of personal taste enter so indelibly as into having a good time." "Has anybody," she continues, "ever been able to arrive at a conclusive definition of what is fun in dancing?" She feels it is the responsibility of the s/d leader not so much to argue or attempt to eradicate different needs of square dancers as it is to fill them, suggest an adequate substitute or indicate where they can be filled. Nothing can threaten the health of our hobby more than the bull-headed conviction that there can be only one way to cook a chicken.

Continued on Page 84



ACROSS

1. Spring month
6. At another time
8. ---- me a column
9. So be it
11. Girl's name
13. Exploit
14. Hearing organ
17. ---- Blame it All on Me"
18. Fire residue
19. Pivot point
20. Mrs. Dick Leger
21. Quarter -- (Pl.)
22. The same
23. ---s fold
24. "Goof" a set
25. "Stand By Your ----"
28. Sob
29. Poem
32. Golden or brunette
33. Exclamation
34. "---- Up Your Heart"
35. Cast ---
36. Pass the ---
37. ---- track
38. Circle ----
40. Caller Greer of Florida
41. Beasts
43. Ladies' partners

DOWN

1. ---- me a diamond
2. Had refreshments
3. Concerning
4. Collision
5. Promenade to ----
6. "---- Cheater's Waltz"
7. Compass point
8. "Say You'll Be ----"
10. Swing the ----
11. Callers Fraidenburg & Foote
12. Lou--- Records
13. Ship's letters
15. High
16. Old car
18. Track --- trade
19. Broadcast
21. Guest lodge
22. Not wet
23. "Lend me your ---s."
24. Age
25. Song that asks a question
26. Yokel
27. Upset
28. "Baby ---"
29. Australian gem
30. Lair
31. ---s turn in
33. Eagle's home
34. Oklahoma Round Up Society (Abbr.)
36. What the caller had done all evening
37. Guys' partners
39. Old Authors (Abbr.)
40. Caller Barbour of Texas
42. Northern state (Abbr.)



AMERICAN SQUARE DANCE

MEANDERINGS, Continued

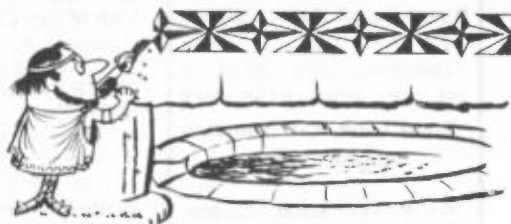
Plant City, Florida— After a few hours of driving south to the New Orleans airport the next morning, I returned the damaged rental car (the hurt Hertz?— Co-ed.) and jetted off to Tampa, Florida, where Marty Martin (R/D cuer) whisked me 30 miles east to the fabulous Strawberry Squares Park that he and Byrdie have recently created on the site of an orange grove. They put on an ASD dance in their super hall, where half those familiar faces hailed from "points everywhere", including Kentucky, New York, Pennsylvania and even Huron, Ohio (the Clarks). Byrdie served the house "specialty", strawberries and ice cream. I stayed in their quaint "caller's cabin" right behind their house. (No, Hepzibah, it contained a bath and a double bed, silly.) Folks who haven't seen this mobile home/RV resort *must* go to the "berries." (See ASD, Nov. '79, p. 81.)

Boise, Idaho— Flying west in the middle of winter is not always a superlative notion, based on unpredictable "whether" weather on the various legs (*flight* legs, Basil), but this next four-stop snow-bunny hop worked like a charm. In Boise there was a treat a-waiting. I was hosted with steak at the Black Angus and lodging out on the ranch of caller Doug and Julie Hyslop. The ASD dance was held in that huge new hall which was built by/financed by/programmed exclusively for square dancers— a real tribute to cooperative spirit. (See ASD, April '79, pp. 54-55.) About 20 sets came. Thanks, Bill, Leo, Reatha, and all.

Salt Lake City, Utah— (Ogden, actually)— Playing "footsie" with an impending winter storm was a bit risky,

but I had a heyday in the Hayloft, where Walt and Louise Cole had set up an ASD dance. Small but enthusiastic crowd. Always fun to swap yarns with that versatile caller/prompter. He's a pillar in salt country— we *iodize* him.

Milwaukee, Wisconsin (Hales Corners, actually)— Jack & Gladys Smith were the dance chairmen for the jointly-sponsored Tri-Corners/Village Squares ASD dance, and I was double-hosted by Ted and Denette Laczkowski (He's the best sign artist in the business, she's a cook extraordinaire) and caller Bob and Arlene Koser (Their hobby is collecting children— ask Arlene to explain.), where I felt like a million-dollar roamin' Roman in their new private health spa/whirlpool bath/swim pool complex. The dance was also



a winner with a full hall of spirited Milwaukee-ites.

Saint Paul, Minnesota— Next to Virginia Beach I look forward to Carver Swingers in the twin cities as much as any place, and like the Beach, I'll soon run out of fingers to count how many times I've been there, as well as sets of poker chips to count how many sets come out. Staying over with Herb and June Johnson is likewise getting to be a Nordic tradition that is strictly "3-M"— Mighty Marvelous Magic!

Among all the interesting halls I visited in January was one right in the ol' home state, **Jackson, Ohio** (see ASD, June '79, pp. 50-51) where the Wagon Wheelers have turned a scenic knoll into a showplace/danceplace par excellence.

There were other Ohio jaunts and other more far-out haunts explored, but the commentary will have to be kept on ice until next month. We'll wind up with Lannie McQuaide's favorite phrase: Old contra dancers never die— they just *cast off*.



THE COLLEGES ARE COMING

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<p>ESTES PARK, COLORADO Dance Ranch Caller College</p> <p>July 13-17: Two yrs. or less experience; July 20-24: 2 yrs. or more experience</p> <p>Frank Lane, Earl Johnston Vaughn Parrish</p> <p>Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>MAPLE PLAIN, MINN. 13th Minn. Callers Clinic July 31-Aug. 3, 1980</p> <p>Seminar on STEP VALUE TIMING & Sight Calling Techniques</p> <p><i>Warren Berquam George Gargano</i> Sold Out in 1978</p> <p>Write Warren Berquam, 3775 County Rd. 92 N. Maple Plain MN 55359</p>	<p>HAROLD BAUSCH CALLERS COLLEGE</p> <p><i>A 5-day course condensed into 3 days and nights</i></p> <p>August 1,2,3, 1980 Omaha, Nebraska</p> <p><i>This is not a lecture course; You will participate.</i></p> <p>Contact: Callers College, 2120 Jaynes, Fremont NE 68125</p>
<p>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA August 10-15, 1980</p> <p><i>Bill Peters, Bill Davis</i></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions</p> <p>Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>LOUISVILLE, KY. Kentucky Callers Seminar July 27-30, 1980</p> <p>Bellarmino College <i>Bob Fisk — Wade Driver</i> Teaching all Phases of Calling</p> <p>Fee: \$200, includes tuition, Room & Board. Partner free</p> <p>Write Don Coy, 2610 Ballad Blvd., Louisville KY 40299 Ph. 502-267-1336</p>	<p>CALLER'S INSTITUTE Tifton, Georgia July 21-25, 1980</p> <p><i>Bill Peters — Jim Mayo</i></p> <p>Teaching the FULL Callerlab Curriculum</p> <p>For info: Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>
<p><i>ASD Co-Sponsored</i></p> <p>DILLARD, GEORGIA CALLERS COLLEGE August 10-16, 1980</p> <p>For Beginner and Experi- enced Callers (2 Levels)</p> <p><i>Stan Burdick, John Kalten- thaler, Cal Golden, Jerry Cope</i></p> <p>Write Jerry & Becky Cope, Box 129, Dillard GA 30537</p>	<p>CALLERS SCHOOLS</p> <p>July 27-31 <i>Holiday of Hartland Hall, Hartland, Mich.</i> STAFF: <i>Earl Johnston, Al Brundage, Dick Bayer</i></p> <p>August 3-7 <i>James Madison U., Harrisonburg, Va.</i> <i>Beginner Callers</i> STAFF: <i>Al Brundage, Earl Johnston, Clint McLean</i></p> <p>August 10-14 <i>James Madison U., Advanced callers</i> STAFF: <i>Al Brundage, Earl Johnston, Clint McLean</i></p> <p>August 17-21 <i>East Hill Farm, Troy, N.H.</i> STAFF: <i>Earl Johnston, Al Brundage, Bob Gambell</i> Earl Johnston, PO Box 2223, Vernon CT 06066</p>	

feedback

Enjoy your magazine most of the many we get because of your down-to-earth coverage of all phases of the movement.

We particularly like the way you set up your R/D Pulse Poll, and are posting it in the hall where we round dance. We are, of course, giving you full credit by listing your name, address, and subscription rates.

It made me think that perhaps you might not have thought of having a "tear-out sheet" with the Pulse Polls on it, and list your name, address and subscription rates on it. Encourage subscribers to tear it out and post it on bulletin boards where they dance.

It probably would have to be printed twice, since most of us would hate to lose that sheet if we tore it out, and then needed it later.

Perhaps even just putting out the Pulse Polls as you have them, and putting some of your own advertising on the two half-pages below, such as your S/D Book Service and your name, address and subscription rates, and then permit persons to photocopy that page.

Just some thoughts that came to me as I was copying your polls. Lots of times we've remarked to dancers that so and so is at such and such a place on the polls, and they ask, "Where do you find that out?" Then they ask for the address and cost of subscriptions, and if we don't have it right then, we usually let it slip our minds.

We have great respect for Frank and Phyl Lehnert and enjoy their "Flip Side." Also, the "Choreography Ratings" by Dave and Shirley Fleck are most helpful, even though we get them from Roundalab also, but not as early.

*Chris & Kay Christian
Topeka, Kansas*

ED. NOTE: Thanks for the helpful suggestion. You caught us just in time to do it this month. We will enlarge on the idea next month. However, printing it twice is difficult. Perhaps subscribers will have to photocopy the page in order to preserve their magazines intact.



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SQUARE DANCING

(as it might have been related in the Book of Genesis)



From the Alaska Federation News

In the beginning there was the *do-sa-do* and the *promenade*. Then came the *oxbow loop* and the *grapevine twist* and, lo, the multitudes did learn to do them well. And the caller looked out over the floor and he was pleased!

And on the third night he created the *right* and on the fourth night he created the *left*, and this gave rise to the *left allemande* and the *right and left thru*. And the caller saw fit to place the woman on the right and the man on the left. And it was good. But then it came to pass that the multitudes did not always obey him. there were those in the land who placed the woman on the left and the man on the right— and there were even some who placed a man with a man and a woman with a woman— and so was born the *arky* figure. But these were few in number and most of the multitudes remained faithful. This too was good and with them, the caller was also pleased.

And so he blessed them with the *ocean wave*. And the *ocean wave* begat the *spin chain thru* and the *spin chain thru* begat the *spin chain the gears* and the *spin chain the gears* begat the *swap the top* and the *swap the top* begat the *relay the top* and the *relay the top* begat the *relay the deucey* and the *relay the deucey* begat *pandemonium*.

And now the caller spake to the multitudes and he patiently led them through the steps of all the newest figures. But as the steps became more intricate and as the movements became more difficult, the dancers began to fight amongst themselves. They heeded not the counsels of their caller and they ignored his wisdom and they wandered far from the truth. No longer did they dance the steps correctly and no longer wore the smiles upon their faces. And the caller looked down upon them and he was much wroth. And so he hummed a little hoedown tune— for that is what a caller doth when wroth!

And so it came to pass that the sin of pride stalked among the people. And there were those who felt they no longer needed the wisdom and the inspiration of their caller. Soon they were dancing awkwardly and with bad timing; their squares became too large, and— sin of sins— they took to blaming their neighbors for their mistakes. And the caller, seeing this, became angry with the multitudes and he spake to them thusly: "Hearken unto me, oh ye of little faith. Change thy ways and learn to dance the calls as indeed I call them unto you. And argue not with thy neighbor, lest thy neighbor turn out to be a better dancer than you are. And flaunt

continued on Page 92

Special

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. Write: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

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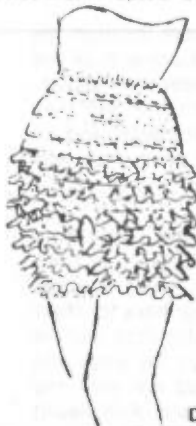
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Calling Tips

by Gene Trimmer

ONCE AROUND LIGHTLY— Styling Tips

Square dancers are always asking the question, "Why do we lose so many dancers after they go through the class sessions and dance only a short while?" There is no pat answer to that question. There are so many variables associated with family life and physical or mental attributes that vary with individuals. We can do nothing about those but we can, and should, properly teach the new dancer.

We must stress square positions and proper styling as we teach beginners or workshop the experienced dancers, for it behooves us to insure that all dancers understand the styling points and the positions related to performing the basics. Square *dancing* is not related in any way to being either pulled or pushed into position.

We must face a couple of basic facts as we realize that square dancing just is not the activity for "everyone." First, there are many we will never interest in beginner lessons. Second, there are some who, for various reasons, just cannot seem to assimilate the geometric processes of the square. It therefore behooves us to utilize every method we can to build a good basic foundation for those who can and will participate with us in the activity.

The palms-up ocean waves that are endorsed by Callerlab were stressed in hopes we would teach dancers how to get *themselves* into the proper completed position that results from any call. When dancers are *dancing*, they are moving themselves around the geometry of the square in either a forward motion or they turn themselves around a pivot point. *Never* should they

have to be pulled, shoved or forcefully turned. If directions within a square of dancers are necessary because of inexperience, then pointing to the position or a gentle touch should suffice.

It is of paramount importance that styling and position be taught early to all dancers. It is equally important that these points should continue to be stressed through the entire spectrum of their repertoire. It is relatively easy to single out the dancers that have been properly taught to include styling and position. They are the ones who are still dancing while many of the other squares have folded. They are also the ones who are still dancing a couple of years after completion of their basics lessons.

If dancers are turning one another, then a forearm hold and perhaps a hand on the back is necessary to forcefully complete the turn. If, however, they are moving themselves into position around a pivot point, a steady handhold is sufficient while they move. Ideally all dancers in the square should know where they are to be at the completion of a basic, and we can at least approach that goal with proper teaching of styling and position.

One last point is related to proper styling. In the twirl at the completion of a swing, the lady should *turn herself* in that twirl. The man's elevated hand should *never* be moved but should remain stationary as the pivot point under which the lady turns herself. Just prior to reaching the proper facing direction, the man should lower that hand to let the lady know the terminal position of the twirl. Please observe that when a lady is being "stirred" in the twirl and the man's hand moves in a circulate motion, it is a very commanding move that lacks the grace of proper styling and appears as a struggle rather than dancing.

SQUARE DANCERS AND CAMPERS, Get ready for the coming festival season. Double your pleasure magnetically, using cusptom plaques on car on in camp. **Gene's Personalized Signs, 23 Vany Ct., Westport CT 06880.**



Dancing Tips

by Harold & Lill Bausch

One of our local radio stations has a "phone in" program where the listeners are asked to phone in their thoughts and comments. I often listen to it on my way home from calling a dance. At times callers are asked to comment on a specific topic, and at other times, the line is open to random thoughts. This month's column will be one of those "random" topics sessions.

At this time of year we have many new dancers just getting started in the clubs. We would like to ask the more experienced dancers to please ask them to exchange partners with you, and please bring them into the squares with the experienced dancers. Remember how much it meant to you when you first began.

We have a change in officers at many clubs, too. Thank the past officers and then offer to assist the new officers where you are able. Any past officer will tell you there are those in the club who will offer many suggestions, but who never seem to get involved in the work. Then there are those who don't talk much, but are always in there pitching when there is work to be done. We need both kinds, but we know which ones we appreciate the most.

We have dancers who come up to their caller, years after graduating, and say nice things about how he (or she) has really helped improve their life, their enjoyment. This kind of thing makes it all worthwhile. Then we have a few who would like to forget how much the caller has helped them and just think they did it all themselves. We have those who are so loyal to "their caller" that they don't get out and hear others as much as they should, and then we have those who think they should dance to a different caller each night. (We have some people who don't believe in staying with one wife or

husband, too!) It does take all kinds, we guess!

Touching on the topic of dancing to many different callers, we do believe it is good to hear other callers. I suggest to my new dancers that once they graduate they should get out and visit many different clubs, and thus to hear more callers. I even tell the callers in caller's colleges that we callers all can learn from one another. I tell them that I often learn from the callers who attend my colleges. It is the different thoughts and different approaches that each caller uses that are interesting. But I still maintain that the "club caller" is the best system, and it is the way it all began. Usually the oldest clubs are the ones that have used this system.

How about the little "extras" we get without asking for them at the dances—the different *do-sa-dos*, the slide on the *grand square*, the hip bumps, the extra twirls? We doubt you will find one caller in the whole business who advocates these things, but let's face it, it is a form of experimenting, a form of enthusiasm, that brings these things on. We doubt we can ever eliminate them entirely. I want to cut out anything that is rough; I like to eliminate those things that take a different number of beats of music than the ones called, and I try, but I do not want to cut down on enthusiasm. We believe you will find that dancers go through stages, and as they mature as dancers, they will eliminate the unpleasant extras. Have faith, brother!

We have a very healthy movement right now where most clubs are rediscovering the basic calls. Mainstream is more "Mainstream" than it has been for years. I myself notice that I pay less and less attention to the experimental calls. They come to my attention only when Callerlab suggests we try them, or if it is something that just catches on very quickly. The average experimental call we use very little. Instead we seem to have gone to the established calls in the Plus program, and for our advanced dancers we stay pretty well with the approved advanced calls. It sure does cut down on dancer frustration. I might also say it cuts down on caller frustration!

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by Bob Howell

easy level

Marjie Royed of Brecksville, Ohio, gave me this solo dance last fall when the tune was so popular. Now that Bogan has released the music on a square dance label, here is the routine that Marjie wrote:

MUSIC BOX DANCER

FORMATION: Solo, no partner needed.

MUSIC: Bogan B1314

Counts Routine

- 1-4 Walk forward three steps beginning on the right foot and kick the left foot forward on the fourth count (R,L,R, Kick L)
- 5-8 Walk backward three steps and touch the left foot to the right instep.
- 9-12 Vine to the right three steps and kick (R, L behind, R, Kick left.)
- 13-16 Vine to the left three steps and kick (L,R,L, Kick R)
(Clap hands at the end of the vine steps as you kick.)
- 17-24 Do a slow Charleston step. Using 2 counts of music, step forward R. Using 2 counts of music, touch L toe forward. Using 2 counts of music, step back on L foot. Using 2 counts of music, touch R toe back.
- 25-28 Turn R circling once around in four steps (R,L,R,L)
- 29-30 As you step on R foot, shift hips to R and do the motion of playing a snare drum with R hand; on count 20, do same to the left.
- 31-32 On count 31, clap hands over head, step on R foot; on 32, clap hands over head, step on L foot.

Begin again from the top. Use a generous hip movement through entire dance. Music may be slowed down.

From our good friend Jac Fransen in The Hague, Netherlands, comes a "quickie," that can be done by absolute beginners with a brief walk-thru. Jac uses it as a crossed-over contra; however, I am using it in a large circle, one couple with back to center of hall, the other with backs to the wall. Chain the ladies across before beginning the dance and you will remain with your partner throughout. He calls it....

IMPROVISATION A LA CARTE

FORMATION: Contra line, duple minor, improper.

MUSIC: Any 32 or 64 count reel.

- — — — — Swing the one below (or corner in a circle)
- — — — — Ladies lead, flutter wheel
- — — — — Reverse the flutter
- — — — — Right and left thru
- — — — — Swing new one below



When the robin appears can spring be far behind? June Bruna has written a delightful two step and has taught it to her students at Southwest Texas State University in San Marcos, Texas. It is a light and lively dance that really moves.

RED ROBIN

MUSIC: "When the Red Red Robin Comes Bob, Bob, Bobbin' Along" — Grenn 15007

FOOTWORK: Opposite, directions for man except where noted.

INTRO WAIT; WAIT; STEP APART. POINT; TWIRL;

- 1-2 In open facing pos, M facing wall, wait 2 meas.
3-4 Step apart, point R twd ptr; M steps fwd twd ptr on R, tch L as W does L-face spot-twirl under joined hands (M's R, W's L), blend to semi-closed;

PART A

- FWD TWO-STEP; FWD TWOI-STEP; WALK, 2,3,4;**
1-2 In semi-closed pos facing LOD, start on M's L, do two fwd two-steps;
3-4 Walk 4 slow (strut) steps fwd, start M's L. Snap fingers of free outside hand
5-8 Repeat meas. 1-4. Blend to butterfly pos on last step, M facinag wall.
SIDE, BEHIND, SIDE, KICK; SIDE, BEHIND, SIDE, KICK; CIRCLE AWAY, 2,3,4;
9-10 Man steps to side on L (LOD), cross R XIB (both), step L to side, kick R diag in front of L; repeat to RLOD, starting on M's R.
11-12 Solo circle away, starting on M's L, in 4 slow strut steps, snapping fingers.
13-16 Repeat meas. 9-12.

PART B

- BAL TOG; BAL AWAY; CROSS OVER, CHANGE PLACES; TURN FACE;**
17 In btfly pos, bal tog to banjo pos, start M's L step fwd, close R, step L, hold;
18 Bal apart, stepping bk on M's R, close L, step in place R, hold.
19 Cross over, change places under lead hands (M's L, W's R). M two step twd wall, W twd COH.
20 Both two step turn to face ptr, start fwd on M's R, turn L, close R.
21-22 Butterfly pos, bal tog to SCAR pos, start M's L. Bal apart on M's R.
23-24 Repeat meas. 19-20, under new lead hands.

VINE 8; TWIRL; TWIRL;

- 25-26 In btfly pos, M facing wall fast vine 8 LOD.
27-28 Man does 2 prog two steps LOD as W does 2 slow R-face twirls.
29-32 Repeat meas. 25-28. Blend to semi-closed pos facing IOD on last twirl.
ENDING: On second time through, on last twirl step apart and bow to partner.
SEQUENCE: Intro, Parts A and B 2 times through.

Joe Uebelacher of Buskirk, New York, has a delightful Irish tune set to a dance in...

McNAMARA'S BAND

MUSIC: FTC 32006

OPENER:

Sides face grand square:

Me name is McNamara, I'm the leader of the band
Although we're few in number, we're the finest in the land
There's O'Brians and Ryans and Sheehans and Meehans and plenty more the same
When we play our square dance tune, all four ladies chain
You chain 'em and go, now chain them back
You roll promenade, go round the track

You roll promenade, go round the track, you promenade to Ireland
Where we'll square dance all night long to McNamara's Band.

FIGURE:

1st and 3rd (2 & 4) you promenade, go half around the floor
Lead to the right and circle there, you'll make a line once more
Go up to the middle and back with you and then go right and left thru
Turn the girl and square thru four hands round will do
Four hands and go, your corner swing
Left allemande, you promenade, you promenade to Ireland
Where we'll square dance all night long to McNamara's Band.



Continued on Page 88

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- Beautiful scenic drives
- The Changing of the Guard which attracts thousands daily (and join in the square dance immediately after on Thursday and Friday)

The average minimum and maximum temperatures for August are 55°F (13°C) and 78°F (26°C), with 249 hours of sunshine on the average

2300 rooms in Ottawa's finest hotels have been allocated for our use and four hotels are already fully booked. There are many more motels offering suitable accommodation for which you may make your own arrangements.

If you wish assistance in reserving a camping or R/V site, please indicate this on your registration form and our Camping Committee will make the arrangements for you.

GETTING TO AND FROM OTTAWA

A fun way to travel with your square and round dancing friends is by arranging a bus, train or plane tour. Your own personal transportation and accommodation problems disappear. If gas supply becomes a problem, bus travel is the answer. Any tour arrangements are outside the jurisdiction of the 2nd National Board but are highly recommended.

YOUR PROGRAMME

Thursday	2 to 5	<i>Continuous non-stop dancing</i>
Friday	&	<i>— 6 floors for squares</i>
Saturday	8 to 11	<i>— 2 floors for rounds</i>
Additional dancing each day		<i>9-12 a.m. Mainstream dancing</i>
		<i>9-10 a.m. Rounds showcase</i>
		<i>10-12 a.m. Rounds Clinic</i>
		<i>10-12 a.m. Rounds Teach</i>
More dancing on Parliament Hill		<i>10:30 a.m. Thursday and Friday after the Changing of the Guard</i>

AND FOR YOUR FURTHER ENJOYMENT

A time to relax and be entertained —

7-7:50 each evening	<i>A Pageant presentation in the 9,000 seat Arena:</i>
Thursday	<i>"The Evolution of Square and Round Dancing".</i>
Friday	<i>"Our Dancing Heritage".</i>
Saturday	<i>"The Wonderful World of Square and Round Dancing".</i>
11 to 7 p.m. each evening	<i>An entertaining after-party show in the Arena</i>
1 to 2 p.m. on Friday	<i>A Fashion Show in the Arena.</i>
Each morning	<i>A 2 1/2 hour Sewing Clinic presentation (repeated each morning).</i>

PANEL DISCUSSIONS

10:15 a.m. — Thursday	<i>Recruitment and Keeping of New Dancers.</i>
10:15 a.m. — Friday	<i>Leadership and Club Development</i>
12:00 noon — Thursday	<i>For callers: "Does Your Choreography Flow?"</i>
12:00 noon — Friday	<i>For leaders: "Smooth Round Dancing and Styling".</i>
9-12 noon — Saturday	<i>A seminar for Teachers and Recreational Leaders on "Elements of Teaching Recreational Square Dancing to School and Recreational Groups. (for non-square dancers).</i>

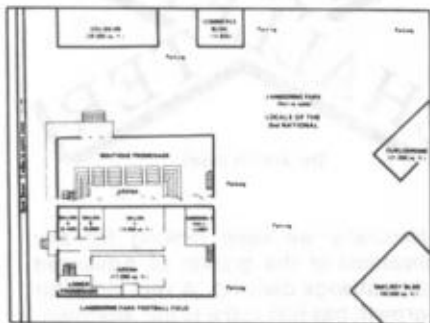
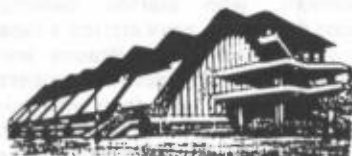
AND MORE

Boutiques — Heritage Gallery — Fans and Water coolers in every dancing area.

LANSDOWNE PARK

Lansdowne Park is a complex of exhibition and recreational buildings two miles south of Parliament Hill on Bank St. (Highway 31). 8,000 dancers can be accommodated. The Civic Centre depicted below is one of the buildings which we will be using, and the focal point of activity.

There is free parking for 1,800 cars and excellent continuous bus service from the downtown area. Dining will be available in the McElroy Building in addition to the numerous snack bars in the dancing area.



DANCE LEVELS AND LOCATION

For maximum enjoyment of all, we will have 6 halls devoted to square dancing and 2 halls for round dancing. Levels for square dancing will range from Extended Basics through to Challenge 1 and for round dancing from easy to high intermediate.

We urge you to pick the level of your choice, locate the hall and enjoy yourself.

- | | |
|---------------|-------------------------------------|
| Salon B | — Easy level rounds |
| Salon C | — All level rounds |
| Assembly Hall | — Extended Basics (E.B.) |
| Arena | — Mainstream (Ms) |
| Curldrome | — Mainstream + quarterly selections |
| Commerce | — Plus 1 |
| Coliseum | — Plus 2 |
| Salon A | — Advanced and Challenge 1 |

OUR CALLERS AND LEADERS

By Convention time, we will have between 150 and 200 callers and leaders taking part.

BANNERS

We invite clubs to bring and display their square dance banners in the Arena and round dance banners in Salon C. There will be a parade of banners at 7.00 p.m. on Saturday.

For further information and registration forms, write:
CONVENTION 1980,
P.O. Box 1980, Stn. "B",
Ottawa, Ontario. K1P 5R5

ONTARIO DANCERS

As a means of identifying dancers from Ontario, Ontario's colours of Royal Blue and White have been adopted — White shirts and Royal Blue trousers for the men and White blouses and Royal Blue skirts with 6 decorative trilliums for the ladies. The men of EOSARDA will be wearing a gold scarf tie and it is hoped that other areas will adopt their own identifying scarf colour.

TO OUR AMERICAN FRIENDS

When registering, please obtain a money order or draft from your bank in Canadian Funds to take advantage of the present favorable rate of exchange.

FOR SINGLES

Special activities for singles are being arranged. Write Convention 1980 (Singles), Box 5692, Station "F", Ottawa, Ont. K2C 3M1

FOR TEENS

Special related activities are also being arranged for teens. Write Convention 1980 (Teens), Box 1980, Station "B", Ottawa, Ont. K1P 5R5

The 2nd National is sponsored by the Eastern Ontario Square and Round Dance Association and is sanctioned by the Canadian Square and Round Dance Society.

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

Naturally we keep looking for any indications of the growth of Advanced and Challenge dancing. A real indicator of growth has just come to our attention. Hilton Audio Products has worked out a teaching course for advanced dancing. Jim Mork was assigned the project of putting it together. Jim is one of the true pioneers in the square dance business. He began calling in 1949, and has remained one of the top callers in the northern California area for years. He is a stickler for detail in working out choreography that flows comfortably for the dancer and he has a flair for working out interesting routines and surprise getouts. He has done all of the choreography on previously published sets of cue-cards and he has put in hundreds of hours of time in working up the material for the A-1 course.

The A-1 File (cue card system) contains a complete, sequenced, progressive teaching course for the twenty-seven basics which comprise the A-1 list. The teaching order is that recommended by Callerlab in the lists published in September 1979 which will not be changed for the next two years. For more information contact Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518.

TWIN CITY AREA & SUBURBS

(Minneapolis and St. Paul)

Janis Odegard submitted the following which we truly appreciate: Advanced and challenge dancing is definitely on the rise in Minnesota. Last year, we had a number of weekend dances with an average attendance of

about ten squares, put on through the efforts of Stan & Joan Braun, with assistance from John and Janis Odegard. Callers coming here to call weekend dances included Dave Lightly, Al Sova, Johnny Preston and Dave Kenney. Usually it's advanced level on Saturday, C-1 on Sunday, and another session worked in if possible.

The Brauns have been very instrumental in getting the advanced and challenge program going, and currently are leaders of two tape groups, one advanced and one C-1, dancing each week in their home. Their group has even branched out; John and Sylvia Winkelmann, who started dancing advanced at Brauns, have started a tape group of their own. The Brauns and Winkelmanns are also active members of Rolling Squares, and their enthusiasm probably accounts for the fact that many of the advanced dancers in the area belong to Rolling Squares.

The Odegards also have worked to further the cause of advanced and challenge dancing. John teaches a class each week in advanced basics. Interested square dancers can join in September and after a thorough review of the Mainstream and Plus I and II calls from all positions, go through all the calls on the A-1 and A-2 list. John also teaches two other nights each week; he has a C-1 and C-2 group.

Plungers, an A-2 square dance club which the Odegards started this past summer, boasts a membership of 11 squares and dances on third Thursdays with Rex Stearns calling. Rex also has a challenge group that he works with each week, and he deserves a lot of credit for getting people interested in this activity in the first place.

Also, Randy Dougherty has a challenge group which dances once a month, and he calls for various workshops and dances. Randy must be recognized as a pioneer of advanced and challenge dancing in Minnesota.

Minnesota is indeed fortunate to have so many dedicated dancers who enjoy and support this wonderful activity. The future of advanced and challenge dancing in Minnesota looks promising. CW-151 After Sweet Memories



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True Confessions of a Challenge Addict

by Teresa Gavcus
San Jose, California

From the *Crosstown Rag*, San Jose, Cal.

I wasn't always in the condition you now find me. I was once a healthy, normal individual.

I think it all began twelve months ago, when I took my first "dose." I signed up for an Introduction to Square Dancing class in college. My "pusher" (the teacher-caller) assured me that it would not lead up to the hard stuff, and being young and naive, I believed him.

The first signs of addiction were not long in coming; tapping my foot to the beat of the music, singing the chorus from "Boogie Grass Band" at work, buying the paperback texts and learning hard moves like *wheel and deal*. I wasn't aware that I was already addicted, though I danced several times a week. I even told my friends, "I'm not an addict. I can quit anytime." But I never did.

When I mastered Mainstream, my pusher took me to the next level—Advanced. Most of my friends were still on the light stuff: 1-54 basics and beginner's hoedowns. But I was so far gone that this level no longer satisfied me. So I took the big plunge.

At first, Advanced was great; it made me feel really high. I began popping *motivates* and *horseshoe turns*. But all too soon even *chain reaction* became second nature to me. I realized I was indeed hooked, but by then it was too late. I wanted more.

Then my pusher shoved me into a C-1 tape group. That was when the really heavy stuff began: memorizing long lists of definitions, being pulled through square after square till my head whirled, on and on.

Pretty soon *stack the lines* and *sets in motion* began weaving their way into my diet. I was so bad off that I went to all-weekend challenge dances. (When you become addicted to the hard stuff you don't notice blisters on your feet or the sheer physical exhaustion that comes from dancing three sessions in one day.)

It has gotten to the point now that C-2 no longer produces the high it used to. I have to take bigger doses of C-3. Who knows, maybe someday even C-4 will not be enough. But, by then, they will probably have C-5!

I confess, I'm a challenge addict. It doesn't matter who the caller is, or how far the dance is, I want *more*. That's right, I'm irreversibly hooked. And I love every minute of it!



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RB245 ALL I HAVE TO DO IS DREAM-DREAM-DREAM
by Mike Hoose & Malinda Hoose

RB246 IT MUST BE LOVE by Johnny Jones
RB247 YOU DECORATED MY LIFE by Don Williamson
RB248 COWARD OF THE COUNTY by Don Williamson
RB308 HAZZARD/MAGGIE (Hoedown) by Red Boot Sound

GOLD STAR RELEASES

GS710 MY HEART SKIPS A BEAT by Cal Golden
GS402 RAGTIME ANNIE/S.K.G., (Hoedown)
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Cal Golden



Mike Hoose

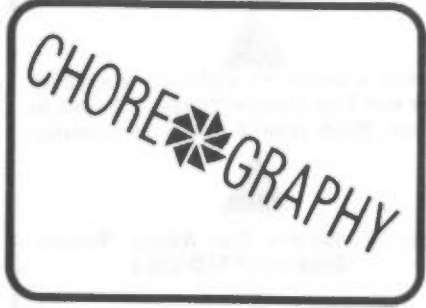


Allen Tipton



Creative Choreography

by Ed Fraidenburg



Some more *recycle* ammunition from Will Orlich:

Recycle equivalents (From normal facing couples):

A. Spin the top, recycle and veer left
Bend the line, star thru (Equals *lead right*)

B. Swing thru, recycle, veer left
Wheel and deal, star thru (Equals *square thru four*)

C. Dixie style to a wave, recycle
Veer right, bend the line (equals *flutter wheel*)

D. Dixie style to a wave, recycle
Veer right, wheel and deal, star thru (equals *right and left thru*)

EXAMPLES:

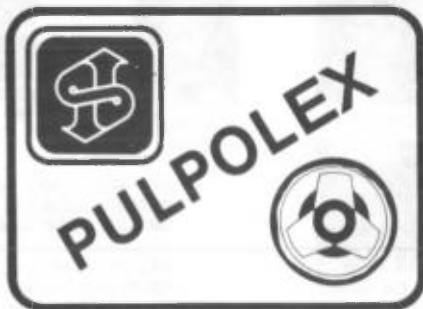
*Heads spin the top, recycle, veer left
Bend the line, star thru,* (* to * equals A), circle four, head men break to a line
*Swing thru, recycle, veer left
Wheel and deal, star thru* (* to * equals B), Trade by, eight chain three
Left allemande.....

*Heads swing thru, recycle, veer left
Wheel and deal, star thru* (* to * equals B), Slide thru, right and left thru
*Ladies lead Dixie style to a wave
Recycle, veer right, bend the line (* to * equals C) Pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
*Ladies lead Dixie style to a wave
Recycle, veer right, wheel and deal
Star thru* (* to * equals D)
*Spin the top, recycle, veer left
Bend the line, star thru* (* to * equals A), Boys run, coordinate
Couples circulate, wheel and deal,
Pass thru, partner trade
Left allemande.....

Figure by Will Orlich:

Head couples star thru, pass thru
Eight chain four, count just four hands
Inside arch, dive thru, pass thru
Eight chain four, count just four hands
Inside arch, dive thru, pass thru
Split the sides, around one
Into the middle, crosstrail thru to corner
Left allemande.....

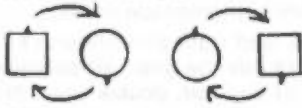


LINEAR CYCLE

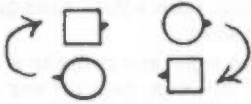
by Lee Kopman & Dave Hodson

From right-hand four-dancer waves, all single hinge, vertical tag (outfacers fold and all double pass thru), each single file twosome then peels to the right to end as facing couples. Parallel ocean waves end in facing lines of four. Right-hand waves peel right and left-hand waves peel left. The movement may also be fractionalized ($\frac{1}{3}$ linear cycle, $\frac{2}{3}$ linear cycle, etc.).

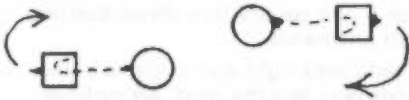
R/H ocean wave single hinge



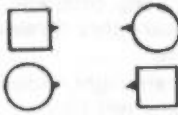
Girls fold



Double pass thru, peel right



Result



Linear cycle has been receiving wide exposure at workshops across the country and, although in reality it is nothing more than a disguised *recycle and sweep 1/4*, dancers seem to like the action.

EXAMPLES by Bill Peters (*Choreo Breakdown*)

Heads lead right and circle to a line
Pass the ocean, *linear cycle*,
Left allemande.....

Heads square thru four, pass the ocean
Linear cycle, pass the ocean
Left allemande.....

Heads square thru four, swing thru
Scoot back, *linear cycle*, pass the ocean
Recycle, left allemande.....

Heads lead right and circle to a line
Right and left thru, star thru, veer left
Ladies hinge, diamond circulate
Flip the diamond, girls trade
Linear cycle, left allemande.....

Heads star thru, pass thru, star thru
Pass the ocean, *linear cycle*, pass thru
Wheel and deal, centers pass thru
Star thru, pass the ocean, *linear cycle*
Pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads square thru four, curlique
Swing thru, *linear cycle*
Touch a quarter, track and trade

Tag the line in, pass thru
Wheel and deal, centers pass thru
Swing thru, *linear cycle*, pass thru
Tag the line right, boys circulate
Bend the line, left allemande.....
OR, right and left thru, pass the ocean
Scoot back, right and left grand.....

EXAMPLES by Ed:

Heads pass thru, go round one to a line
Pass the ocean, *linear cycle*, star thru
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
Ocean wave, *linear cycle*, pass thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four *linear cycle*
Others single hinge and boys run
Double pass thru, first couple left and
Next right, swing thru
Center four *linear cycle*,
Others single hinge and boys run
Double pass thru, first couple left
Next right, left allemande.....

(A-1)

Heads square thru four, sides rollaway
Swing thru, centers run, centers hinge
Diamond circulate, ocean wave
Swing thru and *linear cycle*
Others circulate (3x1 lines), acey deucey
Centers run, tag the line in, star thru
Trade by, pass thru, left allemande.....



ROLL as an extension

After completing a movement which establishes a turning direction (flow), dancers individually turn another quarter in direction of the flow.

EXAMPLES by Ed:

Head ladies chain, heads lead right and
Circle to a line, rollaway, pass thru
Wheel and deal, peel off and *roll*, zoom
Square thru three-quarters
Left allemande.....

Side ladies chain, heads lead right and
Circle to a line, rollaway, pass thru
Wheel and deal, peel off and *roll*
Centers pass thru, left allemande.....

Head ladies chain, heads lead right
Circle to a line, rollaway, pass thru
Wheel and deal, double pass thru
Peel off *and roll*, double pass thru
Girls run, track and trade
Ferris wheel, zoom and pass thru
Left allemande.....

Side ladies chain, Heads lead right and
Circle to a line, rollaway, pass thru
Wheel and deal, double pass thru
Peel off *and roll*, double pass thru
Girls run, track and trade, ferris wheel
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Peel off *and roll*, peel off *and roll*
Double pass thru, track two, recycle
Pass thru, left allemande.....

Heads pass thru, round one to a line
Pass thru, wheel and deal, peel off
And roll, zoom, girls square thru $\frac{3}{4}$
Star thru, ferris wheel, zoom
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, peel off
And roll, double pass thru, peel off
And roll, centers star thru, clover and
Swing thru, step thru
Left allemande.....

Sides flutter wheel, heads lead right
Circle to a line, pass thru,
Wheel and deal, peel off *and roll*
Peel off *and roll*, centers pass thru
Left allemande.....

Heads lead right and circle to a line
Roll away, pass thru, wheel and deal
Peel off *and roll*, double pass thru
Track two, recycle, square thru $\frac{3}{4}$
Trade by, pass thru, left allemande.....

Heads square thru four, sides rollaway
Swing thru, ends fold, peel off
And roll, zoom, centers pass thru
Touch a quarter, centers trade
Boys run, pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, ends fold, peel off
And roll, double pass thru, track two
Recycle, pass thru, trade by
Left allemande.....

Heads lead right and circle to a line
Curlique, peel off *and roll*,

Double pass thru, boys turn back
Star thru, promenade home.....

Heads lead right and circle to a line
Centers box the gnat, all curlique
Peel off *and roll*, double pass thru
Track two, boys run, boys circulate
Ferris wheel, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Rollaway, curlique, peel off *and roll*
Girls swing thru, extend, scoot back
Boys run, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Ends only box the gnat, all curlique
Peel off *and roll*, centers swing thru
Double, ping pong circulate, recycle
Zoom and square thru three-quarters
Left allemande.....

Side ladies chain right, sides rollaway
Heads right and left thru
Heads lead right and circle four
Men break to a line, pass thru
Wheel and deal, double pass thru
Peel off *and roll*, left allemande.....

Heads square thru four, swing thru
Girls fold, peel off *and roll*,
Girls turn thru, courtesy turn
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, ocean wave
Boys fold, peel off *and roll*,
Boys pass thru, star thru
Wheel and deal, left allemande.....

(Curlique *and roll*, trade *and roll*)
Heads curlique and roll, box circulate
Trade *and roll*, pass thru, swing thru
Boys run, bend the line
Crosstrail thru, left allemande.....

Heads square thru four, curlique
And roll, all circulate, trade *and roll*
Square thru four, trade by
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Curlique *and roll*, trade the wave
Boys run, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal,
Centers pass thru, curlique *and roll*
Centers in, cast off three-quarters
Pass thru, girls fold, curlique *and roll*
Girls turn thru, star thru, ferris wheel

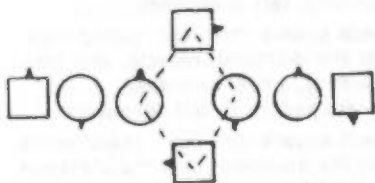
Square thru three-quarters
 Left allemande.....
 Heads lead right and circle to a line
 Curlique *and roll*, left swing thru
 Trade the wave, centers trade
 Boys run, crosstrail thru
 Left allemande.....
 Heads pass thru, go round one to a line
 Curlique *and roll*, centers trade
 Couples circulate, bend the line
 Touch a quarter, circulate
 Triple scoot, track and trade
 Wheel and deal, pass thru
 Left allemande.....
 Heads lead right and circle to a line
 Ends box the gnat, all curlique *and roll*
 Couples circulate, centers trade
 Ferris wheel, centers swing thru
 Step thru, left allemande.....
 Heads lead right and circle to a line
 Rollaway, curlique *and roll*
 Centers trade, split circulate, recycle
 Pass thru, left allemande.....
 Four ladies chain three-quarters,
 Heads lead right and circle to a line
 Rollaway, curlique *and roll*,
 Centers trade, split circulate, recycle
 Left allemande.....
 (Conglomerate)
 #1 couples face your corners
 Box the gnat, new heads crosstrail thru
 Go round one to a line, curlique
 Peel off *and roll*, centers swing thru
 Double, extend, centers run,
 Bend the line, pass thru, ends crossfold
 Star thru, wheel and deal, swing thru
 Boys run, boys circulate
 Couples circulate, boys circulate
 Tag the line right
 Original #1 man and man with you trade
 All men cross run, girls trade
 Bend the line, pass thru
 Original side couples California twirl
 All wheel and deal, swing thru
 Turn thru, left allemande.....



CAST THE DIAMOND
 by Ed Curran, Florida

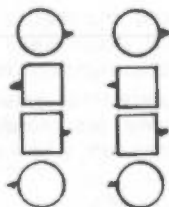
From parallel ocean waves, ends circulate half as wave centers single hinge (momentary six-hand wave), wave ends and their adjacent dancers trade, other four diamond circulate; those who meet with a left hand, arm turn $\frac{3}{4}$ as others move up to end the movement in parallel ocean waves.

Figure 1. Parallel ocean waves, ends half circulate, centers hinge



Wave ends and adjacent dancers trade, center four diamond circulate, those who can, left arm turn $\frac{3}{4}$ as others move up.

Figure 2



FIGURES by author:

Heads square thru four, ocean wave
Cast the diamond, boys run,
 Ferris wheel, square thru three-quarters
 Left allemande.....
 Heads star thru, pass thru
 Touch a quarter, single hinge
Cast the diamond, boys trade
 Boys run, wheel and deal, dive thru

American Square Dance Magazine's Workshop features original material submitted to the editor. New ideas are presented regularly. Mail new and creative material to Ed Fraldenburg, Workshop Editor, American Square Dance, PO Box 488, Huron OH 44839.

Square thru three-quarters
 Left allemande.....
 Heads pass the ocean
 Ping pong circulate, extend
Cast the diamond, boys run
 Wheel and deal, pass thru, trade by
 Left allemande.....

FIGURES by Ed Fraidenburg:
 Heads square thru four, swing thru
 Trade the wave, *cast the diamond*.
 Left allemande.....
 Heads square thru four, ocean wave
 Trade the wave, *cast the diamond*
 Trade the wave, *cast the diamond*
 Pass thru, trade by, left allemande.....

Heads square thru, pass thru
 Ocean wave, trade the wave
Cast the diamond, left swing thru
 Left allemande.....

Heads square thru four, sides rollaway
 Swing thru, *cast the diamond*
 Swing thru, boys run, partner trade
 Pass thru, wheel and deal, zoom
 Pass thru, left allemande.....

Heads square thru four, swing thru
Cast the diamond, recycle, star thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads square thru four, ocean wave
Cast the diamond, *cast the diamond*
 Square thru three, trade by
 Left allemande.....

Head ladies chain
 Heads square thru four, swing thru
Cast the diamond, recycle, pass thru
 Left allemande.....

Heads lead right and veer left
 Wheel and deal, ocean wave
Cast the diamond, right and left grand..
 Heads half square thru, ocean wave
Cast the diamond, *cast the diamond*
 Swing thru, boys run, wheel and deal
 Left allemande.....



(MS) Heads promenade three-quarters
 Sides flutter wheel, pass thru
 Swing thru, boys run, tag the line left
 Couples circulate, boys run, recycle
 Left allemande.....

(MS-Plus) Heads star thru, pass thru
 Star thru, pass thru, three-quarter tag
 Centers recycle, outsides turn back
 Double pass thru, track two
 Swing thru, boys run, wheel and deal
 Sweep a quarter, left allemande.....

(MS Plus 1) Head ladies lead Dixie style
 To a wave, trade the wave, extend
 Swing thru, boys run, bend the line
 Left allemande.....

(MS Plus 2) Heads square thru four
 Sides rollaway, ocean wave
 Centers trade, swing thru, centers run
 Ferris wheel, centers pass thru
 Touch a quarter, boys run, ferris wheel
 Dixie grand, left allemande.....

by Will Orlich:
 (MS) Heads lead right and circle to line
 Pass thru, boys run, all eight circulate
 Split circulate double, all eight circulate
 Boys run, crosstrail thru
 Left allemande.....

Heads square thru four, swing thru
 All eight circulate, split circulate
 Swing thru double, all eight circulate
 Double, centers run, couples circulate
 Wheel and deal, star thru, girls trade
 Ferris wheel, square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, couples hinge
 Wheel and deal, left allemande.....

Heads square thru four, swing thru,
 Ends fold, peel off, ferris wheel
 Double pass thru, first couple left
 Next right, pass thru, couples hinge
 Wheel and deal, sweep a quarter
 Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, partner trade
 Wheel and deal, double pass thru,
 Centers in, cast off three-quarters
 Partner trade, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, crosstrail thru
 Left allemande.....

(MS APD) Head couples split corners
 Trade by, split the outsides, around one
 To a line, ends only star thru
 All four boys run right, Alamo balance
 Swing thru, boys run, heads pass thru
 Everybody tag, left allemande.....

Allemande left, Alamo style, balance
 Heads trade, scootback and circulate
 Swing thru, boys trade
 Scoot back and circulate (left hands)
 Girls trade, scoot back, circulate
 Swing thru, sides trade, scootback
 Circulate, swing thru, heads circulate
 Double, left allemande.....

(MS Plus) Heads box the gnat
 Slide thru, left touch a quarter
 Swing thru, all eight circulate
 Left swing thru, girls run
 Star thru, pass thru, partner trade
 Left allemande.....

(ADV) Heads right and left thru
 Allemande left, go forward three
 Right, left, right, heads turn back
 Sides pull by, Arky allemande
 With the next spin the top
 To the same one, half a top
 Sides turn back, heads pull by
 Go forward three, left, right, left
 Spin the top, to the same one
 Left allemande.....

Heads lead right and circle
 To a two-faced line, sides turn back
 All pass thru, three-quarter tag
 Boys swing thru double, girls cloverleaf
 Boys start a split square thru
 Go all the way thru, trade by, star thru
 Bend the line, left allemande.....
 Heads half square thru, circle half
 Veer left, girls hinge, girls swing thru
 Flip the diamond, lock it, boys run
 Triple trade, bend the line, pass thru
 Partner trade, left allemande.....

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People

IN THE NEWS

Bob Bennett of Valdosta, Georgia, has become the new owner/producer of Thunderbird Records, succeeding **Willie Howard**. The label was founded by the late **Mick Howard**. **Bob** and his wife **Vivian** are full-time square dance devotees.

Ron Bessette, caller formerly from New Jersey, has moved to Arlington, Texas.

Kip Garvey, nationally-known caller from Massachusetts, has moved to Fremont, California.

Al Brundage, formerly of Connecticut, now of Port St. Lucie, Florida (milestone award recipient) was featured in News Accent of the *Stuart News*. A "low key" type-caller, the "Perry Como of callers" according to the article, **Al** is nevertheless known internationally. He likes to recall how he stumped the panel on the **Gary Moore** "What's My Line" show a few years ago.



Japanese caller **Masaru Wada** (photo) is one of the more popular callers in his country, and also travels internationally.

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The January issue of *Nation's Business* carried a color photo feature on square dancing written by **John Costello**. A section of the article contains credit to this magazine, and some of the research for the article was done by co-editor **Cathie Burdick**. **Jimmy and Rosalynn Carter**, square dancers, are mentioned, as well as their caller, **Rod Blaylock** of Albany, Georgia. ASD-published booklet, *Hoedown Heritage* by **Martin Rossoff** is mentioned. Other persons named are **Roy and Marita Davis**, Louisville, Kentucky; **Bob Osgood**, Los Angeles, California; the late **Pappy Shaw** of Colorado; **Elaine and Bill Fontz**, Baltimore, Maryland; **Howard and Peggy Thornton** of Midwest City, Oklahoma; **Harriet and Al Schreiner** of Milwaukee, Wisconsin; and **Bob and Angela Shaddock** of Los Angeles.

Also in the *Stuart News* (Florida) is a photo story on clogging by **Jan Fogt**, featuring **Sally Rhodes**, clogging teacher of Jacksonville, Florida, and the 76 young folks of the Saifish Cloggers. **Violet Marsh**, president of the National Clogging Hoedown Council, and **Bill Nichols**, national champion clogger, are also mentioned.

Marie Hopkins, wife of the late **Jim Hopkins** (ASD, January, p. 55) is still recuperating from the tragic accident that took Jim's life near Calgary, Alberta, Canada. She says she is assisting actively with the Holiday Ranch square dance program and getting ready for a busy summer. The ranch is located mid-way between Calgary and Alberta.

An excellent color photo feature appeared in the *Country Scene* pictorial magazine from *Ideals* a while ago, entitled "Swing Your Partner" by **Alice Dalbey**. Material for this article was furnished by ASD as well as from other sources. Contemporary photos are used (dancers shown are not named) but most of the slant of the feature is historical. A very appropriate quote concludes the article:

"After mastering the basic figures—a process that generally involves fifteen to twenty weekly workshops, a beginner is prepared to dance competently. New

Continued on Page 90



TV STARS

On Sunday morning December 9th 1979, 44 people from Flesherton Ont., Canada and area travelled by Grey Coach (bus) provided by CHCH (Channel 11 TV), Hamilton, Ontario to their recording studios for a live taping of a show televised in January entitled "New Faces," featuring the Flesherton Split Rail Festival.

Among those participating in the actual program were 22 members of the Honeywood Hyland Hoppers Square Dance Club, along with Dean Fisher calling the popular tune of "Twelfth

Street Rag."

All were treated to lunch at the studio, and returned to Flesherton at 7 P.M. after a very enjoyable day.

GRAND OPENING

Levy county Commissioner Billy Butler is shown cutting the ribbon officially opening Clover Hall, located in Levy, Florida, halfway between Bronson & Williston just off Alt. 27. Through the pitch-in efforts of square dancers and members of the community, the hall has been painted, air-conditioned,



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and had a wooden floor installed.

The hall was purchased by square dancers who started their first classes in September of 1978. Shown with Mr. Butler and his wife are resident caller Paul Greer, his wife Amanda and daughter Debbie and members of the Clover Squares Board (not in order), President Joe and Virginia Lewis, Wes and Rita Ard, Bob and Martha Green, Francine Grant (Board Member Frank Grant absent), Bud and Lou Janney, Jim and Jane Milam.

Including those graduated and those currently in class, the Clover Squares now number over 200.

The building is available to county residents for civic functions and is currently used for square dances, square dance classes, clogging classes and workshops.

*Paul Greer
Gainesville, FL*

CALLING ALL OVERSEAS DANCERS!

Come reune with the Overseas Dancers, July 30-August 2, 1980, Western Hills Guest Ranch, a hoofbeat away from Tulsa, OK, located on

beautiful Lake Ft. Gibson, in Sequogah State park, 8 miles East of Wagoner, OK, on State Hiway 51, about 45 minutes' drive southeast of Tulsa. All kinds of interesting things will be happening at the reunion, as well as many sites of interest and beauty nearby to be seen. The three F's (Fun, Friendship, Fellowship) will govern our entire stay.

If you've belonged to and danced with an overseas club, you are eligible for membership in the Overseas Dancers Association and also may attend the 18th Annual Reunion.

For further information write Ken and Pam Cranke, General Chairman, Rt. 4, Box 595-F, Broken Arrow, OK, 74012, or Lee and Francena Bramell, registration chairman, Rt. C, Box 13A, Yellville, AR, 72687.

CONNECTICUT FESTIVAL

The 13th Connecticut S&R/D Festival will be held March 16 in the schools of Trumbull from 2 to 9:30 p.m. Chairman is Laurie Arpin, secretary of the Connecticut Assoc. of S/D Clubs, one of the sponsoring organizations. She is

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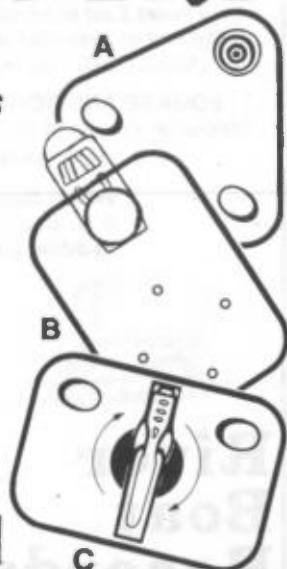
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Don Hadlock-A 24813 Broadmore Ave., Hayward, CA 94544

also president of her club, the Swinging Stars, and has served as secretary on several past festival committees.

This is the second largest festival in the east, the New England Convention being the largest. The Connecticut festival is unique in that it is sponsored jointly by dancers, callers and cuers associations. All callers and cuers who participate are members of the sponsoring associations and donate their time to the festival.

Eight square dance halls provide ample space for all levels of dancing. Callers rotate time slots. An additional hall has been reserved for round dancing, and several halls will over a 2+2 program.

Tickets by advanced sale only are available at \$2.50 from Mrs. Sue Brazee, 280 Raymond Hill Road #2, Uncasville CT 06382. Send check and SASE for tickets, map and schedule.

*Louise L. Bushell
Cheshire, Connecticut*

GRAND STRAND WEEKEND

The sun failed to shine and some rain fell, but it did not dampen the spirits of

the dancers who attended the Grand Strand Weekend at Myrtle Beach, S.C., in January. It was a whale of a dance, masterminded by Tom and Shirley Heyward of North Myrtle Beach, with fine cooperation by the management and staff of the Landmark Hotel. Part of the success was due to the fine roster of callers: Bob Augustin, Harold Kelley, Mack Pipkin and Bobby Lepard. Rounds were taught by Jean Green, ably assisted by her husband, Roy.

Among the door prizes were several choice package deals from motels and restaurants. Recognition was awarded Barbara and LaVerne Harrelson for their great contribution to square dancing.

*Jack & Maizie Thompson
Mechanicsville, Virginia*

ANNIVERSARY DINNER DANCE

In December, the Dayton S/D Club combined their thirtieth anniversary and Christmas party into a dinner dance. Over 130 people attended to pay tribute to past chairmen of the club. Forty past chairmen and their guests, and three representatives of the city of Dayton, were present. Guest of honor

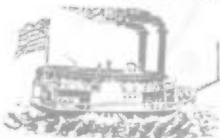
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WISHING
Called by Keith Gylfe, Sonoma, Calif.

was Michael Solomon, a teacher of square, contra, ballroom and folk dancing in the Dayton area, who was instrumental in the forming of many square dance clubs. The Michael Solomon Pavilion, where many of the clubs dance, was named in his honor. Caller for this special evening was Deuce Williams, with George and Mady D'Aloiso on rounds.

George & Linda Knapp
Dayton, Ohio

Hunter Country Music Festival Adds Square Dance Shows, Lessons

The color and fun of square dancing is being added to the entertainment roster of the third annual four-day Hunter Country Music Festival, July 31 to August 3, at beautiful Hunter Mountain, Hunter, NY.

Two of the Northeast's top callers, Don Hanhurst of New York, and Clint McLean of Connecticut, will be on hand. Both are members of Callerlab—the national callers association. Hanhurst will be the festival dance program co-ordinator.

Hanhurst, who started calling 20 years ago while living in Colorado where he served as president of the Denver Area Callers Assn., has a son, Mark, who will also be conducting many of the lesson sessions, one of which is listed for every morning at 9 a.m. in the Great Tent.

Some of the top names from the Nashville country music scene are being signed to take part in this year's event.

Square dance teams interested in participating and persons wishing free brochures should contact: Hunter Country Music Festival, Main Street, Box 297, Hunter, NY 12442.

Hunter is located just off the N.Y. Thruway, exit 20 from the south, exit 21 from the north.



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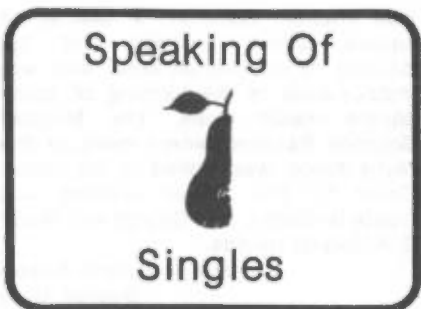
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GOODNIGHT RECORD

A number of years ago a record came out on Old Timer Records by Wally Schultz in which lyrics were given and sung for a "Friendship Ring" to close a dance or similar get-together. During the singing of it, dancers were to join hands, cross-arm position, in a ring with all other dancers. As they sing the easily-prompted words, they rock or weave to the left and right. It turned out to be a very effective closer for an evening of fun.

Lately that particular record has been hard to obtain from local dealers, but a new one has been made on the Prairie label (PR-901) entitled "Friendship Ring" which also contains special events bands (Happy Birthday, etc.) on






I want to thank the Georgia State Square Dancers Association for their vote of confidence in me in electing me to the Board of Directors for the state. It is indeed an honor and pleasure to be able to work along with the other members of our state association. If more local federations and state organizations would utilize (the services of) more singles, they would see that we have knowledge and talent that could be used to help the world of square and round dancing. Again, this is a step forward for the single square dancers.

Betty Ross
Morrow, Georgia

the flip side. Thanks for this idea to Sy Schmidt.

Here are the lyrics:
 "Let's all join hands in friendship
 For everyone to see
 Remember that a stranger
 Is just a friend to be
 Hold fast our hands in friendship
 For many years to come
 This friendship ring will always bring
 Good fun for everyone."

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			4B-6021 IT'S CRYING TIME AGAIN— Bill
			4B-6022 HOLDIN' THE BAG— Bob & Bill

FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

APRES L'ENTREINTE— Epic 30270
Choreography by Hank & Mary Dahl
Great music with a vocal by Engelbert Humperdinck on "After the Loving;" an excellent high-intermediate two step.

HERE COMES HEAVEN— RCA 447-0792; Choreo by David & Judy Grocott
Good music with an Eddie Arnold vocal; a different, easy-intermediate routine.

ANDREA— Hi-Hat 979

Choreography by Opal & Joe Cohen
Pretty music and an easy-to-easy-intermediate waltz with no international steps.

WHY NOT— Hi Hat 979

Choreography by Irv & Betty Easterday
A flowing, easy-intermediate two step with a different lock and cut sequence.

HALF THE WAY— Columbia 1-11087

Choreography by Jim & Kate Cobbs

Good music with a vocal by Crystal Gayle; a comfortable easy-intermediate two step.

RUSTY— Jeremiah 1001

Choreo by Charles & Dot DeMaine

Good music with a vocal for a comfortable, easy two step.

DAFFY DOWN DILLY— Roper 293

Choreography by Nine & Charlie Ward

Good music and a good fun-type intermediate two step with catchy timing.

WINE, WOMEN AND SONG— Roper 135; Choreo by Roy & Phyllis Stier

Good music and an interesting, intermediate-plus Viennese waltz.

CAROLINA MOON— WB 8835

Choreography by Steve & Fran Brady

Pretty music by Marueen McGovern; a flowing, three-part, intermediate international waltz.

SPANISH LADY— Grønn 14282

Choreography by Fred & Della Sweet

Great "Lady of Spain" music and an excellent, fun-to-do, high-intermediate flourishing waltz.

DON'T SAY GOODBYE— Grønn 14282

Choreography by Roy & Jean Green

Pretty music and a nice, flowing, intermediate international waltz.

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 81-125

This Old House	Belco 289	P1-51/0 = 51a
Rocky Fella	Hi-Hat 978	P1-75/0 = 75
Jamaica	RCA PB11655	P1-77/0 = 77a
By the Light of the Silvery Moon	Belco 289	P2-81/0 = 81a
Calahan	TNT 150	P2-86/0 = 86
Andrea	Hi-Hat 979	P2-94/0 = 94a
More and More	4 Sq 792	P2-94/0 = 94a
Send Me down to Tucson	MCA40983	P2-84/10 = 94a
Just Good Ol' Boys #2	Col. 3-11027	P2-86/10 = 96a
I Miss My Swiss	Belco 290	P2-102/0 = 114a
Why Not	Hi-Hat 979	P2-114/0 = 114a
Living on Memories	CK 3130	P2-105/15 = 120
Mon. Morning Blue	TNT 156	P2-121/0 = 121a
Should I Come Home	Cap. 4772	P2-117/5 = 122a

EASY INTERMEDIATE: 128-175

Save the Last Dance	WBS 8815	P2-101/30 = 131a
Music Is My Woman	W.W. 508	P2-124/8 = 132a
Rusty Old Halo	JH 1001	P2-121/15 = 136a
Somebody Loves You	TNT 149	P2-123/14 = 137
Speak Low	Hctr 639	P2-137/0 = 137a
I Love You So Much	FS 791	P2-138/0 = 138a
Sugar and Spice	Grønn	P2-130/12 = 142a

Ratings

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Flip Side
SQUARE REVIEWS
 by John Swindle

The March winds have blown us some super records. Twenty-one flip singing calls, three patter records, and one special events record were released, and most were first timers, with very few remakes.

LIVINGSTON SATURDAY NIGHT— Roadrunner 301; Caller: Jerry Story

Seems like there is no end to really great records put out by the Chaparral corral. This is Jerry's first release on the Roadrunner label and if this is any indication of things to come, watch out! Jerry does a super job on the flip side. This one you must listen to! FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, veer left, ferris wheel, pass thru, left allemande, turn partner right, swing corner, promenade.

**HOW DEEP IN LOVE— Chinook 030
 Caller: Daryl Clendenin**

Chinook has come up with a very unusual sound. This tune has a nice smooth rhythm and feels great to dance to. Some callers may have a little difficulty getting from one figure to the next, as there is no distinct separation in the instrumental. Daryl did an outstanding job on the flip and by listening to this, a caller should be able to pick up the song nicely. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade. ALTER-NATE: Heads promenade half, sides right and left thru, star thru, pass thru, do-sa-do, make a wave, girls trade, swing thru, all eight circulate once and a half, turn thru, swing corner, promenade.

**YOU DECORATED MY LIFE— Red Boot 247
 Caller: Don Williamson**

The review dancers felt Don has a real winner in this Kenny Rogers hit. This is, we felt, one of Red Boot's best instrumentals. Don does a fine job on the flip. This record will definitely find its way into my record box. FIGURE: Heads promenade half way, right and left thru, star thru, do-sa-do, make a wave, ladies trade, recycle, pass thru, trade by, touch a quarter, scoot back, swing promenade.

**ALL I'M MISSING IS YOU— Chinook 032
 Caller: Joe Saltel**

This release on Chinook this month is a peppy-sounding little number. Joe has shown us on the flip side how it would sound with harmony, but the instrumental side is clean. The dancers were

impressed with the fine job Joe did on the flip. FIGURE: Heads promenade half way, star thru, pass thru, right and left thru, touch a quarter, scoot back, boys fold, double pass thru, girls turn back, swing, left allemande, promenade.

**COWARD OF THE COUNTRY— Prairie 1024
 Caller: Al Horn**

We knew it was coming but we did not know which company would hit the market first. You don't have to wait any longer! Prairie did a great job on the instrumental; Al uses two figures on the flip. The first two are non-progressive; the next two are corner progressive. If dancers buy the record and dance to the flip side, they will not get original partners at the end. Other than that, it is a fine record, and any 64-beat figure will work. There is vocal accompaniment on the instrumental. FIGURE: Heads flutter wheel, star thru, pass thru, do-sa-do, swing thru, boys run, girls trade, tag the line, face right, wheel and deal, single circle three-quarters, star thru, promenade. ALTER-NATE: Heads up and back, square thru, right and left thru, pass thru, trade by, pass thru, trade by, do-sa-do, star thru, load the boat, swing, promenade.

**IT MUST BE LOVE— Red Boot 246
 Caller: Johnny Jones**

Red Boot has turned this not-too-old country western tune into a fine square dance. The instrumental is very danceable, with vocal accompaniment to assist the caller doing the record. Johnny does his usual good job on the flip using a different way of getting to an eight chain four. FIGURE: Heads curlique, walk and dodge, circle up four, break to a line, pass thru, tag the line, face in, curlique, boys run, eight chain four, pass thru, swing corner, promenade.

**I'M LOOKING OVER A FOUR LEAF CLOVER—
 Thunderbird 202; Caller: Bud Whitten**

Thunderbird and Bud have brought back another old timer. The Thunderbirds did a fine job on the instrumental. Bud does one of his outstanding jobs on the flip. FIGURE: Heads promenade half, lead right, circle four to a line, pass thru, wheel and deal, double pass thru, first go left, next go right, right and left thru, slide thru, square thru three-quarters, swing, promenade.

**I'M AN OLD HITCHHIKER— Top 25352
 Caller: Fred Bouvier**

Top presents us with a smooth-flowing, easy sound that would be no trouble for most callers. A soft banjo in the background gave this record a sound that just fit the song and gave it that "open road" feeling. Fred gave us an example of this song with harmony, but the instrumental side is clean. FIGURE: Heads ladies chain to the right, heads pass thru, separate round one to a line, forward and back, pass thru, wheel and deal, girls square thru three-quarters, swing corner, left allemande,

promenade.

BE GLAD— Stirrup 503

Caller: Marty Firstenberg

Stirrup has given us a change of pace record here with a slow, relaxed beat. Marty uses four different figures on the flip, each with a different scoot back variation. A key change in the closing gave this record a little extra zip that was enjoyed by the dancers. **FIGURE:** Heads promenade half way, square thru, right and left thru, pass thru, trade by, curlique, scoot back twice, swing corner, promenad e. (#2) Heads square thru, make a right hand star, curlique, scoot back, swing corner, promenade. (#3) Sides promenade half, curlique, boys run, right and left thru, pass thru, trade by, swing thru, boys trade, scoot back, swing corner, promenade. (#4) Sides curlique, walk and dodge, circle, four to a line, curlique, triple scoot, boys run, right and left thru, pass thru, swing corner, promenade.

MY HEART SKIPS A BEAT— Gold Star 710

Caller: Cal Golden

Cal revived an oldie that is no stranger to the square dance world. This version with a little updated sound and vocal accompaniment is a fine sounding record. Cal does a swell job on the flip with a figure that moves right along. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, slide thru, pass thru, right and left thru, swing thru, turn thru, swing corner, promenade.

NEW YORK CITY— Big Mac 006

Caller: Jay Henderson

This is the second release by Jay on Big Mac this month. Don't get this one confused with the round dance, "New York, New York." It is entirely different. For those people from the Big Apple this tune would be perfect, although we guess one could use just about any town name in the tag line. This record is not a standard 64-beat, seven times through record. There is an opener and four figures, each with about 80 beats. Jay also gave us 36 beats for the grand square. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run right, ferris wheel, pass thru, star thru, right and left thru, pass the ocean, spin chain thru, girls circulate once, turn thru, left allemande, promenade.

JUST WHEN I NEEDED YOU MOST— Dance

Ranch 654; Caller: Wayne West

You can listen to this tune and recognize the label. It has the unmistakable Dance Ranch sound. A nice, smooth beat, instrumental sound, and calls done by Wayne made this an enjoyable record. **FIGURE:** Heads promenade half, sides right and left thru, heads square thru, do-sa-do, touch a quarter, scoot back, swing, promenade.

GYPSY MAN— Big Mac 007

Caller: Jay Henderson

We received a card from Scope telling us of a change in their music. We don't know if this Big Mac release is an example of their new sound of

not, but if it isn't, we have really got something to look forward to, because this is a great sound. Jay does a fine job on the flip. The only complaint was that bending the line following men run had a little awkward feeling. **FIGURE:** Heads square thru, swing thru, boys trade, hinge by the right, scoot back, boys run, bend the line, up and back, right and left thru, slide thru, swing corner, promenade.

LET ME TAKE YOU IN MY ARMS— Lone Oak 101

Caller: Bill Helms

This song would be really great for a sweetheart dance. The instrumental side of this has a fine sound. Bill does an outstanding job on the flip with a nice sound and good flowing figure. The key change at the end added that little extra flair. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, tag the line, face left, ferris wheel, pass thru, swing corner, left allemande, promenade.

FIRST THING EACH MORNING, LAST THING AT NIGHT— C Bar C 554; Caller: Phil Kozlowski

C Bar C has a unique sound in this song. Do not get the title confused with a song of the same title of a few years back. There is no similarity in the two songs. Phil does a really nice job on the flip. **FIGURE:** Heads promenade half, half square thru, curlique, scoot back double, girls run, curlique, boys run, left allemande, do-sa-do your own, swing corner, promenade.

WHEN THE SAINTS GO MARCHING IN— Thunderbird 201; Caller: Glenn Walters

Thunderbird has gone back and redone one of the classics of our square dance songs. The instrumental side is as good as any instrumentals we have heard on this song. However, we regret to say there is vocal accompaniment on the instrumental side. Most such accompaniment is all right, although some callers do not like it. The vocal on this one is not a harmony line; it is someone singing and adds absolutely nothing to the overall sound of what could have been another great record. **FIGURE:** Heads promenade half way, sides right and left thru, flutter wheel, sweep a quarter, double pass thru, track two, swing thru, boys trade, turn thru, left allemande, promenade.

IF THE WORLD KEEPS ON TURNING— Bogan 1318; Caller: Tommy White

All the time we were reviewing this song, we felt we had heard it before. Then we realized the similarity in this tune and the song, "Little Red Wagon." It is a very good instrumental with that Blue Star sound. Tommy does a very good job on the flip with a figure that keeps the dancers moving. **FIGURE:** Heads promenade half way, square thru, swing thru, boys run, couples circulate, half tag, trade, roll, swing corner, left allemande, promenade.

Continued on Page 94

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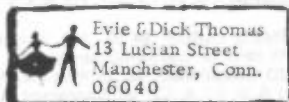
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Georgia— 9th Ann. So. Ga. Jubilee, City Audit., Valdosta; Mar. 14-16; Bob Bennett, Sonny Cook, Hollises, Rayes. Write Bob Bennett, 211 Hillcrest Dr., Valdosta GA 31601.

Ohio— Honeymoon S/D Weekend, Burr Oak State Lodge, Glouster; Mar. 14-16; Chuck Marlow, Cal Golden, Dick Blaskis. Write Janet Marlow, 3795 Pamela Dr., Gahanna OH 43230.

Connecticut— 13th S&R/D Festival, Trumbull; March 16. Write Mimi Winchester, 48 Eaton Rd., Tolland CT 06084.

Mississippi— 25th Ann. Sweetheart Festival, Holiday Inn, Jackson; March 21-22; Allen Tipton, Jon Jones, Ken & Bettye Garrison. Write Don & Marian Coatsworth, 5015 Riverwood Circle, Jackson MS 39211.

North Carolina— Tar Heel Square-up, Benton Conv. Center Winston-Salem; Mar. 21-22; Ron Schneider, Elmer Sheffield, Jerry Haag, Jack & Darlene Chaffee. Write Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

Wisconsin— Royal Holiday S&R/D Weekends, Interlaken Resort Village, Lake Geneva; Mar. 21-23; Dave Lightly, Deuce Williams; March 28-30; Wade Driver; April 11-13; Herb Oesterle, Darryl McMillan, Berma & Ted Holub. Write Royal Holiday, 1257 Franklin Ln., Buffalo Grove IL 60090.

Nebraska— 30th Ann. S&R/D Festival, Sokol Hall, Omaha; March 22; Melton Luttrell, Bill & Virginia Tracy. Write Kathy Zongker, 4550 F. St., Omaha NE 68117.

Pennsylvania— 5th Ann. PARDTA Spring Swing R/D & Dinner, Vagabond Hall (south of Butler); Mar. 22; Irv & Betty Easterday. Write Claire Miller, 108 Wally Dr., Pittsburgh PA 15237.

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Florida— Dance Vacation with Bill Volner, Mar. 30-Apr. 4; Lehigh Resort; Buzz & Dianne Pereira. Write Lehigh, 225 E. Joel Blvd., Lehigh FL 33936.

Alabama— Alabama Jubilee, Boutwell Muni Audit., Birmingham; Apr. 11-12; Jon Jones, Jack Lasry, Roger Turner, area callers; Irv & Betty Easterday. Bob Schell. Write Alabama Jubilee, PO Box 1085, Birmingham AL 35201.

Virginia— 3rd Daffodil S&R/D Festival, High Sch., Gloucester; Apr. 11-12; Chuck Stinchcomb, Ron & Debbie Williams. Write Roger & Ginny Young, Box 9, Hayes VA 23072.

Utah— 9th Ann. R/D Festival "Dance-A-Plenty"; Salt Lake City; Harmon & Betty Jorritsma; April 11-12. Write Ken & Bettie Taylor, 2800 E. Country Oaks Dr., Layton UT 84041.

Kansas— 30th Ann. SW Kansas Spring Festival, Civic Center, Dodge City; Apr. 11-12; Lem Gravelle, Ray & Bea Dowdy. Write Darrell & Donna Hopper, Box 278, Lewis KS 67552.

Missouri— 32nd greater St. Louis Federation Festival, "Bavarian Holiday" Exposition Hall, St. Louis; Apr. 11-12; Ron Schneider, Al Sova, John F. Eubanks, George & Bobbie Stone. Write Herb & Martha Werner, RR2, Box 206, Millstadt IL 62260.

Kentucky— 21st Derby City Festival (Kentuckiana S/D Assoc.) "Derbytown Strutters Ball"; Louisville. Apr. 11-13; Jerry Haag, Dave Lightly, Jerry Schalzer, Dick Han, Wayne & Norma Wylie. Write Riehard & Doris Horn, 6723 Carolyn Rd., Louisville KY 40214.

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MAINSTREAM

See center pages of August '79, or buy "Mainstream" book for \$4 from this magazine to get full descriptions of calls as listed and grouped by Callerlab.

CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
- Ping pong circulate
- Roll (as an extension from)
 - a. Adjacent columns trade & roll
 - b. Centers of wave or 2-faced lines Trade and roll
 - c. Half tag trade & roll
 - d. Partner trade & roll
- Track II
- Touch
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
- Two steps at a time

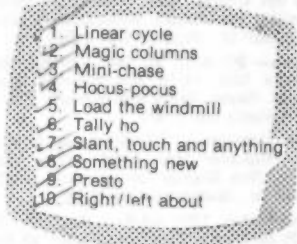
Track and trade
Make me a column
Dixie derby

PLUS ONE

1. Anything & roll
2. Chase right
3. Coordinate
4. Diamond circulate
5. Flip the diamond
6. Pair off
7. Peel the top
8. Single circle to a wave
9. Spin chain the gears
10. Teacup chain
11. Trade the wave
12. Triple scoot
13. Triple trade
14. Turn & left thru

PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around



ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

• ASD— Not a Callerlab level

NOTE: The monthly Pulse Polls for round and square dance interest are copyrighted by this magazine and may be used only by special permission in printed form. However, post them at your club, along with the magazine form to encourage new ASD subscribers. They are the

result of more than 75 monthly returns from key callers and cuers coast to coast. Callers will find descriptions of new experimental movements in our workshop section (New Idea or Pulpolllex) as soon as Ed can produce the same for us, or sooner in certain note services they may subscribe to, or in the latest Burlison supplements.

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ROUND DANCERS' ROUNDS

1. Apres L'Entreinte
2. Them Old Songs
3. Comin' In The Back Door
4. Let Your Lovelight Shine
5. Sunrise, Sunset
6. Non Dimenticar
7. Won't You Come Dance
8. I Wanna Quickstep
9. Games Lovers Play
10. Misty/Rhumba Maria/
Hawaiian Wedding Song

SQUARE DANCERS' ROUNDS

1. Til Somebody Loves You
2. Shanty Town
3. All Night
4. Little White Moon
5. Sandy's Waltz
6. Fun Stuff
7. Chili Sauce
8. Rose Room
9. Let's Linger
10. Stumblin' Along

CLASSICS

1. Spaghetti Rag
2. Hold Me
3. Answer Me
4. Feelin'
5. Dream Awhile
6. My Love
7. Folsom Prison Blues
8. Birth of the Blues
9. Dancing Shadows
10. In the Arms of Love

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Para Esto (Roberts)
2. Apres L'Entreinte (Dahl)
3. I Love the Nightlife (D'Aloiso)
4. Hawaiian Wedding song (Lovelace)
5. Aphrodisia (Ward)
6. El Coco (Easterday)
7. Sugarfoot Stomp (Easterday)
8. Strawberry Shag (Holiday)
9. Roses of Picardy (Tullus)
10. Someone Like You (Barton)



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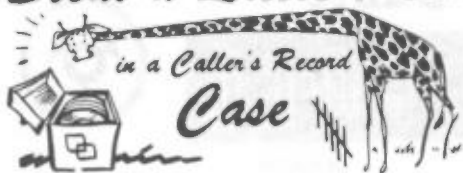
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BUDDY ALLISON

Buddy Allison of Powder Springs, Georgia, began square dancing in 1973 and calling in 1974. He calls for three area clubs, Shufflin' Shoes, Kelley Stompers and the Dixie Chain Gang, and for one advanced-level group. Buddy is an accredited Callerlab member and a past president of the Atlanta Area Square Dance Callers Association. He is presently recording on the Coyote label and his most recent release is "It Feels Good."

Buddy serves on the staff of three annual festivals: Wake Robin Festival in Mountain City, Oconostota Festival in the same city, and the Alpine Holiday in Helen. All three festivals are in the state of Georgia.

Buddy and his wife Becky have two children, Rusty and Julie.

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SINGING CALLS

It Feels Good — Coyote
All Wrapped Up In You — Rhythm
Wild About Honey — Chaparral
I'm Gonna Find It Where I Can—
Rhythm
Disco Fever— Chaparral
The Devil Went Down to Georgia—
Chaparral

HOT NEWS FROM MEMPHIS!

Just as ASD went to press this month, a report was received from Bill Crawford, Publicity Chairman for the 29th National Convention, that 15,000 dancer registrations are processed, another 1300 are on hold to be processed and there are a very few hundred rooms left within a reasonable distance of the convention. Dancers registering at late dates must be placed at distances from the convention center.

If you're still considering attending the Convention, send your registration NOW!

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UNDERLINING

THE CALLER NOTE SERVICES

Gene Trimmer in **Mainstream Flow** has a very good review of *turn thru* and *scootback*. With the Callerlab meeting in Miami almost upon us, he has some thoughts about revising our lists, as follows:

"I believe serious thought should be given to deletion of *dive thru* and use *pass to the center*, delete *California twirl* and use *partner trade*, delete *star thru* and use *slide thru*, delete *single file turnback* and use *backtrack*. We could completely delete *substitute*, *partner tag* and *partner hinge* as they are used very seldom and are certainly not needed to provide good dancing. Most of the things I would like to keep are simply no-hands ways to do the ones that should be deleted, and the no-hands ways are much more versatile."

The **Southern California Notes** contain an article by Lee Helsel that is very worthwhile, describing elements of pitch, command, clarity, balance, etc. Round of the month is "Shadows of Paris." Try these "cue" words when calling *relay the deucey*:

.....half right, left $\frac{3}{4}$, ends move,
six right, four left, ends move,
six right, left $\frac{3}{4}$..."

If the term *derby* means "centers trade, ends fold while centers spread," why not use *anything and derby*, such as this:

(Box 1-4 wave) *swing thru*, *derby*
Half tag, walk and dodge, partner trade
Slide thru...(Box 1-4)

Warren Berquam in **Minnesota Callers Notes** has made a resolution not to call as many *do-sa-dos* this year, figuring the average caller may be calling 224 of them during the evening. Use other moves, he says, like *touch*, *touch to a wave*, *make a wave*, *step to a*

wave. *Recycle* is reviewed, as well as *hinge*. Get-outs listed include this one: (1P2P lines)...*pass thru*, *partner trade*
And roll, square thru, on the third hand
Right and left grand...

Geroge Jabbusch in **NCR Notes** reviews *turn thru*, *scootback*, *anything and roll*, and presents *explore the set*, *revolve to a column*, and *tic tac toe*. He is starting a new supplement with advanced material (4 pages) and hopes it will be well accepted.

John Strong in **SDDS** "works" all of these for your information: *slant*, *touch and wheel*; *turn thru*, *scootback*, *scoot to a wave* and plenty of MS, QS, +1, +2 and APD material. John says that *slant*, *touch and wheel* is nothing more than his old *quetee* figure, found in Burleson (#2606).

In **Toronto & District Notes**, the round of the month is "Fun Stuff." Given an airing this month are *ping pong circulate*, *extend*, *anything and roll*, *peel the top*, *trade the wave*, *curley cross*, *hinge back*, and others. It was noted by Bruce Stretton that these figures were workshopped at the T&D session: *grand linear cycle*, *keep cool*, *slant-touch-wheel*, *slant-touch-quarter tag*, *slant-touch-half tag*, *rightabout*, and *derby*.

Trent Keith pops up again with his **Supplemental Notes**. He says that he will go to monthly publication, however, and urges folks to drop a card for a free sample to him at 3510 Denver St., Memphis TN 38127. He really explores *zoom* in this issue. Try this surprise *allemande*...

Heads curlique, walk and dodge
Swing thru, boys run, couples circulate
Boys circulate, left allemande...

News & Notes from Connecticut features *scootback*, *turn thru*, *turn thru*

and quarter right, peel and star to a diamond, spin circulate thru, track and (anything), diamond recycle, and others. Pick of the "singers" is: "My Heart Skips A Beat" (GS170), "Pickle Up A Doodle" (BS2101), "Ghost Riders" (4B1013) and "Hazzard" (Hoe-down RB303).

In **Figuring** from Australia, Barry Wonson covers veer left, pass the ocean, roll, coordinate and others. He includes a page on conversions, some "out of the ordinary" singing calls, and very usable "on the third hand..." stuff.



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AUGUST 10-16, 1980

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From Meanderings comes this fascinating bit of "did you know?"— "The word petticoat originally (1400-1600) designated a short coat worn by men under a long overcoat. About 1625 the name was applied to a woman's dress. Then, strange as it seems, the word went 'undercover' and now refers to an underskirt for ladies. Bet you're all tickled pink to get that bit of information!"

From Willard Orlich's Choreography, "The general trend this past decade has been to use arm turn figures: *swing thru, spin the top, spin chain thru, turn thru, cloverleaf turn*, etc. We hope more star figures will stay in the picture." Out of the list of 12, new ideas introduced one each month in 1969, several were winners: *tag the line, trade-by, couples hinge* and *trade, cloverleaf* and *fan the top* (review).

From Calling Tips: "Vince Lombardy is a guy who ought to know, and he claims the first two minutes and the last two minutes of a game are most decisive. That holds true even more at a square dance. During the first two minutes you, as a caller, are establishing rapport with the dancers, inspiring confidence, testing their dance capabilities. Use no tricky material. Don't lose them. In the final singing call of the evening you are punctuating the evening's entertainment with satisfaction, fun and smooth-flowing material."

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Anderson says. "If you're doing something good, she'll let you know, and if you're doing something bad, she'll *double* let you know."

"No caller wants to retire," says Dunman, "but he must, and that's the hard part, because once you've got the bug to get behind a microphone, it never goes away."

"I've threatened to throw my equipment in the Colorado River any number of times," Anderson says. His wife, however, says she doubts that Anderson will ever quit calling.

"Cecil drives down the road on a trip patter-calling," she says.

Except for the one time in 1954, Herrington says he has never wanted to quit calling. When he moved to Harker Heights, Texas in 1961 he "was gonna slow down— wasn't gonna quit," but within two weeks he was calling for two clubs and two classes. Now he calls regularly for the Hoedowners in Harker Heights, Levis and Lace in Florence, Apache Rain Dancers in Austin, and Western Squares in Bertram, Texas. He

owns two buildings, one in Harker Heights and one in Florence, where he teaches classes and holds dances. When he broke his hip in 1976, he continued calling from a wheelchair. Herrington doesn't even threaten to quit. He plans to keep calling "until they run me off."



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EASY LEVEL PAGE, Continued

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 The men back up with the right hand in, you've got me back up star
 Shoot the star, four ladies chain go straight across the hall
 You turn a brand new lady then you circle left and go
 You circle left, now roll away
 Your partner swing, you promenade, you promenade to Ireland
 Where we'll square dance all night long to McNamara's Band.

Mitch Pingel of Broomfield, Colorado, wrote our contra for this month. He dedicates it to Donna Hinds of Bedford, Mass. It involves a "hey for four" and really moves smoothly.

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- — — — With your partner do-sa-do
- — — — Inactive couple swing
- — — — Active couple swing
- — — — Turn corner left and balance Actives turn corners by left to ocean wave across the hall with ladies in the center)
- — — — Ladies quarter by the right, hey for four (Hey with the same sex passing by the right in center and passing opposite sex left on **outside**)
- — — — —
- — — — — **Two ladies chain**
- — — — — **Chain back**

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- SRR-1006 HONEY SHOW ME YOU CARE by Sara & Jerry

Hoedown
SRR5001 SOUNDRA
Flip Side Called by Jerry

BEST CLUB TRICK, Continued

table and outgoing as a result of the interaction that square dancing provides.

In September, the club holds two "first nighters" where members are given the opportunity to introduce friends to square dancing. The emphasis is on having fun while improving square dancing skills. Many special events are planned around the square dance theme. The most popular event of the fall is the October barn dance, complete with a cookout in the crisp autumn air. The dancers become better acquainted by playing team games between tips. December brings the annual Christmas party.

The Christmas dance is centered around a community project undertaken entirely by the teens themselves. Last year they raised \$300 to provide a needy family with gifts, a Christmas dinner, and extra food as well. The teens do all the shopping and find the experience very rewarding.

In January, the club sponsors "The

Generation Gap Dance." Parents, alumni, and all others are invited to dance with the teens. The "Box Social" is another favorite fund-raiser. Girls prepare a snack and pack it anonymously in a pretty box. The boys then bid on the boxes (limit \$2) and share the treat with the owner, then dance the last tip of the evening with her. Throughout the year there are other special occasions, like an ice cream social, when the teens make their own sundaes. The annual Sadie Hawkins dance gives the girls the freedom to choose their partners all evening. There are theme dances, as well as a mystery dance. Before the summer holidays, the square dance season culminates in a weekend camping trip, usually in early June. The final dance of the year is a potluck dinner.

An annual Teen Square Dance Festival is sponsored and organized by Dixie Teens, inviting other teen clubs from Maryland and Virginia to participate. Because there are only a few teen clubs still dancing in the Washington area, many of the dancers come long

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B-292B I LOVE YOU DARLING, Two-step by Art & Galdee Peavey

1st Band, Music Only; 2nd Band, Cued.

RECENT ROUNDS ON BELCO:

B-291 GOLDEN WALTZ/HE'LL HAVE TO GO

B290 WATERMELON MAN/I MISS MY SWISS

distances to join in the festival.

Tom Craddock gives most of the credit for the club's consistent growth to Mrs. Robey. "She's the backbone of the club. Without someone to organize, the life of a teen square dance club is three years."

Whatever the reasons behind a teenager's interest in the Dixie Teen Twirlers, there is an enormous enthusiasm within and for the club. This indicates an attraction to square dancing and the atmosphere that surrounds it, which is, sadly, unavailable to many teens in the United States. There is not only a demand for more teen square dance clubs, but a need for better ones—clubs that can suit the interests of a greater variety of young people and, at the same time, provide a healthy social situation for all of them.



PEOPLE, Continued

movements and calls are devised constantly and advanced dancers learn them at special sessions. But square dancing today is not a self-conscious or quaint recreation of a time-honored folk custom. It is lively contemporary art, an effervescent mix of music, color, and old and new figures and patterns—a delightful and unique outgrowth of the American heritage."

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TNT151 AIN'T SHE SWEET by Al Brundage

TNT152 SUGAR BLUES by Al Brundage

TNT153 I REMEMBER, Round by Dave Fleck

TNT154 HELLO LOVE by Hank Hane

TNT155 TAKE ME OUT TO THE BALL GAME

by Gene Trimmer

TNT146 HEY BABY YOU'RE LOOKING FOR ME

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TNT148 MERRY OLDSMOBILE by Gene Trimmer

TNT149 SOMEONE LOVES YOU R/D Merle Davis



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- JP204 GONNA HAVE A BALL, Joe
- JP1977 HONEY ALL I EVER NEED, Joe
- JP103 SELFISH, Bob
- JP201 WHEN YOU SAY LOVE, Joe
- JP101 BLUE MOON OF KENTUCKY, Bob
- JP302 NO LOVE AT ALL, R/D Ollie/Donna Loehr
- JP301 ALL OF ME, R/D Ollie/Donna Loehr

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TRADITIONAL DANCING, Continued

taken for granted, Timber Salvage gets a 15-minute standing ovation at the end of the dance. Ted calls a couple of his "triplets"—contra dances for three couples which, while using nothing but 15 or so basics, are often very tricky indeed. Ted, an extremely creative choreographer, has trouble thinking up names for his creations. He therefore has chosen to call his triplets by numbers. When the crowd hears "Triplet #17" announced, a big cheer goes up even though they probably don't remember which one that is. They do that for any of the triplets.

Larry Jennings, a dedicated contra dancer, started these contra nights some time ago and can take a good part of the credit for the surging interest in contras around Boston. He has strong ideas and the drive and dedication to make them work. He uses a variety of callers for these nights, but only if they meet his exacting requirements. I felt flattered to be allowed to participate

and I thoroughly enjoyed calling to a large, very knowledgeable, and very enthusiastic crowd of contra dancers. Some of these dancers we had met in previous years or at previous dances that week, and all seemed fast friends by the time we left.

All week long we enjoyed dancing with people who loved the music and danced for the sheer pleasure of it. Some wore "sloppies" and some wore "casual", but all were clean, considerate and friendly. Someone who was lost would get immediate help from a neighbor without frowns. Even couples who came together freely mixed and changed partners.

Traditional dancing in New England is music, tolerance for other life styles, friendliness and simply marvelous.



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SQUARE DANCING, Continued

ye not that you are a high level advanced dancer and that ye can execute all the movements in the C-4 list— lest thy caller execute thee! And, most important of all, anticipate not my commands, lest I shall surely dump thee for the rest of the days."

But— the multitudes heeded him not. They continued to push and shove each other and the evil spirit of the *Hungarian do-sa-do* and the *sissy promenade* and the *fairy turn* and the *grand slide* was loose in the land. And so it came to pass that the caller found it necessary, in his wisdom, to chastise the multitudes. And he called unto them a difficult pattern using a backward *relay* into a *reverse wrap-around beer mug chain* and ending with a *tag the line zig-zag* to an *arky allemande left*. But, lo, the dancers executed each step flawlessly and they did smugly gloat and take great pride in their skills. And he then called a *ping pong hourglass circulate* into an imperfect *diamond dixie chain*— and they again performed each step correctly. And now the caller could contain himself no longer. With a clap of thunder and a bolt of lightning, he called a simple *wheel & deal* from lines that were facing each other and thus destroyed every square in the hall. The floor was stopped and the dancers did stare at each other in confusion. And again the caller spake to them thusly "Be ye now all aware that taking on airs is indeed a sin of the first magnitude, for it is possible that even the most sinful among ye can foul up a command when it is called from a strange formation.

And now the multitudes did hear and now they did obey. And their dancing days were long and fruitful in the land and they did multiply. No longer did they cause resentment in the breast of their fellow men and no longer did they cause black and blue marks to appear on the arms of their corners. And once again, all was harmony in the land and dancing was enjoyable— until the next beginner class was graduated into the club.

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YOURS FOR LIFE— Stirrup 105

Caller: Stu Taylor

Stu, along with the help of the Geetees has given us a love ballad that would have been great for your last month's dances. Stu uses a simple but effective figure that kept the dancers moving smoothly through the singing side of the record. **FIGURE:** Four ladies chain three-quarters, heads promenade half, square thru, right and left thru, pass thru, trade by, left allemande, swing, promenade.

CARRY ME BACK— Lone Oak 301

Caller: Ron Telford

Ron does a good job on the flip side of this record, which sounded as though there were a choir humming in the background. The instrumental side is adequate. **FIGURE:** Heads promenade half way, sides pass thru, partner trade, square thru, swing thru, boys run, ferris wheel, pass thru, swing corner, promenade.

GREASY GRIT GRAVY— Chinook 031

Caller: Aubrey Amator

The instrumental sound Chinook gave us in this song is different. It sounds good but clocks at over 140 per minute. If you elect to use this record, you might slow it down a bit. The dancers were not turned on very much by the title nor tag line. Aubrey does a nice job on the flip, but "Greasy Grit Gravy!" **FIGURE:** Heads promenade half, square thru, right and left thru, pass thru, trade by,

curlique, scoot back, boys run, boys fold, swing corner, promenade.

CONSIDER YOURSELF— FTC 32031

Caller: Joe Uebelacker

FTC has given us a march beat to dance to and Joe has put together four 128-beat figures to direct us through the march. This tune we would not recommend for new dancers, even though it has no basics beyond the first fifty. **FIGURE:** Sides face grand square, four ladies chain, chain em home, circle left, left allemande, promenade, don't stop, boys roll back, heads wheel around, square thru three-quarters, swing corner, left allemande, weave the ring, do-sa-do, promenade.

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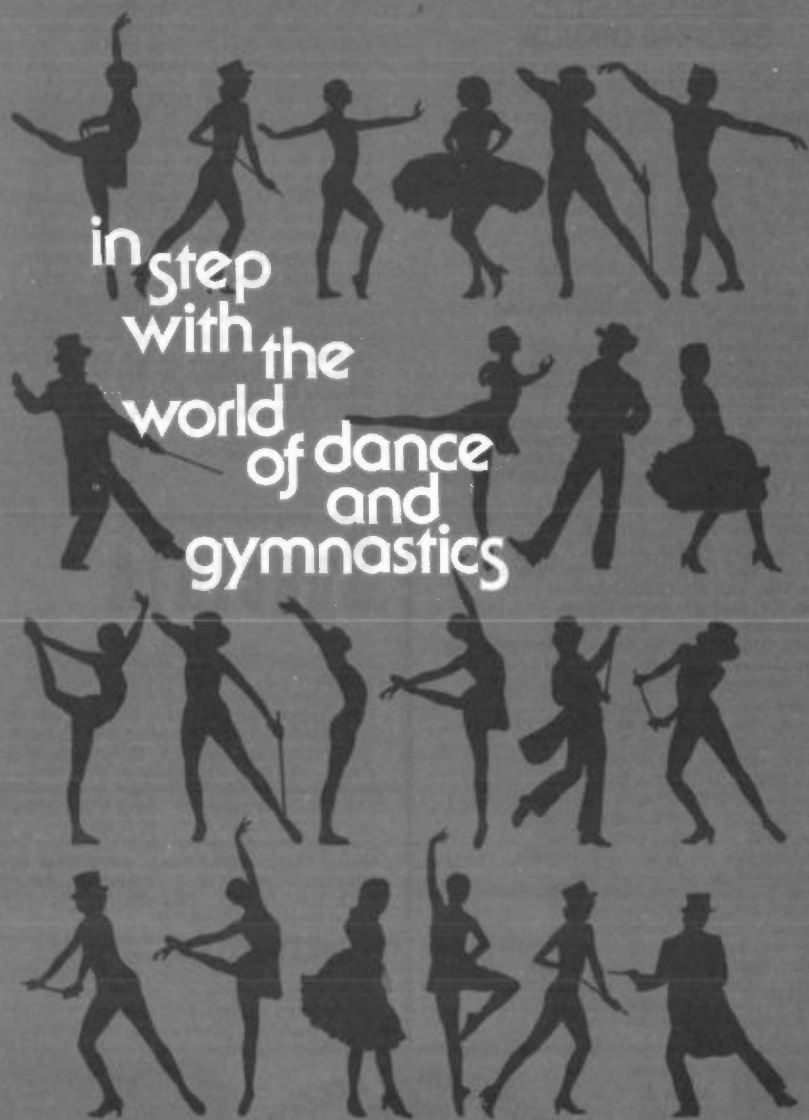
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Kearney NE; Mar. 27, Tom Cox
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Ft. Walton Beach FL; Dec. 6, Joe Vaccari
Va. Beach VA; Jan. 16, Dick Jackson
Carlsbad NM; Feb. 6, James & Thelma Lowery
Los Alamos NM; Feb. 7, Bob & Marilyn Gill
Harlingen TX; Feb. 8, Jerry & Soundra Rash
Schenectady NY; Mar. 20, Bill Efner
Millville NJ; Mar. 21, Ralph Trout
White Plains NY; Mar. 28, A. J. Webel

Specials

22nd Annual Rochester Area Dance-O-Rama, May 3, 1980, 1 p.m. until midnight; 5 halls, State Univ., Brockport NY. MS, +1 & 2, A-1 & 2, C-1 with star tips, rounds, contras. Steve Kopman, Joe Uebelacker, Norm Poisson, Don Hanhurst, Doris & Verne Reilly, Chip Hendrickson. Write Paul & Farence Frost, 1132 Wall Rd., Webster NY 14580.

TAR HEEL SQUARE UP, Benton Convention Center, Winston-Salem, N.C., with Jerry Haag, Elmer Sheffield, Ron Schneider, Jack & Darlene Chaffee. March 21-22, 1980. Three halls: New dancers, Mainstream Plus 1 & 2, Advanced. For tickets, write Ken Springs, 2600 Starnes Rd. Charlotte 28214 or call 704-399-5730.

SEPTEMBERFEST 1980, Sept. 20-27. Bob Wickers, Frank Bedell, Bob Rhinerson Betty & Clancy Mueller, Janice Berkley New Building, Limited 50 Squares, Kentucky Dam Write: Berkleys, 231 No. 4th, Mayfield KY 42066.

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TB203 Dixie on My Mind by Chuck Myers
TB204 Muddy Boogie Banjo Man by Tommy

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TB205 Sweet Melinda by Will Larson
TB206 Walkin' the Floor over You by Bob Bennett
Honkytonk Hardwood Floors by Chuck Myers
Ain't That Some Kind of Blue by Bud Whitten
Take The Gamble— Play The Game by Bob Bennett



Chuck Myers



Tommy Russell



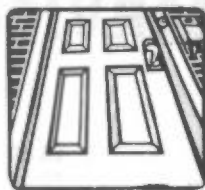
Will Larson



Bud Whitten



Glenn Walters



Book Nook

by Mary Jenkins



EDSARDA SQUARE DANCER COOK BOOK

This 234-page cook book is full of good recipes contributed by many square dancers from the New England area and a few recipes from those who live elsewhere.

Sections of the book are devoted to recipes for (1) Appetizers, Beverages, Snacks and Dips (2) Chowders and Soups (3) Salads and Buffets, Fudge, Jam, Casseroles (4) Bread, Coffee Cakes, and Muffins (5) Main Dishes (6) Desserts (7) Quantity Recipes and (8) Household Hints.

Many of the recipes may be prepared ahead of time. Most recipes give the number of servings, which is always a help.

The recipe for Beef Loaf using 20

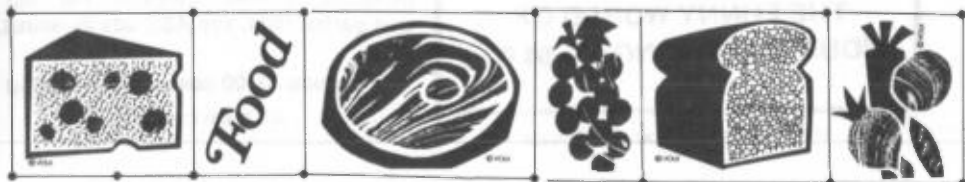
pounds of hamburger and 22 eggs gives 125 3 oz. servings— and sounds delicious!

Pannukakku (Oven Baked Pancake) serves 10. What a treat when served with maple syrup!

Cathie Burdick's Buckeyes (chocolate covered peanut butter balls) should please anybody— anywhere— anytime!

If you already have too many cook books, buy this one for a friend and after seeing it, perhaps you'll want to add it to your own collection!

Make checks payable to EDSARDA Cookbook and mail to P.O. Box 4713, Manchester, NH 03108. Price \$5. plus 75¢ handling per copy.



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Welcomes
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**AUGUST
7-8-9, 1980**



Release **4**
February, 1980.

YOUR PROGRAMME

Thursday	2 to 5	Continuous non-stop dancing
Friday	&	— 6 floors for squares
Saturday	8 to 11	— 2 floors for rounds
Additional dancing each day		9-12 a.m. Mainstream dancing
		9-10 a.m. Rounds showcase
		10-12 a.m. Rounds Clinic
		10-12 a.m. Rounds Teach
More dancing on Parliament Hill		10:30 a.m. Thursday and Friday after the Changing of the Guard

AND FOR YOUR FURTHER ENJOYMENT

A time to relax and be entertained —

7-7:50 each evening

Thursday	"The Evolution of Square and Round Dancing"
Friday	"Our Dancing Heritage"
Saturday	"The Wonderful World of Square and Round Dancing"

11 to 2 p.m. each evening

1 to 2 p.m. on Friday

Each morning

A Pageant presentation in the 9,000 seat Arena:

An entertaining after-party show in the Arena

A Fashion Show in the Arena.

A 2 1/2 hour Sewing Clinic presentation (repeated each morning).

PANEL DISCUSSIONS

10:15 a.m. — Thursday	Recruitment and Keeping of New Dancers.
10:15 a.m. — Friday	Leadership and Club Development
12:00 noon — Thursday	For callers: "Does Your Choreography Flow?"
12:00 noon — Friday	For leaders: "Smooth Round Dancing and Styling"
9-12 noon — Saturday	A seminar for Teachers and Recreational Leaders on "Elements of Teaching Recreational Square Dancing to School and Recreational Groups. (for non-square dancers).

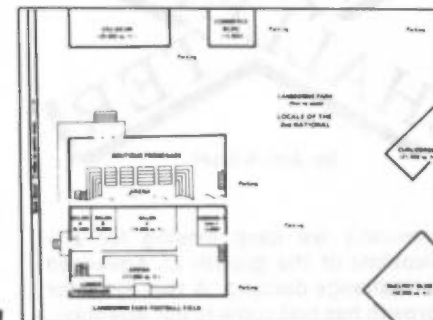
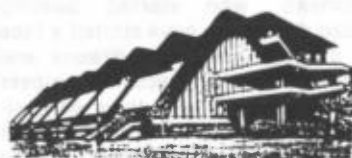
AND MORE

Boutiques — Heritage Gallery — Fans and Water coolers in every dancing area.

LANSDOWNE PARK

Lansdowne Park is a complex of exhibition and recreational buildings two miles south of Parliament Hill on Bank St. (Highway 31). 8,000 dancers can be accommodated. The Civic Centre depicted below is one of the buildings which we will be using, and the focal point of activity.

There is free parking for 1,800 cars and excellent continuous bus service from the downtown area. Dining will be available in the McElroy Building in addition to the numerous snack bars in the dancing area.



DANCE LEVELS AND LOCATION

For maximum enjoyment of all, we will have 6 halls devoted to square dancing and 2 halls for round dancing. Levels for square dancing will range from Extended Basics through to Challenge 1 and for round dancing from easy to high intermediate.

We urge you to pick the level of your choice, locate the hall and enjoy yourself.

- | | |
|---------------|-------------------------------------|
| Salon B | — Easy level rounds |
| Salon C | — All level rounds |
| Assembly Hall | — Extended Basics (E.B.) |
| Arena | — Mainstream (MS) |
| Curiodrome | — Mainstream + quarterly selections |
| Commerce | — Plus 1 |
| Coliseum | — Plus 2 |
| Salon A | — Advanced and Challenge 1 |

OUR CALLERS AND LEADERS

By Convention time, we will have between 150 and 200 callers and leaders taking part.

BANNERS

We invite clubs to bring and display their square dance banners in the Arena and round dance banners in Salon C. There will be a parade of banners at 7:00 p.m. on Saturday.

For further information and registration forms, write: CONVENTION 1980, P.O. Box 1980, Stn. "B", Ottawa, Ontario, K1P 5R5

The 2nd National is sponsored by the Eastern Ontario Square and Round Dance Association and is sanctioned by the Canadian Square and Round Dance Society.

ONTARIO DANCERS

As a means of identifying dancers from Ontario, Ontario's colours of Royal Blue and White have been adopted — White shirts and Royal Blue trousers for the men and White blouses and Royal Blue skirts with 6 decorative trilliums for the ladies. The men of EOSARDA will be wearing a gold scarf tie and it is hoped that other areas will adopt their own identifying scarf colour.

TO OUR AMERICAN FRIENDS

When registering, please obtain a money order or draft from your bank in Canadian Funds to take advantage of the present favorable rate of exchange.

FOR SINGLES

Special activities for singles are being arranged. Write Convention 1980 (Singles), Box 5692, Station "F", Ottawa, Ont. K2C 3M1

FOR TEENS

Special related activities are also being arranged for teens. Write Convention 1980 (Teens), Box 1980, Station "B", Ottawa, Ont. K1P 5R5