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JUNE 1980

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AMERICAN SQUARE DANCE

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35th Anniversary

- * 4 Co-Editorial
- * 6 Grand Zip
- * 7 By-Line
- * 8 Meanderings
- * 11 The Caller in 2001
- * 13 Dancer Concerns
- * 15 29th National Convention
- * 18 Callerlab Confab
- * 21 Rave
- * 23 A Festival & How It Grew
- * 24 LEGACY Spin-Off
- * 27 Rhyme Time
- * 29 Best Club Trick
- * 31 Encore
- * 33 Feedback
- * 35 Sketchpad Commentary
- * 37 Dancing Tips
- * 39 Calling Tips
- * 40 Easy Level Page
- * 42 Introducing.....
- * 44 Challenge Chatter
- * 45 Speaking of Singles
- * 46 Creative Choreography
- * 52 Square Line
- * 53 Events
- * 54 People In The News
- * 56 International News
- * 61 Flip Side— Rounds
- * 61 Choreography Ratings
- * 62 Flip Side— Squares
- * 69 Underlining
- * 71 Steal A Little Peek
- * 72 S/D Pulse Poll
- * 73 R/D Pulse Poll
- * 74 Puzzle Page
- * 81 Book Nook
- * 82 Finish Line
- * 84 Laugh Line

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Twenty-eight National S/D Conventions have become history; this month brings us the twenty-ninth, meeting in Memphis, Tennessee. By all predictions, Memphis will be unusual and will find success because of the patience and cooperation of the attending square dancers.

In a year of predicted recession and rising gas costs, the early registration figures broke records. Housing possibilities in Memphis hotels were exhausted; dormitories and private homes were pressed into use. More than ever, the camaraderie and spirit of America's dancers will overshadow the inconveniences and difficulties.

We find incomprehensible and mysterious the fact that in so-called "recession" years, square dancing activity grows. For two years, since early 1978, a slump in square dancer numbers has been evident. Strangely enough, now that many are concerned about this decrease, 1980 seems to see an activity that is holding steady. Perhaps some stabilization has taken place in modification of the "overload" of new basics; perhaps square dancers in large numbers have placed their club activity high on the priority list. We all realize that despite high gas costs, we will spend to do what really means a great deal to us.

The projected numbers for the Memphis Convention bear this out, too. More dancers will be attending— to dance, to attend panels and seminars, to meet old friends and make new ones, to visit the large assembly of square dance booths, and purchase needs and novelties, to enjoy all the facets of a

CO-EDITORIAL

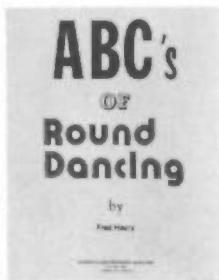


national gathering.

The reports from Memphis will be in the August issue. We hope the outcome will bear out the bright predictions for a great session— a 29th Convention that will be long remembered!

One of the new books featured at the American Squaredance magazine booth will be a complete round dance book, *The ABC's of Round Dancing*, by Fred Haury. (See ad below.) This book has been several years in preparation and will answer the requests we've received for a round dance book that describes all the steps. *ABC's* does that and much more.

Stop by Booth 50 and look over this book and the many others for dancers and callers. Say "hello" and visit a while. We like to meet the readers who have become acquainted with us through the pages of *ASD*. See you in Memphis!



THE ABC'S OF ROUND DANCING by Fred Haury

188 pages

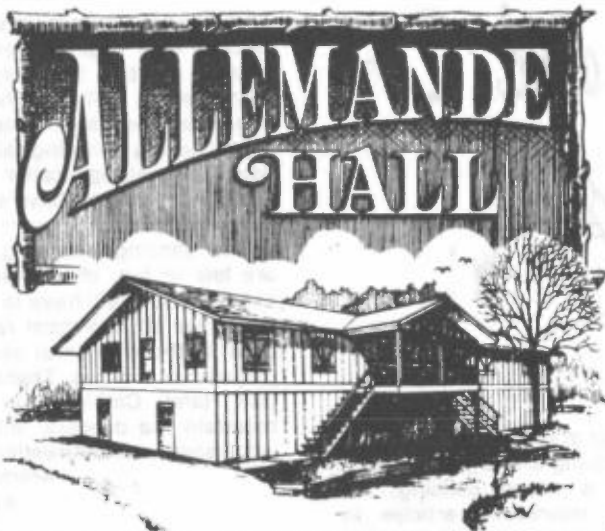
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Just a note of appreciation to say we think you are doing a fine job! Though our specialty is round dancing, we regularly find interesting articles in your helpful magazine to aid our own involvement in the complete dance activity. Both squares and rounds go "hand in hand" in the sharing of similar hopes and joys and challenges of the present and future.

We look ahead to two more pleasant years of *American Squaredance*. Enclosed is our check for \$14.00.

*Hap & A. J. Wolcott
Linwood, New Jersey*

Square dancing is alive and well here in the northwestern corner of South Carolina. It all started five years ago when Helen and Paul Pate retired and moved here from Atlanta and taught the first class, who became the A Squares, the first club in Anderson. Paul passed away and Otto Norton from Atlanta taught us until the A Squares' present caller, John Russell from Greenville, came to add his able leadership. Then John and I organized the Pacesetters and are presently teaching their class while Michael Riddle from Spartanburg calls for their club. Last year we organized the class that became the Grand Squares club and presently call for their class and club. In all, we have had at least 600 people take square dance lessons here. The Pacesetters put on a big dance at our recreation center here to raise money for the heart fund in February, and they are looking forward to another visit from Stan in August.

The Grand Squares are sponsoring, besides their regular weekly club and class, a monthly Saturday night dance with visiting callers. The A Squares dance on Tuesday nights, one of the weeks having a visiting caller. They also have a visiting caller every fifth Saturday night and have started a class of round dances.

The dancing, teaching, and calling are lots of fun, challenging, and good exercise; but we'll have to say that from where we sit, the most rewarding part of all is the wonderful people we have met square dancing. Thank you for your part (and Cathie's) in helping to maintain the dancers' interest in this wholesome and interesting activity.

*Martha Brookshire
Anderson, S.C.*

I'm glad to be over my operation and back dancing with my friends. I was unable to get my renewal before it ran out but here I am again. The many cards and calls I received while ill are proof enough square dancers are wonderful people. God bless them all.

*Ed Herms
Springfield, Pennsylvania*

Here is a list of upcoming federation dances sponsored by the Folk and Square Dance Federation of North Carolina: August, 1980, Raleigh; November, Lenoir; February, 1981, Shelby. The Federation invites out of state dancers to come to any of these dances. Dancers wishing more information should contact me.

*Frances McDaniel
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BY-LINE

Looking into the future is always fun to do, even when we know our predictions may not be completely accurate. **Dick Brown** takes a look at the caller and his equipment in 2001. **Dick** is a co-executive secretary of LEGACY and an inventor, as well as a proponent of the square dance activity.

Peg Tirrell often takes up her pen to let us know of successful events in her New Jersey area. Her story this time is of a successful festival and a special couple who initiated it. Peg is half of a round dance cuer couple and a board member of LEGACY.

Steve Dudas of Cleveland writes a "June Mystery Trip" poem for this month's "Rhyme Time." **Steve** is a master of poetic story telling.

Specially for our convention issue, **Erma Reynolds** submitted a match-up puzzle for your pleasure.

In the April 1980 issue, a credit line for "The Ideal Square Dance Calendar" was omitted. Theresa Gavcus' article had also been published in *The Crosstown Rag* of Jan. 15, 1980.

Note: Some time ago our postal address was changed to P.O. Box 488, Huron OH 44839. This is only a postal change; we have not moved. However, the Sandusky Box 788 will be closed this month. **Please** use the new address.

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Cathie is always alluding to the fact that this column and its generic generator are generally full of hot air. Whether that's fact or fancy remains moot, but what's really relevant is that ever since my Albuquerque adventure in March, when I actually rode in a hot air balloon, I've been somewhat addicted to hot air. (So what else is new? Co-ed.)

Correction— I rode *under* a hot air balloon. No one rides *in* a hot air balloon. It could be positively *singe-ful*.

It all began on that fateful morning in Albuquerque, New Mexico, when I groped to turn off the alarm at about 6 a.m. or some similar dawn hour. One has to rise early to be a balloonist, I was told. Take off too late, mate, and you'll be thrashed about by fierce thermal updrafts, cross currents, and other assorted wild winds.

The air seemed still enough as the crew assembled for the ascent, out on the arid mesa, about ten miles from downtown Albuquerque. There were Cal and Judy Campbell (pilot/balloon experts); Laura Campbell (chief chaser); Aaron Harper (another *neo-fighter*, like me); and the old knee-knockin' 'Querque Turkey himself. Only three of us went up that day— Cal, Aaron and me. You could cut the feelings of apprehension with a knife. It was time for a wild romance with Destiny. (Destiny who?— Co-ed.)

The whole episode took place in less than an hour— ascent to touchdown— all from 7:30 to 8:30 a.m. Cal said we could have flown longer, except for a "front" that affronted us from the west. I learned a lot about being a balloon pilot from Cal. "Keep a clear sky ahead of you. Aiming her downwind is

Albuquerque, New Mexico, is the balloon capitol of the world, the site of an annual competition with 200 hot air balloons participating, and the home of the famed "Double Eagle II," the first manned balloon to cross the Atlantic Ocean with Ben Abruzzo, Maxie Anderson and Larry Newman. (See *Readers Digest*, Nov. 1979.) Cal and Judy Campbell are promoting a special square dance balloon project (See *ASD*, October 1979 cover and p. 11; *ASD*, February 1980, p. 19.) and gave Stan an unforgettable sampling of ballooning when he visited the city in March. Readers are urged to support the balloon project. Write Cal and Judy at ZIA S/D Enterprises, Box 336, Albuquerque NM 87103.

downright upright. Expect anything anytime— never ask the sky why. If you want to drink in the spirit of the sport, get a good *chaser*. A chaser is a fellow follow-upper. Going up is a picnic— coming down can be a panic. Landing on wires can create high tension. You'll scrape your bottom on every landing— no *butts* about it. Watch those fronts ahead— when one comes up, better take her down. If your *envelope* isn't well *sealed*, you'll be a *dead-letter duck!*" Things like that.

Time for the takeoff. The wind was right. About five to seven knots. I helped drag *Sunflower* off the low trailer. She was neatly folded in an oversized duffle bag. Her weight was equal to about four bales of hay. We stretched her out on the ground in the direction the wind was blowing. Inflated, she would become a seven-story high, 77,000 cubic foot, lightbulb-shaped, nylon monster with a belly full of hot air.

Next, the heavy wicker gondola came off the truck. We would ride in that, Cal said. It would be like riding in a wash basket, I thought. Already I felt as if I had just gone through the rinse cycle.

The gondola in a prone position got attached to the balloon with ropes and cables and snaps and stays and a few explicit expletives. The *lip* of the balloon was held open while a gasoline-powered fan was set up to blow unheated air into her innards. She heaved and shook like a pregnant whale. She huffed and puffed like a giant loaf of bread given an overdose of yeast. It was a thrilling (but chilling) sight. I'd stake my life on it.

"Get in the basket," Cal shouted above the noise of the gas fan. I obeyed, lying flat as the basket was lying, surrounded by liquid propane tanks, temperature gauges, altimeters, compasses, climb gauges and other apparatus, feeling that this was more a *casket* than a *basket*.

Launch time. Aaron jumped in. Cal jumped in. Three men in a tub. The launch was literally a *blast*, since Cal applied fire to the nozzle of a gun-like valve extending up from the propane

tank. Then he pulled the trigger and a 20-foot flame roared into the lolling, rolling bulbous behemoth, which obediently began to right itself and hover over our heads. We were "in the barrel" as a "trained elephant" danced over our heads.

A couple of extra blasts up through that lip into the cavernous interior did it. We started to rise magically, majestically. The simple physics of it is that when the density of the air inside is lighter (perhaps 100 degrees hotter) than the outside air, liftoff is achieved. "Hiawatha" Campbell turned the fire-side inside and kept the coldside outside with intermittent broadside blasts right-side upside.

It now became a delightful, incredulous experience. Earth objects diminish in size as we rise twenty feet per second and drift with the wind at five miles per hour. The tiny chase car, with the girls inside, follows us on an old dirt road. Hopefully, they will not run out of road before we run out of steam.

Strange sensations engulf me. First of all, it is a wonderful, totally *silent* ride, except for the periodic blasts of burning gas when Cal pulls the trigger to keep us rising. We sail up, up, silently, lightly, eerily, airily, free as a bright autumn leaf. There is no wind. We are riding with the wind. Clouds don't move. We *are* the clouds. Only the ground seems to move. More than just the earth falls away beneath us. Responsibility, obligations, tension,



debts, the passing of time— all drift off with the blowing of the wind. It is a billowy, pillowy, feathery, heathery feeling.

No wonder one can become a balloon addict. When you join the silent sky society you feel as free as a bird. You're a soaring seagull. You're a billowing cloud. You're as fragile as a thought. You're as young as a tadpole. You're as old as a stalagmite. Time stands still.

Meanwhile, back to reality. Time to come back to earth. Pop goes the silver-lined soliloquy. We had drifted about five miles. Roads were less plentiful for the chase car. Dead ahead were power lines, trees, buildings— natural hazards for balloonists. New Mexico terrain is also interrupted by *arroyos*— gullies that like to swallow balloons and riders whole.

So Cal gave her fewer blasts, and old *Sunflower*, like an upraised thumb for luck, drifted slowly to earth. A bit of luck is what one needs when bringing one of those seven-story incredible hulks to the ground, since even a good pilot has limited control. He can't circle around and pick the best landing area. He picks the least precarious collision course with the hard turf on a two-dimensional plane— up, down, or straight ahead.

"Grab the handles on the basket and hang on," he shouts. "Bend your knees. We're going to bump and then drag before we stop." Suddenly my hands feel moist again. We are now skimming just inches over tree stumps, scrub brush, catchy cacti, and small dead trees bristling with grabby, antlered appendages, all ready to attack.



Thump. We're down. Not bad. Very little drag. Cal pulls the release sashes, collapsing the canopy, which drapes over the bushes with an audible sigh, like a great three-masted galleon sinking in the sea.

The rest was routine. Bring up the chase car. Fold and pack the balloon in its bag. All the crew jump on the bagged balloon at once in three sequential lunges to force air out of it, a ritual akin to the stomping of grapes, I thought. Pack all gear on the trailer. Find our way back to the starting point.

The grand finale was the initiation for Aaron and me. We had to kneel and get the "treatment," which included an unexpected cold head rinse of champagne and a *Sunflower* pin. Amid laughter, we toasted the memory and went our separate ways.

"May the wind welcome you with softness,

May the sun bless you with his warm hands

May you fly so high and so well
God joins you in laughter

And may He sit you gently back again
Into the loving arms of Mother Earth."

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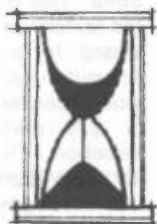
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THE CALLER IN

2001



by Dick Brown
Bellevue, Nebraska

No one knows for sure what things will be like 20 years from now when the twenty-first century begins. Based on technical developments currently being readied for the market and research efforts that could be marketable in 20 years, here's a look at equipment the modern caller of the year 2001 could have available to make his life easier. We hasten to add that people will still be people and figures won't change much (Callerlab permitting) so calling a dance will be as difficult as ever.

Most successful inventions and commercial products have one common quality: conservation of human effort—mental or physical. We believe successful new products for callers will have those qualities.

Technical developments most likely to affect callers' equipment are continuing progress in miniaturizing computers and other electronic circuits, magnetic bubble memories (due to hit the market this year), and laser-made and laser-read recording discs (also due for production soon).

Before we start dreaming of vest-pocket systems, let's talk about economic realities. Square dance caller demand is not a large enough segment of the total electronic market to rate specialized development work on any significant scale. Suppliers to this market will have to adapt and combine existing equipment and components to meet demands. The successful supplier must know what callers need, then engineer and manufacture economically acceptable systems to meet these needs using what is available. Last but not least is an effective marketing program. It will not be an easy task. Competition and technical developments mean suppliers will have to be of fast mind and

fleet foot to survive.

First, we divide the callers' equipment into five systems: vocal input, music input, signal processing, amplification and speakers. Next, we pray ASCAP (the musicians' union) and government don't combine rules and regulations so as to deny progress. Then we're ready for predictions.

The deluxe caller support system will look something like the following in the year 2001. A hand-held microphone will either plug into, be a part of or connected by FM radio to the signal processor. Its output in signal (low current) form will be transmitted via the building wiring (the 115V AC lines) or by FM radio to the speakers. The speaker units will contain the power supplies and amplifiers. The caller will probably set up by positioning and plugging each speaker into a wall outlet (one or ten speakers won't make any difference), plugging in the signal processor (which contains the music source) and the microphone.

A computer will control the signal processor system and the music will be stored in digital form. The computer programming panel could be on the microphone but economic reasons and the need to use it while calling will probably place it on the processor unit. Music produced from digital storage sources has unbelievable fidelity. Scratch, hiss and mechanical limitations are gone. It is just like having the band right in the room. The digital source may be laser-scanned discs similar to those soon to be marketed for TV players or bubble memory units "read" by the computer.

The capacity of the disc is amazing. A library of 50 records could be stored on

one 10" disc. A "single" record would be about 3" in diameter and as thin as a dime. The discs must be produced at the factory so new releases could not be added to a one record library. The computer can direct the pick-up to the exact spot for beginning each selection or any particular point within the selection. The disc surface is smooth and very durable. Variations in tempo (variable speed drive) to suit the caller would most likely be one of those specialized requirements that would have to be engineered by the supplier.

Bubble memories initially may have a one-megabyte capacity. That's not large enough to store a "single" record but development is just beginning. Home digital recording will be practical with the bubble memory. High quality, all digital pre-recorded music will be available in the year 2001. However, the caller may elect to buy standard records and, for convenience, add them to his memory unit along with address codes so the computer can find a selection when he wants it.

The computer will do part of the caller's work at a dance. For example, the caller might set up the whole night's program in advance, say eight tips with one hash and one singing call plus so many minutes in between. He could interrupt the program at any time to go back to a certain point, then resume. He might just look at his index and punch in the desired address code for a record when he's ready to go. An option he might select is to start and repeat a selection automatically at certain points for endless hash-calling without changing the beat as usually happens when

moving the needle back on a record.

The microphone size will not change much. The handle will be a little larger if it is wireless. The volume control and switch will still be there.

The computer, signal processor and music unit would be about one-third the size of present compact record player/amplifier units if the video type disc is used. With bubble memory, the same unit could be hand-held size. Now, if you put the microphone in the processor (like the little hand-held dictation units available today) with the computer program panel, bubble memory and radio transmitter below it, a caller could have a complete vest-pocket system, except for the speakers.

We expect speaker development to continue. Housings will be progressively smaller without loss of fidelity. Power supply sizes are the big problem. We don't know of any research efforts to substantially reduce space and structural requirements for transformers. Therefore we see power supply and amplifier circuits a part of the speaker housing with overall size of 100 watt units about 5" x 5" x 12" high.

The days are numbered for electro-mechanically reproduced music. Since consumer demand is difficult to predict, we can't be sure what direction popular digital music storage systems will take. Therefore, we can't be sure what will be available for suppliers to adapt to caller needs. You can rest assured that computers, lasers and user-programming systems will be part of almost every household by the year 2001. Will someone put them all together for the benefit of callers? That is the question.



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DANCER CONCERNS



From *Miami Valley Dance News*

The following article was compiled from concerns expressed by various dancers:

Involvement. New classes will need help given by angels. This may not be your bag, and you may want to advance your own dancing level, so get involved in an advancing workshop. There is always a need for new and better leadership and management in square dancing. You need not be a great dancer to supply this latter element. The main thing to do is to get involved, and you will find your own little niche in this great hobby.

Smooth dancing. Some are tired of this cliché, yet it still needs to be amplified to the point that it is on everyone's mind each time he/she steps into a square. Nothing is more impressive and satisfying than a square going through its paces smoothly. Even errors and miscues will be reduced with smooth dancing. We have all seen some rough dancers around the squares. We may have occasionally been guilty of a bit of roughness and we must admit it. Sometimes it is covered with an excuse of just trying to be of assistance to get a less experienced dancer through a specific call. Let's try to do away with these excuses and try smooth dancing. Just think and watch once in a while. Who do you like to dance with?

Pat squares. Anyone who has been dancing for a while has seen or actually been involved in pat squares. These squares may serve a small group's purpose and are a nice gesture between a few special friends who want to dance a tip together; however, for the most part pat squares can convey detrimental things about square dancing. The individuals of said squares appear to be unfriendly and rude toward other dancers. It is frustrating for the couple looking for a square. Have you ever innocently walked into a square only to be told, "We have our square." Or else you are quickly shouldered aside while another couple hurriedly steps in front of you to take its place in "our square." Whose square? We pay our dues to dance any place on the floor, don't we?

Pat squares happen at workshops, also. One couple of the pat square does not show on a particular evening, so the other three couples select "acceptable" substitutes, wave to the subs to join them and dance a tip. Now, enter the two regulars of the pat square. Time to square up again, and the four regular couples rush to get into a square, excluding the subs who had been so desperately needed just a few minutes before. How do the subs feel toward the three couples now excluding them? You be the judge. And, believe me, folks, your reputations spread!

Retaining dancing space. There is the foursome who takes a place immediately in front of the caller ten minutes before the dance starts and stays there the entire evening! Why? Are they so good that they believe the caller wants to watch them maneuver perfectly all evening? Or are they so bad that they need the caller's ever-watchful eye to keep them from making some terrible goofs? Or do they need to be the center of attention to maintain their smug feeling of superiority? If they are really good dancers, wouldn't they be doing more for square dancing by mixing with the "common folks" and helping them learn a difficult call— at least some of the time? Would it hurt so much? Some really nice people are not good dancers yet, but they might be later on if they were given a helping hand now.

Continued on Page 79



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Dancers approaching Memphis in cars or campers should turn CB receivers to Channel 4 for directions and assistance. The service will do you a "good turn" on the highway.

SOUVENIR

As a souvenir to keep those treasured new memories alive for years to come, the 29th National committee is offering special "That Night Train to Memphis" prints for sale. These 11"x7" limited-edition prints are beautiful reproductions of the original artwork created by a Memphis artist for the cover of the convention program book. Printed on "Carnival Hopsack," a linen-type paper, each is suitable for framing. Convention representatives will be selling the prints for \$5 during registration.

ROUND DANCE PROGRAM

Activities will open with a Trail End R/D at 8 pm on Wednesday at the Cook Convention Center, hosted by the Memphis R/D clubs. On Thursday, opening day of the convention, activities start at 9 am with impromptu rounds, followed by the Showcase of Rounds. All dances to be taught that day will be shown on the huge stage. Spectators will view from comfortable theater style seats.

Round dance workshops will run from 1 to 5:20 pm each day. From 7 to 8 pm each evening, all dances taught that afternoon will be "quick reviewed." Sixteen rounds will be taught each day, 10 intermediate and six easy level routines. Round dance leaders from all parts of the U.S. will conduct these workshops.

Programmed rounds will be the order of the day from 8 to 11 pm. Favorite

dances will be played: popular new releases, classics, old favorites and all levels. All dances will be cued. The hours will include breaks for exhibition groups and two square dance tips by nationally famous callers.

SQUARE DANCE PROGRAM

Approximately 575 slots per day are programmed for square dancing up to the MS + 2 level, 66 for advanced and challenge, plus slots on the youth program, 11 hours of Extended Basics, 23 hours of Mainstream, 3 hours of + 1, 9 hours of + 2, 11 hours of advanced and 11 hours of challenge each day of convention. Six hundred callers have signed up to call.

INFORMATION AT CONVENTION

An information booth will be located in the south end of the lobby at Cook Convention Center to dispense local information for visiting dancers. Visitors will receive answers to most any need, including dance locations within and without the center.

SERVICES COMMITTEE

Cal and Jean McCarver, chairmen of this hard-working committee, announce that Front Street, a major downtown traffic flow area, will be closed at certain peak hours to accommodate the multitude of dancers. This will allow pedestrian-type free access to the outdoor plaza where dancers may congregate for food breaks.

TRAIL DANCES SKED FOR THE 29th

June 19-25 Inclusive— Chattanooga Tn at Allemande Hall, 2548 Gunbarrel Rd. FREE. Info: Bill Brandfast, Chattanooga 37411, 698-0872, hall phones 899-9913 or 899-9923.

June 21— Jackson MS S/WYMCA— John Saunders & Art Springer. Info: Anna Moss, 6080 Whitestone Rd, Jackson 39206.

June 21— Jackson TN— 1st United Methodist Church, 315 E. Chester. FREE.

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June 24— Nashville Opryland-Cumberland Valley S/D Assoc. Info: Pete Rawstron, 212 Rising Sun Ln. Brandywine Farms/Old Hickory, TN. 37138. Phone 615/847-5616.

June 24— Nashville TN R/D. Info: Ron Grendell, 54 Bell Rd, Antioch TN 37013.

June 24— Grenada MS, N. Miss. Callers Assoc. Sponsored.

June 24— Pine Bluff AR. Mike Litzenberger & Jerry McKissack.

June 24— Arkadelphia AR. Info: W.L. Coleman, 1515 O'Connell, Arkadelphia AR 71923, 501/246-4695, Leroy Pennington, 501/366-4202 or Joe Wright 501/246-5328.

June 25— Little Rock, AR Teamster's Hall. Art Springer, Woody Ussery & Wilders, R/Ding.

June 25— Batesville, AR Fairgrounds, Wade Driver.

June 25— Nashville. Z Alexander Looby Center. Gary Shoemaker & Paul Marcum. Info: Elsie Marcum, 925 Colfax Dr, Nashville 37214.

TRAIL-END DANCES/Metro Memphis

June 25— Cook Conv. Ctr. Greater Mfs. S&R/D Assoc. & Memphis Caller's Wkshp. sponsored. FREE.

June 25— Cook Conv. Ctr., R/D, Memphis R/D clubs sponsored. Info: Harold & Mildred Harrison, 3111 Giengarry, Memphis 38128, 901/358-0414, or Geo. & Ruth Crocker, 5141 Rich Rd, Memphis TN 38117, 901/767-4125. FREE.

June 25— Rivermont Holiday Hall, overlooking Miss. River, singles. Info: Harold Huber, 4445 Ferndale, 901/683-3121.

June 25— Sheraton Med. Ctr., 889 Union. Challenge. Sponsored by Sets-In-Motion, Atlanta. Info: Dewayne Seagraves, 4145 Emerald N. Dr, Decatur GA 30035, 404/289-0225.

June 25— Al Chymia Temple, 1257 Poplar Ave. Advanced. Sponsored by Sets-In Motion, Atlanta. Info: Dewayne Seagraves, 4145 Emerald N. Dr., Decatur GA 30035, 404/289-0225.

June 25— Contra, Rivermont Club, 2nd floor.

June 25— Hilton Inn/Airport, 2240 Democrat. Red Boot Records/Don Williamson.

June 25— Holiday Inn/Holiday City, 3728 Lamar. Bronc Wise & Assoc.

June 25— Claude Ross, The Blue Yodeler. Location to be announced.

TRAIL OUT DANCES

June 29— Nashville TN Travel Park, 2572 Music Valley Dr, special for RVs.

AFTER-PARTY DANCES

June 26— Cook Conv. Ctr. Teen Hall. TEENS.

June 26— Quality Inn, W., contra. Seattle WA sponsored.

June 27— Rivermont Holiday Hall, S/D, Inc. sponsored. + 2.

June 27— Rivermont Club, 2nd floor, contra. Lloyd Shaw Foundation sponsored.

June 27— Hilton Inn Airport, Indiana Dancers Assoc., Inc. sponsored.

June 27— Hyatt Regency, Heart of America Federation of S/D Clubs sponsored.

June 27— Holiday Inn, Holiday City, Bronc Wise & Assoc., CA sponsored.

June 27— Sheraton Inn Med. Ctr., Challenge. C-1 & C-2. Sets-In Motion sponsored.

June 27— Shrine Temple, 1257 Poplar Ave. Advanced. Sets-In Motion sponsored.

June 28— Rivermont Holiday Hall, 10th Dance-A-Rama, Portland OR sponsored.

June 28— Rivermont Club, 2nd floor, Contra. New England Callers Country Song & Dance Society.

June 28— Hilton Inn Airport, Advance.

June 28— Hyatt Regency, Louisiana.

June 28— Holiday Inn, Holiday City, C-Bar-B & Seven Cs, Jim Congleton.

June 28— Sheraton Inn Med. Ctr., Challenge C-1 & C-2, Sets-In Motion sponsored.

June 28— Cook Conv. Ctr. E. Main Hall. 31st Nat'l S/D Conv., Detroit sponsored.

June 28— Cook Convention Ctr. R/D Hall, R/D, Detroit.

June 28— Cook Conv. Ctr. Teen Hall. TEENS.

June 27— Quality Inn, W., Single Squares, USA, Oklahoma City sponsored.

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CALLERLAB CONFAB

Callerlab recently completed its 7th annual convention with 940 in attendance, representing 544 callers and their partners. VIP guests attended from the National Executive Committee, LEGACY and Roundalab. Forty-seven states, six provinces and five overseas locations were represented. The average calling experience of those in attendance was 16.338 years and eighty-eight exhibitors displayed their wares.

Eight callers received Small World awards, presented each year to those from overseas locations. 1980 recipients were Frank Cockrell, Saudi Arabia; Len Jannaway and Pete Skiffins, England; Ron Jones, Graham Robinson, Jack Murphy, Australia; Chuck Lyon, Canal Zone; Al Stevens, Germany.

A family with three generations of callers was recognized — the Cooks, with elder statesman John from Florida, his son Jack and grandson John, both of Michigan.

Twenty-four callers received their 25-year certificates: Charlie Baldwin, Vern Carmichael, Bill Davis, Bill Fowler, Les Gotcher, C.O. Guest, Earl Gulley, Jerry Haag, Gene Haley, Art Hansford, Len Jannaway, Ron Jones, Martin Mallard, Jack Murphy, Wayne Nicholson, Ralph Page, Dub Perry, Red Porter, Elmer Radcliffe, Bill Roundtree, Fred Shanklin, Bill Tait, Wayne Turley and John Veneski.

The highlight of the awards ceremonies was the awarding of Milestones, the highest recognition given by Callerlab for outstanding service over a long period of time. Five Milestones were presented this year, including a posthumous award to Benjamin Lovett, the caller who worked for Henry Ford in Michigan for twenty-six years, bringing about an eastern revival of traditional American dancing. Ralph Page of Keene, New Hampshire, was honored for his many contributions in the New England area. Charlie Baldwin was the third member to be honored for his

outstanding contributions not only in New England but for his leadership throughout the United States. Don Armstrong was the fourth recipient for contributions most notably in the field of contras. The fifth Milestone was presented to Jack Lasry for his contributions to many callers in the fields of education, training and note services.

Jon Jones of Arlington, Texas will serve again as Chairman of the Board of Callerlab. He will be assisted on the executive committee by Curley Custer, Jack Lasry, Jim Mayo, and Bill Peters.

The Board of Governors also reappointed John Kaltenthaler as Executive Secretary and appointed Herb Egender of Aurora, Colorado as the new Assistant Executive Secretary. All communications with Callerlab should continue to be sent to the home office at Pocono Pines, Pa.

There are a few minor changes to the program list as approved by the 7th Annual Callerlab Convention. Two calls from the Basic List: *inside out and outside in and single file turnback* were dropped. Added was one call: *touch family* with a sub-call of *touch 1/4*. Changes in the Quarterly Selection List were necessary, to drop *touch 1/2* and *touch 3/4*, and *make me a column and two steps at a time*. Members of Callerlab voted to have no Quarterly Selection during the summer months when many clubs reduce their dancing schedules. In 1981, the Plus Program will come up for review so if you have any suggestions, please tell your callers. Associations may make formal recommendations to the Callerlab office for consideration.

Clockwise from top of page: Milestone winner Ralph Page with presenter Jim Mayo; Don Armstrong with Bob Osgood; Charlie Baldwin accepting his Milestone; Milestone recipient Jack Lasry and his wife Caroline join the others. Banquet scene; VIP table at banquet; Head table showing Callerlab 1980 theme; Quarter-century Award recipients; Members of the Board of Governors and their wives; Dave Taylor awarding Benjamin Lovett Milestone to Frank Caddy.



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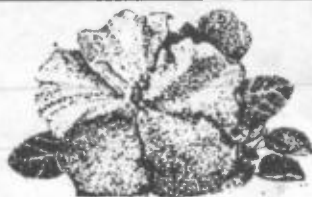
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Agnes De Mille Discusses the Evolution of the Dance

Last night I got so excited watching the one and a half hour show entitled, "Conversations About the Dance." I hope you saw it! It was beautifully performed by the Joffrey Ballet. Having been brought up in square dancing, I have seen how much good it has brought to others and know how much I have received from the activity. We all know how hard we have worked to make square dancing our National Folk Dance, and after this show there should be no doubt in anyone's mind.

Agnes DeMille was presented to the audience by Gregory Peck. A most talented, wonderful, charming and witty lady, she positioned herself in a stately manner to one side of the stage and began to pour forth from a large book her recollections of the past.

As each period was explained, the dance was performed to accompany the story: the Old English type dance brought over by those pilgrims on those first ships, Indian dance done only for religious purposes, and the immigrants' form of dancing, never done for religious reasons, mainly for courtship and fun. She explained how eight generations were born and died on this continent who never heard but one or two instruments all their lives.

Telling what a friend and great historian had told her, the story went like this: "You know I bet when the wagon trains went over the hills and mountains, carrying with them all the worldly possessions that a pioneer had, there must have been tucked away somewhere among the seeds and pots and pans a few fiddle strings." The curtain was raised and the lights came on, there was fiddle music playing off in the distance, eight dancers appeared and the words of a caller were heard. *Honor your partner, honor your corner, all join hands and circle to the left, and the other way back. First couple out to the left, shoot the hall, ladies bow and*

the gents know how. Swing your opposite lady, bow to your own sweet honey baby. On with the dancing circle three, hug that pretty girl next to thee. Shoot that pretty girl next to thee, circle up four with all hands crossed, promenade around the ring, promenade that pretty little thing. Take her out and give her air, and you know where and I don't care!

Couldn't have happened in the old country, she said. "You know this is exactly where we stopped talking English and began talking American. Take her out and give her air. You know where and I don't care!"

Eighteenth century dancing became more subtle; men put down their swords. Fingertip dancing was the way of the day. He called his wife Madame. Theater was just beginning, mainly in the big cities. The English came with their hornpipes and jigs. But these got less popular as we got towards '76. At this point in time the French brought the rare beginnings of classic ballet. There were no aerial movements and heeled shoes were still used. A harpsicord-type music was used with an almost-marching cadence as the dancers whirled and swayed to and fro.

Agnes DeMille now sat straight and announced, "And now we had a strange new sound— Africa!" Drums started the rhythmic beat we are attuned to. She told how ten million Africans were brought as slaves to America in the 17th and 18th Centuries. Four million died in passage. A sadder slower pounding of drums started and the dancers moved about in a manner that relayed this feeling.

"We took their drums away, they were dangerous. Their drums were their way of sending messages. Out of their depression and sadness came our first native dancing. Our first agony. Our first theater."

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music you heard on the old paddle wheel and steam boats. This was the type of music playing in the background now. By and by, she went on, there was another invasion— this time men who were starving. The Irish! Clogging type steps were now performed. She explained the characteristics that show through in their dance. When the blacks saw them, and they did because the Irish were everywhere, they worked the steps into their dancing. Bo Jangles was the result and from this they moved into a more intricate form of tap dancing— much quicker and the tapping sounds very pronounced with quick brushing steps. After Waterloo the folks danced together face to face in a ballroom for the first time since coming to this country. But bodies still were not to touch. It was at this time the waltz came upon the scene. The dance would not vary for eighty years, until the Lindy, the Polka, the Gallop.

She went on through history with the real ballet that appeared in 1845. She spoke of the great dancers and their

involvement. How things went from bad to worse. There were changes in shoe styles and music and dance. Spanish influence appeared even in the ballet. Once foreigners found out there was great sums of money to be made in the United States they poured in from everywhere. Mostly they were 4th, 5th, 6th rate dancers. Sixty years of bad ballet existed before it turned itself around and bloomed into the beautiful form we know today.

Irene and Vernon Castle brought the great reform to social dancing with the Castle Walk. It swept Europe as well as America. It was all the rage with its zippy pace. The blacks went on doing their marvelous dancing and that is when the Charleston appeared. The rhythmic beat of the drums continued in the music.

It came to pass that musicals came to Broadway. And it was about here Agnes DeMilles said we had entered the period in history that would cover the sixties. She asked, "How do we express

Continued on Page 76



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A FESTIVAL AND HOW IT GREW

by Peg Tirrell
Cresskill, New Jersey

Once upon a time Staten Island, New York was populated with a few eastern style square dancers— all doing their own thing— whenever they wanted. Then one day some newly arrived resident introduced western style square dancing. Gradually, as more and more Staten Islanders began to participate, clubs evolved. Out of necessity some dancers tried calling and cueing, with a few men and women discovering they enjoyed this part of the activity even more than the actual dancing.

The housing explosion coupled with the completion of the Verrazano Bridge linking Staten Island to other areas of New York helped square dancing take rapid strides forward. Soon there were four active clubs, numerous basement groups and even a couple round dance clubs. With dancers from SI and New Jersey often crossing over the bridges it seemed logical the Staten Island clubs become active members of the Northern New Jersey Square Dancers Association. In fact in 1965, Gene & Grace Lucarini were the first presidents of the Association from Staten Island. Since then numerous other residents have been elected to serve on the Executive Board.

Then in the early 70's, Bill & Ethelmae Wilders had a vision. Why not pool the talents of all four Island clubs and put on an Island Square Dance Festival. Although the four club members did cooperate on clearance and joined forces for demonstrations, as in most other areas, all seemed to go their own merry way. Get all four to underwrite a day long festival— **improbable!** Get all four clubs to pool their talents, send representatives, choose a

chairman and work cooperatively— **impossible!** The Wilders knew the impossible takes only a little longer to accomplish.

By late 1974 the four clubs had met. While only Staten Square Set, Richmond Dancers and Ocean Waves felt strong enough to underwrite any loss, Isle Squares would support the venture. A prophetic name was chosen— "United Squares of Staten Island." Ground rules were laid to enforce their purpose— "A full day of excellent dancing using callers not normally in our area."

These ground rules included using no local callers or cuers; only advance reservations; no advertisement or flyers from any person/club permitted. The committee chose the first Sunday in May for their festival and secured clearance from the Association. In an effort to keep the price low provision was made for dancers to bring a box supper/lunch with the United Squares providing the tea/coffee. Their goal— 60 sets!

Ken & Agnes Schmidt agreed to be the first registrars. Flyers were designed and the first ad was created and sent off to the local publication *Grand Square*. Imagine their chagrin to discover they included the wrong date in their ad!

With high hopes the decorations committee labored long hours creating fabulous wagon wheel and other decorations to transform the gym at St. Joseph's By The Sea High School into a spectacular dance hall— and they succeeded beyond their wildest dreams.

By the second year, Isle Squares felt they too could support the venture and have participated ever since. Is the Round Up, as it has come to be known, successful? Well, the demand for tickets is such that the 60 sets capacity is reached earlier each and every year.

Much of its continued success must go to those hard working, active, enthusiastic dancers who laid the ground work. In June a couple is appointed chairman for the following May dance. That's really when the work begins and continues through the day of the dance.

Donna & Bill Anderson, chairman of the fifth in 1979, felt theirs should be special— especially after consulting past records and discovering of the 480 dancers signed up, 110 were repeaters for the fifth consecutive time! Wanting to properly recognize these loyal supporters, the committee designed a special brass dangle which was awarded to 104 who actually showed up.

Extending the Round Up theme, wooden horseshoes with the club names on them and finished in a high polish plastic were created for the 54 different clubs represented. These were then hung as part of the decorations forming a huge **welcome** on the front wall of the hall— and to everyone's surprise were presented to a club representative after the supper break.

As a special treat, every dancer was presented with a garter of white lace with black tie and red ribbon. Imagine nearly 500 dancers all with the same garter! It was a most poignant reminder of one of the Round Up's staunchest supporters Tony Gaeta, donator of the elasticized lace, who has passed away just weeks before the dance.

One problem does exist— where do you store the decorations? They are saved from year to year with each succeeding Round Up adding its own new features. As of '79 overhead in the center of the hall was a ten foot wagon

wheel with decorations coming off each spoke to the sides of the hall. This created an illusion that the entire hall was a huge wagon wheel with decorations adorning each line out. The Caller's Corral had large wagon wheels, horseshoes and a rope while the stage at the end of the hall was complete with a hanging tree, buckboard wagon and an outhouse (occupied if you peeked). On the front wall of the hall were numerous interlocking squares, wagon wheels, horseshoes, a large poster with the names of the 54 clubs represented and a list of all the five year attendees. Truly an ambitious undertaking which took the large committee nearly six hours to assemble in place. And yet, all were carefully taken down for another year and the hall was completely cleaned within an hour after the dance was over.

An extra added attraction of '79 were two teens who made a most professional horse which greeted dancers, and mooched food during the supper break and even danced a bit when the committee was introduced.

As chairmen Bill & Donna Anderson (they are chairmen for '80, too) said words can only in some small way indicate the atmosphere and feeling that were truly present at the dance. The congeniality, friendliness, the love of his fellowman overflowed and continues to as the Staten Island clubs continue to work together. The Andersons hope other areas will seriously consider joining with neighboring clubs in a combined effort of some sort to make square dancing truly what its symbol would indicate— Interlocking Squares— not separate clubs each going their own way.

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LEGACY SPIN-OFF

New England Leadership Conference

What? A workshop for dancers, callers and round dance teachers who wish to expand their leadership skills for use in the square dance activity as well as their daily lives.

Where? Edgewater Motel, Old Orchard Beach, Maine.

When? October 25 and 26, 1980.

Who? Dancers: EDSARDA is sponsoring 10 partial scholarships for 10 dancer couples. Apply directly to EDSARDA President. Callers: NECCA is sponsoring 13 partial scholarships (one per local caller's association) for caller and partner. Round Dance Teachers: NECCORTA is sponsoring 7 partial scholarships. This scholarship is for a teaching couple and one is available through each of the local associations.

The Staff— Judy Thompson, John Thompson and Allan Anderson.

For more information contact Barbara & Tom Potts, 27 Fenno Drive, Rowley, MA 01969 (617) 948-3841.

IDA MINI-LEGACY

The Indiana Dancers Association will sponsor a mini-LEGACY called "etc."

(which means "education through communication") on September 12, 13, 14 at the Best Western Motel, I-465 and Emerson Avenue in Indianapolis. Contact person is Ernie Stone, 3529 Lantern Lane, Columbus, Ind. 47201.

FLORIDA LEADS

Square dancing is alive and well in Florida! But "alive and great" would be even better and Florida's LEGACY trustees are working towards that goal. They are L.E.A.D.ing the way.

L.E.A.D.S. stands for Leadership, Education And Dancers Seminars. Two sessions have already been held: one in Jacksonville under the leadership of George Garland and one at Strawberry Square in Plant City with Walter Stoltz, Chet Vetter, Mori Sogolow and Jim Whiteman. Many participants had never attended a leadership seminar before. One couple had been dancing a year and a half and were presidents of a club with no previous experience or training. Yes, dancing in Florida is well but could use a check-up occasionally.

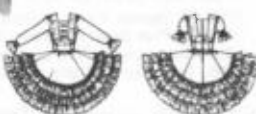
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Continued on Page 75

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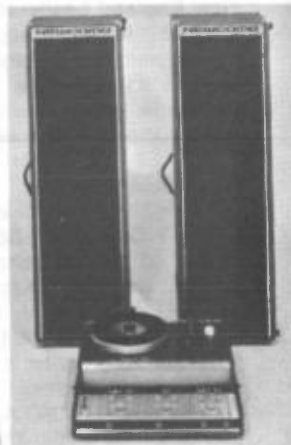
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RHYME TIME



by Steve Dudas
Cleveland, Ohio

JUNE'S MYSTERY TRIP

At the zone of departure, waiting together.
With the bus's arrival, we are ready to go.
In the air, a promise of beautiful weather;
Where we are bound for, none of us know.

Petticoat bundles, a few bottle-shaped lunches;
In the vehicles entrails the Coolers are stored.
Destination, the subject of guesses and hunches.
With impatience of youngsters, we clamber aboard.

The bus is then sealed by steel door and shutter,
Hiding from view the light of the day.
The unusual procedure has passengers mutter,
"Why are we, so completely, sequestered away?"

Thus chided to silence are all those complaining—
"Direction, or the scenery, would give you a tip.
The place we are going will continue remaining
The ultimate mystery of this mystery trip."

We play games, eat and drink; have little conception
Of reason or cause of the rocket-like sound;
Are greatly amused by the clever deception
That gives us the feeling we are leaving the ground.

It is almost as though on a cloud we are riding,
As entertainment we find in joking and song.
Part of the journey, even sleep is providing,
For this mystery trip is abnormally long.



Our destination is reached with a bit of confusion,
For our voices produce eerie echoes of sound.
The bus's confinement blamed for the illusion,
We feel divested of weight as we step to the ground.

Our collection of thoughts is slowly revealing,
As we all turn to look at ingenious June,
This is history making! We are getting the feeling
We will be the first to squaredance on the moon.

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- 4B-6016 RAMBLIN' MUSIC MAN— Bob
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A ♠	K ♠	Q ♠



Hello! from Cottonwood, Arizona. Perhaps you have never heard of this little town in the heart of the beautiful Verde Valley, but mark your maps and send The Roadrunners your flyers and you will.

Things have been happening in Cottonwood since Roy Reeves, a veteran caller from Mississippi, and his wife Shirley and daughter Ann moved here about six months ago. We went from no square dancing at all to eight squares in six months. We graduated forty-eight eager dancers in February. We named our club "Roadrunners", so watch your shirts and banners, we will live up to our name.

Our first venture into the square dance world was traveling to Rimrock for a visit with the Beaver Squares on their summer get-together. There was a potluck, square dancing, group singing and more square dancing. Their caller, Hal Wilson, did a really outstanding job of entertaining along with Sara Holston

on the piano. Can she tickle those ivories!

Two squares visited Camp Verde on their first square dance night to the fine calling of George Edwards.

We had seven squares welcoming in the New Year at Prescott's New Year's Eve Dance to the calling of Smokey Snook. To use an old phrase, "A good time was had by all."

Four squares visited Sedona for their potluck and dance in January to the calling of Joe Mraz.

We are trying to live up to our name. Our only claim to fame so far is Bill House, whose picture appeared in *Square Dancing* magazine in the September issue.

We dance at the Junior High School gymnasium on Mingus Street in Cottonwood every Saturday night at 8 o'clock. "Y'all come now and visit us, Y'hear!" We hope all of our trails will cross real soon.

Shirley Reeves

NEW CALLERS' COLLEGE

A Callers College has just been set up in Augusta, Maine, to be held next month, July 17-20, Thursday evening through Sunday. Dave Stewart and Stan Burdick are the instructors. Contact the caller instructors immediately for further information and registration: Dave's Record Service, 70 State St., Augusta ME 04330, (Ph. 207-623-3868) or Stan at ASD Magazine.

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</p> <p>July 31-Aug. 3, 1980 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</p> <p>August 10-15, 1980 <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</p> <p>July 27-30, 1980 Bellarmine College <i>Bob Fisk — Wade Driver</i></p> <p>Teaching all Phases of Calling</p> <p>Fee: \$200, includes tuition, Room & Board. Partner free</p> <p>Write Don Coy, 2610 Ballard Blvd., Louisville KY 40299 Ph. 502-267-1336</p>	<p>CALLER'S INSTITUTE Tifton, Georgia</p> <p>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>
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1955

From "The Caller Speaks Up", Elliott Buskey of Illinois writes in response to an earlier quote from Bill Clarke, "of all the people now in the square dance activity, only ten percent can really dance, and the remainder are content to square dance." Elliott says, "It's no wonder that people get bored with square dancing, if they never learn to dance. It is true, and I believe it is the reason why square dancing is so popular, that people do not have to know how to dance to participate in the fun and friendliness of square dancing, but why deny them the additional fun of dancing?"

In Elliott's experience, a dancer enjoys a simple dance or a complicated dance, while a person who square dances without knowing how to dance enjoys only evermore complicated patterns and is unhappy with "easy stuff." Learning to dance is learning to enjoy movement in time to music. It is the responsibility of the caller or teacher to develop dancers, and it requires skill. While you can't make an issue of getting people to "dance" square

dances, it should not be left to chance.

Another caller, Trevor Robinson of New York, cautions organizations formed to bring about standardization of square dancing. He writes that in other countries, "a national organization has standardized dances and prescribed whether a dancer's fingers should point forward or back when his hand is on his hip!" Preserving a dance in the exact way it was done in some area in the past might be of historical interest if it were possible, but it could kill the development of dancing. That development requires the continual addition, interplay, and elimination of small contributions made by many individuals. There are usually as many variations within the overall pattern as there are persons dancing. Most of these variations disappear with the originator, but some are taken over by other dancers and are gradually incorporated into the "standard" form of the dance.

Trevor closes, "I grant that an association of experienced callers and dancers, by reason of their better feeling for the dances, will be able

MORE CALLERS SCHOOLS

<p>ABC Abraham Baldwin Agricultural College</p> <p>Callers JUNIOR College For Beginners— June 22-27 High School & College Age <i>Rod Blaylock, Bob Bennett</i> Callerlab Curr., Live on Campus, College Cr. Avail. 912-386-3272 Dr. F. Reuter, Chr. Div. PO Box 25, ABAC Station Tifton GA 31794</p>	<p>THE NATIONAL CALLERS WORKSHOP Little Rock, Arkansas June 22-25, 1980 <i>Wade Driver Bill Davis</i> Patter & Sight Calling Techniques; Singing Call Styling & Presentation Wade Driver, 2540 Palo Pinto, Houston TX 77080 713-462-1120</p>	<p>CALLERS SCHOOL Laurel Ridge Campground East Otis, Massachusetts August 3-9, 1980 <i>Joe & Margaret Ubelacker</i> <i>Bob & Rosemary Bourassa</i> Both Beginner & Experienced Contact Ubelackers, Durfee Rd., Buskirk NY 12028</p>
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sooner than most dancers to recognize the worth or worthlessness of new ideas. It is the responsibility of these experienced dancers to make their feelings known, as they always have, and many will listen to them. But for them to attempt the imposition of rigid standards from above can only stifle folk dancing."

And then, there's the club in Sioux City composed of the remnants of several other clubs, who called themselves the Allemande Left-overs.

10 YEARS AGO— June 1970

So you've taken the callers' classes, but haven't had a chance to call since. And no club is beating down your door to call for them. What's next? How do novice callers get the practical experience they must have in order to gain acceptance as club callers?

One answer is to round up a group of beginners in your basement and learn with them. To do this, on a continuing basis, a caller must have or develop certain abilities to work with people and to keep his group interested and

entertained.

The second answer is to branch out and do one-night stands. Churches and club groups might welcome your offer. Learn to call some easy figures and mixers. We're not recommending that novice callers return exclusively to old-style hoedowns, visiting couple dances, etc. We are talking about easy-level western style, and this is where the practice comes in. Callers can sharpen their skills in teaching, singing and entertaining with one-night groups. And the dancers are a source of new beginners for lessons.

From Calling Tips: "In the final analysis, what is the most vital attribute a caller should have, it was asked recently. The answer is obvious—patience and perseverance. The road to successful calling is long and uphill. Equipment like these personal traits may be more important than a PA system."

New Idea introduced this month: Half Tag.

Meg Simkins

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feedback

For several months we have been talking about current problems in square dancing. These were described in "Winds of Change," February, 1980. Answer to that article were published in the May issue. Many of the same concerns were voiced and discussed at Callerlab. Future "Feedback" columns will feature excerpts from letters received that deal with solutions or approaches to solutions of the problems. Enough time and space has been devoted to describing the decreasing number and the energy/resource/inflation problems with which we are all familiar.

People enjoy simple dancing if it is presented correctly. Nearly all dancers enjoy singing calls which have a very simple, often repetitive, pattern. Some years ago, I wondered why the older dances had seemed so difficult. I ran a tape made in the mid-sixties by a top caller and a high-level club fell apart trying to dance it even though the basic calls were simple. A good caller can do as much with seventy basic calls and get as many combinations as a bridge payer can get out of a deck of 52 cards.

I believe there should be a return from the present to a point where the square dance program is once more fun and relaxation. If I were running a club, as a little dictator, I would furnish the members with a list of calls through Mainstream, and require callers to call only these calls until the membership and I were comfortable with them. The other officers and I would select a few calls from the Plus-One list, which would be introduced singly and very slowly. Those the membership liked would be retained and any others discarded. Those selected would be added to a permanent list. The membership would have confidence in

their ability to dance whatever was called, and the caller would have to provide challenge, as it used to be done, by his structure of the dance. I would expect to lose a few "red-hot" couples and a few of the newer or older dancers, but I would expect to gain many unhappy couples from others clubs trying to maintain a better than Plus-Two program.

On a national level, I would like to see Callerlab urge the clubs to let the membership choose, by secret ballot, those basics they wish to dance. Each club should furnish the membership with a list of "required" basics and appoint one or two teaching couples to help all members keep up with the club. The couple who is away for two or three weeks would receive the necessary help to "catch" up.

As a result of my studies of the square dance picture, I think the new type of square dancing, where the execution of a complicated movement must be memorized, rather than called directly, is not suitable for the average square dancer and that we should return to a more successful format.

*Dave Reid
New Orleans, Louisiana*

First, let us agree that the Callerlab-suggested level divisions can work if we give them a real chance. Some of our good friends will be taking the time to learn more of the multiple basics that make up the level above that which we dance. You can see that their time will be taken up for quite a while on this, but if they like it, give them your blessing and be happy for them. They will still be dancing with you and possibly enjoying it more. You haven't lost them, you are sharing them. Unless they decide to cut the tie, cherish them. On the other hand, if you decide to avail yourself of

the same opportunity, do so quietly and do not disturb those who are happy where they are. To do otherwise would be to disturb the tranquility of a happy group of people and cause further dissension, which we don't need.

Next, try to fully enjoy the level in which you find yourself. And if occasionally you have the opportunity to dance with those who have not yet been exposed to all that you have, relax and enjoy! You could well have a marvelous time and you will definitely make new and lasting friendships. Be kind and gentle with them, but please don't patronize them. Laugh with them, not at them.

One more thing, why not quit taking yourself so seriously? Do what you got into square dancing for in the first place. Have fun, relax; in other words, enjoy the recreational value of square dancing. Leave problems and cares at home; don't create more. What may seem of vital importance to you may not be of any concern to someone else.

*Bob McNutt
Benton Harbor, Washington*

Square dancing needs a government grant to buy up all the note services so callers can't get the latest and greatest that dancers just have to learn. Do we have any rich benefactor willing to buy out ten or fifteen note services, then outlaw them for good? It might also be required someone buy out your book so no other level than was decided upon will be seen, no advertising for advanced tapes.

We could have a rule that no one gets

into advanced class until he has brought ten couples to beginner lessons....

Who shot down the moratorium?

*Skip Uhlig
Arnold, Missouri*

Here are some obvious solutions:

1. Admit that if our clubs are not growing in leaps and bounds as our state is, we are not attracting the people we need.

2. With our high inflation rate, we must all be realistic about costs and expenditures.

3. Officers and callers must be in tune with dancer problems. Why not suggest a room at your meeting place for a nursery where dancers can bring small children and share the cost of one or two sitters. Suggest car pooling.

4. Why don't several callers work together and teach a relaxed dance program for those who don't want to work eighteen months to two years to become a mainstream or plus dancer.... The reason we suggest several callers is that we don't believe one caller can do it on his own. When classes are done each caller should have a club dance for these dancers, preferably on different nights so dancers can visit. It should be a rule that these clubs remain with the Basic Dance Program only. The only way this will work is for several callers to work closely together and adhere to the rules they lay down.

5. Why not have fashion shows at your club dances? These shows would be designed to show dancers how reasonably priced outfits can be bought

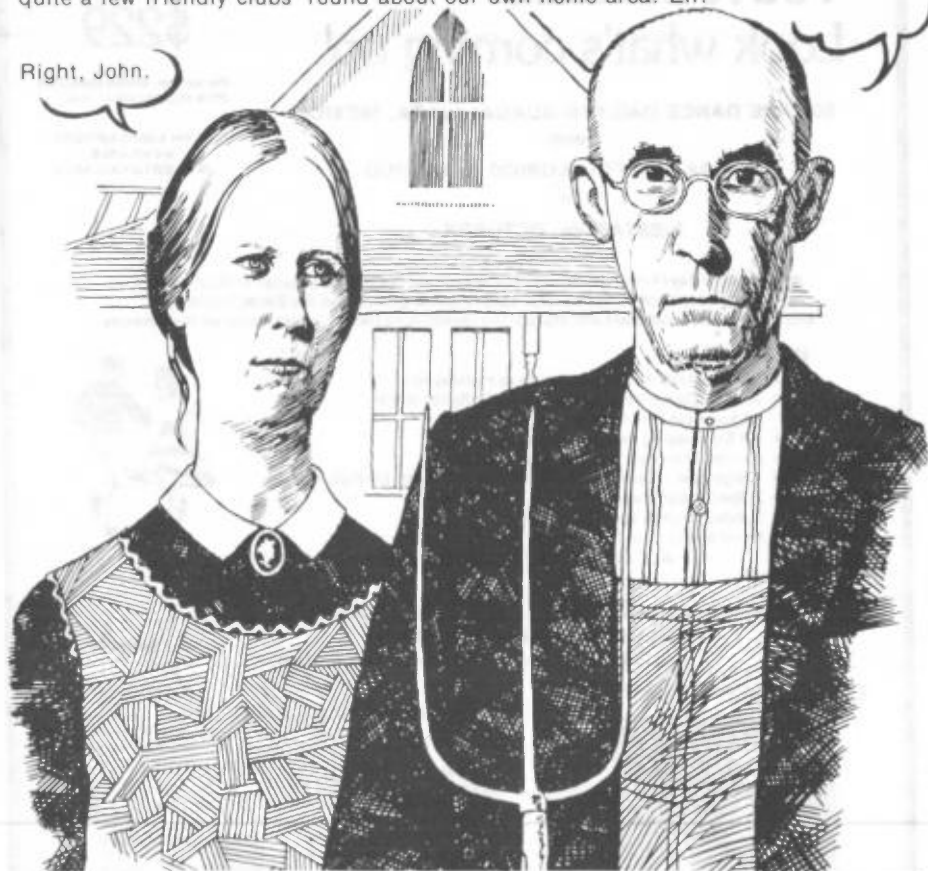
Continued on Page 77

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Sketchpad Commentary

Martha, since we're stuck with high gas costs and don't travel far to dances anymore, we've discovered quite a few local callers that are pretty darn good, and quite a few friendly clubs 'round about our own home area! Eh?

Right, John.



Y'all Come

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Dancing Tips

by Harold & Lill Bausch

LEADERSHIP The ability to lead, direct or influence. Leadership has been identified in three basic categories. Dictator, Democratic, and Laissez-faire. The Dictator takes full responsibility and authority, independently decides courses of action and directs others in achieving his goals.

The Democratic type disperses authority and responsibility among members. These leaders guide, clarify, summarize and develop the group to achieve mutual goals through concerted effort.

The Laissez-faire type assumes little responsibility and lets everyone do as they please, hoping that someone will

assume responsibility.

Each type may use some of the other's characteristics, depending on the situation.

Good leadership requires sincerity, care for people, knowledge, enthusiasm, diplomacy, objectiveness, ethics, and willing and able followers. It requires inspired and honest thought based on accurate information. Sound planning and past experience aid in effective problem solving. Be gracious and maintain a sense of humor. Have respect for others and their ideas and mediate opposing views.

Leadership functions include teaching, holding club office and supporting programs, planning, participation, writing news releases, identifying tasks required to achieve goals and solve problems, checking details, brainstorming, reviewing ideas, suggesting solutions, explaining, striving for a cohesive group with optimum efficiency.

by Fred Haury

From ABC's of R/D, (See ad, p. 4)



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Calling Tips

by Gene Trimmer

By its action in establishing the Callerlab Programs and arriving at a name for each level, Callerlab has given us a workable solution to a dilemma. That dilemma lies in dancers not knowing what to expect when they visit another club or area to dance. Some of the dilemma has gone because we now have a standardized list but our present use of the list leaves something to be desired. Far too few leaders either understand its intent or agree to follow the list due to personal preferences.

When you get one of the Callerlab Programs (See double pages next month), pay close attention to the wording, in upper-case letters, on the page— "Please limit your calls to the advertised level. Do not use a call from a list other than advertised unless you walk it or workshop it first." This means that if you are calling a dance and it is advertised as Mainstream, for example, you should follow that rule. Do not call any of the Quarterly Selections or any other call not on the Mainstream list or below without first walking or workshoping it.

Regarding an even higher level you really only need to use one call from the Plus One list to call it a Plus One dance. Nothing says all of the Plus One must be called at a Plus One dance. It is understood that the dancers will be

proficient with *all* calls *below* the Plus One level for that dance. If it is a Plus Two dance then it is understood the caller may feel free to use *all* of the Plus One list and below while he may find it necessary to limit the Plus Two calls.

If you are conducting workshops on a progressive basis (just as you should teach your beginner classes) then the progression should be on an orderly basis. Workshop *all* of the calls from one level prior to moving into the next level. You should then workshop *all* of the next level prior to moving into the next one. (Dancers can become very disappointed with their teacher/caller if they attend a dance advertised as Plus One only to find they have been shortchanged in their workshops with Quarterly Selections and below.)

This is not to say that anyone's hands should be tied against progress— *it is* to advocate an orderly and pleasant progression for callers and dancers. Nothing ever stands still— you either regress or you progress— but there is a definite difference with the manner in which we accomplish it.

Continued Next Month

COVER TALK

The colorful Memphis costumes on the cover are modeled by John and Ann Conrad, Education Chairmen, and Don and Alice Poling, Asst. Education Chairmen. The picture is the work of Charles Hanna, photographer for the convention, who with his wife, Lois, is a regular dancer. The color separations are courtesy of the Memphis Publishing Company, publisher of Memphis' two daily newspapers, *The Commercial Appeal* and the *Memphis Press-Scimitar*.

Dance Colorado

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July 25, 26, 27, 1980

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Glen & Mary Nokes
Bill Cash



For information, contact: Alma Cash, 3711 Montebello Dr., Colorado Springs CO 80918
303/598-1280



by Bob Howell

easy level

Dena Fresh of Bella Vista, Arkansas, sends along this beautiful little simple waltz mixer.

CATTLE CALL MIXER

FORMATION: Single circle facing center of hall. Lady on gent's right.

MUSIC: Cattle Call Waltz, Lloyd Shaw LS3306

MEASURES:

- 1-2 It's left round the corner and right past your partner
(Allemande left the corner, then right hand touch as you pass your partner.)
- 3-4 Swing the next lady around Swing right hand lady twice around
- 5-8 Repeat above routine moving again to new right hand lady (Double progression)
- 9-12 Step swing, step swing, and slide, and slide.
(Both stepping on right foot and still facing center of circle, swing left foot across in front of right. Stepping on left foot, swing right across in front of left. Step to right with right foot and draw left to it.)
- 13-16 Repeat measures 9 thru 12 but reverse direction (Move RLOD)
- 17-20 Repeat measures 9 thru 12 in LOD.
- 21-24 Turn your lady and bow (Turn the right hand lady completely around under the gent's right arm, while the gent stands in place, then bow to lady.)

NOTE: This simple waltz mixer involves no turning waltz steps.

Ed Butenhof of Rochester, N.Y., has "borrowed heavily" from an old English dance called "Geud Man of Ballangigh" and rewritten the pattern under the name of:

GOOD MAN OF ROCHESTER

FORMATION: Progressive circle, couple facing couple. Couples facing LOD are called #1's and others #2's.

MUSIC: Ed uses English-style music at a moderate tempo, "Winster Galop" or "Hunt the Squirrel." Any 64-count routine will work.

INTRO:

- - - - - 1's cast through (split 2's and around to place)
- - - - - Insides cast through
- - - - - 2's cast through
- - - - - Outsides cast through
- - - - - Two men do-sa-do
- - - - - Two ladies do-sa-do
- - - - - Circle four half way round
- And partner swing - - - - -
- - - - - Face new couple and 1's cast through.

The two square dances this month feature something old and something new.

TRIPLE DUCK IN COUPLES

The two head couples swing, lead right out to the right of the ring
 Circle four, head gents break and form a line
 Forward eight and back you blunder,
 Forward again, side gents hook left, head couples under
 Triple duck and go like thunder
 Circle four with the couple you meet, circle four and make it neat.
 Head gents break and circle eight, circle eight and don't be late.
 Allemande left.....



Hugh Macey of Bath, Ohio, sends along this dance written by Holger Willim of West Germany. The instructions include a great clogging routine choreographed by Sally Rhodes of Stuart, Florida.

GENGHIS KHAN

INTRO:

All four ladies chain across the ring you go
Then rollaway (circle left)
Ladies rollaway, you circle left I say
Left allemande (weave it)
Weave in and out around, go all the way
Do-sa-do, and then you promenade
Genghis Khan is riding again tonight.

FIGURE: (Heads 2 times, Sides 2 times)

Heads promenade go halfway round
Sides (heads) do a right and left thru
And turn the lady there

Square thru and go four hands you know
Everybody pass thru, left allemande and weave
Weave in and out, go all the way round
Do-sa-do, and then promenade home
Genghis Khan is riding again tonight.

MIDDLE BREAK:

Sides face grand square....

The rode the fastest horses, left the wind behind
Ten thousand men and one man led the way
The others followed blind Genghis Khan (Circle left)
Left allemande the corner, grand right and left
Meet your own, promenade the set
Genghis Khan is riding again tonight!

Glen Nickerson of Kent, Washington, wrote a pretty contra and dedicated it to his wife, Flo. He calls it

BROWN EYED MAID

FORMATION: Duple proper; not crossed over

MUSIC: Mistwold or comparable smooth and slow-moving music.

Any 64-count routine will work.

ROUTINE:

Actives and ones below make a right hand star
Come back with a left hand star
Actives into the center, take corner, go down in fours
Center couples wheel around, ends turn alone
Cast off, ladies chain over, ladies chain back
Left hand star once around
Actives go round the ones above, do a half figure eight.



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CHALLENGE CHALLENGER

by Jim Kassel

NAPLES, FLORIDA

Mary and I are here on a long needed vacation and I am writing my column this month from sunny Florida. A friend of mine living in the Fort Myers area gave me the February issue of "Florida's State Square and Round Dance Magazine", and after reading it carefully I thought the best bit of information in regard to advanced and challenge dancing had to do with our good friend Jack Lasry.

HOLLYWOOD, FLORIDA

Jack Lasry's Trails End Square Dance Center has dancing every night. Monday the "Crackerjacks" have a C-1 dance; Tuesday the "Checkmates" have an A-2 dance; Thursday the "Cloverleaves" have an A-1 dance; and the other three nights are devoted to workshops, a beginner class, and regular club dancing. Sounds like a well-rounded program for Jack's dancers.

RALEIGH, NORTH CAROLINA

While on our southern trip we came upon a new club of advanced dancers in North Carolina. Damon Coe has started

an A-1 and A-2 club called the "Capital Advanced Squares." Damon calls for this club of five squares which meets every Thursday night from 8:30 to 10:30 at the Powell Drive Recreation Center in Raleigh.

21ST ANNUAL BUCKEYE DANCE

The information for this dance arrived just a few days after the deadline for the last issue but we shall include it anyway since it indicates what's happening at many conventions.

The 21ST Annual Buckeye Dance Convention, May 2, 3, and 4 1980 was held in Cincinnati. The program included all levels of dancing. There was advanced and C-1 dancing and for the first time at the convention C-2 was programmed. The high frequency callers in attendance included Jeff Barth, Dave Hodson, Mike Jacobs, Dave Lightly, John Preston, Tim Scholl, Mickey Schwartz and Deuce Williams.

PEOPLE, Continued

Missoula, Montana. (See March ASD, p. 20.)

Steve Harris sent a copy of GE's corporate magazine, **Monogram**, from Fairfield, Conn., showing photos and a recent feature about square dancing. People mentioned are caller **Norm Poisson**, his wife, **Jackie**; **James Barnes**; **Donald Lewis**; **Robert and Lorraine Janack**; **John McKinnon**; and **Jerry Beverly**, callers and dancers who work at GE.

Congratulations to **Ted and Lannie McQuaide**, winners of the 1980 Leprechaun Award, the central Ohio designated honored couple for the State Convention in Cincinnati. **Ted and Lannie's** emphasis on styling, position, gracefulness and retention of all the valued elements of our square and contra dancing heritage is a characteristic distinguishing all of those couples who have begun dancing under their tutelage.



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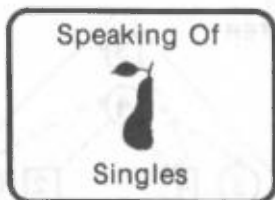


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IN MEMORIAM

The officers of Single Squares USA and all the singles who attended the ninth Dance-A-Rama in Kansas City, Kansas, share grief over the loss of George Woodward, who died from a heart attack. George was chairman of the ninth Dance-A-Rama. With his death, a great worker for single square dancers has been lost.

*Betty Ross, Past-president
Single Square Dancers USA*

1980 NATIONAL CONVENTION

Activities for solo dancers in Memphis encompass two trail end dances for early arrivals, three after-party dances, a solo get-acquainted breakfast at Richardson Towers on Thursday morning and a solo panel discussion on Thursday afternoon. The theme of the discussion will be "How can we improve the solo image?" and "What the future holds for single dancers." Panelists include a national caller and a representative from the National Executive Committee.

The Richardson Towers Dormitory at Memphis State Univ. has been designated as solo headquarters.

Continued on Page 78



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CREATIVE CHOREOGRAPHY

By Ed Fraidenburg

CHOREOGRAPHY

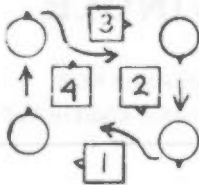
CLUSTER

A New Formation by Phil Kozlowski

DESCRIPTION: Starting from an hourglass formation (1P2P, pass the ocean, swing thru, boys run, girls circulate 1 1/2 to an hourglass), hourglass circulate (See Fig. 1.)

FIG. 1

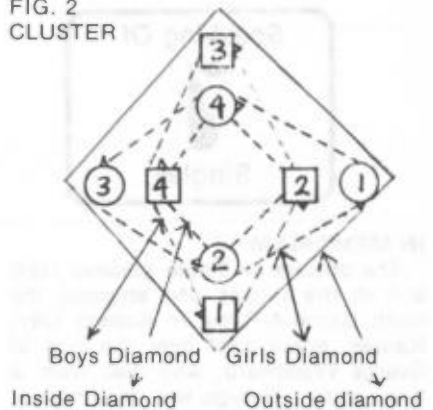
HOURLASS FORMATION



Girls, in their own box formation, do a half box circulate (as shown in FIG. 1); i.e. #1 and #3 girls circulate up to the left side (outside) of #2 and #4 men, #2 and #4 girls circulate up to the right side (inside) of #1 and #3 men. This then is the CLUSTER. (FIG. 2)

We now have a girls' diamond, a boys' diamond, an inside diamond and an outside diamond. We also have a head line and a side line.

FIG. 2
CLUSTER



You can circulate in any of the diamonds. From the above set-up, call:

Inside diamond circulate
Girls wheel and deal, boys bend the line
Girls turn thru, star thru
Wheel and deal, pass thru, trade by
Left allemande.....

Some extensions Phil has tried include having the head line do one figure, i.e., transfer or checkmate the cluster. Phil has also come up with a get-out figure to dissolve the cluster which he calls *pop the cluster*.

From the cluster in Figure 2, call:

Outside diamond circulate
Boys pop the cluster (All as couples half circulate, boys as couples bend their line), you are now out of the cluster.

Of course, the cluster can be set up and dissolved by other means and with different partner pairings. The only limitation is the dancers' ability to understand and the caller's nerve.

EXAMPLES by Ed:

Heads square thru four, swing thru
Boys run, girls half circulate
Boys half box circulate (cluster)
Girls diamond circulate
Center diamond circulate
Flip that diamond
Center diamond circulate
Flip that diamond, wheel and deal
Others bend the line
Centers left turn thru, all turn thru
Left allemande.....

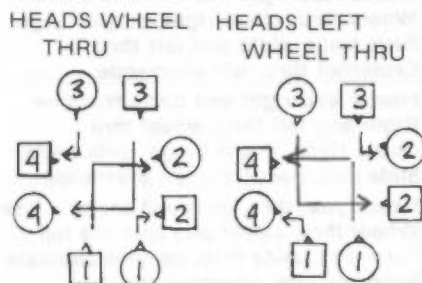
Heads square thru four, swing thru
Boys run, girls half circulate
Hourglass circulate
Girls half box circulate (cluster)

Boys diamond circulate
 Center diamond flip the diamond
 Recycle, others quarter in
 Centers pass thru, circle three
 Two ladies break to lines of three
 Head men pass thru, turn right
 Around three and line up four
 All pass thru, wheel and deal
 Centers pass thru, square thru four
 Partner trade, pass thru
 Wheel and deal, zoom, pass thru
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, girls half circulate
 Hourglass circulate
 Boys diamond circulate
 Girls half box circulate (cluster)
 Outside diamond circulate
 All bend the line, girls square thru four
 Double swing thru, boys run
 Pass thru, wheel and deal
 Dixie grand, left allemande.....
 Heads pass thru, round one to a line
 Pass thru, wheel and deal
 Girls pass thru, swing thru, centers run
 New centers half circulate
 Hourglass circulate
 In the diamond circulate
 Others half box circulate (cluster)
 Inside diamond circulate
 Boys diamond circulate
 Center girls trade, sides wheel and deal
 Sweep a quarter, heads bend the line
 Slide thru, left allemande.....

REVIEW

WHEEL THRU — Burlison #222
LEFT WHEEL THRU — Burlison #2989
DESCRIPTION — WHEEL THRU:
 From facing couples, dancers on right take one step forward and turn a quarter right as dancers on the left walk diagonally forward and to the right, passing each other right shoulders to stand beside their partners (on the left side). This equals *lead to the right*.
LEFT WHEEL THRU: From facing couples, dancers on the left take one step forward and turn a quarter left as

dancers on the right walk forward and to the left, passing each other left shoulders to stand on the right sides of their partners. This equals *lead to the left*.



EXAMPLES by Ed:
 Heads *wheel thru*, swing thru, boys run
 Bend the line, left allemande.....
 Heads rollaway, *wheel thru*, swing thru,
 Boys run, chase right, boys run
 Crosstrail thru, left allemande.....
 Head ladies face corner, box the gnat
 Boys *wheel thru*, swing thru
 Spin the top, step thru, girls fold
 Touch a quarter, girls trade, recycle
 Sweep a quarter, left allemande.....
 Heads flutter wheel, *wheel thru*
 Left allemande.....
 Heads square thru two hands
 Touch a quarter, scoot back
 Boys run, reverse flutter wheel
Wheel thru, trade by, left allemande....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers *wheel thru*, partner trade
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers *wheel thru*, chase right
 Single hinge, ping pong circulate
 Swing thru, extend, swing thru
 Split circulate, boys run
 Square thru four, clover and
 Touch a quarter, walk and dodge
 Left allemande.....
 Four ladies chain three-quarters
 Sides rollaway, lead right, circle four
 Ladies break to a line, pass thru
 Wheel and deal, centers *wheel thru*
 Left allemande.....
 Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Girls *wheel thru*, boys *wheel thru*

Centers in, cast off three-quarters
 Pass thru, girls crossfold, star thru
 Ferris wheel, square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
Wheel thru, chase right, single hinge
 Girls trade, right and left thru
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Right and left thru, *wheel thru*
 Chase right, single hinge, girls trade
 Slide thru, pass thru, left allemande.....

Heads pass thru, go round one to a line
Wheel thru, clover and spin the top
 Turn thru, slide thru, couples circulate
 Bend the line, crosstrail thru
 Left allemande.....

Heads square thru four, swing thru
 Boys run, bend the line, pass thru
 Partner trade, reverse the flutter
Wheel thru, centers *wheel thru*
 Left allemande.....

Heads square thru four, curlique
 Split circulate, boys run, *wheel thru*
 Trade by, pass thru, trade by
 Left allemande.....

Heads square thru, pass thru
 Centers *wheel thru*, all California twirl
 Heads square thru four, swing thru
 Boys run, bend the line
 Left allemande.....

Heads square thru four, *wheel thru*
 (Or *left wheel thru*), chase right
 Boys run, *wheel thru* (*left wheel thru*
 if used above)

Trade by, square thru three-quarters
 Trade by, left allemande.....

Heads square thru two hands
Wheel thru (or *left wheel thru*)
 Chase right, boys run, *wheel thru*
 (Or *left wheel thru*, if used above)
 Trade by, left allemande.....

Heads square thru four, square thru $\frac{3}{4}$
 Clover and *wheel thru* (*left wheel thru*)
 Square thru three-quarters, clover and
Wheel thru (*left*, if used above)
 Left allemande.....



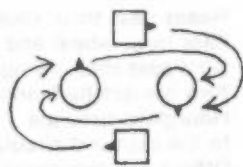
DIAMOND RECYCLE by Ed Fraidenburg

DESCRIPTION: From right-hand or left-hand diamonds (center to center or point to point), diamond points crossfold (same action as ends in ocean wave recycle), diamond centers follow the point in front of them on around and turn to face other couples.

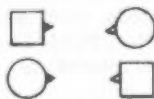
Center to
 center diamonds



Diamond recycle



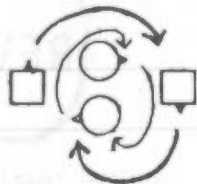
Result



Point to
 point diamond



Diamond recycle



Result



Note: Although this *could* be called *diamond centers hinge and all wheel and deal*, using the same thinking as in *ocean wave recycle*, it is done much more smoothly as a *recycle* movement than when called directionally. After all, we don't want callers to say *center turn back and all wheel and deal from an ocean wave* and call that *recycle*, do we?

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 Fraidenburg, Workshop Editor, American Square Dance, PO Box 488, Huron OH 44839.

EXAMPLES by Ed:

Heads square thru four, ocean wave*
 Girls run, boys hinge, *diamond recycle*
 (* to * equals half sashay), swing thru
 Recycle, left allemande.....

Heads square thru four,* swing thru
 Boys run, girls hinge, *diamond recycle*
 (* to * equals two ladies chain)
 Star thru, pass thru, wheel and deal
 Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, girls run, boys hinge
 Diamond circulate, *diamond recycle*
 Veer left, couples circulate
 Bend the line, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, girls hinge
 Diamond circulate, *diamond recycle*
 Slide thru, left allemande.....

Heads lead right and circle to a line
 Ladies lead Dixie style to ocean waves
 Boys run, girls hinge, diamond circulate
Diamond recycle, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, slide thru
 Right and left thru, ladies lead
 Dixie style to ocean waves, boys run
 Girls hinge, diamond circulate
Diamond recycle, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, girls run, boys hinge
Diamond recycle, right and left grand...

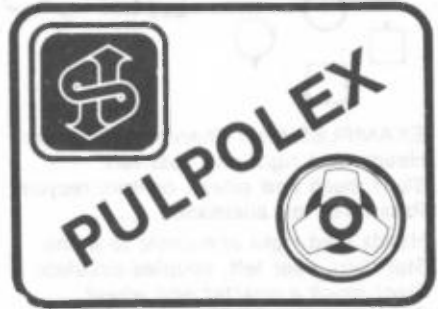
Heads square thru four, sides roll away
 Swing thru, centers run, centers hinge
 Diamond circulate, *diamond recycle*
 Swing thru, boys run, pass thru
 Wheel and deal, centers square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, swing thru
 Boys run, girls hinge, diamond circulate
Diamond recycle, swing thru, recycle
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, sides rollaway
 Ocean wave, centers run, centers hinge
Diamond recycle, touch a quarter
 Centers trade, swing thru, ends circulate
 Boys run, pass thru, bend the line
 Star thru, pass thru, trade by
 Circle four to a line, crosstrail thru
 Left allemande.....

Heads square thru four, spin the top
 Boys run, girls hinge, *diamond recycle*

Pass thru, wheel and deal
 Centers pass thru, left allemande.....
 Heads square thru four
 Right and left thru, swing thru
 Boys run, girls hinge
 Diamond circulate double, girls trade
Diamond recycle, left allemande.....

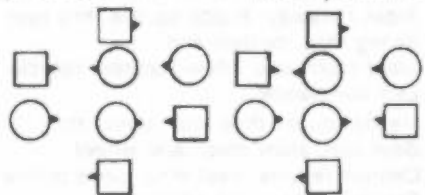


SLANT TOUCH AND WHEEL
 by Kip Garvey & Glen Zeno

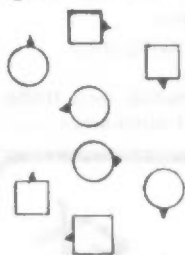
From parallel two-faced lines, those facing in move forward as couples "on the slant" or diagonal, meet their counterparts from the other two-faced line and touch to a wave. At a same time those facing out do a wheel and deal action to end the movement in a quarter tag formation. Variations are: *slant touch a quarter and wheel*, which produces a box circulate foursome between facing couples; *slant touch a half and wheel*, which produces a quarter tag formation; *slant touch and half tag*, which produces twin center to center diamonds; *slant touch a quarter and half tag*, which produces parallel two-faced lines.

NOTE: A slight "fudge" is required by those going into the center if you want them straight with the "world." Also emphasize that it is the outfacers who execute the "and" command.

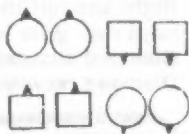
From parallel two-faced lines:
 Slant touch & wheel produces Slant touch $\frac{1}{4}$ & wheel produces



Slant touch & 1/2 tag produces



Slant touch 1/4 & 1/2 tag produces



EXAMPLES from *Choreo Breakdown*:

Heads lead right and veer left
Slant touch and wheel, centers recycle
 Pass thru, left allemande.....

Heads lead right and circle to a line
 Star thru, veer left, couples circulate
Slant touch a quarter and wheel
 Centers walk and dodge, separate
 And go round one to a line, pass thru
 Tag the line right, couples circulate
Slant touch and wheel, girls swing thru
 Turn thru, boys courtesy turn them
 Left allemande.....

Heads square thru four, curlique
 Swing thru, centers run
Slant touch and half tag
 Diamond circulate, flip the diamond
 Girls trade, girls run, tag the line right
Slant touch and wheel, centers recycle
 Sweep a quarter, left allemande.....

EXAMPLES BY Ed:

Heads square thru four, circle half
 To a two-faced line, *slant touch quarter*
And half tag, couples circulate
 Bend the line, star thru
 Centers pass thru, square thru four,
 Wheel and deal, zoom, square thru 3/4
 Left allemande.....

Heads square thru four, sides rollaway
 Swing thru, centers run, *slant touch*
And wheel, centers recycle, zoom
 Centers touch a quarter, box circulate
 Left allemande.....

Four ladies chain three-quarters
 Sides rollaway, heads square thru four
 Swing thru, centers run
Slant touch and wheel, centers recycle
 Left allemande.....

Heads square thru four, swing thru
 Boys run, *slant touch and wheel*
 Centers recycle, pass thru, circle to line
 Crosstrail thru, left allemande.....

Heads square thru four, swing thru
 Boys run, *slant touch and wheel*
 Center ladies trade, recycle
 Pass thru, left allemande.....

Heads pass thru, go round one to a line
 Pass thru, wheel and deal
 Girls pass thru, swing thru, centers run
Slant touch and wheel,
 Ping pong circulate, boys swing thru
 Ping pong circulate, girls swing thru
 Extend, boys run, partner trade
 Pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Ends box the gnat, all touch a quarter
 Track and trade, *slant touch and wheel*
 Centers swing thru, extend, swing thru
 Split circulate, boys run, pass thru
 Wheel and deal, *Dixie grand
 Left allemande.....
 OR *Zoom and square thru 3/4
 Left allemande.....

Heads pass thru go round one to a line
 Pass thru, wheel and deal, zoom
 Boys pass thru, swing thru, centers run
Slant touch and wheel, extend
 Boys run, pass thru, wheel and deal
 *Dixie grand, left allemande.....
 OR *Zoom and square thru 3/4
 Left allemande.....

Side ladies chain right, heads pass thru
 Round one to a line, pass thru,
 Wheel and deal, girls pass thru
 Swing thru, centers run
Slant touch a quarter and half tag
Slant touch and wheel, centers recycle
 Sweep a quarter, bow to partner.....

Heads lead right and circle to a line
 Swing thru, boys run, couples hinge
Slant touch and wheel, centers recycle
 Square thru three-quarters
 Left allemande.....

Heads square thru four, swing thru
 Boys run, tag the line left
Slant touch and wheel (L-H wave)
 Trade the wave, step thru,
 Left allemande.....

FIGURES

Advanced Figures by Will Orlich

Heads lead right and circle to a line
 Wheel thru, clover and wheel thru
 Slide thru, wheel thru, clover and
 Wheel thru, left allemande.....

Promenade, heads wheel around
 Spin the top, turn thru, clover and
 Spin the top, turn thru, swing thru
 Turn thru, clover and spin the top
 Turn thru, clover and spin the top
 Turn thru, left allemande.....

Allemande left, alamo style balance
 Swing thru, curlique

All eight spin the top

To the same one curlique

Allemande left, turn thru,

Left spin the top, to the same one

Left swing thru, left allemande.....

Heads lead right and circle half

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 four

Trade by, star thru, bend the line

Left allemande.....

Left allemande, go forward three (R,L,R)

Heads turn back, sides pull by

All eight spin the top

All eight half a top, sides turn back

Heads pull by, forward three (L,R,L)

Left allemande.....

OR, Left spin the top, left allemande.....

Heads square thru four

Swing thru double, circulate

Once and a half to an allemande thar

Swing thru, box the gnat, promenade

Heads wheel around, pass thru

Round off, left allemande.....

Heads lead right and circle half

To a two-faced line, cast a shadow

Eight circulate, centers run

Cast a shadow, boys run, bend the line

Star thru, pass thru, left allemande.....

Heads star thru, right and left thru

Full turn and veer right, cast a shadow

Split circulate, centers run

Couple circulate, cast a shadow

Split circulate, boys run, wheel & deal

Box the gnat, centers tag in

Pass thru, left allemande.....

Heads lead right and circle to a line

Pass thru, sides trade, heads zoom

Sides cast a shadow, split circulate

Centers circulate two more, centers run

Boys zoom, girls cast a shadow

Split circulate, centers circulate

Two more, girls run, bend the line

Slide thru, left allemande.....

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SHOULD ANGELS BE ACCREDITED?

When Lester and I first discovered square dancing, we were fortunate enough to be enrolled in a class that had a considerable number of good club dancers who attended our class regularly. These "angels" guided us through the same steps over and over again, encouraging us and never losing patience. They brightened up the hall with their bright costumes and cheerful manner. They accompanied us on mystery rides and banner raids, and even danced with us at class dances to keep up our morale. They became our friends and we were grateful to them.

But half-way through the class we discovered that some of the angels were very poor dancers. These people seemed to be attending for the social part of square dancing only. They would remain on the sidelines chatting until the caller reminded them to fill in a square when they were needed. Or they would remain in the kitchen until all the squares had been filled, and then would form a square of their own. Often I would notice several squares consisting of three new couples struggling with one angel pair, while there would be two or three squares consisting entirely

of angels.

One time a figure was called that we had practiced the previous week, and the "angel" in our square calmly stopped dancing, breaking down the square, and announced that she "never did learn that step." Another time I walked away from a square because the "angel" kept pushing me in what I knew was the wrong direction. I have even seen an "angel" couple removed from a square by the caller because they were not listening to his directions.

It did not take long for me to realize that these people did not support *any* club activities; they attended neither club dances nor workshops. Yet they would come to classes free of charge, and at graduation time would receive all kinds of honors and awards.

Recently Lester and I became angels for a beginner's class. They were one man short, so I spent the entire evening sitting on the sidelines freezing in an unheated hall. During the intermission I asked the caller for an angel tip to get my blood in circulation again. However, I soon regretted my request, for the angels could not even dance a basic club level tip. These people should have been *taking* the class, not helping.

I know that some callers do not use angels, but I think this is a mistake. We *need* angels in a class— they provide a sense of continuity and can be of great help. But we need angels who can dance, who will follow instructions, and who are patient and pleasant. The man on the platform with the mike is the teacher; angels should not try to teach during the tip.

Continued on Page 76 78

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Washington— 30th Wash. State S/D Festival, Davis H.S., Yakima; June 13-14. Write Chuck Sauve, 3214 W. Metaline Pl., Kennewick WA 99336.

Colorado— 26th S&R/D Festival, Fairground, Longmont; June 13-14. Write Ray & Berna Newman, PO Box 177, Niwot CO 80544.

Wisconsin— June Daze, Wisconsinaire Resort; June 13-15; Write J. Toth, 1108 Sycamore Av., S. Milwaukee WI 53172.

Florida— Round-A-Rama Florida, June 13-15; Round-A-Rama Florida Institute, June 15-17; Irv & Betty Easterday, Charles & Madeline Lovelace, Contact Easterdays, Rt 2, Boonesboro MD 21713.

Ohio— 1st Annual Campout, Toonerville Junct. Cpgd., Leeckey; June 13-15; Dick Topping. Write Barb Topping, 4822 Monac, Toledo OH 43623.

Minnesota— 29th State Convention, Far-Mor-Fun-N 1980, Moorhead; June 13-15; Johnny LeClair, Jack & Darlene Chaffee. Write PO Box 1124, Moorhead MN 56560.

Kentucky— Gold Brick Dance, Cople Service Club, Fort Knox; June 14; Ray Bohn, Ron Everett, Van Vactors. Write Ray & Louise Bohn, 4611 Dover Rd, Louisville KY 40216.

Michigan— Cook's Annual 3-Generation Dance, H.S., Wayland; June 14. Write Jack Cook, 106 W. Superior St., Wayland MI 49348.

Florida— 28th Festival, Muni Auditorium, Pensacola; June 19-21. Write PO Box 5561, Pensacola FL 32505.

New Mexico— 7th Ann. Trail-In Festival, Community House, Red River; June 19-21; Troy Ray. Write PO Box 213, Red River NM 87558.

South Dakota— Kameska Kapers, Masonic Temple, Watertown; June 20-21; Rand Doughtery. Write Arne Anderson, 1311 NE 3rd St., Watertown SD 57501.

California— 14th Cup of Gold Promenade, Sonora Fairgrounds; June 20-22; Johnny Leclair, Lee Schmidt, Proctors, Write Marge & Joe Trask, 9321 W. Meadow Dr., Winton CA 95388.

Ontario— Lloyd Shaw Fdtn. Workshop, St. Clair College, Chatham; June 23-27. Write Dr. Wm. Litchman, 1620 Los Alamos SW, Albuquerque NM 87104.

Tennessee— 29th National Convention, Memphis. See Trail-In, Trail End & Trail Out dances elsewhere in this issue.

Prince Edward Island— Lady's Slipper Square Dance Jamboree, Summerside; July 4; Ron Lowe. Write Leonard & Glenna Russell, 14 Charlotte Dr., St. Eleanor's, PEI C1N 4W2.

Pennsylvania— Penthouse Vacation, Advanced Squares, Americus Hotel, Allentown; July 4-6. Write Dave Platt, Box 146, Somers Pt NJ 08244.

Indiana— 24th Dance-A-Cade, Purdue Univ., W. Lafayette; July 4-6; Ben Highburger, Carmen & Mildred Smarelli, Phil & Norma Roberts, Hank & Mary Dahl. Write Phil & Norma Roberts, 6220 Westlake N. Dr., Indianapolis IN 46224.

Alaska— State Festival, Juneau; July 4-6; Dave Taylor, Buck & Winna Emery. Write Dub Bartels, PO Box 1856, Fairbanks AK.

Hawaii— July 4-20; Max Forsyth, Clancy & Betty Mueller. Write M. Forsyth, 9901 Pendiet on Pike #177, Indianapolis IN 46236.

Alberta— S/D Roundup Weekend, Calgary; July 4-6. Write Glenn & Lena Platts, 5319 Valiant Dr., Calgary Alta T3A 0Y9.

North Carolina— Rainbow Holiday, Brevard; July 6-12; Gil Crosby, Johnny Walter. Write Jacque Crosby, R 1, Box 376, Gainesville FL 32601.

Ohio— Lloyd Shaw Fdtn. Workshop, July 7-11; Bowling Green State Univ. Contact Dr. Diane Burton, 1536 Conneaut, Bowling Green OH 43402.

Pennsylvania— Sweet 16th July Jubilee S/D, Warren; July 11-12. Norm Wilcox, Chuck Marlow. Write Bill & Sylvia Anderson, 411 Covewango Av., Warren PA 16365.

Idaho— 24th Funstitute, McCall; July 11-13. Write Dianne Bennett, 2505 Redway Circle, Boise ID 83704.

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People

IN THE NEWS



For the first time a square dancer reigns as the National Asparagus Festival queen. Vivacious **Brenda Parker**, a member of the Melody Mates of Ocean County, Michigan, was crowned "Mrs. Asparagus" at the annual asparagus banquet, recently reported by **Henry Fischer** of Rothburg. **Brenda and Jack Parker** and their three children live on a farm and raise asparagus and appaloosas. **Brenda** will officiate at the 7th Asparagus Festival in Shelby, Mich. this month and preside at the world's only annual Asparagus Western-style Square Dance in Hart, Mich. **Phil Kozlowski** of Aurora, Indiana, will call with **Walt and Mary Wiewiora** of Spring Lake, Mich. cueing rounds.

Kyle Lawson, wrote a nice piece for the **Phoenix Gazette** highlighting activities of one of the oldest clubs in the "Valley," the Bucks and Bows, sent to us by **Harry Finer** of Houston. **Mr. Mack (Clayton McQuiston)** is featured for being the first president of the club and the oldest dancer in the area. Others mentioned and pictured in the article are **Mildred Schwager**, caller **Ken Ehrhardt**, **Irven and Mary Lambert** (presidents) and others.

Fellow editor **Nadine Higgins** of Arkansas' **Square Grit** recently suffered a heart attack, but is on the road to recovery and wished well by her many friends.

Ray and Alton Granger are featured in a full-page photo-feature in the **Missoulian** recently by **Evelyn King**, with the full story of the building of their beautiful square dance hall in Lolo, near

Continued on Page 44

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SPRING FLING

The 7th annual Spring Fling in Gatlinburg, Tennessee, featured callers Richard Silver, Harold Thomas, Bob Baker, Glenn Walters, Jerry Biggerstaff, Hoyle Grose and Al Broadway, and round dance leaders, Bill and Judy Martin. The festival is sponsored by Red and Jane Radford of Asheville, who also sponsor the "Turkey Strut" in November. The Spring Fling is geared



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to newer dancers, but another hall was available with calls through A1. Over 800 dancers attended this special event in Gatlinburg, a city with something for everyone. A leading resort, Gatlinburg has 165 motels, three hotels, an IMAX Theater, great natural beauty and is completely surrounded by the Great Smokies National Park. *Jim Collins*

Georgia. College credit is available at an extra cost. The Callerlab curriculum will be followed. Write Dr. Frederick Reuter, PO Box 25, ABAC Station, Tifton GA 31794.

TEXAS FEDERATION FESTIVAL

The 18th Annual Texas State Federation S&R/D Festival is scheduled for June 5-8 in the Civic Center at Amarillo.

The festival begins with a trail end dance on Thursday, with calling by the members of the Texas Callers Assoc.

On Friday, a Pre-Fest Dance will be called by members of the Panhandle S/D Association. There will be round dancing at both events.

Saturday events include panels, fashion show, cloggers' rally, round dancing, square and round dance workshops, exhibitions, all climaxed by the grand march and dance in the evening.

On Sunday a business meeting will be held at the Villa Inn.

For information, contact Dick Griese, 5023 Leigh, Amarillo TX 79110.

AD COUNCIL HONOR ROLL

American Squaredance appears on the Ad Council Honor Roll again for supporting community service ad campaigns during the past twelve months.

ABAC CALLERS JUNIOR COLLEGE

Abraham Baldwin Agricultural College, a unit of the university system of Georgia is offering a Callers Junior College, June 22 to 28, 1980, aimed at young adult dancers who wish to explore calling as a form of recreational leadership. The \$150 fee includes board and room in college facilities in Tifton,

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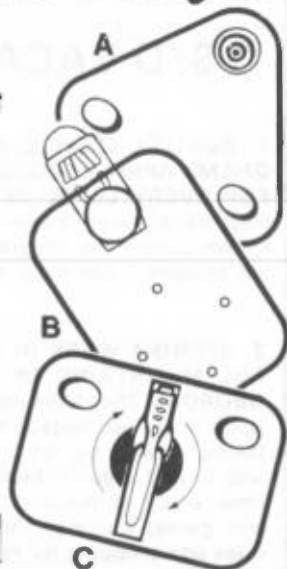
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PANAMA JAMBOREE

Square dancers from the Republic of Panama and their guests from the Republic of Costa Rica danced from noon until midnight at the Eighth Panama Square Dance Jamboree which was held at the dome shaped cafetorium of the Curundu Junior High School on Saturday, March 22.

The afternoon tips were called by local callers, Bill Bailey, Chuck Lyon, Jerry Murphy, Bob Rau, Dean Williams and Ed Wilson; visitors from Costa Rica, Pete Rader and Grace Woodman; and Jerry Murphy's father-in-law, Ray Amundson, who was visiting here from Longview Washington.

The afternoon workshop and evening dance were called by Bob Barnes who had flown down from New Port Richey, Florida, especially for the occasion. Bob, who calls about three dances a day, seven days a week in Florida or on tour, found this working vacation almost restful.

The hall had been decorated for the occasion and a huge sign "Viva Bob Barnes" greeted the caller from the Land of the Big PX when he arrived. Dr. Bill Bailey acted as Master of Ceremonies for the Jamboree, and he ensured that the activities moved along at a fast pace.

A highlight of the evening was a floor show by the Istaru Folk Dancers, who gave a delightful exhibition of Costa Rican dancing. They had driven down with the 21 Costa Rican square dancers to participate in the fiesta. Organizers for the Jamboree were Jean Bailey, Owen Cook, Jeanne Jansen and Bill Morris. Sponsoring clubs were the Crosstrailers, Canal Kickers, Star in a Circle and Sunday Swingers.

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A wedding was the highlight of the Valentine's dance of the Swinging Rebels Square Dance Club of Lake Charles, Louisiana. The bride and groom, Cathy Enyeart and C. E. (Bud) Patterson, were members of the class which was graduated earlier that evening. During the graduation celebration, Joe LeBoeuf, club caller and teacher, presented certificates to fifteen new dancers and praised them for their progress.

For the wedding, Paul and Betty Taylor, club president, led approximately 150 dancers through a promenade in double columns the length of the hall. The columns then spread apart to form a giant heart as a setting for the nuptials. The bridal couple entered at the point and moved to the top of the heart where the Rev. Rupert Coles, a member of the Swinging Rebels, awaited to conduct the rites.

The solemnity of the wedding vows was heightened by the colorful atmosphere. All present wore traditional square dance apparel. Decorations carried out the red and white Valentine theme. The bride's table featured a three-tiered wedding cake.

*Effie Zerger
Lake Charles, LA 70605*

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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
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FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

MONDAY MORNING BLUES— TNT 156

Choreography by Steve & Chris Brissette

Good music; a nice, flowing easy-intermediate two step cued by Steve.

LIFE IS GOOD— MCA-60116

Choreography by Bob & Jerry Bader

Good music ("Gitchy Goomy" by Neil Diamond); a flowing easy-intermediate two step. Choreography fits the music well.

BILL BAILEY WYPCH— Kimbo 507

Choreography by Hap & A. J. Wolcott

Swinging music (flip of "Basin St."); easy two step.

MEMORIES— Telemark 898

Choreography by Peter &eryl Barton

Good "Moonlight Brings Memories" music and a good high-intermediate foxtrot.

HALLELUJAH— Curb 8877

Choreography by Ted & Janice Reeder

Great music (vocal by Steve & Edie); a good fun to do intermediate two step.

TIL WE MEET TOMORROW— CEM 37037

Choreography by Phil & Becky Guenther

Good smooth music, "Goodnight Sweetheart;" interestingly different intermediate foxtrot.

FAR AWAY PLACES— CEM 37037

Choreography by Fred & Della Sweet

Good music to familiar tune, this dance is intermediate because of international figures but has a short sequence waltz routine.

BUBBLES— Chaparral 604

Choreography by John & Wanda Winters

Pretty "I'm Forever Blowing Bubbles" music and a nice easy waltz cued by John.

BLUE RIBBON BLUES— Chaparral 901

Choreography by Betty & Clancy Mueller

Good peppy music and a good easy two step with some different combinations. Cued by Betty.

DIXIE MELODY— CEM 37036

Choreography by Alvin & Mildred Boutillier

Good swinging music; intermediate two step with a circle fishtail.

SUNNY MOOD— CEM 37036

Choreography by Bob & Barbara Wilder

Good music and a flowing intermediate two step foxtrot.

BEAUTIFUL LADY— Grenn 14284

Choreography by Harold & Dot Wiles

Pretty music and a nice easy waltz with a whisk.

CAROLINA MORNING— Grenn 14284

Choreography by Ralph & Jeannette Kinnane

Good soft shoe music and a nice easy-intermediate two step.

CRAZY LITTLE THING CALLED LOVE— Electra

46579; Choreography by Jim & Kate Cobbs

Novelty type music by the Queen; different type easy-intermediate two step.

AIN'T MISBEHAVIN— RCA11612

Choreography by Lou & Marv Lucius

Excellent music (Nashville Brass) and a catchy intermediate two step with a change of rhythm in part C.

Choreography Ratings * * *

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE, 60-125

Ruthless	Col4-33134	P1-59/10 = 69a
Sneaky Snake	Merc 73641	P2-80/0 = 80
Sweet Caroline	MCA 60032	P2-85/5 = 85a
Basin Street	Kimbo 507A	P2-80/6 = 86
Big Mt. Rhumba	Grenn 14142	P2-88/0 = 88
Gypsy Rose	Bell 45374	P2-89/0 = 89
Cheatin'	Hi-Hat 981	P2-94/0 = 94
Rockin' Ruby	Elek E46591	P2-98/0 = 98a
Paintin' This Old Town Blue	UA P1978	P2-94/5 = 99
Blue Kentucky Girl	WBS49056	P2-102/0 = 102
Brandy	ML15-2330	P2-104/0 = 104a
Broken Hearts	WBS 8877	P2-108/9 = 117
I'll Waltz With You	CEM37038	P2-121/0 = 121a
A Mess of Blues	RCA 4470628	P2-112/16 = 128a

EASY INTERMEDIATE, 126-175:

Golden Waltz	Belco 291A	P2-134/0 = 134
On the Carousel	Grenn 14285	P2-134/0 = 134a
Now or Never	RCA4470628	P3-139/0 = 139a
That's All Right	TXV SR416	P2-144/0 = 144a
Cry-Baby-Cry	RCA 11735	P2-120/26 = 146a
Manhattan	Hi-Hat 981	P3-152/0 = 152

Half the Way	Col 1-11087	P2-116/36 = 152a
Why Don't You Spend the Night	RCA 11909	P2-119/35 = 154a
Meet me Tonight	Grenn 14224	P2-159/0 = 159
All I Ever Need Is You	UA X1276Y	P2-153/10 = 163

INTERMEDIATE, 176-250:

Rise #2	AM12659-5	P3-159/25 = 184a
It's All Right w/Me	Timk 909	P3-167/25 = 192A
All or Nothing At All	Roper 160	P3-168/25 = 193a
Hurricane Shirley	RCA 11673	P3-143/50193a
Everlasting Love	ABC12441	P3-184/10 = 194
The Lady in Blue	Hocter 1634	P3-224/0 = 224
First Date	Auther	P4-219/30 = 249
Feels So Good	A&M20015	P4-224/25 = 249a

HIGH INTERMEDIATE, 251-299:

Hooray Hooray	Hns 100444	P3-218/40 = 258a
It's A Holiday	Atl 3519	P2-230/35 = 265a
Freak Out	Roper 160	P4-244/25 = 269a
All or Nothing at All	DAL P6112	P4-279/6 = 285
Tenderly	DAL P6112	

ADVANCED, 300-349:

Don't Forget Me	DAL P6061	P4-309/25 = 334
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Flip Side

SQUARE REVIEWS

by John Swindle

Here it is the month of the Memphis National Convention and the record producers have put out 32 flip singing calls and six patter records. We also welcome four new record labels that this month made their square dance debut. Give them a listen; some are very good.

PRETTY WOMAN— Ranch House 504

Caller: Tony Oxendine

Ranch House has been giving us really good music but this group of records are the best we've heard on this label. "Pretty Woman" has it all: a good beat, good sound, some licks that add that little extra something, a super-good called side. Tony is at his best. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, touch a quarter, walk and dodge, partner trade, reverse the flutter, promenade.

SHADOWS— Ranch House 305

Caller: Bill Terrell

This Ranch House is also a praise-deserving record. The super-sound was enjoyed by the review dancers. FIGURE: Heads square thru, right hand star, left hand star, do-sa-do, swing thru, boys trade, thru thru, left allemande, promenade.

ANGELINE— Ranch House 701

Caller: Keith Rippetto

Let us welcome Keith. We believe this is his first recording and we hope not his last. Well-timed figure, instrumental sound and a well-done called side made this record a joy to dance for our review dancers. FIGURE: Heads lead right, circle four, break to a line, curlique, coordinate, bend the line, right and left thru, slide thru, curlique, scoot back, swing, promenade.

MIRACLE EXPRESS— Ranch House 211

Caller: Darryl McMillan

Darryl has put together yet another super sound for your dancing pleasure. These Ranch Houses releases will find their way into many callers' record cases. FIGURE: Heads promenade half way, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

AFTER SWEET MEMORIES— D & R 151

Caller: Ron Libby

You may remember the fine job Ron has done on another label. This one deserves equal attention. The instrumental has a hint of background vocal, but only in the tag lines, so callers may do their own

thing with the figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, roll away, turn thru, swing, promenade.

MISSING YOU— Rainbow 201

Caller: Curtis Byars

Let us welcome a new label with as fine an instrumental as we've heard on a first-timer. Callers may have a little trouble— in parts of the figure it is hard to know where to breathe. Curtis does a super job with a sound very much like the recording artist on the original record in the country-western field. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing, promenade.

WHEN IT COMES TO COWGIRLS— Rhythm 139

Caller: Pat Barbour

A peppy little number, it has a great sound from Rhythm. Pat does an outstanding job using a slight variation to the eight chain four figure. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing thru, boys trade, swing, promenade.

RUSTY OLD HALO— Rhythm 140

Caller: Wade Driver

From "Mr. Rhythm" comes this well-timed, very danceable tune with cute, novel tag lines. FIGURE: Heads promenade half way, square thru, right and left thru, pass thru, trade by, curlique, scoot back, scoot back, swing, promenade.

A GOOD GAL IS HARD TO FIND El Dorado 301

Caller: Ron Welsh

Welcome to our second new label. Our hats are off to the fine jobs these new labels are doing. The instrumental is well done and Ron did a fine job with a well-timed and easy-moving figure. FIGURE: Heads square thru, do-sa-do, make a wave, recycle, sweep a quarter, right and left thru, square thru three-quarters, swing, promenade.

SOMEONE IS LOOKING FOR SOMEONE LIKE YOU— FTC 32032; Caller: Gary Brown

Gary uses some Plus 1 and 2 basics in a well-timed figure. The instrumental is well done with good, clean sound. FIGURE: Heads square thru, right and left thru, curlique, follow your neighbor, trade the wave, swing thru, boys trade, turn thru, left allemande, promenade.

BANJO PICKERS BALL— FTC 32033

Caller: Ed Fraidenburg

FTC and Ed have put one together for lovers of good old banjo pickin'. The instrumental side has more than standard 64-beat figures. Ed's figure dances well. FIGURE: Heads square thru, do-sa-do make a wave, ladies trade, swing thru, boys run, couples circulate, tag the line, face left, boys trade, boys run, recycle, swing corner, left allemande.

I LOVE YOU MOST OF ALL— Blue Star 2104

Caller: Marshall Flippo **Key G**

The old master, Flip, put together one of his well-timed and flowing figures. The instrumental is not standard Blue Star sound, but you will not be disappointed in the Bayou Ramblers' sound here. FIGURE: Heads promenade half, curlique, walk and dodge, square thru three-quarters, trade by, swing thru, turn thru, swing corner, promenade.

SUGAR BLUES— TNT 152

Caller: Al Brundage

TNT also has a very unusual sound here. Al's figure caught the dancers off guard with the boys circulate, but after recovering they enjoyed the figure: Heads promenade three-quarters, sides right and left thru, star thru, pass thru, clover leaf, double pass thru, track two, swing thru, boys circulate, swing, promenade.

FOUR IN THE MORNING— Jo-Pat 402

Caller: Bob Vinard & Joe Porritt

Bob and Joe share the mike and do a very nice job on this remake of a tune that is no stranger to the S/D world. A key change at the end added a little extra flair. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, swing, promenade.

WHEN IT COMES TO COWGIRLS— D&R 152

Caller: Nelson Watkins

This tune was done by two labels with really unique sounds this month. Both were enjoyed by the dancers. Nelson does a nice job on the flip. FIGURE: Heads promenade half, lead right, circle to a line, star thru, do-sa-do, eight chain five, left allemande, walk by one, promenade.

SUBDIVISION BLUES— El Dorado 201

Caller: Don Poling

Here's a little novelty tune from a new label that put good sounds on the turntable. Don's figure is a little different and enjoyable to dance, with a key change for the finishing touch. FIGURE: Heads square thru, circle four, break to a line, right and left thru, flutter wheel, slide thru, pass thru, trade by, swing, left allemande, promenade.

HASTA MANANA Dance Ranch 655

Caller: Frank Lane

A typical Dance Ranch sound is here. Frank does a good job on the flip with two different figures, both well-timed. FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, pass thru, wheel and deal, double pass thru, track two, swing corner, promenade. (2) Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing, promenade.

WHEN I'M GONE— Circle C 1001

Caller: Jack Hays

Still another welcome is extended to a new label, which uses brass and reed instruments for a unique sound. Jack does a nice job on the flip. FIGURE:

Heads promenade half way, right and left thru, square thru, do-sa-do, touch a quarter, scoot back, swing, promenade.

SECOND HAND SATIN LADY Chinook 033

Caller: Jim Hattrick

Chinook put pep in our step with this number, dominated by lead guitar and piano. Jim gave us a great figure to dance. FIGURE: Four ladies chain, heads pass thru, cloverleaf, sides pass thru, star thru, right and left thru, Dixie style to a wave, girls circulate, boys trade, left allemande, swing, promenade.

LAURA— Chinook 034

Caller: Daryl Clendenin

You may remember this tune, instrumentally well done by Chinook. Daryl made the opener and figure very interesting to dance. FIGURE: Heads promenade half, square thru, right and left thru, veer left, circulate, half tag, trade, roll, pass thru, left allemande, promenade.

TENNESSEE SUNSHINE— Jo-Pat 401

Caller: Bob Vinyard & Joe Porritt

On this one, Bob and Joe harmonize on the tag lines. Two callers working a program could use this tune for a very effective tip. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, dive thru, square thru three-quarters, swing and promenade.

HOLDING THE BAG— Seven C'S 101

Caller: Al McAlpin

Left holding the bag again. This is a fine record, and Al does a fine job, but it's the third one we've heard. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

REAL MADRID— TNT 157

Caller: Ken Crowley

This tune makes you feel you are right in the middle of the bullfight arena. It has a kind of march beat and Ken used a figure that felt comfortable with the tune. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, left allemande, promenade.

FOOT STOMPIN' MUSIC— River Boat 123

Caller: Dave Abbott

This is truly foot stompin' music, the figure is a little off in timing. The roll a half sashay is a little late to do as intended, but the dancers enjoyed the tune. FIGURE: Heads promenade half, roll half sashay, star thru, square thru three-quarters, trade by, do-sa-do, make a wave, girls trade, swing, promenade.

LIVE AND LOVE AGAIN— River Boat 122

Caller: Keith Gylfe

River Boat has put good sounds on previous records and we add this tune to the list. Keith's figure was timed well and danceable. FIGURE: Heads

square thru, right and left thru, slide thru twice, step to a wave, boys trade, recycle, swing, left allemande, do-sa-do, promenade.

CHAIN GANG OF LOVE— Prairie 1025

Caller; Chuck Donahue

A nice smooth even beat made this an enjoyable dance. The dancers felt Chuck's use of grand parade was poor; dancers would have to be walked through a basic not on the Callerlab list just to dance one singing call. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, cloverleaf, zoom, square thru three-quarters, swing, promenade.

I'M WALKING THE FLOOR OVER YOU— Thunderbird 205; Caller; Bob Bennett

Thunderbird captured the original instrumental country sound. Bob added a new figure and his own sound to update this tune. FIGURE: Heads right and left thru, slide thru, pass thru, slide thru, swing thru, girls fold, peel the top, right and left thru, dive thru, square thru three-quarters, swing, promenade.

ROBINHOOD— Rainbow 101

Caller; Zoy Hann

FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four,

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TAKE ME OUT TO THE BALL GAME— TNT 155

Caller: Gene Trimmer

This tune is quite appropriate for baseball season. Gene's figure was well-timed but the use of grand sweep was not liked by the dancers. FIGURE: Four ladies chain three-quarters, heads pass thru, partner trade, reverse the flutter, curlique, boys run, pass the ocean, spin the top, swing, promenade.

TELL ME WHAT IT'S LIKE— El Dorado 101

Caller: Jerry Bradley

Jerry had a little help on his side with vocal backup

which sounded good and was enjoyed by the dancers. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, slide thru, square thru three-quarters, swing, promenade.

COWARD OF THE COUNTY— Wheel 'n' Deal 101

Caller: Louis Sequin

Welcome to another label and another "Coward." This tune is done with new dancers in mind; the record needs to be speeded a bit. FIGURE: Sides face grand square, heads promenade three-quarters, side ladies chain, sides pass thru, split two, round one, circle left, swing corner, promenade.

Continued on Page 75

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UNDERLINING

THE CALLER NOTE SERVICES

News & Notes from Connecticut— Al Brundage has a very complete report on the Callerlab Convention in Miami. The "firsts" he praises on the program were Bjorn Secher, dynamic banquet speaker and post-banquet clinic leader, the pre-convention social hour, and the opening of a new assistant executive position, to be filled by Herb Egender. Acceptable experimental basics are listed as *linear track two* and *quarter the set*, rated by NNN not Callerlab. A good comment by Earl Johnston is this:

"...any caller who is willing to put out an off-key recording or poorly timed one is also willing to allow bad styling to continue at his or her dances." Amen.

Santa Clara Valley S/D Callers Notes: Bill Davis elaborates on the subject of "twosomes." "Go easy," he says. For instance:

- Heads lead right, veer left (1)
- Twosome couples circulate (2)
- Twosome hinge (3)
- (Tandem) twosome centers hinge (4)
- (Couple) twosome centers hinge (5)
- Swing thru, centers run (6)
- Couples twosome scoot back (7)
- Tandem twosome centers hinge (8)
- Siamese twosome diamond circulate (9)

Men turn back, right and left grand (10)

Bill cautions that "3+4+5 would be a *twosome quarter thru*. 4+5 is a *tandem twosome centers trade* that consists of a *tandem centers hinge* plus a *couples centers hinge*. After *Siamese twosome diamond circulate* in 9, the centers remain as *couples*, the points as *tandem*. In a *Siamese diamond circulate* the setup following 9 would have the points as *couples*, centers in *tandem*. Good luck.

Notes for Callers (Jack Lasry)—

Here's a good quote: "We keep hearing about classes and dances being down in attendance. I bet this is a direct reflection upon the quality of teaching and success of the dancers on the dance floor. Reflect if you will upon a statement made many years ago by Ed Gilmore: 'Teach them slowly but teach them well!' There is more to square dancing than learning the list as fast as it can be crammed down the dancers' throats...."

Toronto & District Notes— "New York, N.Y." is the ROM. Don Sherlock has a good workshop on "Smooth Calling" which concerns choreography or body flow, timing and calling on the

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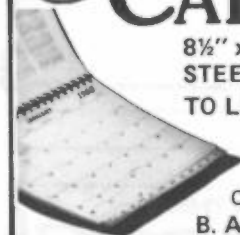
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beat, and choice of music. Drop *do-sa-do* before *swing thru*, and in other places, it is advised. Does anyone remember *cross the dice* and other nostalgic items from 1962 material?

Minnesota Callers Notes— George Gargano asks, "How well do our dancers dance?" and cites these examples: *Heads square thru, right and left thru, dive thru, California twirl*...Do they work with the one ahead on the *California twirl* or (properly) the one beside them? *Heads turn thru*...Where do they end up? *Box the gnat*...Do they stay facing? If you call *star thru, square thru*...do they try to face corner instead of out of the set? Test 'em.

NCR Notes— George Jabbusch gives a nice Callerlab summary. He reviews *fan the top, sweep a quarter, and ping pong circulate*. He features *linear cycle your neighbor and spread plus beau hop and belle hop*.

Mainstream Flow— Gene Trimmer, among other "goodies," gives us this singing call adaptation featuring two of the QS figures, *extend and ping pong circulate*;

Heads pass the ocean and then ping pong circulate

From there extend the tag

And check your waves for me

Spin the top right here

And check your wave again

Spin the top once more, boys circulate

Swing thru, girls circulate one spot

Boys trade, swing this girl, promenade..

Southern California Notes— Bill Kramer brags of a "new look" (new logo, etc.) for the Notes. Lee Helsel continues a good series on "Music and Sound." Milt Strong furnishes a unique easy-cue layout of the ROM, "Me and My Shadow." *Rightabout* is featured.

Supplemental Notes— Trent Keith always gets off some clever ones, including this:

Heads square thru, swing thru

Boys trade, boys run, couples trade

Half tag and trade, four men U-turn back

Shake hands and pull by

Everyone U-turn back, left allemande...

SDDS—Salinas, Cal.— John Strong presents *turn and deal, wave the column, run in/run out*, and many other items.

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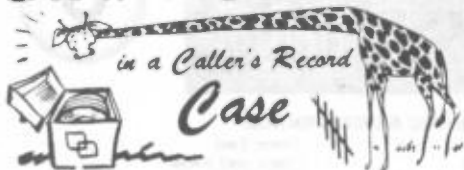
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Steal a Little Peek



Ron Welsh, eldest of two sons of Gene and Bettye Welsh, is a second-generation caller. Gene and Bettye are well-known callers/instructors in the Modesto area. Ron's wife, Sherry, took lessons in 1961, representing the fourth generation of the George Miller family.

Ron started calling at the age of 12. He met Sherry at a square dance in 1966 and was married in 1968. While in the service Ron was a member of ECTA and called for several clubs and festivals in Europe. He has called for festivals throughout California and participated in national conventions. He is an active member of the Callers Association Modesto Area which sponsors the Cup of Gold Promenade. At this event, Ron sings the National Anthem and entertains with his guitar. He is now recording on the El Dorado label. Ron is a member of Callerlab. He and Sherry have two children and reside in Denair. He is service manager of the Welsh family business, the Ceres Body Shop. 1980 marks his 20th year of calling.



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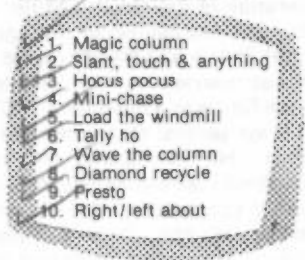
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- Flip the diamond
- Pair off
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Trade the wave
- Triple scoot
- Triple trade
- Turn & left thru

PLUS TWO

- All eight spin the top
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9. Strawberry Shag
10. Nitey Nite/Disco Polka

SQUARE DANCERS' ROUNDS

1. Vaya Con Dios
2. Shanty Town
3. Till Somebody Loves You
4. Fun Stuff
5. Chili Sauce
6. Stumbling Along
7. Little White Moon
8. All Night
9. Let's Linger
10. By the Light of the Silvery Moon

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. Apres L'Entreinte (Dahl)
 2. Para Esto (Roberts)
 3. I Love the Nightlife (D'Aloiso)
 4. Aphrodisia (Ward)
 5. Sugarfoot Stomp (Easterday)
 6. Hawaiian Wedding Song (Lovelace)
 7. Strawberry Shaq (Holiday)
 8. Chanson Du Moulin Rouge (Utley)
 9. El Coco (Easterday)
 10. Roses of Picardy (Tullus)



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Red Square Dance Barn
Bridle Trail & Arena Rd.

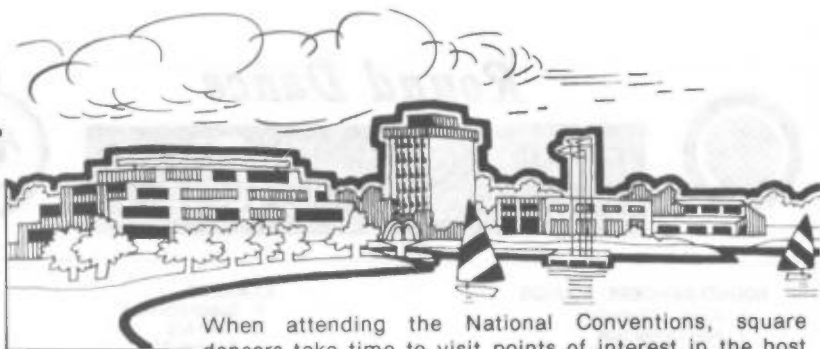
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- | | |
|-------------------|---|
| 1. Philadelphia | a. Cowboy Hall of Fame |
| 2. Louisville | b. Stockyards |
| 3. San Antonio | c. Independence Hall |
| 4. Anaheim | d. Alamo |
| 5. Oklahoma City | e. Churchill Downs |
| 6. Detroit | f. Mormon Temple |
| 7. Salt Lake City | g. Disneyland |
| 8. St. Louis | h. Zoo (one of the largest in the world) |
| 9. Kansas City | i. Henry Ford Museum |
| 10. Indianapolis | j. Space Needle (erected for 1962 Exposition) |
| 11. Seattle | k. World War Memorial Plaza |
| 12. San Diego | l. Gateway Arch (World's tallest monument) |

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FLIP SIDE, Continued

I'LL BE YOUR RHINESTONE COWBOY Bee Sharp 112; Caller; Chuck Veldhuizen

This is a nice instrumental and well done on the flip by Chuck. What puzzled the dancers was the note, "no key, time or tempo." **FIGURE:** Heads promenade half, sides square thru, swing thru, boys run, couples circulate, wheel and deal, dive thru, square thru three-quarters, swing, promenade.

PATTER RECORDS

OUTLAW/BREEZIN' EASY — Ranch House 104

Two nice patter records: "Outlaw" has very few instruments. "Breezin'" has banjos, bass, drums and rhythm guitar. Two 32-beat sections have only bass and a rhythmic tick that could be very effective.

COTTON EYED JOE/SMOKIN' — Rhythm 304

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Big Mac 011— A super good patter record: "Hoedown" has fiddle, bass, lead, steel and piano; Side B is for banjo lovers, banjo, banjo and bass.

JOLEE SPECIAL/JOPAT SPECIAL— JoPat 501

We believe this is JoPat's first attempt at this type

sound — a really fine one. "JoLee" has a sound all its own, with piano, drums, banjo, bass, rhythm guitars, plus some sounds we could not recognize. "JoPat" has basically the same sound but a little cleaner.

SATURDAY NIGHT— Chaparral 105

Caller: Ken Bower

Chaparral presents two good patter records. This flip of this one has Ken calling the Callerlab basic program 1-37. Instruments are banjo, bass rhythm, lead, piano and drums.

SUNDAY MORNING— Chaparral 106

Caller: Jerry Haag

On the flip side of this one, Jerry calls the Callerlab extended basics program, 1-54. Instruments are banjo, bass, rhythm, fiddle and drums.

by dancers, using the experience of the LEGACY trustees. This spring one was held in Fort Walton Beach in the panhandle.

Dancing is not only alive in Florida, but dancers are becoming more alert to the chronic ailments that even a healthy recreation can generate. If this movement continues, our entire dancing nation will know that "Florida LEADS..."

Esther P. Stoltz

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 HH5012 THERE IS A MIRACLE IN YOU by Ernie Kinney

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ourselves?" She went on to describe how the boys and girls didn't dance with each other, but in spite of each other. The Discotheques became an exercise in mass production of loneliness. There was concealment and safety in noise. The dancing was solo, auto-erotic, unrelated, non-committal, without discipline, manner or style, courtesy or planning. There was no sense whatever of mutual participation or trust. It was as you see a quite suitable expression for the time. A total loss! A fabrication of the moral fabric, loss of all family structure, loss of religion, loss of purpose, loss of beliefs, and the head rules the undefined horror of annihilation, the atomic end.

Today in the discotheques the patterns change: they live, the dancing lives, we recognize the need for real dance steps, real patterns, real structure. We recognize the need for partners, for friends, for neighbors. When we recognize the need for neighbors we take a step away from the wilderness, towards survival. We will

survive, we intend to survive, we came here to survive. We survived the weather, starvation, the Indians, plague, early death, the Redcoats, the Civil War, the rape of the country by big business, civic corruption, depression, a loss of all faith, hope, belief, and respect.

(Very faintly in the background the ole' fiddle music is starting to softly swell.) Agnes DeMille continues in a tone of concern and with a quality that makes one listen with an intense ear. "Yet we will survive with gallantry, with courage our fathers taught us how. Listen. (The fiddle music peaks.) *Honor your partner, honor your corner, join all hands round and circle left, the gents lead out and the ladies follow, thank the fiddler, thank the caller, take her out and give her air, you know where and I don't care, because now I'm through, and so are you.* The audience stood, and the applause continued to last, and the fiddle music continued in the background. It was one of those times when you clapped your hands and said, "Wow!"

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 JP201 WHEN YOU SAY LOVE, Joe
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STRAIGHT TALK, Continued

One suggestion I would like to make is that there be an accreditation program. Perhaps it might work like this:

1. Each year all angels would be required to attend at least six club dances or workshops at a mainstream level to qualify. This would also serve to bring the angel back into club activities.

2. Certification would be provided by a caller not regularly hired by the club, someone recommended by the local caller association.

3. Discs would be issued to angels that would qualify them to attend any class free of charge. This way, an angel disc would have some meaning and prestige instead of being just another ornament. Recent graduates and club members who did not qualify would be admitted to classes at half-price.

4. Each class would include one angel tip during the intermission— not at the end of the class— at a mainstream level, with perhaps a couple of experimental calls. This would be good for the class to observe,

because it would give them an idea of how the calls were actually done. Toward the end of our class year, one night the caller invited the class to form a square of our own during an angel tip, and to nobody's surprise, the class did better than the angels.

Angels should try to guide, not force new dancers, pointing rather than pushing them in the right direction. We hope that by doing this, and by being supportive and patient, that we will help square dancing by adding new members to its roles, rather than seeing new dancers becoming discouraged and dropping out.

SPEAKING OF SINGLES, Continued

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FEEDBACK, Continued

and made. It should be pointed out what the minimum dress code could and should be in your club, and how easy it is to comply.

We should work to get our programs on the uptrend as soon as possible. Let's do it now before we get on the ropes; let's fight back and remain "champ." Put every club member to work for progress. Get everyone involved. By tapping the wealth of talent we have in every club, you will be surprised what we can do.

As oldtimers we think it's the same old story we've heard before. But we can't pass it off as having no consequence. These are life and death situations for some clubs, dancers and callers. Square dancing has had its ups and downs all these years but we can help make the highs seem like sky rockets and the lows just small dips in a smooth highway.

The Editor

"Follow the Sun," Arizona

DANCER CONCERNS, Continued

Disapproving dancer. This is an individual who deems *allemande left* or *grand right and left* beneath him. These calls are an integral part of square dancing, folks. Nevertheless, he circles around, doing his thing with disgust, looking down his nose with disapproval at a caller stupid enough to call such absurd movements.

Square dancing is for fun; at least, it is supposed to be. You meet the nicest people there. Perhaps you should include some strangers— or at least a few people with whom you now have a nodding acquaintance— in your set at the next dance. They might become your best friends. Let's keep square dancing fun and relaxing.

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 Minerva NY; July 23, Mary & Bill Jenkins
 Dillard GA; Aug. 9, Jerry & Becky Cope
 Richmond VA; Aug. 16, Linwood Hastly
 Dayton OH; Aug. 24, Walt & Dot Wilson
 Anderson SC; Aug. 25 Carol Brown
 Lancaster SC; Aug. 26, LaVerne & Barb Harrelson
 Charleston SC; Aug. 27, Treva Owen
 Huntsville/Madison AL; Aug. 29, Rich Long
 Peoria IL; Sept. 5, Dean Larimore
 Madison WI; Sept. 7, Bob & Marge Thronsen
 Berea OH; Sept. 15, Al & Lou Jaworske
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 Bay City TX; Sept. 27, Zoy Hann
 Kingsville TX; Sept. 28, Ken & Judy Curtis
 Houston TX; Oct. 2, Myrtle Stunnell
 Wyoming MI; Oct. 14, Roger Nichols calling
 Oak Lawn IL; Oct. 17, Mel Mozwez
 Johnstown PA; Oct. 19, Jim & Dot Karl
 Versailles OH; Oct. 23, Bill Swallow
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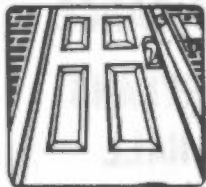
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- TNT146 HEY BABY YOU'RE LOOKING FOR ME
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- TNT147 NICE AND GENTLE (Hoedown w/Patter)
 by Al Brundage
- TNT148 MERRY OLDSMOBILE by Gene Trimmer
- TNT149 SOMEONE LOVES YOU R/D Merle Davis
- TNT150 CALAHAN, Round by Bud Parrott
- 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
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- TNT157 REAL MADRID by Ken Crowley



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Book Nook



by Mary Jenkins

LEADERSHIP-SHAPE
co-edited by Stan & Cathie Burdick

"This book is dedicated to every type of leader in the square dance world who ever picked up a gavel, a pen, a typewriter, a pastepot, a phone receiver, a ruler, a microphone, a manuscript, a file holder, a flyer, a few 'remarks', a coffee pot, a broom, a batch of cookies, a batch of tickets, or a centerpiece for the head table."

Many or most of the thoughts, ideas and articles have come from *American Squaredance* magazine. How convenient it is to look in this book and find what you otherwise might have to spend time searching for!

There is a Bibliography of Books for Dancers/Callers with the name of book, author, price, source and review date (ASD).

Interesting topics and subjects covered in the book are: contras, organizational problems of square dance clubs,

films, resource contacts, handouts for class and beginners, advice for angels, do's and don'ts for dancers, square dance week, graduation and installation ceremonies, ideas for promoting square dancing and classes, party ideas, Callerlab programs (Aug. '79), traditional dancing, the psychology of leadership, rules for conducting meetings, square dance attire, ethics and attitudes, the care and feeding of volunteers, guidelines for moderators or panelists, sample of club constitution, committee reports, caller-club relations, and some good thoughts for teachers.

A book well worth the price! Buy it, read it, use the ideas and the square dance world will be a happier place in which to live and dance.

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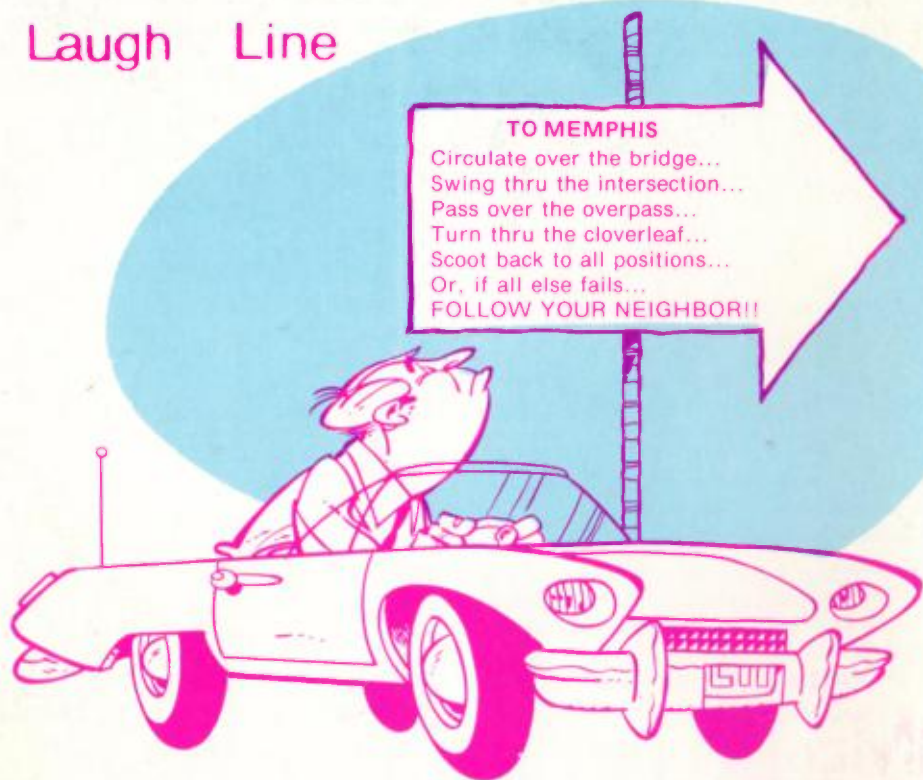
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