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OCTOBER, 1983

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FROM THE FLOOR

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

Dear Editor:

Why do callers insist on trying to force All Position Dancing? Very few of the many dancers I have asked want APD . . . It appears to me that the only advantage of APD is for the caller . . . It does not have any advantage for the dancer and is very frustrating.

Bill Hildebrand
Tulsa, Oklahoma

Dear Editor:

I have been square dancing since 1976. Our area has five clubs and the members support all phases of square dancing. About five years ago, these area clubs decided to take turns hosting one special dance a month. We have had excellent callers for these dances, but a dance in June was a disaster. The caller reversed the order of words many times, such as chain spin thru instead of spin chain thru, did

not adjust his sound so all could hear and when asked, privately, to do something about the sound, said, "Move closer to the front." Many of us who attended feel this kind of calling hurts square dancing.

Mimi Cerniglia
Carthage, North Carolina

Sounds like the caller was either nervous, concerned about something or simply not qualified. No caller wants to do a poor job. Your area may want to check out guest callers more carefully before they are invited in the future. — Editor

Dear Editor:

Why did Callerlab ruin the movement, "All around your left hand lady?" I take it that it was too much trouble for callers to teach it correctly. The way it is taught now is not what the call says.

George Summers
Edgware, Middlesex, England

I join you in lamenting the fact that the original "All around your left hand lady, seesaw your taw" has lost its traditional flavor and styling but this happened before Callerlab. It was beautiful and I agree with you that it's a shame the pattern wasn't retained and the new movement given a different name. — Editor

Dear Editor:

In June we graduated six squares of new dancers after a two-year program consisting of 27 two-hour sessions the first winter, 8 two-hour sessions the second winter.
Please see LETTERS, page 73

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers

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\$10.00 per year (12 issues)
Two years \$18.00 (24 issues)

Second Class postage paid at Los Angeles, CA

POSTMASTER: Send address changes to

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048-1799 • TEL. (213) 652-7434

OFFICIAL PUBLICATION
OF



VOL. XXXV-NO. 10

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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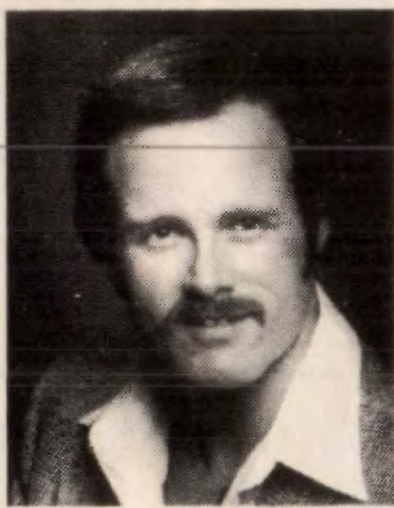
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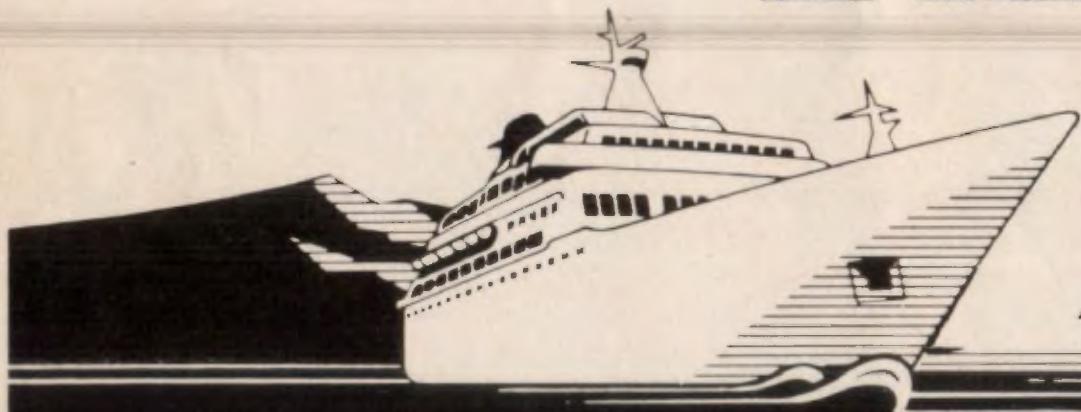


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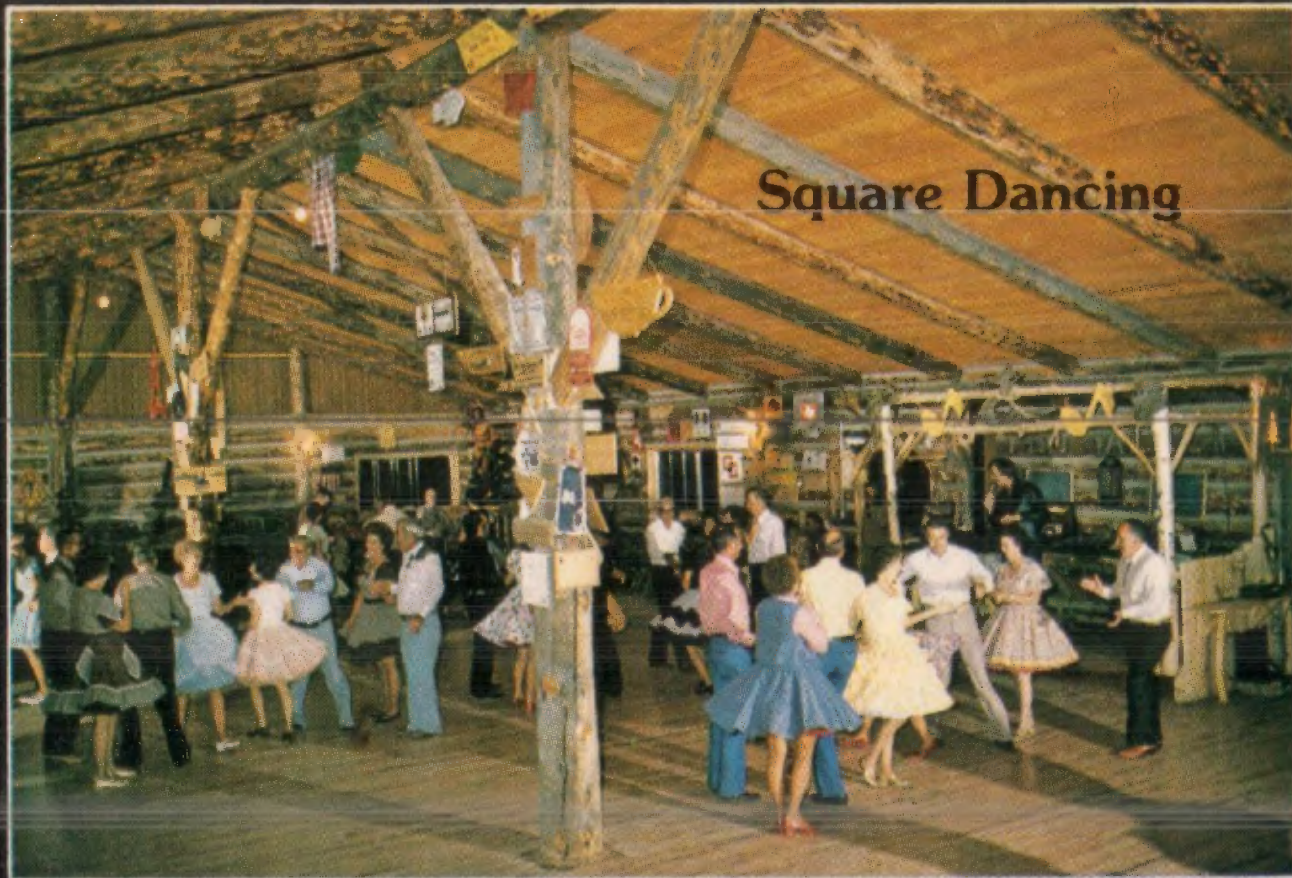
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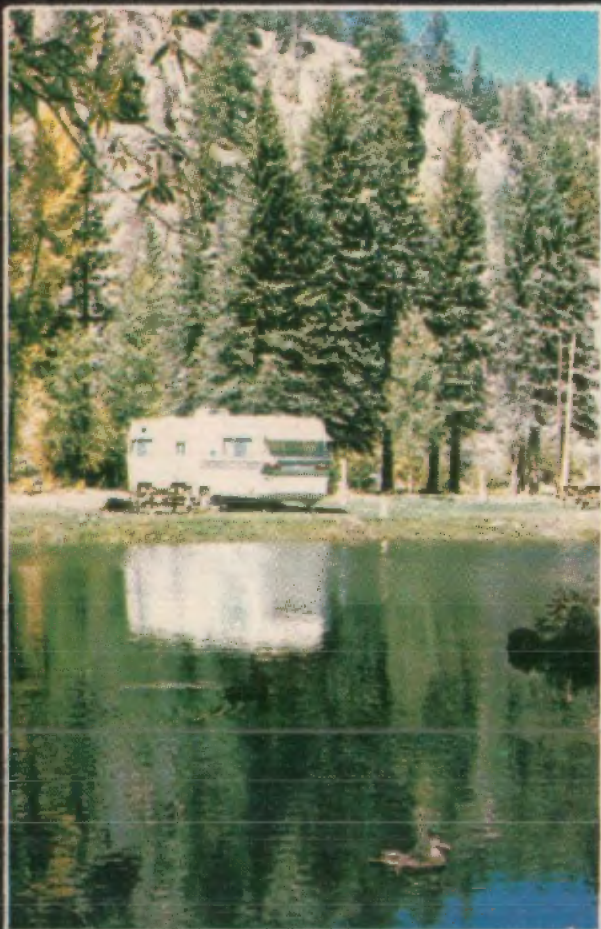
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AS I SEE IT

bob osgood



October 1983

THE GHOSTS AND WITCHES that adorn our first page this month appeared as a Sets in Order cover in October, 1949. Much has happened to square dancing since then but to us, the Halloween square dance party is still symbolic of the fun and good times square dancers expect when they get together for a party. This month — our largest issue in quite some time — seems to be loaded with much on the serious side. Despite this, our feelings haven't changed one iota regarding the underlying presence of fun, friendliness and joy that comes with the activity — if we allow it.

One person on our staff who never fails to look at the fun (or funny) side of square dancing is our cartoonist, Frank Grunden. Frank and Ethel were a part of one of our first large (25 squares) beginner classes at Beverly Hills High School shortly after WW II. When it came to drafting the first issue of SIO, it was Frank who came up with our back page cartoon.



"I never could remember who was supposed to dive for the oyster."

Since that time Frank has never missed a back page and you'll see some samples of his humor going back more than 25 years when he takes a look at the new dancers (page 20).

There's a little bit of everything, whatever your interests may be in the world of square dancing — in this month's issue. Next month marks our 35th anniversary and you can expect some grand scale reminiscing as well as a measure of crystal gazing with the November issue.

Are We Going Full Circle?

WE SEEM TO have reached a time when leaders in the field are searching frantically for a solution to a situation in which the activity finds itself today. Truly it is a paradox. On the one hand we have a number of basics which callers feel need 41 lessons to complete while on the other hand, a large majority of classes, aimed at completing Mainstream, fall somewhere between a 25 and 30-lesson package. Dancers who have been faced with a fewer number of sessions are, in the eyes of many leaders, deprived of much of the in-depth learning that would contribute to their assurance of remaining longer with the activity.

Prior to the Callerlab interpretation of Mainstream — a title that denotes the program geared to the greatest number of today's dancers — we had a program of 75 basics designed to be taught in 30 lessons. The fact that that number of basics could be *taught and learned* in that number of weeks should be an incentive to those seeking the best possible plan for the future.

Understandably, there is some confusion. If 75 basics could be taught in 30 lessons 10 years ago, why can't the 68 basic movements that make up today's Mainstream program be taught in 30 lessons or less? The simplest way to answer this is to refer to the program breakdown on pages 16 and 17 of this issue.

The current list of Callerlab basics are broken into families (refer to the Illustrated Basic/Mainstream Handbook). In one single family there may be two or more variations. As examples, in the square thru family (26) we have both the square thru (26a) and the left square thru (26b). In an instance like this, we have two separate teaching units. If the dancers are taught square thru in one lesson, it is quite natural for the caller to allow plenty of time for them to get acquainted with that traffic pattern before introducing left square

thru. In the suggested lesson plan (our examples are taken from page 28 of *The Caller/Teacher Manual*) you'll note that a square thru is taught in the 5th session while left square thru comes up four lessons later at session 9.

A similar situation comes up in the thar family (31) where it is suggested that allemande thar be taught first at session 10, while the wrong way thar is presented two lessons later at session 12, thus allowing those who are learning to dance to become thoroughly familiar with the concept of the thar star before moving on to a variation.

This comes up over and over again. In the ocean wave family (35), swing thru (37) is taught on the thirteenth night while left handed ocean wave and left swing thru are introduced 14 weeks later.

We're pointing this out so the dancers will understand the situation as the caller/teachers see it. When we look at the 48 basics that make up the Basic program and add the additional 20 basics for a total of 68 movements that make up Mainstream, the illusion is that there are only 68 basics to teach, when (refer again to the suggested lesson plan) there are actually 96 separate teaching units.

When comparing these 96 to the 75 that previously made up the basic movements of square dancing it is unrealistic to assume that they can both be taught in the same amount of time. To be sure it's certainly not impossible for callers, in using a program concept of their own, to teach all the movements in one family in one session. We realize that in some cases, this is being done. In fairness to dancers, however, it is our feeling and that of others, that the gradual concept of allowing one grass-roots basic to be learned thoroughly before moving on to its various relatives is a proven and intelligent process.

Let us make one thing clear. The previous program of 75 basics as single teaching units that could be taught in 30 lessons may not be adaptable today. However, the point we underscore is that any carefully thought-out list of 75 movements that blend well together *can* be taught *and learned* in 30 lessons — a time slot that would allow classes to begin in early fall and end in mid-spring. The concept of allowing new dancers the opportunity of becoming thoroughly acquainted with these basics for a period of several months (perhaps

even a year) before moving on to another program is still a commendable way to help retain the newcomers.

The whole thing boils down to the total number of teaching units and, while 75 may not be the magic number, in most instances it has certainly proven, in the past, to work well. Remember, if the name of the game in learning square dancing is to know each basic, in-depth, sufficient time has to be given for the average dancer (not just those who learn most quickly) to be able to do the movements smoothly, automatically and with confidence. In shaping up a program of this type, "dancing by definition" may need to be softened a bit to include good variety but not involving every conceivable combination that ingenious callers can dream up.

We have learned that, although the current Mainstream program looks great on paper and may, with patience and forbearance, prove to be a workable concept, it is not at the moment being followed to the letter by a large number of callers who are (undoubtedly with the encouragement of club members they call for) moving dancers more rapidly through current Mainstream and directly into the Plus and other programs. While this may work with some of the dancers, the rush is undoubtedly contributing to an unbelievable large percentage of "pushouts." (More next month.)

From Around The World

WE KNOW YOU WILL BE interested in the following which relates directly to the square dance activity:

浜松SD愛好会に関する事項
大島SDとの交歓会(第3回)を開く。
第6回アニバーサリーパーティを開く。
浜松SDCからはバス2台で参加。大変な盛会であった。
第13回ビギナーズクラスを開く。85名。
田中 理:BCクラス講師。袴田 昭:コーラーの勉強をする。

And, if you think that was something, you're bound to be more enlightened when you read the following:

2.) Couple No. 1 Rollaway, 1/2 Sashay (Abb. 6)

Jetzt ist es möglich, unsere Gerade so zu ziehen, daß drei Girls und ein Boy auf einer Seite der Geraden und drei Boys und ein Girl auf der anderen Seite sind. Das verstößt gegen die zweite Bedingung symmetrischer Formationen (Balance der Geschlechter) und diese Anordnung ist deshalb ebenfalls asymmetrisch.

3.) No. 1 Man Only Promenade Half, Squeeze In Between Couple 3 (Abb. 7)

Man sieht in unserem Diagramm, daß fünf Tänzer auf der einen Seite der Geraden und nur drei Tänzer auf der anderen Seite plaziert sind - ein Widerspruch zu Bedingung eine (Balance der Tänzer). Wie man sieht, kann man einfach eine Line of Three auf der einen Seite des Spiegels identifizieren, eine vergleichbare Line of Three existiert jedoch auf der entsprechenden anderen Seite nicht. Das bedeutet einen Widerspruch zu der dritten Bedingung für

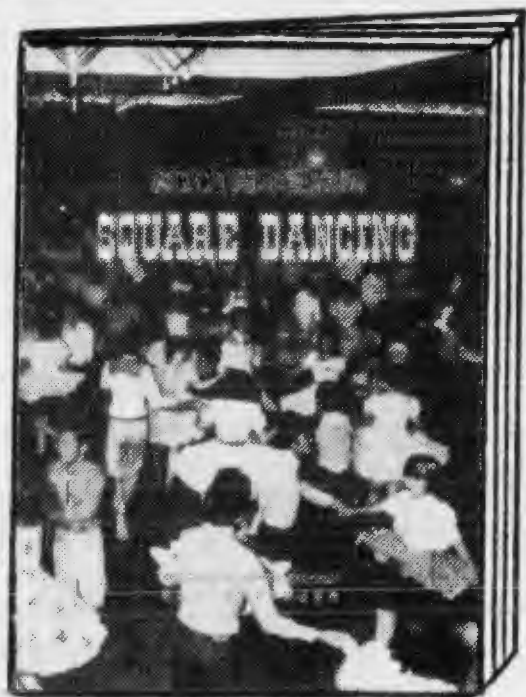
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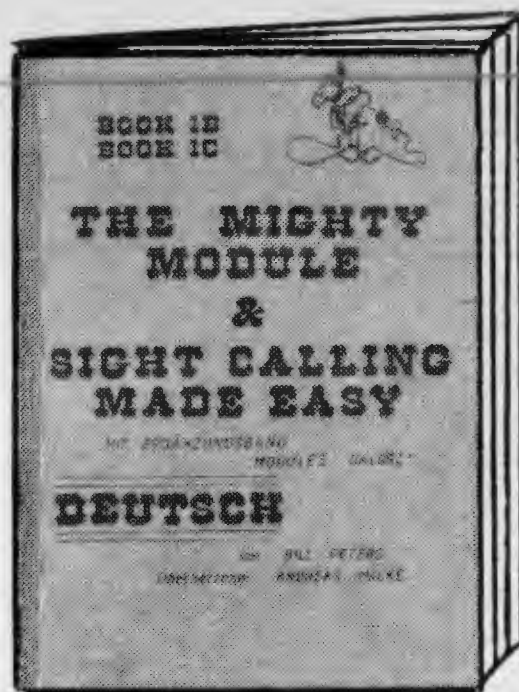
創立20周年記念誌

Although there were some parts of the booklet (98% perhaps) that we couldn't understand, there were enough scattered illustrations and bits of English that led us to believe that this was a celebration of 20 years of square dancing by one of Japan's leading clubs. Its pages, filled with illustrations of Japanese dancers and callers, look for all the world like the Japanese version of one of our National Square Dance Convention programs.



All in Japanese, this is a colorful souvenir of an Anniversary event.

The second volume was given to us by Andreas Macke, a most personable caller from Berlin, who has undertaken the task of translating *The Mighty Module* and *Sight Calling Made Easy* by Bill Peters into German.



A translation of Bill Peters' book, in German. All calls are in English.

Both of these books attest to the sincere interest of the people of Japan and the citizens of Germany in American square dancing. Although the explanatory text in each of the books is either in German or Japanese, the calls are all in English (or square danceeze) just as we recognize them in this country. The callers in each of these countries and in many other countries around the world do all their calling in the same language your caller uses here at home.



Ralph and Eve

RALPH MAXHIMER

One of the true, veteran leaders in the world of square dancing, Ralph passed away in Newport Beach, California, on August 18, following a lengthy illness. A multi-talented individual, Ralph was an outstanding teacher and caller and an accomplished trailblazer in the field of round dancing. A member of the Square Dance Hall of Fame, one of the organizers of Southern California's Associated Square Dancers, Past President of both the Southern California Callers Association and Round Dance Teachers Association, and so much more, Ralph left his mark on the activity he loved. Our sympathy to Eve*, his wife and partner for more than 50 years, to his children and grandchildren.

*36 El Paseo, Lido Park, Newport Beach, CA 92660

It's not how many basics you know . . .

. . . but how well you can dance the basics you know

. . . that makes the difference

No More Levels

THERE WAS A TIME, a number of years ago, when a person either could dance or couldn't and one evening on the dance floor was all that was needed to qualify as a dancer. In those days, before the arrival of the contemporary style of square dancing, there was relatively little to learn and one usually received the needed instructions as he or she went along. In the *old style*, newcomers usually stepped into the number 4 spot in the square and watched as each of the first three couples took their turn at being *active* then, when their turn finally came, they simply imitated what the others had done — no problem.

Eventually, there came a time when there were sufficient basics to learn that a separate series of sessions became necessary to learn how to dance. There may have been six lessons or at the most, ten but in that time all the basics were taught and a person was ready to go out into the world of square dancing.

After dancing for awhile as a novice, the new dancer caught on a little more rapidly and at that point may have been termed an intermediate, medium level or a semi-experienced dancer.

Finally, after relatively few months of dancing, his timing had improved, he moved smoothly and could pick up the instructions for any new pattern quickly. He was considered to be an accomplished dancer.

Of course, there were many identification terms but they essentially boiled down to *low level*, *intermediate* or *advanced* and what may have been considered advanced in one area might have been low level or intermediate in another. These were not the only means of identification. There was fun level. (How non-committal can you get?) This usually meant going through an evening with relatively few walkthrus. Then there was club level, a non-

descript term that usually meant dancing well, within the club that each person belonged to. Whether or not a dancer could handle the calls in another club was another matter.

As more basics were added to the language and as the activity moved into its contemporary phase, less emphasis was placed on how well someone could dance and more on how many basic movements a person could do. Unfortunately many dancers did not realize this was not so much a proof of skill but rather reflected the number of basics a person could handle and how often a person could get out and dance. The more involved they could become, the more basics they could learn. It was that simple.

Levels became almost a dirty word. If dancers couldn't handle X number of basics, they were considered low level and might not be welcome in a club where the majority of dancers could handle a larger number of movements with greater alacrity. At any rate, the system of levels became a problem, separated friends from each other and frequently became a prime reason for "pushouts."*

A Change in Terminology

Earlier this year, members of Callerlab agreed to substitute the word *programs* for levels when it referred to the Basic, Mainstream, Plus, Advanced and Challenge segments of the activity. The stigma that went along with the term *level* would hopefully be erased so a person could comfortably say he was dancing the Basic Program or was involved in a Plus Program, etc. The choice of program would be dependent largely on how much time a dancer wished to devote to the activity.

*Pushouts: Those who are *forced* out of the activity as opposed to "dropouts," those who leave square dancing as a part of normal attrition

However, now that the *programs* have been well identified, let's talk about *levels* once again.

Consider, if you will, a person just starting out in square dancing who is learning the first 48 Basic movements. Obviously, as a learner, the individual is not experienced in the basics. He moves a bit erratically, hesitates between the calls and takes steps that are too long, too fast, or too slow. In this category, he is a learner.

Let's say that eventually he completes the 48 movements that make up the Basic Program. He can now dance most of them smoothly and automatically if they are presented in a fairly uncomplicated manner. At this point, he fits into the middle or intermediate range.

Development of Skills

Gradually, the more he or she dances, the better the reaction time and the more the person is able to dance by definition. With time the individual becomes truly skilled in the Basic Program. Because of these skills which have now been developed, the dancer cannot, in any scope of the imagination, be considered a low level dancer. He has reached the pinnacle of the program that, at the moment, best fits this time allotment. If square dancing is to fill the needs of all potential dancers, there should be ample places for these people to enjoy their hobby.

The same might be true of the Mainstream Program. As the individual who has mastered the Basic Program sets out into Mainstream, he or she may be shaky at first but, having completed the 68 movements, becomes more and more competent at handling each one. Finally, after a year of dancing at Mainstream, the individual is comfortable with the entire list, can dance them in any logical order that the caller may dream up and is relaxed, con-

siderate and comfortable. This is the third stage, the advanced degree of being a Mainstream dancer.

The same can be applied to those who first learn, then accomplish and finally master the Plus, A1 and other programs. So, if you will pardon us for taking up the term levels, once again, is it not possible to be a high level Basic Program dancer or a Mainstream dancer of a medium or advanced degree of proficiency?

Utilizing this concept, it's conceivable that callers of better than average ability could call for a club of individuals within the framework of the Basic Program (1-48) and provide these individuals with challenge — a challenging Basic dance.

Our point in all of this is to stress that the person knowing a limited number of basics and knowing them well should not be labelled a low level dancer. The frequency with which he or she is able to dance should be each person's prerogative and the activity should provide all dancers with a choice of programs to enjoy.

When looked at this way, it's understandable that there are those who may have moved rapidly through the various programs, reaching the Plus or Advanced plateaus within little more than a year. Also, it's easy to see that for some it could be extremely difficult to enjoy a Basic Program dance where all the choreography was built on just the first 48 movements and where all the dancers were highly skilled.

With any of the programs, the highest strata should be made up of individuals who can skillfully dance all the movements in the program preceding the one they are in. They should be able to follow standard styling and move comfortably and smoothly to the music. They would be the dancers who do not rush the caller and who know not only the movements but *know how to be a good dancer*.

WHAT IS THE HIGHEST DEGREE OF ONE'S ABILITY?

ESPECIALLY ADEPT					
ACCOMPLISHED DANCER					
LEARNING PROCESS					
	BASIC PROGRAM	M/S PROGRAM	M/S-QS PROGRAM	PLUS PROGRAM	OTHER PROGRAMS

DISCOVERY — Help for the New Dancers

The $\frac{1}{2}$ HALFWAY $\frac{1}{2}$ Dance

CAN YOU REMEMBER back to the time when you were learning to square dance? How exciting it was to discover that you actually didn't have two left feet, that you could move in concert with seven others in your square and with the several other squares within your class and altogether, almost simultaneously, react to the commands given by that person with the microphone at the head of the hall.

Remember, if you can, that tip at the end of the evening when, without giving any explanations, the caller just began to weave some of the calls together in unusual ways and you were able to move through strange and wondrous patterns. This, even though it was early in your learning experience, led you to believe more than words alone that you were in fact a *square dancer*! The few calls you had learned you really knew. The caller hadn't been kidding you. If you did what he called along with the others in your square you were a part of something very exciting.

Satisfaction of Learning

As class time went on, you learned that you could dance with any of the others within the class and, from time to time as experienced club dancers would join you (even though you knew they had been a part of the activity longer than you), you nevertheless could do the same things, in the same way and keep up within the framework of what you had been taught.

Somewhere along the line your class may have joined with another class or several other classes within the area and had a square dance party. The word party simply meant it was an evening with no teaching. You would be dancing those things you had already learned but, and this was the best part, you would be dancing with others from outside your own group, people who had learned from different caller/teachers. For the first time someone other than your own caller was giving the

commands for you to follow.

It was at this point that you discovered square dancing was truly an international language. The voice of the caller may have been different but you found that you could follow the calls just as well.

As a new dancer this may have been one of the high points in your square dancing experience for, from this point on, you would be meeting and dancing with many *friends* you had never met before. Different callers would be at the microphone and you would be introduced to the great variety of attractions this activity makes available to its participants.

Importance of Dancing With Others

Because this mixing and dancing with others is a very important phase of the new dancer's indoctrination, the Halfway Dance has its place of significance. In an outlying area where there may be only one class, at the midway or other convenient point in the lessons, experienced members may be invited to attend a special party dance hosted by the class members. A larger hall may be required and the dancing restricted to just those movements that have been taught to this point. In a manner of speaking, the new dancers are able to flex their muscles, try out their skills and get a fuller perspective of their new-found hobby.

To those setting up this Halfway party, whether it involves just one beginner class or many beginner classes held within the area, there needs to be a degree of understanding when working out the program. Callerlab has done much of the work for us. They have taken the 68 Basics that make up Mainstream's 41 learning sessions so that if you were to divide the list in half, you could very conveniently arrive at a list of Basics all the callers might follow for this particular program. Almost.

If you are familiar with the Callerlab list (check your 64-page, Illustrated Basic/Main-

stream Handbook), you will note that a number of the basics are divided into family groupings — Callerlab identifies these by marking some of the family members in italics. This is to indicate that the caller/teacher may wish to teach the simple, garden variety of the family at one session and then perhaps several sessions later introduce the other family members which are variations. In this way, the new dancer becomes thoroughly familiar with the concept of the movement in its simplest form before learning the other forms in the same family.

Learning the Easy First

As an example, early in the game, dancers are taught to promenade. Later on the caller may teach them how to do a wrong way promenade and although these two movements were within the same family, the dancers would become thoroughly familiar with the simplest form of the movement before being introduced to a variation.

The right and left grand also has a wrong way grand within its family but Callerlab suggests it may be taught later. This concept applies to an allemande thar (wrong way thar), a right handed ocean wave (left handed), a swing thru (and a left swing thru), etc.

A simple splitting of the Callerlab lists for a Halfway Dance might include some of these family units that have not yet been exposed to new dancers. For that reason, we suggest a logical precaution. In the new Caller/Teacher Manual, the 68 Mainstream Basics (presented in family groupings) have been broken down into 41 teaching segments — the number of lessons suggested by Callerlab. As you will see on the teaching order chart, we have taken all of the movements and broken them into 41 suggested teaching sessions. If your dance splits the lessons right at the halfway mark you may wish to hold it following lesson 20. If the party falls after lesson 10 or 15, check the chart to see what basics may have been taught by that time.

If a Halfway Dance follows this concept, you will note (in the parentheses following each of the basics listed) that quite a few movements may not have been taught, so these would not be used by the callers at a Halfway Dance.

As an example, while run (boys, girls, ends, centers) might all be taught by the 14th lesson, cross run, a member of the same family

(38), would not be introduced until the second half of the teaching series. Cross run would then be left out of the Halfway Dance providing, of course, that the callers involved follow this system.

Suggestion: Check the List

In planning a Halfway Dance, those working out the guidelines might do well to check this list and use it along with their total list of Mainstream basics to come up with a satisfactory program.

Remember, your goal is not to demonstrate the ability (or inability) of any of the caller/teachers. Its purpose is to *compliment* those new dancers who attend and to build their confidence. It would be a disadvantage and a disservice to the new dancers if movements are called that have not yet been taught. It's far better to decide on a lesser number of basics for the program if it means that the greatest percentage of the floor will be able to master the dancing.

A Halfway Dance is part of the "insurance" we take out to protect the new dancers and to make sure that they become sold 100% on their new-found hobby. Anything that will embarrass them in any way should be avoided. This is a big step for them and for all of us. Make it a happy experience!

Your 41-Week Programs

On the next two pages is a possible order for teaching the movements that make up the Basic and Mainstream programs. These lists, taken from the Caller/Teacher Manual, are divided at the halfway mark so that there is a logical list of basics for a Halfway dance following session 20.

Here are a few suggestions from sponsors and dancer/leaders who have participated in these programs in the past.

- Stress to the angels or helpers that this program has been designed to compliment the new dancer and as in class, the angel's and helper's primary purpose is simply to fill squares so that *all* the new dancers may participate.

- Make sure the party is representative of the fun that the activity has in store for the newcomer. Because it is a party dance, avoid any teaching. Callers should use *only* those movements thoroughly learned by the dancers.

• If mixers and simple rounds are to be included, be sure this is understood by all caller/teachers ahead of time so that their dancers are prepared to dance the routines without difficulty.

Remember, the Halfway dance is an important part of the total learning program and should never be allowed to embarrass or frustrate any of those for whom the dance has been provided.

The BASIC and MAINSTREAM PROGRAMS

IN A SUGGESTED TEACHING ORDER



The BASIC Program

FIRST SEMESTER

16 Sessions

SESSION ONE

- 1 — **Circle Left and Right** (1a, b)
- 2 — **Forward and Back** (2)
- 3 — **Do Sa Do** (3)
- 4 — **Swing** (4)
- 5 — **Couple Promenade** (5a)
- 6 — **Single File Promenade** (5b)
- 7 — **Allemande Left/Right** (6a, b)
- 8 — **Arm Turns, Left/Right** (6c, d)
- 9 — **Right and Left Grand** (7a)
- 10 — **Weave the Ring** (7b)
- 11 — **Star Right/Left** (8a, b)
- 12 — **Star Promenade** (9)

SESSION TWO

- 13 — **Pass Thru** (10)
- 14 — **Split Outside Couple** (11a)
Split the Ring (one couple) (11b)
- 15 — **Rollaway Half Sashay** (12b)
- 16 — **U Turn Back** (13a)
- 17 — **Separate/Divide** (14a, b)
- 18 — **Wrong Way Grand** (7c)
- 19 — **Courtesy Turn** (15)
- 20 — **Two/Four Ladies Chain** (16a, b)

SESSION THREE

- 21 — **Do Paso** (17)
- 22 — **Lead Right** (18)
- 23 — **Right and Left Thru** (19)
- 24 — **Star Thru** (20)
- 25 — **Circle to a Line** (21)
- 26 — **Bend the Line** (22)

SESSION FOUR

- 27 — **All Around the Left Hand Lady** (23)
- 28 — **See Saw** (your taw) (24)
- 29 — **See Saw** (as a left shoulder do sa do) (24)

SESSION FIVE

- 30 — **Grand Square** (25)
- 31 — **Square Thru** (26a)

SESSION SIX

- 32 — **California Twirl** (27)
- 33 — **Dive Thru** (28)
- 34 — **Half Sashay** (12a)

SESSION SEVEN

- 35 — **Cross Trail Thru** (29)
- 36 — **Wheel Around** (30)
- 37 — **Wrong Way Promenade** (5c)

SESSION EIGHT

- 38 — **Ladies Three Quarter Chain** (16a, b)
- 39 — **Promenade Half/Three Quarters** (5)

SESSION NINE

- 40 — **Left Square Thru** (26b)
- 41 — **Ladies In, Men Sashay** (12c)

SESSION TEN

- 42 — **Allemande Thar** (31a)
- 43 — **Shoot the Star** (32)

SESSION ELEVEN

- 44 — **Slip the Clutch** (33)
- 45 — **Box the Gnat** (34)

SESSION TWELVE

- 46 — **Wrong Way Thar** (31b)
- 47 — **Backtrack** (13b)

SESSION THIRTEEN

- 48 — **Right Hand Ocean Wave** (35a)
- 49 — **Ocean Wave Balance** (35e)
- 50 — **Pass the Ocean** (36)
- 51 — **Swing Thru** (37a)

SESSION FOURTEEN

- 52 — **Run** (boys, girls, ends, centers) (38a, b, c, d)

SESSION FIFTEEN

- 53 — **Alamo Style Wave** (35c)
- 54 — **Alamo Swing Thru** (37b)

SESSION SIXTEEN

- 55 — **Trade** (boys, girls, ends, centers, couples, partner) (39)
- 56 — **Wheel and Deal** (lines of four and two-faced lines) (40a, b)

This is the halfway point in the 29 lesson Basic course.

Time Out for a Halfway Dance

THE PARTY is not a "test" of the new dancers' ability. Its purpose is to help build the dancer's confidence. Be sure they have a good time — this means that they can relax, knowing everything that will be called has been taught, reviewed and retaught.

We have selected a point for the party near the halfway mark in the total class program of 41 lessons. Because classes, within the same area, start at different times the program should accommodate those who have progressed the shortest distance (within reason, of course). It's a good idea for the caller to advise class members of the movements to be featured. This allows them an opportunity to check their Basic/Mainstream Handbook and bone up a bit before the big event.



SECOND SEMESTER 13 Sessions

SESSION SEVENTEEN
57 — **Double Pass Thru** (41)

SESSION EIGHTEEN
58 — **Zoom** (42a)

SESSION NINETEEN
59 — **Flutterwheel** (43a)

SESSION TWENTY
60 — **Veer Left** (44a)
61 — **Veer Right** (44b)
62 — **Trade By** (45)

SESSION TWENTY-ONE
63 — **Touch** (46a)
64 — **Touch One Quarter** (46b)

SESSION TWENTY-TWO
65 — **Cross Run** (38e)

SESSION TWENTY-THREE
66 — **Circulate** (boys, girls, all eight, ends, centers, couples (47a, b, c, d, e, f)

SESSION TWENTY-FOUR
67 — **Ferris Wheel** (48)
68 — **Box Circulate** (47g)

SESSION TWENTY-FIVE
69 — **Single File Circulate** (47h)

SESSION TWENTY-SIX
70 — **Reverse Flutterwheel** (43b)

SESSION TWENTY-SEVEN
71 — **Left Hand Ocean Wave** (35b)

72 — **Left Swing Thru** (37c)

SESSION TWENTY-EIGHT
73 — **Split Circulate** (47i)

SESSION TWENTY-NINE
74 — **Substitute** (42b)

The MAINSTREAM Program

THIRD SEMESTER 12 Sessions

SESSION THIRTY
75 — **Cloverleaf** (49)
76 — **Turn Thru/Left Turn Thru** (50a, b)

SESSION THIRTY-ONE
77 — **Eight Chain Thru** (51)
78 — **Sweep a Quarter** (52)

SESSION THIRTY-TWO
79 — **Pass to the Center** (53)
80 — **Spin the Top** (54)

SESSION THIRTY-THREE
81 — **Centers In/Out** (55a, b)
82 — **Cast Off Three Quarters** (56)

SESSION THIRTY-FOUR
83 — **Walk and Dodge** (57)
84 — **Slide Thru** (58)

SESSION THIRTY-FIVE
85 — **Fold** (boys, girls, ends, centers) (59a, b, c, d)
86 — **Dixie Style to an Ocean Wave** (60)

SESSION THIRTY-SIX
87 — **Spin Chain Thru** (61)
88 — **Peel Off** (62)

SESSION THIRTY-SEVEN
89 — **Tag the Line/Partner Tag** (63a, b)

SESSION THIRTY-EIGHT
90 — **Curlique** (64)
91 — **Scoot Back** (65)
92 — **Cross Fold** (59e)

SESSION THIRTY-NINE
93 — **Fan the Top** (66)
94 — **Hinge/Couples, Single, Partner** (67a, b, c)

SESSION FORTY
95 — **Recycle** (68) (Waves only)

SESSION FORTY-ONE
96 — **Final drills, catch up and party night**

Direct From:

Congressional Record

Folk Dance of America — Report

IN SQUARE DANCING we have our local and area publications which provide directory information, newsletters from our clubs and associations and the internationally circulated publications, such as this one, that provide dancers and leaders with an update on activities around the world. In like manner, our senators and congressmen depend upon the Congressional Record for every bit of news that happens in official Washington.

Over the past 10 years or more, as workers in the field of square dancing have endeavored to get Washington legislators to recognize square dancing as the official Folk Dance of America, the word *square dancing* has popped up a number of times in the Record. Not all of us have access to this awesome publication which sometimes staggers the mind with its voluminous reports and, for that reason, we have taken the following from one of the recent issues. Senator Byrd's words include his own thoughts as well as those furnished by the square dance supporters of the bill.

The PRESIDENT pro tempore. The minority leader is recognized.

S. 1448 — DESIGNATION OF THE SQUARE DANCE AS THE NATIONAL FOLK DANCE OF THE U.S.A.

Mr. Byrd: Mr. President, in the last Congress I introduced a Senate resolution to designate the square dance as the national folk dance. The resolution was adopted by the Congress with an amendment and signed into law by the President on June 1, 1982.

Since that time, the square dance has

enjoyed an increase in popularity. Membership in the many square dance organizations formed over the years has grown, and new organizations have come into being since the enactment of the law. . . . Here is a summary of square dance activities since last June which I have received from the National Folk Dance Committee.

The Designation of the Square Dance as the National Folk Dance of the U.S.A.

The recent designation of the Square Dance as the National Folk Dance of the United States of America, by Congress, has resulted in a proud and positive reaction by millions of people, especially active dancers, all over the nation. The wide coverage by the media, focusing attention on the National Dance through television, radio, newspapers, and magazines has created an enormous interest and growth in square dancing which is overwhelming.

Clubs, churches, and social groups are clamoring for information about the dance. Square dancing is currently being taught in schools across the Nation, from elementary through high school, and many more schools are seeking ways to include the activity in their curriculum.

A number of universities, through their English Language Extension Course for foreign students, include students' participation in square dance parties so they may be aware of this part of our American heritage. Commercial concerns entertaining foreign customers use these square dance parties . . . to treat them to a true part of America.

The recognition, by Congress, has in-
Please see FOLK DANCE, page 108

On-the-Air for Square Dancing

*Canadian radio station
features popular weekly program*

Trev
Grey-Dreaper



WHEN CIGV-FM GREAT VALLEY RADIO hits the air on a Thursday night in Penticton, British Columbia, thousands of square dancers and non-square dancers alike perk up their ears as Trev Grey-Dreaper embarks on his weekly hour of music, information and special interviews. The program is called "Square Talk" and it's beamed throughout the southern interior of B.C. and the north central area of Washington state. The format includes the playing of both square and round dance records interspersed with a rundown of club activity in B.C. and Washington, plus any major state, provincial or international event. On occasion there are interviews with visiting or local callers and cuers.

In its second year, a popularity pattern is emerging which indicates that along with avid square dance fans, listeners include many who simply enjoy the music and overall presentation and may become future dancers. Letters from non-square dancers give the distinct impression that the show not only provides dancers with entertainment and data geared to their very own hobby, but is reaching out with the positive effect of winning people over or at the very least providing an understanding of the square dance activity to those who often harbor the misconception that square dance music is all "hayseed and hillbilly."

Trev has been encouraged by the comments of country and western radio deejays, who often can be extremely tough critics. When discussing how the music of square dancing has changed over the years, they tend to agree that the tunes of many of today's singing calls are as modern as the melodies played on regular programs. The selection of music for the show is left up to Trev, who finds it interesting that he occasionally discovers round dance music in the files of the station's

record library.

Interviews with nationally known callers are recorded when they are in the area with a thought to editing for future programming. Airing the tape prior to a return engagement provides excellent promotion and the advantage of allowing everyone an opportunity to hear the caller beforehand. Penticton is in the enviable position of being the site of the much publicized B.C. Square Dance Jamboree that every year attracts throngs of dancers and callers to one of the largest outdoor, week-long festivals of its kind. It certainly provides an ideal source of supply for future programming and it's interesting to note that CIGV broadcast two hours of the Jamboree each evening throughout this year's festival.

Over and above the entertainment and what's happening factors of "Square Talk," a rather unique informational service for callers has developed. Trev says one of the greatest things that has occurred is that some of the major square and round dance record companies are now shipping their new material to him for airing on the show. It gives callers a chance to hear material and if they like it they can place their orders by mail with the distributors. Appreciative callers feel that the record firms sending the material "for broadcast purposes only" are really doing them a big favor in making it possible to order current favorites while they're new and still popular. Trev, by the way, is inclined to be most generous with his plugs. So all round or square dance records used get good coverage. To publicize a major square dance event or to obtain guidance with regard to developing a square dance radio show in your area, write to Trev Grey-Dreaper, Square Talk, CIGV-FM Great Valley Radio, 125 Nanaimo Ave., W., Penticton, B.C. V2A 1N2

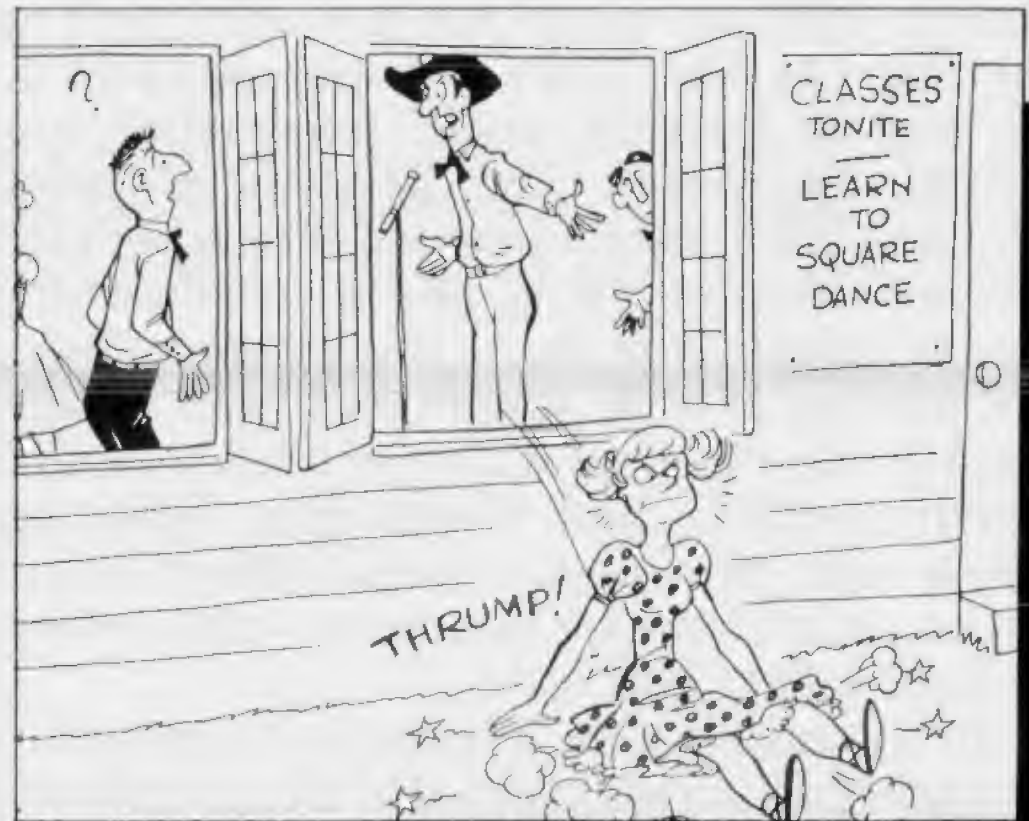
FRANK GRUNDEEN

Takes a Look at the New Dancers

DURING LAST MONTH and this, many thousands of newcomers will find their way into beginner classes just as they have been doing for the past three or four decades. Square dance classes are unique with the contemporary form of square dancing and cartoonist, Frank Grunden, has watched with amazement and amusement over the years as these nondancers have become involved in their new-found hobby. Here, from more than 35 years of *SQUARE DANCING (Sets in Order) Magazine* are a few of the "snapshots" of the new dancer — as Frank sees them.

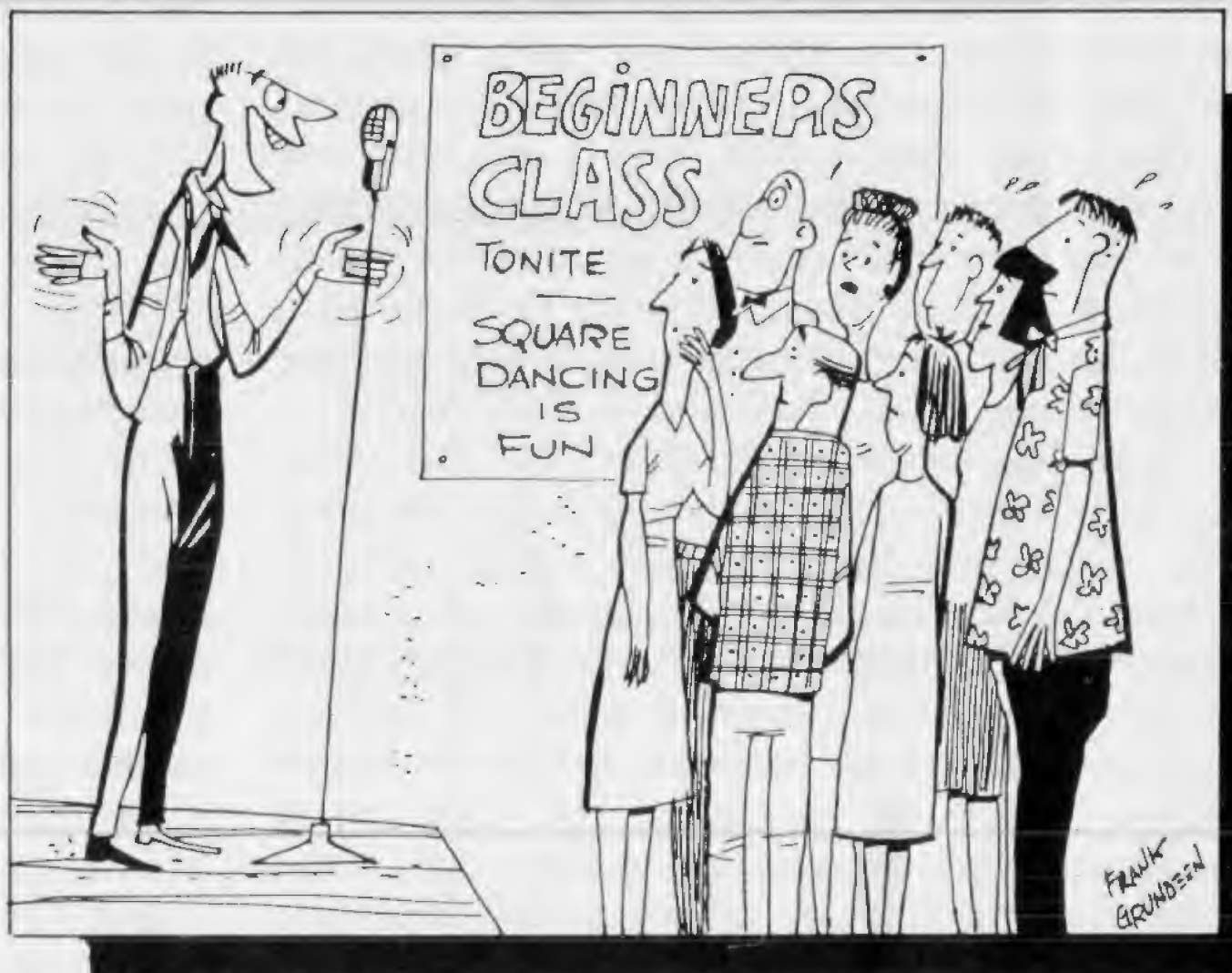


"Well Yes! I did say I wanted tight little squares but . . ."



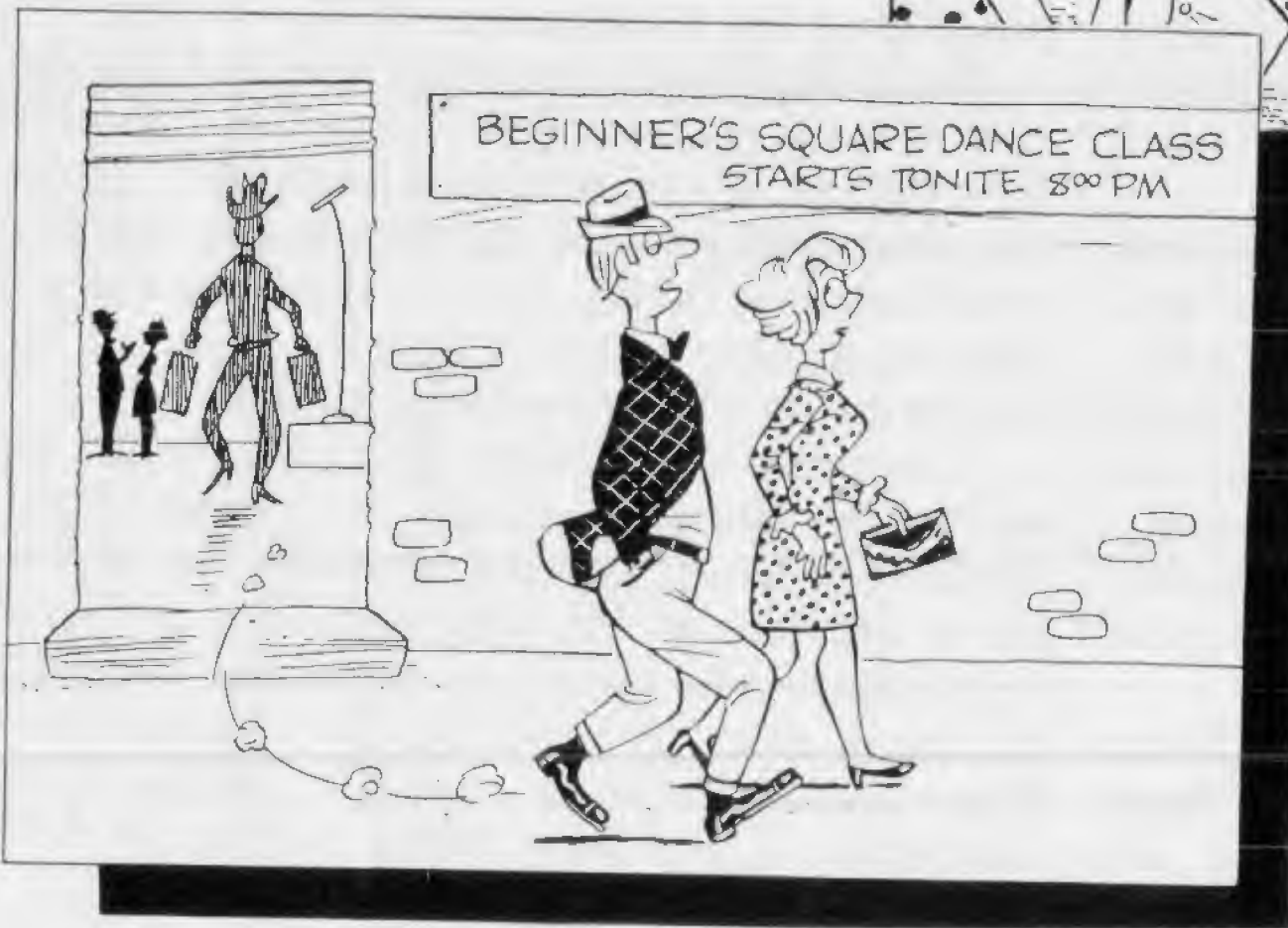
"Jones! Stop steering your partner in the wrong direction."

"Don't be nervous folks just 'cause you ain't danced before . . . Shucks! I ain't never called before!"





"To answer your question, Madam — this is a BEGINNERS CLASS in the strictest sense of the word."



"I don't see anything too tough about calling! All you need is a P.A. set, a microphone, a few records . . ."

The Lloyd Shaw Foundation

ARCHIVES and YOU



by Dr. William M. Litchman, Albuquerque, New Mexico

WHEN WE THINK OF AN ARCHIVES of square dancing we often think of very old and rare books or magazines and other items so scarce that they must be extremely valuable. We often hear the remark, "How could I possibly have anything of value for the Archives?" To be helpful, I will list some of the things urgently needed that you might even have in your attic.

First, it might be well to mention two things which are *not* needed presently. We do *not* need issues of SQUARE DANCING Magazine dating from after 1956 and we do *not* need issues of American Square Dance Magazine dating from after 1956. However, we certainly do need the following:

1. *Books on dancing in general*, particularly new books recently published or published prior to 1950. Subjects can range over the entire field of dancing from squares to ballet.

2. *Magazines on square, rounds and contras*, particularly early issues of national, regional and local magazines. Please enquire if the magazine in your area has the Archives on its mailing list. Magazines on other dance forms are also appreciated.

3. *Caller's notes and note service issues* except for the series of notes from the Southern California Callers' Association (1960-1970) and Les Gotcher's notes (1960-1970).

4. *Workshop notes, dance camp syllabi and caller's college notes* are especially needed. Notes from the Lighted Lantern in Colorado, Herb Greggerson's American Squares Camps in the early 50's, Opilbay Camp notes and extensive notes from Stockton, are needed.

5. *Notes from Lloyd Shaw Summer Camps*. Our collection is very sketchy and needs to be filled out.

6. *Letters written by Lloyd and Dorothy Shaw* are especially sought and any pictures of them or the Cheyenne Mountain Dancers are needed desperately, even Cheyenne Moun-

tain Dancer programs, fliers and advertisements.

7. *Hand-made callers' notebooks or dance musician's books*, early or otherwise, would be most useful if the name and information about the caller/musician is included.

8. *Tapes of dances, live calling, panel discussions, cues for rounds* are valuable to us, especially with notes giving the identity of the individuals on the tapes and something about them.

9. *Musical instruments* used to play for dances are not often donated and the Archives would gratefully receive these.

It is important to mention that the Archives will be around for a long, long time and you can arrange for a donation to be made much later by attaching a codicil to your will — a fairly simple procedure not requiring a lawyer in most states. The Archives has a short bulletin describing how this might be accomplished.

If you know of someone who has recently retired or dropped out of the activity, to them a donation might mean a useful tax break or a way to clear out a cluttered room so please pass along the information in this article.

Even duplicates are welcomed. If the Archives has an extra copy of something needed by a patron, it can be made available. Duplicates can also be sold and the money used to purchase new books. Even a donation turned over to another person becomes a part of the preservation of our heritage in dancing.

If you have anything that you might be willing to donate and are not sure of the Archive's need, please contact us *before* throwing it away. We appreciate the generosity of those who have sent materials and wish to thank everyone. Write The Lloyd Shaw Foundation Archives, c/o Dr. William M. Litchman, Director, 1620 Los Alamos SW, Albuquerque, NM 87104 (505) 247-3921.

*With hall rents going up
and good halls becoming
more difficult to find,
you'll enjoy this success story.*

A Great Home for Square Dancing



Allemande Hall, Chattanooga, TN, truly a home-like spot.

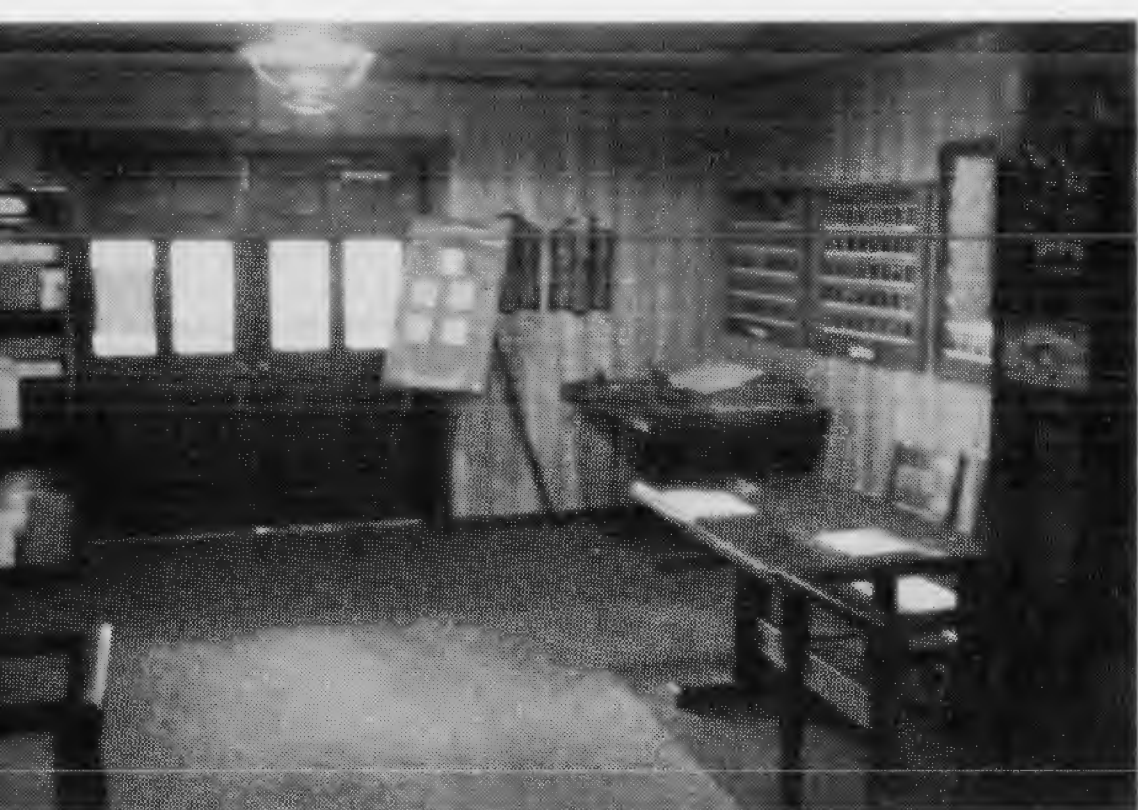
THE FINEST SQUARE DANCE and round dance complex this side of anywhere would be pleased to change its slogan to "among the finest," according to J.I. "Bus" Jones, President of Allemande Hall, in Chattanooga, Tennessee. The principals strongly believe that every area with an adequate number of clubs should have its own square dance facility and they've backed up their belief by making the details of this huge undertaking an open book so all may benefit from their experience. A synopsis has been prepared by Allemande Hall containing explicit information with regard to ownership, size and land purchase, uses and maintenance of the building. They

have included details of how funds were raised to realize this optimistic venture.

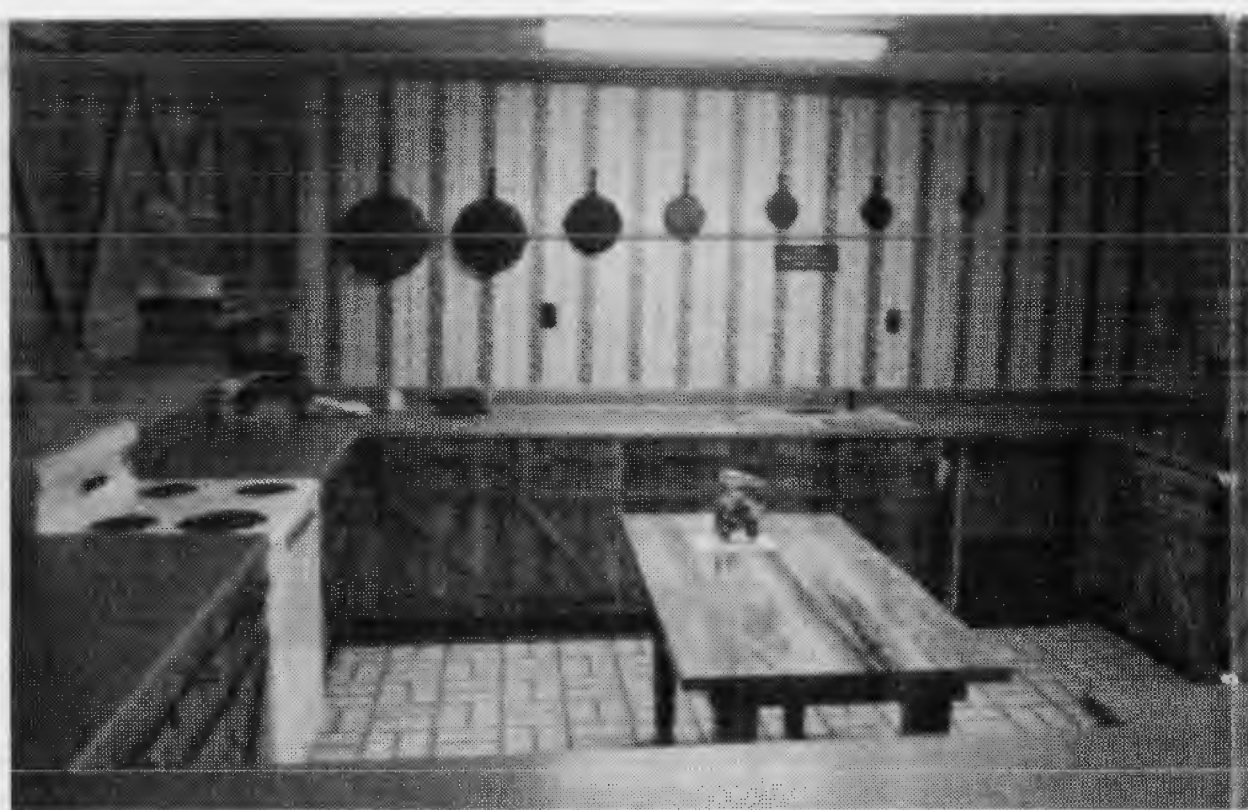
Along with the pluses there is an outline of the problems encountered and how they were dealt with and in most cases, surmounted. The original plan was to pay off all debts in 10 years (1986). It now appears that another slogan, recently adopted, could come true—"Debt Free in '83." To date they have redeemed \$40,000 of the bonds purchased, paid the interest, operated the hall and reduced the note to \$14,000. For the quoted figures to have meaning and present a clear picture of the financial aspect of the undertaking, we must delve into the notes and provide ex-

Comfortable dancing, great floor, outstanding accoustics — plenty of reasons for pride of ownership.





Inviting entry with ample space for bulletins.



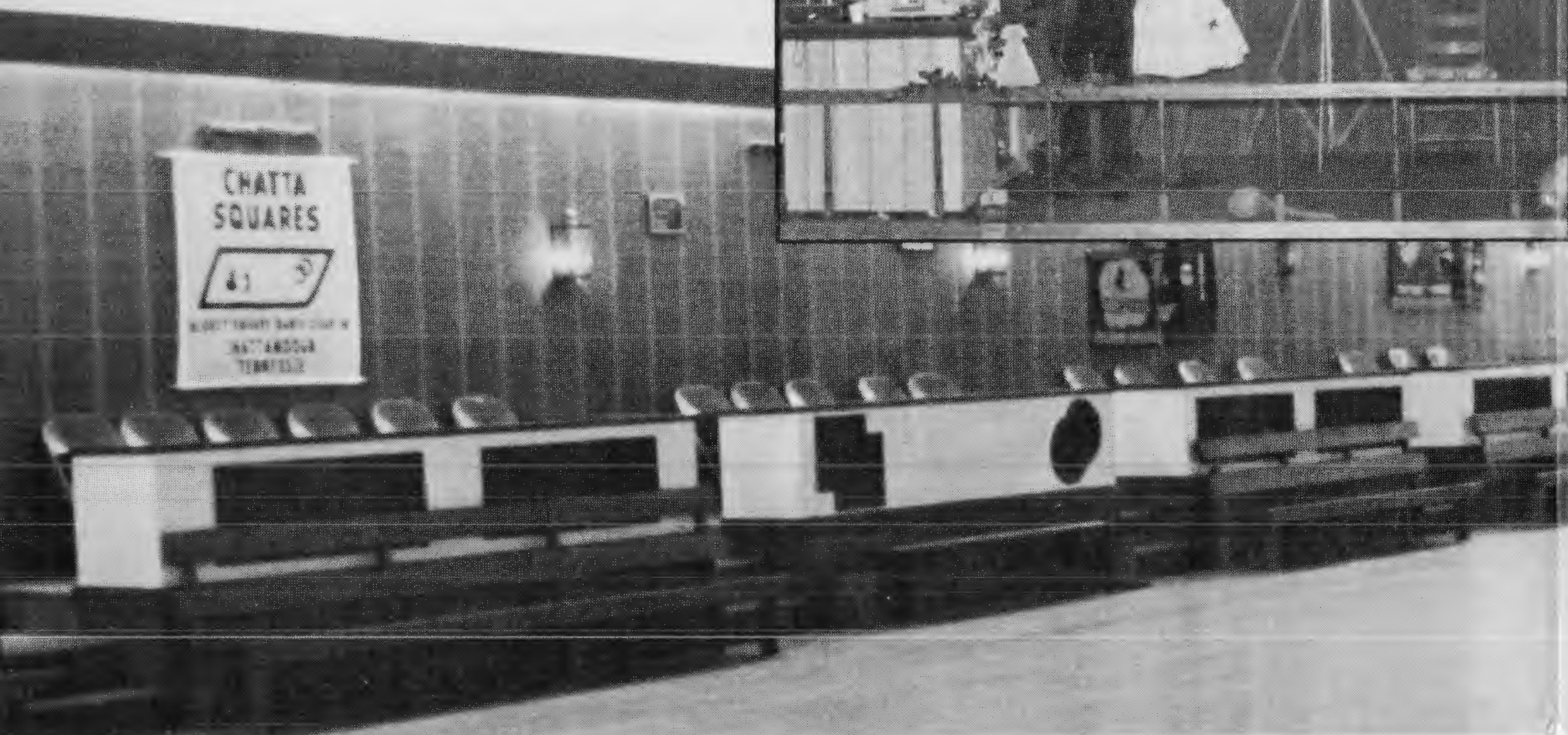
Spacious and well-equipped kitchen facilities.

cerpts from their brief.

“ . . . The structure was to eventually cost \$130,000. In the beginning we had a giant flea market sale—profit \$2,500. We sold chances on a Pinto car—profit \$2,000. Numerous raffles profited us \$800 to \$1,200 each . . . There was a Membership Certificate dance, two magazine subscription projects, raffles set up with interested clubs selling chances—one half of the ‘pot’ to the lucky winner, the other half to the Allemande Hall fund. Easy to do and profitable. There were outright donations of close to \$4,000. Still, all of these efforts accumulated comparatively small amounts of money.

Comfortable loge seats for spectators line the dance hall (below). The well set-up stand (insert) is a caller’s dream come true and the entire hall has an air of quality.

“ . . . We sent out an appeal to all square dancers to attend an important meeting. We brought blown-up pictures of the progress of the building, had speakers to excite some 80 folks and in an atmosphere of enthusiasm sold \$45,000 worth of bonds at 8½% interest. As the building progressed, more people wanted the bonds and we stopped sales at \$73,000. This was our means of rapidly completing the building. Toward the end of construction a local bank was glad to lend us a further \$30,000 to complete everything . . . ”



Square dancing is booming in Chattanooga and new classes are larger than ever before — not at all surprising with Allemande Hall offering the ultimate in comfort and convenience. There's an icemaker, drinking fountains, rest room stalls that accommodate the largest crinolines, storage areas for clubs, a store room for the Hall, a roomy office and meeting room. There's an indirect lighting system with adjustable brightness switches and an air-conditioning system that can't fail because there are eight separate units. All this and more with a floating pine dance floor. Heaven can wait! We could go on and on but all the nitty gritty from who and how many to have on the all important building committee to every detail of the well proven operating rules of Allemande Hall are yours for the asking. It would be thoughtful to send along a large, self-addressed 54¢ stamped envelope when you request your copy of "Building A Building" information. Write Bill Brandfast, Allemande Hall, 2548 Gunbarrel Rd., Chattanooga, TN 37421. Talk to the planners and they'll tell you, "If you build a building for the purpose this building was built, you'll never regret it, and you will always have a feeling of pride in your accomplishment. It will be an arduous undertaking, full of uncertainties and discouragements, but never doubt that your dedicated, hard work will pay off. It will!"

□ □ □



Modern ladies' room facilities (upper right) compare interestingly with the men's novel wash basins, encased in rustic barrels. Exterior views suggest ample air conditioning and parking (below, left) and — how thoughtful — an exclusive parking space for the caller, along with a special ramp entrance (below, right).



Swing Your Partner ... Do-Si-Do!



There are 200 members in the Palomar Square Dance Association, and they are growing. Who might you know? You might know a couple who danced at the Palomar Square Dance Association. You might know a couple who danced at the Palomar Square Dance Association. You might know a couple who danced at the Palomar Square Dance Association.

Story By Eric Bailey
Photos By Bill Carman

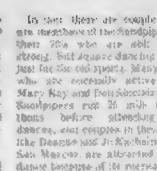
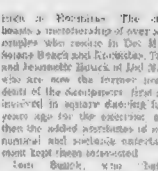


Kenn Reid and the Ocean Wavers' interviews by The Blade-Tribune, San Diego, California, included a number to contact for an exhibition of square dancing.

WEEKEND ENTERTAINMENT

Dancin' to the beat of a different 'cuer'

Story by Betsy Jagger



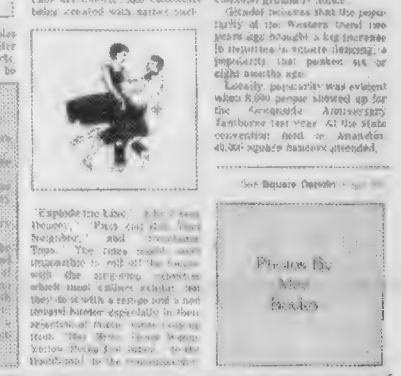
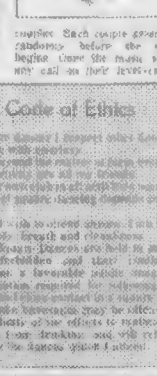
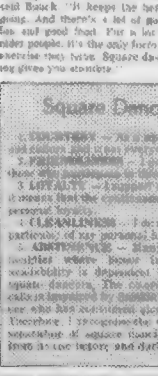
There are 200 members in the Palomar Square Dance Association, and they are growing. Who might you know? You might know a couple who danced at the Palomar Square Dance Association. You might know a couple who danced at the Palomar Square Dance Association.

Each club has a PMA representative secretary and treasurer. They also have their own directors such as the District Chairperson, the Representative, and the Patronizer, who spend membership ranging from \$5 to \$25.

Western music before square dancing and never wears cowboy clothes is the highlight of the Palomar Square Dance Association.

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The Citizen, Solano Beach, California, used as the theme of square dancing, the National Folk Dance. A Square Dance Code of Ethics was part of the article.

The RECORD

Serving the Downington, Cootesville, Octorara and Honey Brook areas
Vol. 75, No. 133
Saturday, March 12, 1983—25 Cents

High-tech industry needed in area Page Three



Dancing for Cancer
Square Dancers in Cootesville get together last night to "dance out" cancer in a program of the Yellowknifer. An \$800 check was presented to the American Cancer Society by the dancers. Money appears on page 13.

Dancing: it's all for the fun of it

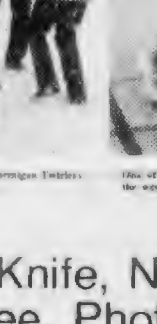
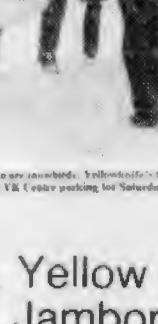
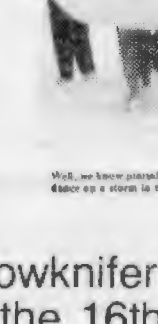
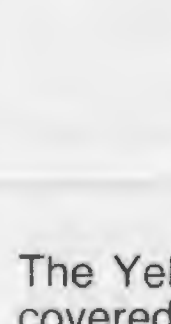
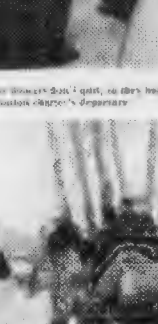
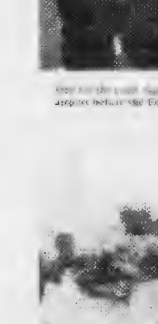
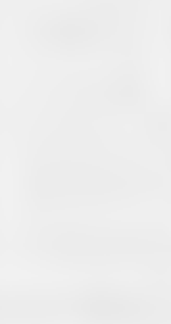
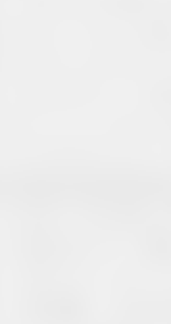
The general attitude of the Yellowknifer, Yellowknife, Northwest Territories, covered the 16th Jamboree. Photos showed dancing inside, at the airport and during a blizzard.

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some **ADVICE** for **RETIRING** callers

By Ralph Hay, Denver, Colorado

WHAT HAPPENS when a caller of several years' experience, particularly one who has achieved a degree of popularity, lays down the microphone? After years of calling or teaching several nights a week, usually while working in a nonrelated, full-time job, what do you do with your time? After being the recipient of accolades and adulation, how do you adjust to dropping out of the limelight? After the last hurrah, what next?

The answer depends on the choices you make. Suddenly there is time to engage in

many activities and interests which were subjugated to a calling schedule. There is now time for vacation rather than business travel, time to spend with children or grandchildren, time to rediscover such sports as golf and bowling, and time to go back to hobbies such as stamp or coin collecting, gardening, wood-working, etc. There is time to enjoy a leisurely dinner rather than gulping down food in order to meet an engagement. Few of these activities, however, replace the satisfaction that comes from teaching and from watching the dance activity enhance and enrich people's lives. No matter how busy you become with other things, you will still feel the need that is created by this loss.

You have the option, of course, of dropping out of square dancing altogether or remaining as an active dancer and leader. Should you opt to drop out, the readjustment trauma will be more difficult to bear. The change will be abrupt and may lead to deep depression and accompanying physical illnesses. In any case, there will be an aching void that will take time to fill.

On the other hand, if you remain an active dancer you will continue to compare yourself with the caller and imagine yourself in his place. You will find yourself calling from the floor during singing calls and anticipating the caller during patter calls. You will be tempted to offer suggestions to the caller which will most likely be construed as undue criticism. But as time goes by, you will become comfortable in your new role and derive great joy and satisfaction from your new status. When you dance as you have strived to teach your students to dance, those who remember you as a caller will tend to emulate your style and will become better dancers because of your example. You will often be asked for advice and comments, both from newer callers and from



Ralph Hay is no stranger to readers of SQUARE DANCING Magazine. He has contributed a number of articles to the Callers Notebook as well as to other sections. Ralph and his wife, VeVe, live a busy retirement life in Denver, Colorado, following a long military career. The Hays continue to care for and promote the square dance activity. They play an active role in their area programs and are members of Callerlab, Legacy and the Overseas Dancers organizations. Ralph's comments on these pages are based primarily on his personal experience. They may prove helpful to other callers contemplating retirement.

dance leaders, and you will find that you are still regarded as an expert in the field from which you have retired. Your emeritus status is a reward that has been earned and which should be treasured and used for the good of the entire square dance picture. If you continue to square dance, you will frequently be urged to call a tip by those who have enjoyed your calling in the past. The temptation is great, but calling, like any skill, requires constant practice to keep in peak form. I think it was Paderewski who said, "If I fail to practice one day I can tell the difference. If I fail to practice two days in a row, my fellow musicians can tell the difference. If I fail to practice three days in a row, my audience can tell the difference." If you succumb to the temptation to return to the mike on an occasional basis, your expertise is certain to decline and in a short time you will find yourself embarrassed rather than elated. You can serve the activity much better and maintain your leadership role by lending your knowledge and experience to other phases of square dance leadership. Serving on seminar panels, accepting offices in local, state or national organizations, assisting at caller's clinics, acting as mentor to a beginning caller and writing articles for square dance publications are some of the

ways you can retain your visibility while serving the recreation that you have valued for so much of your life.

Ah, Sweet Freedom

The freedom of being able to make choices rather than adhering to a schedule is like a breath of fresh air. Imagine how good it feels not to have to excuse yourself when family members or friends drop in just before a dance. You are free to alter your plans, make your guests welcome and forego the dance you planned to attend or arrive a few minutes late. You are also free to attend the dances of your choice, to hear callers you have not heard before, or to take up round or contra dancing if you have not had time for them in the past. Such activity does not diminish your circle of friends. On the contrary, it enlarges it. There is time to build lasting friendships with people to whom you have been attracted to but who were only acquaintances before you retired.

So, when the time comes for you to sell your sound system and dispose of your records, do not despair. Prepare for a period of adjustment but remain a part of the activity and retain your leadership role. You will enrich your life in new ways, and still have the satisfaction of contributing to the wonderful world of square dancing.



Bill Castner

Bill Castner

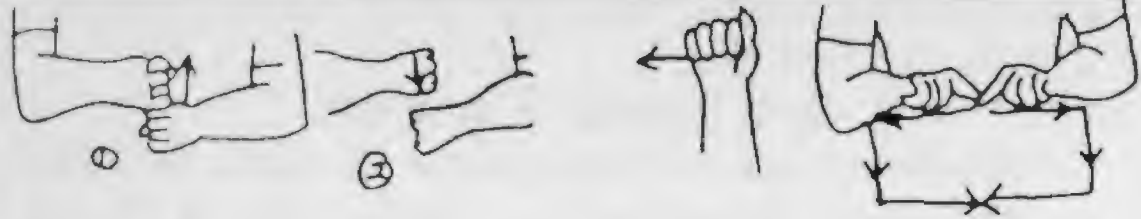
**inducted (posthumously)
into the Square Dance
Hall of Fame**

It was a serious moment on the last afternoon at the 32nd Annual National Square Dance Convention in Louisville, Kentucky, when Jerry Helt announced that veteran caller/leader, Bill Castner, had become a member of the Hall of Fame. Gretchen Castner accepted the recognition of her late husband just prior to the performance of the Squarenaders Exhibition team, a group formed by Bill over 30 years ago. An oil painting by renowned artist, Gene Anthony, will soon be completed and take its place along with the portraits of other Hall of Famers at the SIOASDS headquarters in Los Angeles.

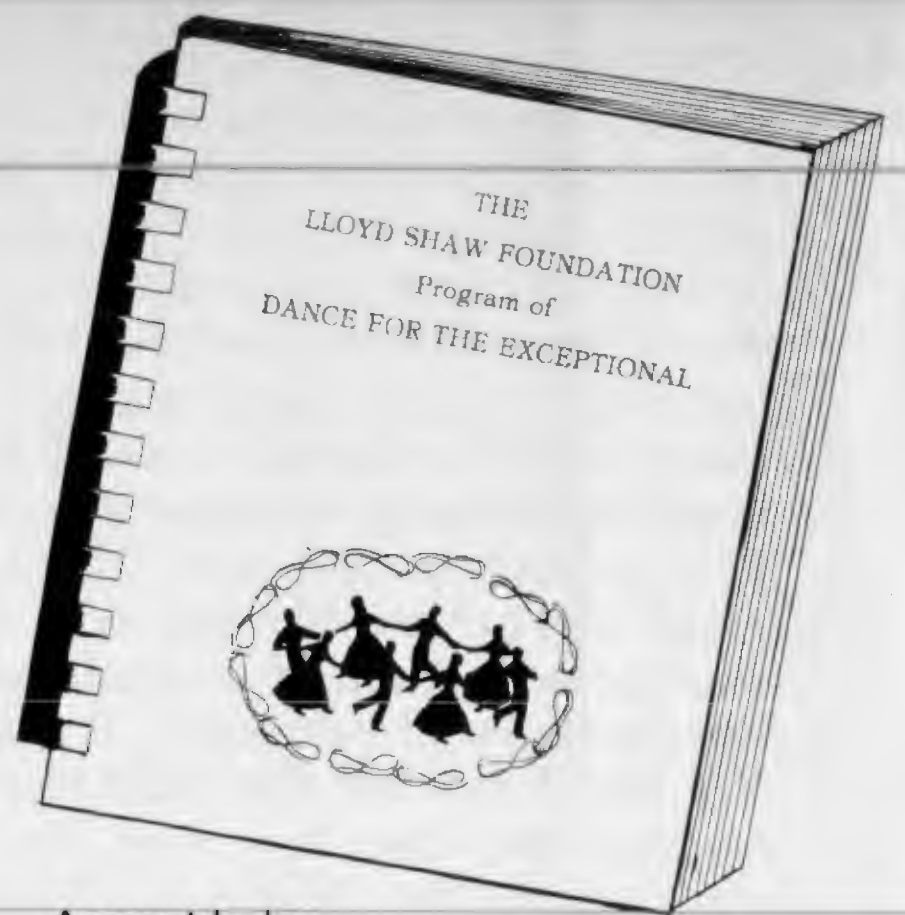
MAKE

A

SQUARE



That the Handicapped May Dance



A great help for teachers

Reviewed by
Debbie Attardo
Staff Member

HOW MANY OF US, when we were nondancers, watched a dance exhibition group performing in a local mall or amusement park, and wished we could participate in the fun and friendship we were seeing? After the exhibition, we may have shed our shyness and asked members of the group where nearby square dance classes were held. When the next beginner class commenced, we were there, ready to dance. In thinking back, how easy it all was.

This opportunity, unfortunately, does not exist for everyone. There are some nondancers in this world who would like very much to become dancers, but because of physical, sensory, or mental impairments, they can not walk in to just any beginner class and start dancing.

To "...extend to exceptional persons of all ages the joys of dance...", the Lloyd Shaw Foundation has recently published a manual, *Dance for the Exceptional*, written exclusively

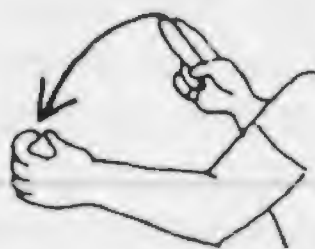
for those teaching the handicapped simple dance rhythms.

This 160-page, illustrated, spiral-bound book encompasses an introduction to dance in the special education curriculum, sections on how to use the manual, lesson plan and a dance program, over 50 fundamental dances with music and instructions (including drawings of sign language directions), a glossary of dance terms and actions and information and basic techniques for teaching the physically, sensory and mentally impaired.

All definitions regarding the level of handicap (self-propelled and attendant-propelled wheelchair, blind and deaf, severely mentally impaired, trainable mentally impaired and educable mentally impaired) were applied in accordance with the Federal Register. The authors, Carole Alice Howard, associate professor of Physical Education at Central Michigan University, and Ruth Ann Knapp, music teacher in the Saginaw, Michigan, public schools, worked well within these definitions when preparing the dance curriculum.

ALL JOIN HANDS AND CIRCLE

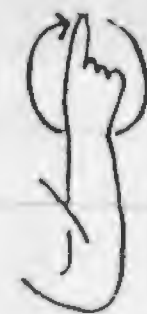
Sentence Segments-
Sign Language



JOIN



HANDS,

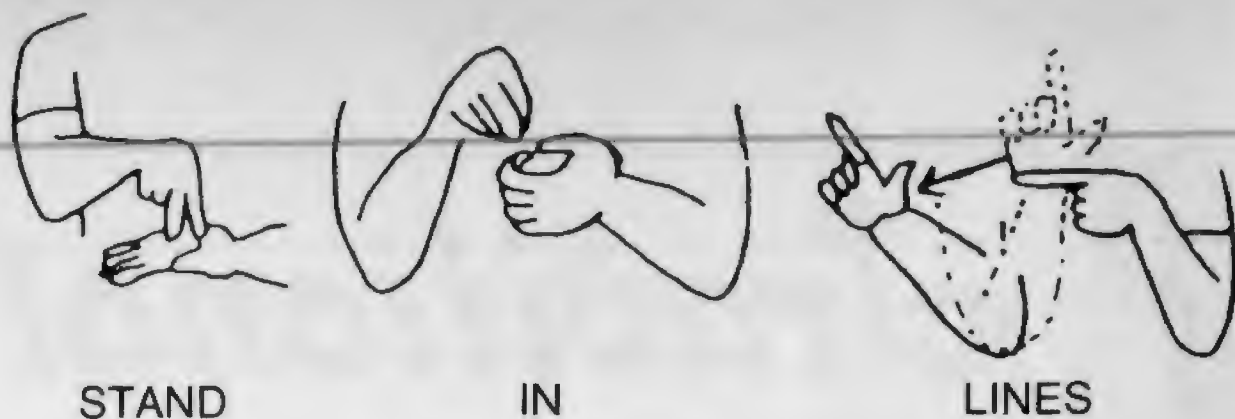


CIRCLE



LEFT,

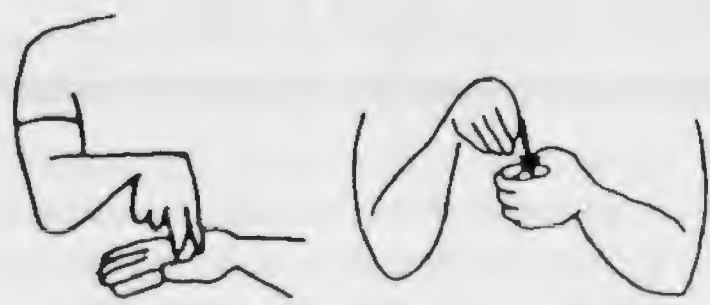
TERMS FOR FORMATIONS



STAND

IN

LINES



STAND

IN



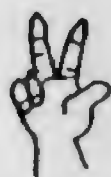
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②

GROUPS



OF



THREE

As the idea behind this manual is to stimulate both the mind and body, the program outlined in the text makes the most of the contribution of dance to coordination, body control and overall fitness. The purpose is to "... promote growth socially, academically, physically and emotionally." (The same purpose we all look for in dance.) "Each step in the carefully planned progression of skills is included to assure success, to provide social interaction through the dance medium, to provide practice with academic skills of learning in a recreational setting..."

A four-page chart of the dances precedes the actual dance material. The motor skills necessary for each of the dances are listed, with suggested recommendations for use with persons in the seven areas of mental, sensory or physical impairment. The authors are careful to note that these rules are not rigid guidelines and "A creative teacher will take this manual and use, adapt, and revise the material to fit his/her teaching situation, space, and students."

Some basic movements of square dancing are introduced in the manual. For some groups, responding to and learning the more involved figures may come later in another dance program.

Picture a large auditorium, filled perhaps with attendant-propelled wheelchair dancers. The wide smiles and laughter of both the attendants and the physically impaired are obvious as each couple "sashays" down the center of the set in the Virginia Reel. These dancers are truly enjoying the fun and friendship we all look for and find in the dance activity.

Dance for the Exceptional is one component in the Lloyd Shaw Foundation's new Special Education Kit. Also included are the records for the over 50 dances, though the manual may be purchased separately.

For further information on *Dance for the Exceptional* and handicapped dancing in general, contact the Lloyd Shaw Foundation, Mailings Division, P.O. Box 134, Sharpes, Florida 32959.



CIRCLE



RIGHT,



IN



TO



THE MIDDLE,



REPEAT,

Traditional Treasury

By Ed Butenhof, Rochester, New York

BOB DALSEMER IS A TRADITIONAL CALLER who makes his home in Baltimore. He has just had a book, "West Virginia Square Dances," published by the Country Dance and Song Society. I will quote his letter to me almost in its entirety since he gives some background and explanation as well as a dance:

"I first encountered a version of the following square at an oldtime square and round dance at the Fire Hall in the town of Maryland Line. It was done as a singing call to the tune of Little Old Log Cabin In The Lane. Similar versions are in Dick Kraus's fine book, 'Recreation Leaders' Handbook, (1955), to the tune of Spanish Cavalero, and on Grenn 12150, called by Dick Leger, to the tune of Silver Belle. It was only last summer that North Carolina caller, Fred Park, showed me the most interesting 'two-leaf clover' yet. It works well as a singing call to either of the tunes mentioned."

TWO (AND THREE AND FOUR) LEAF CLOVER
Music: Spanish Cavalero

**First couple out circle four hands around
Ladies in the center with two hands around
Gents turn 'em over to a two leaf clover
And promenade 'em shoulder to shoulder
Pick up two more circle six hands around
Ladies in the center with three hands around
Gents turn 'em over to a three leaf clover
And promenade 'em shoulder to shoulder
Pick up two more circle eight hands around
Ladies in the center with four hands around
Gents turn 'em over to a four leaf clover
And promenade 'em shoulder to shoulder**

Couples one and two circle left once around. The two gents back away slightly, turn a quarter to the right and wait in place while the two ladies turn by the right hand once around. Still holding right hands with each other, the ladies join left hands with partners (nearest hands since they are facing in opposite directions). With left hands thus joined, the gents twirl their partners to the right so that the ladies end facing promenade

direction with arms crossed in front and right hand still joined with the other lady and left hand joined with partner. The two couples then promenade shoulder to shoulder in this unusual star promenade, once around to home places. To break the star, the men twirl the ladies back out by the left hand, put right arms around their waists and end by courtesy turning the ladies completely around. Couple one picks up couple three and they repeat the action with three couples and finally all four. It works beautifully as a singing call except that the dancers must be well enough rehearsed that they are breaking the star promenade and doing the courtesy turn when the caller is saying shoulder to shoulder.

I appreciated receiving Bob's contribution. It's a good figure and if others of you out there have favorite figures, please send them. They may be new and different to others even though they're old favorites to you. Many of you have written to say you enjoy this page and that too is appreciated, but I'd like to have even more sharing and participation by *you!*

A WHOLE NEW WORLD

Just about the time you feel that you've conquered all the basics — know APD and dancing by definition, backwards and forwards, along comes a sector of the activity that is most significantly a part of the traditional American folk dance and you realize that it's something you've never done. As a dancer, you may think that the older, pre-contemporary style of dancing is simple. Perish the thought.

In the hope that the U.S. Government officially recognizes square dancing as the official Folk Dance of America on a permanent basis, consider as a project for the future including some of the oldies-but-goodies as a part of regular dances, at special parties and as workshop material. This is a link with our heritage. Be a part of it!

The Terminology of Clogging

from The Flop Eared Mule, Hampton, Georgia

SHELIA POPWELL, editor of *The Flop Eared Mule*, newsletter for clogging enthusiasts, compiled a variety of opinions on the differing viewpoints of clogging terminology. Here are excerpts from that article.

"Clogging should be handed down by oral tradition only," reported Frank Hall of Bloomington, Indiana. "In the end I think we are able to dance without words altogether. Even teaching is possible without words. The learner has to pay closer attention for sure, but sometimes we wish they would anyway. The step and the style are the main things. Is it too much to ask dancers to be prepared to recognize a step by more than one name? I don't think so."

"Preservation by the oral tradition is costing us our heritage," was the viewpoint of Bill Nichols, Walhalla, South Carolina. "Too many of our dances are being lost as still another generation of experienced dancers are conveniently tucked away in the nearest rest home. Consequently another part of our heritage is lost. If we don't know where we have been and where we are now, how can we possibly give directions to where we are going?"

Regional Styling Preserved

Frank Hall continued his views: "Personally I enjoy the variety of names and ideas that are associated with steps. I find that a name carries ideas, images and even inspiration. I think regionalism of style may be inextricably

A WORD ABOUT POLICY

Clogging is certainly a part of the traditional American dance. Its ancestors undoubtedly came from the step dancing found in other countries. Its exuberance is matched by little that can be found in other forms of dance. As long as clogging remains noncompetitive and adheres to the principles and ethics of today's square dancing, it will play a role in this activity and have a place in this magazine. We are constantly on the lookout for articles on "How to Clog." Any contributors?

linked with terminology. If we standardize vocabulary, will we end up with standardized stepping?"

"Traditionally food was eaten raw because no one had discovered fire and travel was done on foot because no one had invented the wheel. I don't believe that regional food preferences disappeared once we learned how to write down recipes or that everyone followed the same roads after we found a way to draw maps," said Shelia Popwell. "Clogging steps should never be written down but passed along traditionally."

"What the steps are called doesn't matter," stated Deloris Breske of San Antonio, Texas, "as long as we can write down or describe such steps in a manner that others can understand. How we describe a step or a movement needs a definition acceptable by all so that we can talk to one another about it and increase our enjoyment of clogging by exchanging ideas and learning from one another."

Illiteracy Never Improved Anyone

"The descriptions were developed," wrote Shelia Popwell, "from watching clogging as it is done. The names agreed upon were existing names selected by a majority vote of active cloggers. We agree on a set of names for the same reason we speak of 'north' when we refer to an area toward which a compass needle points. If we have one common name of reference, we can communicate with each other without having to stop and redefine our vocabulary every time we try to have a conversation.

"Standardization of terminology may bring on some pain but I suspect it comes from enduring that unaccustomed sensation between our ears which is tough. It's much easier to say, 'You do it like this, see?'

"Communication is important. It's more profitable to spend time finding ways to describe regional styling differences than finding reasons why standard terminology is a bad idea. Colorful names will preserve our heritage only if we can learn to describe what our feet do after our ears recognize a name."

LADIES ON THE SQUARE



SUNSHINE COSTUMES

GLADYS "SUNSHINE" SAHR is a remarkable person. 80 years young last May, members of her Pele's Promenaders Square Dance Club in Hilo, Hawaii, celebrated the event with a square dance and buffet supper.

Sunshine began dancing in 1945 and took up teaching the same year when the beginner class instructor was transferred. She and her husband, "Hebe" Herbert, later included ballroom and folk dancing in their schedule.

Painting, handicrafts and sewing are among Sunshine's many accomplishments and during the years she has sewn many lovely square dance dresses. A unique feature of her birthday party was a fashion parade of 24 costumes she has designed. At one time she copyrighted an original square dance petticoat (which incorporated a semi-pettipant into it) known as "Whirlmist." Hundreds were sold by mail and the idea has never been duplicated. She also silk-screened square dance dolls dressed in colorful costumes which could be appliqued to skirts.



Phyllis Killgore models a period costume while the honoree, Gladys "Sunshine" Sahr, wears a square dance dress made from a blue lace tablecloth.

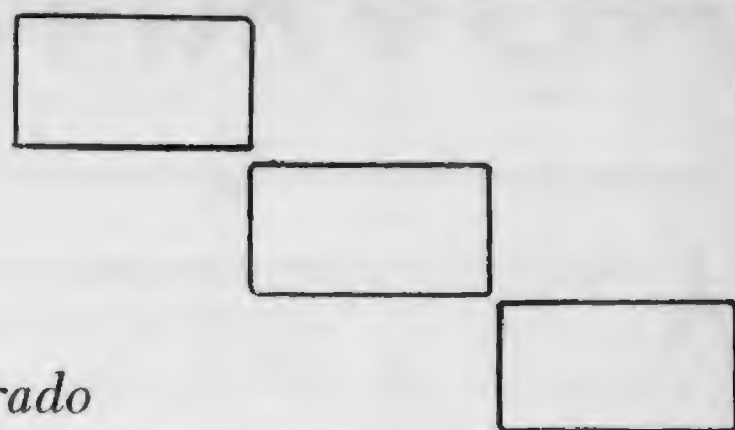
Sunshine has been widowed three times but continues to teach dancing in her home studio and to enjoy various handicraft projects. Her square dance dresses are a tribute to her talents and a visual portrayal of the history of the square dance costume.



Phyllis Killgore wears Sunshine's "Twelve Days of Christmas" square dance skirt. Renee Lau models a skirt with handpainted al-lamanda flowers. Ludora Bourgelais has on a skirt and blouse embroidered with the flowers and names of the 50 United States and Jenny Babhuck wears a skirt with silk-screened dolls.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



SQUARE DANCE CLASSES should be starting by the time this issue is in the hands of the readers. For many callers this is the most challenging time of the year. It takes great skill as a caller to successfully introduce a new group of dancers to this wonderful recreation. The first few weeks are critical and we work hard to maintain interest. The good caller has a large bag of tricks that he or she uses to keep them smiling while they are dancing.

Unfortunately for some dancers, the first weeks will be spent with a caller who either doesn't know or doesn't care. They will either be subjected to a crash course for the first few weeks where they are expected to learn 50 or so basics in a hurry so they can get to the "interesting stuff" or they will be beat to death with the same old routines until they have memorized every dance.

It doesn't have to be that way. As callers, we should prepare just as hard for the first few classes as we prepare for the Plus level dancer and maybe even harder. In a lot of ways there is more of a challenge in providing variety with only a few basics to work within than there is with a hundred or so to choose from. There is a lot of interesting material at a very basic level. The new Caller/Teacher Manual is loaded with a variety of material. All you have to do is a little research.

I thought it might be fun to take the basics recommended to be taught the first three lessons and see what could be done. The Caller/Teacher Manual introduces 26 terms by the end of the third lesson. This corresponds with Basic #22 in the Callerlab recommended teaching order. Several of these basics are used primarily from a circle but there is still a lot you can do with those that are left.

I ended up with so many modules that even after I weeded out the obvious ones, I still had

more than enough material for two months. This month, the examples are designed for the inexperienced dancer. Next month, more dancing experience will be needed, but the number of basics used are still limited to those introduced by the third lesson. I hope the examples in the Manual and the examples presented in the next two months will help show that there is plenty of variety to keep the dancers interested.

ZS-ZB

Head ladies chain Heads promenade halfway Heads lead right
Heads right and left thru Pass thru Separate around one Pass thru in the middle

ZS-ZL

Heads lead right Circle four three-quarters
Heads lead right Star thru Right and left thru Two ladies chain

ZB-ZB

Right and left thru Roll away half sashay Pass thru U turn back
Pass thru Courtesy turn girl Circle half

ZL-ZL

Turn the opposite half right Pass thru U turn back
Promenade halfway Pass thru Courtesy turn

ZB-AL

Split the outside two Around one to a line Circle eight Left allemande

ZL-AL

Pass thru U turn back Star thru Left allemande

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

AN ISSUE OF SOME IMPORTANCE that has been around for a long time and which still does not have an official Callerlab resolution is the definition of who are partners in certain formations, especially in an ocean wave. Because this issue seems to be of increasing interest and importance we thought it worthwhile to explore the various viewpoints and conclude with our own recommendation.

The main issue is, "In an ocean wave is the partner of an end dancer the adjacent dancer or the dancer who is once removed but facing the same direction as the end?" There are other similar situations. I believe all others would readily fall in place if the ocean wave question were resolved.

There are at least two reasons why it is desirable to settle the issue. One is so that a common understanding of calls can be promulgated and the other, closely related, is so that written, approved definitions can be formulated in a consistent way. The question did indeed arise last April in the final session of the Advanced Definitions Committee at Callerlab. The result of the debate at that session is interesting and indicative of the divided opinion on the subject. Briefly what happened was that the subcommittee had found it very useful to define partner in an ocean wave as the end and adjacent center. The committee, not wishing to have the definitions as a whole hung up on whether this would be an accepted position, voted to delete specific reference to partners in the definitions and thereby avoid the issue. This position turned out to be very inconvenient in certain definitions (e.g., quarter in and quarter out in a tidal wave), and, as a result, the committee reversed itself and retained the definition for partner but with the qualification that it was for the "purposes of the definitions" so as not to beg the question for the square dance community at large.

The argument for identifying the dancers facing the same direction in a wave as partners stems from long years of equating an ocean wave to facing couples for some of our most

frequently used calls (e.g., swing thru and right and left thru). And clearly, partners in facing couples are facing the same direction. However, it is also clear that today an ocean wave must be considered as a different formation from facing couples. From normal couples the call, boys run, certainly is recognized to give a different result than boys run from a normal (boys on the end) ocean wave. The fact that some calls are done the same way from either facing couples or an ocean wave does not mean that the two formations are equal for all purposes. A fundamental reason is that a call (touch or step to a wave) must be given to convert facing couples to an ocean wave; and it is certainly clear that a single call can change partners (e.g., star thru). Thus, if star thru can change partners, there is no reason why touch should not also effect a partner change.

There is a valid point that for many years "partner" has been understood by most dancers and callers to include the provision that partners be facing the same direction. This must be acknowledged. In recognition of this as well as realization of the need to be able to address adjacents, some have proposed that the adjacents in an ocean wave be called "neighbors" (from the call, follow your neighbor). However, although this proposal has been around for many years, the fact is that it has not caught on. A possible reason is that it does not really solve the problem. Another reason may be that at the MS and Plus levels there has been very little need for referring specifically to partners (or neighbors) in an ocean wave. But perhaps it is a chicken and egg syndrome in which referring to partner or adjacent in an ocean wave is avoided because it has not been made clear who the partner is.

At the Challenge level there is not much of a problem. It is fairly widely accepted that adjacents are partners. At the Advanced level it is still a mixed bag. The trend seems to be in the direction to accept adjacents as partners.

Several years ago I was an advocate of defining partners in an ocean wave as those who faced the same direction. My present position

is that in an ocean wave the end and adjacent dancer are partners. This works for waves, three and one lines, and any general line. In using this interpretation over the last few years, I have found no problem as a result of not being able to refer to partners in an ocean wave as those who are facing the same direction (i.e., once removed). Because of this hands-on experience, I have become an advocate of identifying adjacents as partners.

For a more in-depth treatment of this sub-

ject, I can recommend a recent paper by Ed Foote. Some of the points above and many others are made by Ed in a very unemotional and logical way. For a copy, send a self-addressed, stamped envelope to 140 McCandless Dr., Wexford, PA 15090.

In summary, although many on each side may think there is no issue, that it is already resolved (in their favor), I feel that there is an open issue here and that an official resolution should be undertaken.

Editors Comment: Over the years there have been many subjects bantered about in the square dance community. These include everything from contests, to types of clothing, to erratic dancing (kicking, spinning, seesawing, etc.).

More than one controversy has stemmed from definitions. We held firm for some time on a theory that a swing thru always started by outside adjacent couples turning first and centers next, but acquiesced to a majority who felt that the movement was: Those who can, turn by the right, then those who can, turn by the left.

The cross trail thru is still a controversial subject in some quarters and usually provides a good discussion when a number of callers get together.

The comments discussed this month in Bill Davis' column and the paper by Ed Foote that Bill refers to are, in a way, a different sort of concern. They have to do with changing general rules of the activity that have long been associated with the Basics, i.e., heads step forward to an ocean wave. Who are the partners? Traditionally they would be the two individuals facing in the same direction or, if a right and left thru

were done at that point, original couple one and original couple three would end, as they started, with their same partners.

Many of the controversies now coming to the surface have to do with choreography well past Mainstream. It's almost as though those working in programs far beyond the reach of the general dancing public would like to see the activity altered to fit a form of dancing that the greatest percentage of dancers will never reach. This concerns us.

As we print Bill's comments this month, we suggest that those interested write Ed Foote for his thoughts and we look forward to articles by other leaders in the field who perhaps will present a different side to the coin.

Indeed, we are not against change but we would like to point out (as we have many times in the past), that change does not necessarily bring improvement and if changes are to be made, perhaps they should be made in such a way that they benefit the great mainstream of the activity and not just influence the square dance movement through some necessity created by a minority viewpoint.

— Bob Osgood.

FREE LISTINGS

Now is the time to think 1984. List your special dances, vacation institute, callers school, square dance tour or retirement center — *free* — in this magazine. Details must reach us by the deadlines shown.

January 1984 — BIG EVENTS — deadline November 1, 1983. Send the dates, title, location, contact address and/or telephone for festivals, conventions and special dances.

February 1984 — VACATION INSTITUTES — deadline December 1, 1983. Send dates, name, address, type of institute and a

short write-up. Clear black and white photos will be considered.

March 1984 — CALLERS SCHOOLS — deadline, January 1, 1984. Send dates, name, address, contact and staff.

April 1984 — TOURS — deadline February 1, 1984. Send dates, type of travel and area, contact or agency, name of square dance escort and a short write-up.

May 1984 — RETIREMENT LISTINGS — deadline March 1, 1984. Send location, dates of operation, contact, square and round dance staff and short write-up. Clear black and white photos will be considered.

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

THIS DANCE IS AN alternate duple written by Ralph Page and named after the music. I have the pleasure of working with Ralph and Ada Page every year at their camp in Troy, New Hampshire, held on the first full week after Labor Day. Both Ralph and Ada have my utmost respect for what they do and for what they stand for in our activity. They never cease to amaze me with their knowledge and expertise in handling their camps. I have seen some of the very best dancing at these camps that I have seen anywhere. It is really a dancer's paradise and I, personally, feel very fortunate to be part of it each year.

Setting it Up

In setting this dance up I would use the traditional way of lining up the men in lines to the caller's right, across from their partners. 1, 3, 5, etc., cross over and are active. In this dance we will deal with actives and inactive.

Teaching the Dance

Face below (corners) and do sa do. Actives only do sa do in the center. Allemande left the one below (corners). Actives only swing in the center and ends swing facing away from the caller. Pick up below (corners) and go down four in line. Turn alone and come right back. Same four people circle left all the way. Left hand star, the other way back to place. Face below (new corners) etc. The ends will then wait out one sequence of the dance, crossing

over. For those not familiar with the action of a contra, when people cross on the end of the line, they become inactive and by the same token, when they cross at the head (nearest the caller) of the line, they become active.

FIDDLE HILL JIG

by Ralph Page, Keene, New Hampshire

Music: The Southerners Plus Two, side two, the second band which is Earl Bley's Jig and Fiddle Hill Jig.

- — — — **With the one below do sa do**
- — — — **Actives only do sa do**
- — — — **With the one below allemande left**
- — — — **Actives only swing your own**
- — — — **Down the center four in line**
- — — — **Turn alone and the other way home**
- — — — **Same four circle left**
- — — — **A left hand star the other way**
- — — — **With the one below do sa do (etc.)**

People at the ends will cross every other time in order to become active or inactive as the case may be.

I believe that the recommended record still can be purchased from Ralph Page. It is the best buy of any record of this type since you'll be able to use so many bands which are superbly played. Write to Ralph Page, 117 Washington St., Keene, NH 03431.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

PERSERVEER: From parallel waves or trade by: All half circulate, center wave explode and pass thru, mini-waves turn thru, (extend) and fold. Ends in an eight chain thru.

From a static square: **Heads star thru . . . pass thru . . . step to a wave . . . Perserveer . . . allemande left.**

THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER

BY CALLERLAB

FOR THE QUARTER beginning October 1, 1983, the Mainstream Quarterly Selection Committee has selected RIPPLE for use during Mainstream workshop programs. The definition, written by Curly Custer, as well as some dancing examples follow.

Definition: From facing couples. Facing dancers join both hands with each other and circle half, then pass thru. Ends with dancers back to back. *Ripple right, left, in or out.* After doing the Ripple, dancers face in the direction indicated by the caller.

Ripple: Facing lines end with lines facing out. Eight chain thru ends with a trade by setup.

Ripple Right: Eight chain thru start ends with right hand waves. Facing lines end with right hand columns.

Ripple In: Eight chain thru ends in facing lines. Facing lines end in starting double pass thru.

Ripple Out: Eight chain thru ends with lines facing out. Lines facing in end in completed double pass thru.

Ripple Left: Results in left handed formations but the dancers will have to adjust their ending positions.

Ripple Examples

From static square

Heads square thru . . . Ripple Right

Boys run right . . . square thru three quarters

Allemande left

Heads square thru . . . Ripple . . . trade by

Ripple . . . trade by . . . allemande left

Heads lead right . . . circle to a line

Ripple Right . . . boys run . . . star thru

Cross trail thru . . . allemande

Heads lead right . . . circle to a line

Ripple . . . wheel and deal . . . centers Ripple

(All) Ripple Right . . . swing thru

Split circulate . . . boys run

Cross trail thru . . . allemande left

Heads Ripple In . . . turn thru

Allemande left

MAINSTREAM QS and A-1

FOR THE QUARTER beginning October 1, 1983, John Marshall, Chairman of the Callerlab Advanced Quarterly Selection Committee has announced that SHADOW TO A DIAMOND has been selected by his committee as the Fourth Quarterly Selection for 1983.

Definition: From two faced lines or waves, or three and one lines with the centers facing out, the ends do a normal cast the shadow, the center facing in will extend and trade, the center facing out will split circulate once and a half to become the end of an ocean wave. The result will be diamonds in one of their various forms, right handed, left handed, facing, etc.

SHADOW TO A DIAMOND EXAMPLES

Patter

Heads wheel thru . . . swing thru

Switch the wave

Couples circulate . . . trade circulate

Shadow to a Diamond . . . diamond circulate

Cut the diamond . . . turn and deal

Double star thru . . . right and left grand

Sides pass out . . . swing and mix

Trade circulate

In roll circulate . . . Shadow to a Diamond

(Facing) Diamond circulate

Boys explode the wave . . . step and slide

Clover and box counter rotate one quarter

Side girls run . . . curlique

Right and left grand

Singing Call Corner progression

Heads square chain thru . . . swing thru

Girls turn back . . . couples circulate

Shadow to a Diamond . . . flip the diamond

Follow your neighbor . . . spread one half

Swing . . . promenade

TAKE A GOOD LOOK

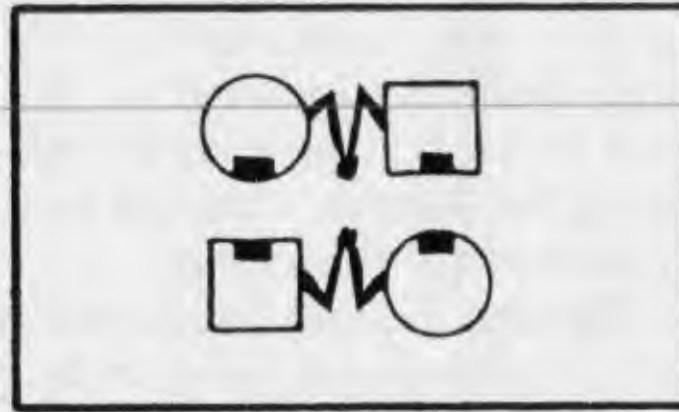
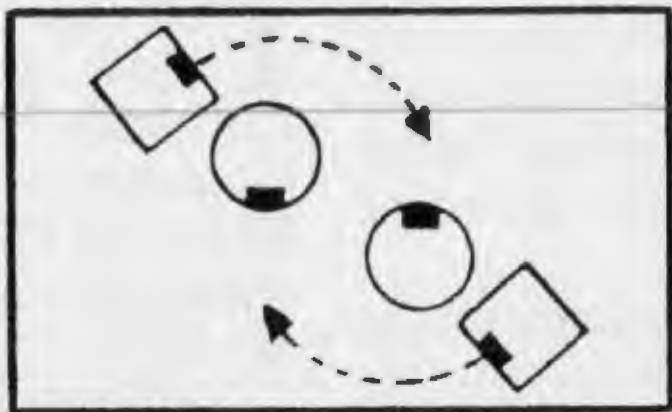
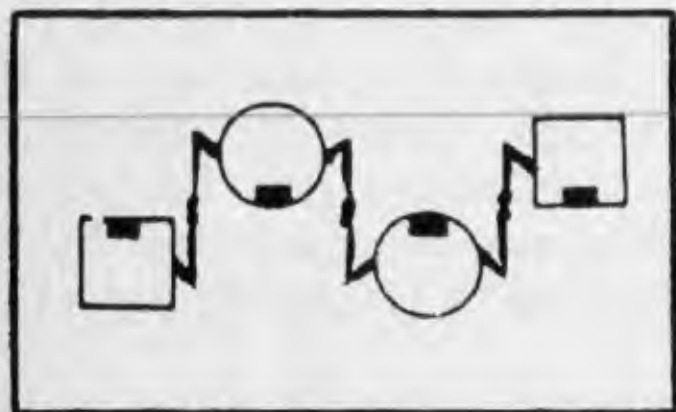
a feature for dancers



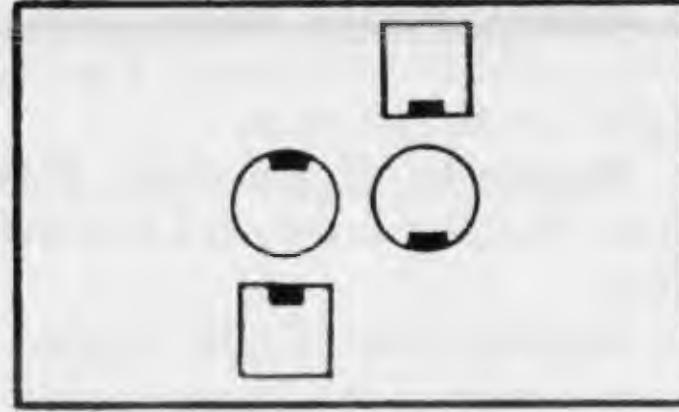
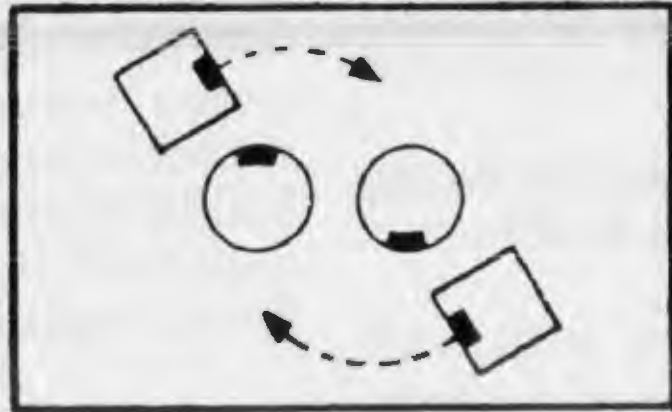
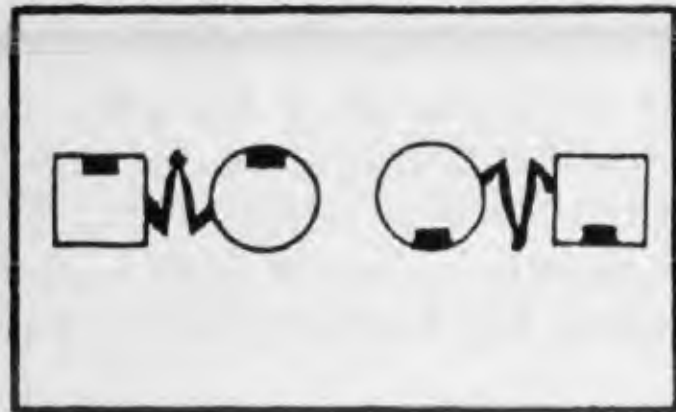
JOE

BARBARA

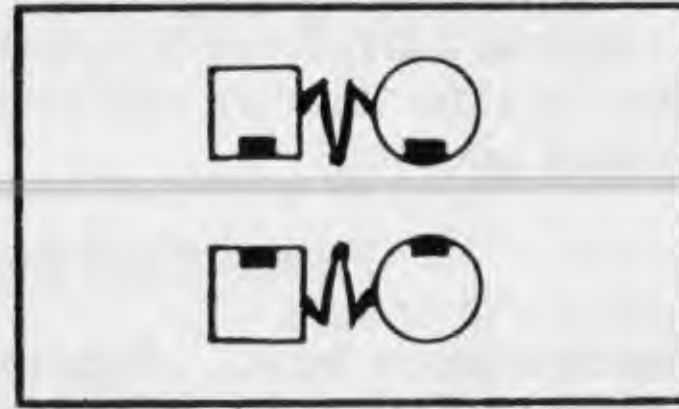
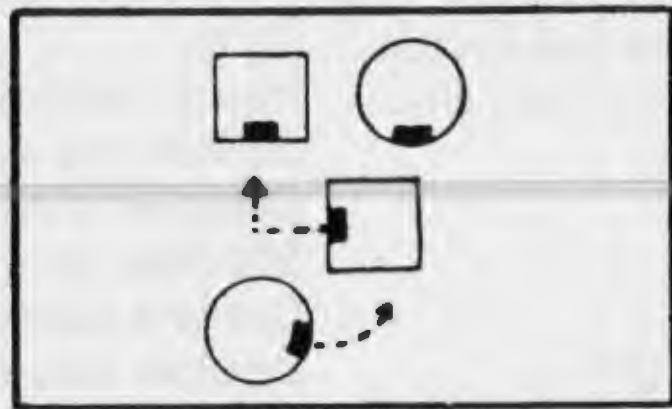
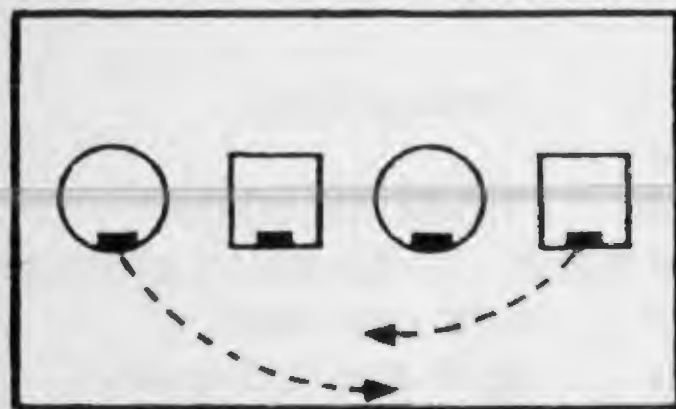
CROSS FOLD—
EMPHASIS CALL
FOR THE FINAL
'83 QUARTER



Ends Cross Fold from an ocean wave



from a two-faced line



from a line of four

JOE: There's no doubt about it. There are enough basics in Mainstream to keep us busy for a long time — that is, if we want to do each one of them correctly. One of the smart moves made by Callerlab was to create a program of *emphasis calls* whereby each quarter we will have two Mainstream movements that Callerlab members feel need reviewing. For this quarter, one of the calls is Cross Fold.

BARBARA: We'll take a look at the movement from three different setups and suggest that, as you follow the diagrams, you relate them to Callerlab definitions. "The directed

(active) dancers who must either both be centers or both be ends, fold toward the farthest inactive dancer by walking in a semi-circle to end facing toward that same dancer. If the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of left hand dancer per the crossing rule) and then fold toward the inactive dancer."

JOE: Actually, the definition tells it all and, if you're looking for photos and further notes on the fold family (59) check your Basic/Mainstream Illustrated Handbook. We did.

The Dancers

Walkthru

HALLOWEEN A GREAT THEME FOR CELEBRATING

NEW YEAR'S DAY, Fourth of July, Thanksgiving and Christmas aside — Halloween must indeed be one of the oldest and most enjoyed "special" days on our calendar. Few occasions tie in more readily with square dancing and the mention of a club Halloween party starts the ideas rolling faster than you can write them down.

Chances are there are few clubs today who haven't made a regular event out of this end-of-October celebration — running the gamut from simple refreshments (pumpkin pie, apple cider, orange and licorice gumdrop nibbles) to special decorations (orange and

GET TO KNOW—

by Dave Senko, Daingerfield, Texas

SQUARE DANCERS OF AMERICA (SDofA), whose purpose is to promote square and round dancing, is a nonprofit, tax-exempt organization that underwrites and "puts it all together" so a square dancers' float is entered in the prestigious Tournament of Roses Parade in Pasadena, California, on New Year's Day. The float represents and belongs to dancers world-wide since it is ultimately many of the dancers' donated dollars and volunteer work that make it possible to participate in the parade.

The 1982 float was the SDofA's seventh entry and each has won first or second place in its division. The opportunity to participate did not come easily, however, with initial attempts foiled at every turn. "Sorry, but all of the floats have already been assigned for this year," was a stock phrase. Finally John Fogg, one of the prime movers, learned that one of the accepted sponsors had cancelled their float. "With some inside help and some fancy

black streamers, black cutouts of witches, fright-cats and an assortment of ghosts and goblins) to the full-fledged costume bash.

Costume parties take some doing and it's the very *special* club that encourages one hundred percent of its members to dress up and take part in the costumed parade. Sometimes a warning of a month or so in advance allows members to accumulate ideas. Maybe you'll want a theme such as "Ghosts out of History," "Special Witches I have Known" or to dress up to illustrate some singing call. You might have good success with a Hat Party or "From the Neck Up." You'll be amazed at the ingenuity that results.

Anyone who believes that Halloween is reserved for just the young types should keep in mind that square dancers are, in many ways, perpetually young-at-heart.

Square Dancers of America

talking, we were able to convince the committee that we were a sincere group and could produce a top-notch product," said John. Square dancers were finally given the go-ahead.

Lots of Time to Plan

Most of the floats for this extravaganza are planned months ahead of time. The square dancers had a scant three months for their first effort, including designing a float, constructing it and raising the needed \$35,000 to pay for it. Undismayed, they rolled up their sleeves and started to work.

"Other than the professional construction, all the labor was donated by square dancers in Southern California," reported Charlie Nadeo, another prime mover on the project. "Work got a little hectic as the final hours drew near and literally hundreds of dancers worked around the clock placing thousands of camellias, orchids, roses and chrysanthemums on the steel chassis." (The Pageant requires

that everything visible on each float must be some form of plant life.) "Just hours before parade time, the most fragile of the blooms were attached and the float was completed."

The success of the first float in 1976 led to an invitation to repeat the performance in 1977 and, as history shows, each successive float has led to an invitation for the next year.

Finances

The finances of the float project have not been quite so "rosy." For example, the total cost of the 1982 float was \$45,476 with revenues collected by December 31, 1981, totaling only \$44,392. As usual, the float was not fully paid for until several months after the parade. The entry fee for each parade must be paid in April and the float construction guarantee. John Fogg and Charlie Naddeo personally guarantee this.

Fund-raising projects include the sale of \$1.00 embroidered stick-on roses for badges and \$1.00 donation tickets distributed to clubs listed in the National Directory. The top prize offered by the tickets includes round-trip air to Pasadena, motel accommodations for five nights, grandstand seats for the parade and tickets to the Rose Bowl Game for two. Some clubs, callers and associations sponsor special benefit "Float the Float" dances or events. In 1982 the Internal Revenue Service ruled that all contributions to the SDofA are tax deductible. This also applies to callers' normal fees when they call a "Float Dance" gratis.

Dancers on the Float

John and Charlie man a color-slide booth at each National Square Dance Convention and recruit the help of leaders and dancers. Entry forms inviting dancers to apply to dance on the float during the parade are sent out each year with the winning couples selected by the Float Panel at the National Convention. The winners pay all of their own expenses but receive matching square dance costumes donated by various suppliers.

The SDofA Board of Directors is composed of a president, vice president, secretary/treasurer and an executive committee made up of 13 couples and/or singles. They operate under established articles of incorporation.

None of the workers or officers receive any

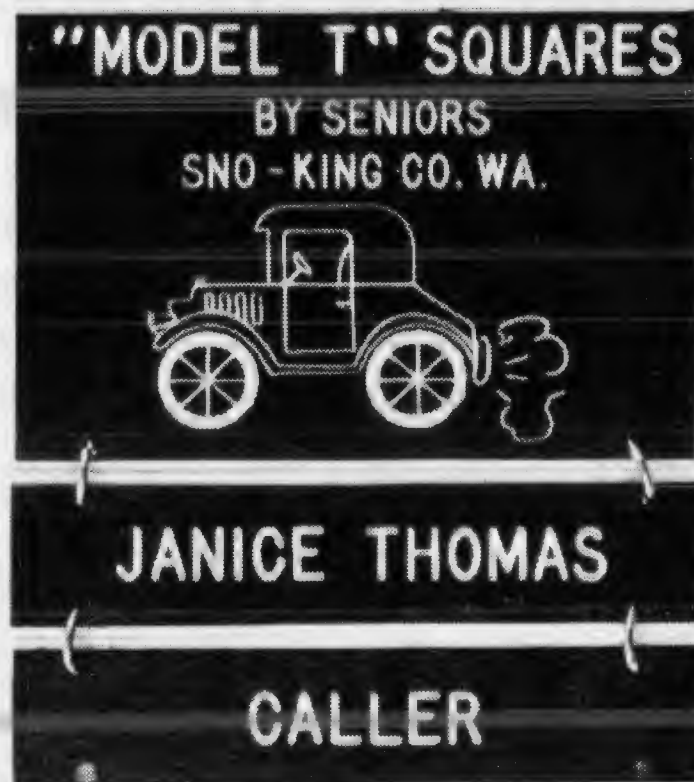
compensation. Except for the float design and chassis construction, everything, all year long, is done by volunteers.

Be a Part

The general membership of the SDofA is composed of Members-at-Large (donors of \$1-\$24 for roses, tickets or pictures), Sustaining Members (\$25-\$49), Patron Members (\$50-\$99), Honorary Members (\$100-\$499) and Grand Square Honorary Members (\$500 or more). Memberships are open to all individuals, clubs or associations in good standing and are renewable annually.

For additional information about the SDofA, and how you can help: to order roses, tickets, obtain float dancers' applications, or to make an outright donation, write Square Dancers of America, Inc., PO Box 2, Altadena, California 91001.

BADGE OF THE MONTH



The Model T Squares include four senior groups who dance either in Snohomish or King County in the state of Washington. The location is shortened on the club badge and indicated by the words, Sno-King Co. Appropriately, a Model T automobile is depicted on the badge.

Several members of the group are snowbirds, living in Washington for six months and the balance of the time in Arizona, California or Hawaii.

The Model T members not only enjoy their dancing, they also enjoy entertaining others by giving exhibitions. They have performed at convalescent homes, senior centers, a grandparents' picnic and at a Gem and Rock Show.

YOUR CROSS SQUARE PUZZLE WALKTHRU

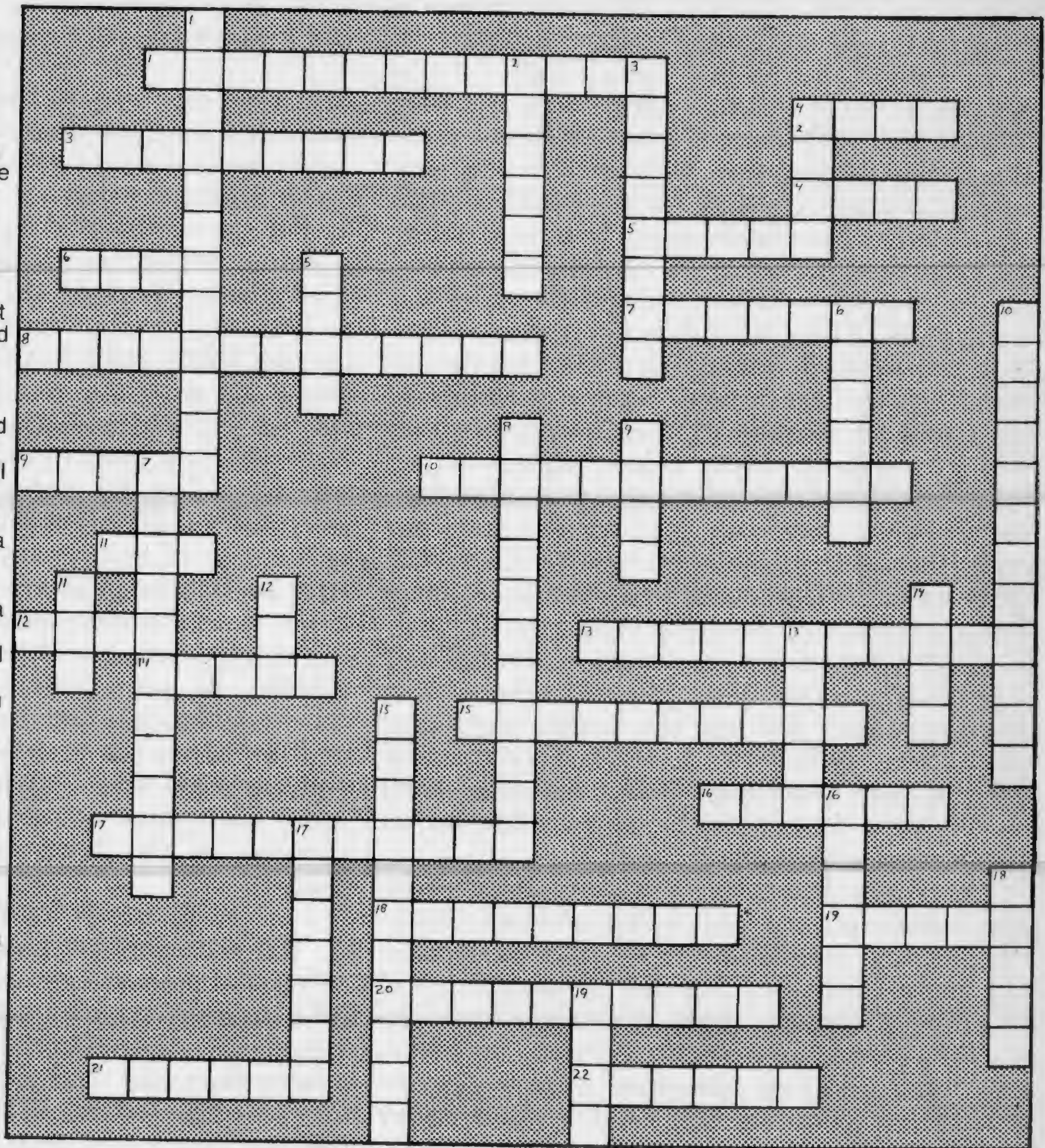
MARIE AND JOHN FOSTER of Weston, Ontario, offer this crossword puzzle for square dancers. If your club has a special party coming up, you might consider enlarging it and hanging it on the wall of your square dance hall for all to enjoy during breaks. The answers are in square dance terminology and you'll find them on page 106 in this issue.

Across

1. Western dancers
2. --- talk while dancing
3. Usually found in large bodies of water
4. --- left or --- right
5. Swap
6. Starting position
7. Opposite direction
8. Take corner by the left
9. Found on doors and cupboards
10. Casino
11. Not female
12. Done to sheets and towels
13. Too much of this will sink it
14. Found in playgrounds
15. Everyone looks for a four leaf one
16. Around your partner
17. Rose Bowl or Santa Claus
18. Done on sleighs and toboggans
19. What you do when you dip and dive
20. Put lady on other side
21. On man's left
22. Go round

Down

1. Sweep -----
2. You listen to this person
3. In the heavens
4. Some arch, others ---
5. Not male
6. Figure eight
7. Everyone's in motion
8. Not broken
9. Do not run
10. Politeness
11. Acknowledge
12. Not walk
13. One and three
14. A fast movement
15. Seen at fairs
16. Walk -----
17. On man's right
18. To change places
19. Raised arms



A REPUTATION THAT COUNTS

SQUARE DANCERS ARE VERY HIGHLY THOUGHT OF by many nondancers. At a street dance, the security guard said he knew a square dancer would never take something from another dancer. We are proud to be a part of an organization where value is placed on the integrity of the members.

What does this have to do with square dancing? Well, it seems to us that it adds to the fun and fellowship when you can relax in an atmosphere of safety . . . We must remember our visibility is advertising our most important products. Fun, fellowship and integrity will gain us new friends, new members and a better acceptance by the public.

— by Al and Peg Lyon, Happy Tracks, Nashville, Tennessee



Round Dance Teaching as TEAMWORK

by Lambert Knox and Leila Pennell, San Francisco, California

IT TAKES TWO to make a round dance teaching team and both should be equally involved in the teaching process. Equality, in any endeavor, usually produces a less problematical operation and certainly when teaching rounds it's great to know there are two sets of eyes and ears on the job, ready to recognize and help in a situation. Even Roundalab must have taken this into consideration when they set up the membership. They don't have a teacher and an associate or helper. They are both round dance teachers. Most other leaders we've talked with on this subject agree that true teamwork is necessary to cover the many responsibilities extending far beyond the verbal instruction. When one is involved on stage behind the mike, the other can sound the hall. Consider the bookwork involved. One part of a teaching couple can't possibly take care of the attendance list and the money coming in plus giving undivided attention to the actual talking and teaching. Both, however, will work out a dance and be responsible for its proper presentation.

Although there are a few individuals teaching round dancing and cueing without a regular partner, we believe they are in the minority. As a rule, they handle the teaching and cueing differently, with assistance from the class or they have different partners for different nights. From personal experience we know that you can get the job done under these circumstances, but it's not nearly as satisfactory. The desired empathy just isn't there between the two of you as it can be when you are a constant team.

We believe the fact that round dance teaching is teamwork should be reflected in the advertising flyers put out for classes, club dances, festivals and conventions. The club officers or public relations people should realize the importance of advertising the cueing as being handled by both partners. Even though they hire a couple for a dance and perhaps

hear only one person that night because no actual teaching is required, there should be no doubt that it does take two to cover the activity and to make it work.

The same principle applies at the end of the evening. When the round dance teacher or cuer is being thanked, the accolades should go to both the teacher and the partner. Often couples split it right down the middle with one doing the teaching and the other doing the cueing. Both are equally capable in their own right and if they had to switch, she could teach just as well as he and vice versa. This also provides the added advantage of a ready back-up in case of emergency. As in everything, after stating the positives and underlining the rules, there is always the exception, and one of the things that should not be split down the middle, in our opinion, is the leading. In round dance teaching the cues go to the men and the ladies are generally opposite footing, consequently it's wise for the instructor to know both parts. However, for good, smooth dancing on the floor, only the man should lead.

The Value of Splitting Couples

When teaching rounds to beginners, we often find it advantageous to split up couples. This helps to eliminate arguments and since people usually are on their best behavior with others they also tend to be more receptive to learning. Round dance leaders whose expertise and credibility rest on skillful teamwork must continually relate to each other. Basically, there's no difference between a single teaching couple and a married one. We might have a little more difficulty getting together to practice, but that's all. When we get out on the floor to teach, we are a couple. You're not likely to ever see a round dance teacher out teaching a dance by himself or herself, and we stress the importance of realizing that single or married, to teach round dancing, it takes two. You can't overlook the togetherness.

REPORT FROM Universal Round Dance Council

THE URDC 7TH NATIONAL Round Dance Convention is now a glorious memory of good times combined with excellent ideas for improvement. Convention Chairman couple, Roy and Sally Plaisance, Texas, received a well deserved standing ovation for their dedication and hard work in developing this splendid event.

Peter and Beryl Barton, Canada, retiring Presidents of URDC, received a warm and sincere show of appreciation for their two years of service. The incoming President couple is Bill and Elsy Johnson, Tennessee. Others on the newly-elected executive include George and Joyce Kammerer, Illinois, Vice-President; Doug and Thalia Boyer, Pennsylvania, Treasurer; and Roy and Gene

Green, South Carolina, Secretary.

One of the highlights of the convention was the presentation of the URDC Golden Torch to Charlie and Bettye Procter, Texas, in recognition of over 30 years of exceptional leadership.

A big thank you to all the wonderful couples who conducted the teaches and instructive clinics and gave of themselves so freely (yes, freely) that others might benefit and enjoy. All the material used at the Convention is included in the beautiful Syllabus, designed and printed by Jimmy and Vivian Holeman, Texas.

The 1984 Convention will be held in Phoenix, Arizona, July 24 thru 27. Mark your calendar now.—*Herb and Harriet Gerry.*



Marge and Earl Bagwell, Tallahassee, Florida

ROUNDS ARE AN INTEGRAL PART of the total dance program and our responsibility is to introduce people to round dancing and develop their continued interest in the activity . . . These are the sentiments of Earl and Marge Bagwell, who also believe that it is most important, when teaching rounds, to emphasize the fun and fellowship. This upbeat attitude will undoubtedly influence the success of the Northwest Florida Square and Round Dance Association's Fall Roundup to be held on the 28th and 29th of this month where the Bagwells will cue rounds and conduct a workshop.

Several states can stake claim to the Bagwell's talents. Originally from Georgia, they began their square dance activities when they graduated from a class in Ohio. They became seriously involved with round dancing in Florida and had a visible influence on dancers in Kentucky. Earl's working assignments with the Federal Prison System neces-

sitated a number of transfers and when they moved to Lexington, they discovered five square dance clubs but no round dance club. There were, however, many square dancers with a keen interest in rounds and subsequently, Marge and Earl were encouraged to teach their first round dance basic class. To accommodate the graduates, Rhythm Rounds was organized and they instructed and cued for this round dance club for six years. During this period, the Bagwells taught eight additional classes to build membership and the club eventually encompassed both easy-intermediate and intermediate programs.

Marge and Earl's leadership role continued to expand. They organized the Waltz Aways Round Dance Club at Lee College, became officers of the Bluegrass and Eastern Kentucky Square and Round Dance Association and the Lexington Metro Square and Round Dance Council and soon were cueing rounds for four square dance clubs on a regular basis.

Since returning to Tallahassee nearly three years ago, they have taught basic classes, organized the Merry Mates to, once again, accommodate graduates, cue rounds for the Whirlaways Square Dance Club and for the Tallahassee Square and Round Dance Association. It's very clear that round dancing thrives under the guidance of this couple and with family ties (their son also cues) in the Sunshine State, it would appear Florida will long enjoy the leadership of Earl and Marge Bagwell. ○ ○ ○

Glory, glory . . .

. . . More than 30,000 Attended the 32nd National Convention

by Lou Younkin, Louisville, Kentucky

IT'S ALL OVER. The sore feet are gone and the Ben-Gay put away but those thousands of great people are gone, too. The 32nd National Convention in Louisville is history, but it was a dandy while it lasted. "We've gotten a lot of mail already from folks who were here and they're all saying they really liked it," said Russ and Roberta Carty, who were the chairmen. "A lot of people are saying they wish other states would go ahead and bid for the Conventions," Carty went on, "but that they should have it here every year."

That's not going to happen, of course, but the idea got a big amen from some of Louisville's nonsquare dancers. "What a great bunch of people those square dancers were," said a clerk at the Ramada Inn. "We just loved them." "We were told square dancers were good eaters and we were told right," said a cashier at a Bob Evans restaurant. "And they not only ate a lot but they were so nice."

Of course the thousands of volunteers who helped put on the Louisville Convention are more than willing to partake of the Baltimore hospitality next year. It was fun, but being the visiting team doesn't sound too bad right now. "I don't think that we'd want to do it again," Carty said, "but I wouldn't trade anything in the world for having done it. It was the high point of our lives. A chance like that comes along once in a lifetime and to tell you the truth, I'm sorry it's over."

The total paid registration of 30,953 made it the second-largest National Square Dance Convention ever and the Fairgrounds' facilities, 36 air-conditioned acres on one level, drew rave after rave from those who attended.

That's not to say there weren't problems. "The main one," Carty said, "was the lack of showers for those who camped on the grounds. We did have 17 more of them under the stadium but we couldn't point those out to

the people. I wish there was something we could have done about it but all I can do is apologize to those who were inconvenienced."

On the whole, though, things went beautifully. Carty had nothing but praise for his seven chairmen. "What can I say?" he asked. "They did a super job, each and every one of them, and so did everybody working under them. I'm so proud of all of our people."

The Parade of States may or may not have broken a record for the biggest square dance ever. There were an estimated 16,000 people in Cardinal Stadium to watch the parade but just how many were on the field may never be known. It took an hour and 15 minutes for the delegates to march in, by which time the photographer in the helicopter had to give up before the dance because of failing light and diminishing fuel. Anyhow, because no photograph was available to count the number of people on the field, Seattle's 1981 record of 18,000-plus dancing at one time is still the record. Some estimates put the number of dancers on the field at Cardinal Stadium at more than 20,000 but we can't prove it. So congratulations, Seattle. We tried but you're still the champ!

The Cartys, who spent seven-and-one-half years on the Convention (Louisville lost out to Memphis for the 1980 Convention), are back to normal now that the 32nd National is behind them. Right? Wrong. "It's going to take another six months to wind down," Carty said. "We have reports to fill out, paperwork to ship to Maryland, Alabama and Indianapolis to help them with their Conventions; we have to sell our leftover supplies; we have to sell the float . . ."

So, Russ and Roberta, let me be the first to wish you a Merry Christmas, and thanks for putting on such a great Convention.

The CALLERS



Teaching By Definition

An interview with Frank Lane, Estes Park, Colorado

FOR MANY YEARS, FRANK LANE has been a strong advocate for the future of square dancing based on the building of a sturdy foundation. He teaches callers' schools, is a founding member of Callerlab and a member of the Hall of Fame. He has received the Milestone Award from Callerlab and has had many other honors bestowed upon him which attest to the fact that he has devoted his life to square dancing. At the present time, this leader is concerned about certain aspects of the activity. When he talked with Frank Lane about teaching by definition, the following question and answer session took place.

Sets In Order: *Frank, what is your opinion of the importance of teaching by definition?*

Frank: Dancing or teaching by definition is an improvement over what many of the fellows tried for a good many years when they referred to all position dancing and then realized there really was no such thing. Certain figures lend themselves to some positions but very few lend themselves to all positions. I think sometimes we callers underestimate the ability of the dancers and the fact they understand that ends do something and centers do something. They don't really care who's standing on the end or in the center. Many of us, for a good many years made what I consider to be a bad error in teaching the boys move up and the girls swing three quarters etc., when really we were talking ends and centers or infacers and outfacers. It all goes back to trying to simplify the learner's job and still provide him or her with the qualifications to experience a variety of choreography.

SIO: *There are some figures that are definitely sex-oriented such as box the gnat, California twirl, curlique, etc. Do you foresee these changing?*

Frank: Definitely not. In fact, our only discussion at the moment, within the committee at Callerlab studying this problem, is the courtesy turn and I'm holding out for that being a sex-oriented figure. I still think when you go into a right and left thru, who turns who, falls into the realm of gimmicks. It's easy enough to do and the laugh value is there, but I really consider it a gimmick rather than dancing by definition. I consider that the man does something in a courtesy turn and the lady does something as a part of the courtesy turn and it's not just two individuals. That's about the only debatable one. The others, as

you pointed out, the curlique, the box the gnat, the slide thru are very definitely sex-oriented and there's no move to change that.

SIO: *What about those who dance today who have been dancing long enough that the boy/girl manner of movement is ingrained? Do you see them changing, or do you think the change will come gradually as we teach new dancers to learn by definition?*

Frank: I think it almost has to be the second choice. It will be a slow process. The new dancer, in our experience during the last three to five years, has shown a definite ability to learn this way with no degree of difficulty. In fact, if anything, it may be slightly easier. When we learned to spin the top for example — it was called in a certain way. We learned recycle and danced it the same way so many times we picked up little habit patterns of styling. It's going to be a never ending, impossible task to go back and re-teach the old dancers. Gradually they will assimilate some of the things we've been teaching the new dancers and begin to understand. The new dancer starts thinking the concept from ground zero. He has no more difficulty than we did when we learned it our way and, in some cases, I think he learns it easier.

SIO: *Would you suggest that every dancer memorize the definition, word by word, the way it comes from Callerlab?*

Frank: I would suggest that every dancer memorize the strong points, yes. I would stress that every dancer should know what a slide thru is by knowing the man *always* faces right and the lady *always* faces left. I'd be very emphatic about saying, yes, the dancer should learn that a swing thru is those who can, half by the right, those who can, half by the left and that a spin figure starts by breaking a wave in the middle. It does not refer to the right or left hand. Those kind of things, yes. As far as commas and semi-colons such as we hashed out in the definitions in Callerlab for seven years and 13 drafts, no, just as long as the dancer can express them accurately. But, as I said before, done from ground zero, it's no harder than the way we did it before. Let me point out one other thing. There is a strong disadvantage in using the angel system of experienced dancers coming into the class to help the new dancers in the class program. In many cases, they hold the class back. This sounds ridiculous, but I've had this reported to me by the callers who are doing our experimenting for us. They say, "What do we do about the angels? The new dancers comprehend and I can move on faster with them, but the angels are holding us back; they don't comprehend."

SIO: *Isn't it true that if he will listen, the angel can be re-educated? After all, the role of the angel is to be a supportive class member. This may be an additional way to get some of the veterans to learn. I assume you are going to try to use the method you always have in teaching beginners, of showing them a good time and somewhere along the line, impressing them with the definitions. Is this correct?*

Frank: Absolutely. As you know, the first three nights of most any lesson program is just playtime. It's moving to music, the joy of being together and just having fun. This continues, as far as I'm concerned, for the 41 lessons or

whatever you are giving. When you're teaching a movement, don't you actually describe it exactly the way it appears in the Sets In Order Teaching Manual? I do. I use the words. The sentence structure may not be exactly the same but I'm saying the things the Caller/Teacher Manual does. I encourage the callers who work under me to have every member of their class own one of the Basic Handbooks. It conforms with the Callerlab definitions and that's the important thing. We worked hard to get a square dance Bible. When I say we, I use the word loosely. A lot of callers on committees over a period of seven or eight years burned a lot of midnight oil and did a lot of giving and taking to arrive at those definitions. Even though they may not be what everyone would agree with they are certainly something we can live with. When one gets to teaching the more complicated figures, then many callers are going to have to resort to almost reading the definition in the first presentation, so it will be done accurately. Some of us will have spent the time to memorize that definition so we can state it accurately, but what I'm contending and striving to get the callers to do is not devise their own little definition for a figure and say, "Well, this will work or this works every time I call it." This isn't what we're after. We're striving for the dancer to really understand what a swing thru or a spin the top is.

SIO: *Frank, we're getting quite a bit of correspondence from individuals who are working only with lady dancers and I'm sure there might be instances where there's a preponderance of men. Do you see the possibility of a program of dancing by definition with, for example, only ladies? Some of the sex-oriented figures would probably have to be left out but would a program like this work?*

Frank: I haven't given it a lot of thought before but just listening to the question, I think if the caller would be willing to work, to spend some time with his grey matter functioning, sure, he could come up with a good program where only ladies were dancing or if a preponderance of men were dancing. I have not experienced it but I see no reason why it would not work. Like anything else, it's a lot harder to call an interesting, varied challenging Mainstream program than it is a C3 program. At C3, you can challenge people with vocabulary. In Mainstream or a limited Basic program, you challenge with original choreography.

SIO: *Would you say there's an advantage in providing something in writing at the time of teaching so that the dancer can review at home or, do you think the caller's description at the time is sufficient?*

Frank: I'm a great believer in giving them something they can read. Anytime you can bring one of the senses into the learning process, whether it be sight, hearing or touching, you will help a person to learn. In our workshops we hand out written material. Of course, the last few years I've adhered so closely to the Callerlab list that we don't really do a lot of experimentals. As we move to the next plateau we hand out mimeograph sheets of Callerlab definitions on the night we introduce them and have the people add them to their notebook as we progress. There are easy things such as do sa do or ladies chain where it's not necessary to memorize words, but with movements like spin chain thru, certainly knowing the words help. I probably have antagonized a few dancers

in my workshops by continually telling them, "If you don't know the words, you don't know the figure." Let's realize, if we accurately know where we're going, we can describe where we're going. We can talk ourselves through the figure.

SIO: *Are we, by emphasizing teaching by definition, writing some of the fun and sociability and perhaps some of the graces out of the activity and substituting a more mechanical approach where dancers are inclined to demand more expertise of each other?*

Frank: I don't believe so. To me it's just a different method of teaching. We're still striving for the same goal. With the new dancers starting with this method, I don't see us taking the fun out of it all. I can't even see it as affecting the existing dancer in any way. I do believe our plateau system as devised by Callerlab is often misused as a status symbol. Many are dancing one or two programs beyond where they can relax and dance comfortably. However, we're not trying to preach that message here. What I am saying is that when the dancer progresses and decides to go into Plus dancing and then Advanced dancing, he has, in the past, had to go back and repeat the entire learning process because he has been taught these things only from one very limited position. Now, using dancing by definition, going to Plus or Advanced is just another step along the way and it's no more difficult than anything else.

SIO: *If all people adopt dancing by definition would it be feasible to increase the variety of basics at a lesser level and thereby create a true Mainstream, perhaps based on the 75 basics that we taught in 30 weeks before we had the Callerlab list? There'd be fewer things to learn, and a shorter period of time to learn them in but there would be just as much variety and ample opportunity for good choreography.*

Frank: I'm sure this is what we're striving for but I have no documented proof that it will work. With other things I can produce proof that these teaching systems are working, but yes, that is what I'm striving for. Theoretically, I can see that if a person was getting more variety and being challenged mentally at the Mainstream level with some different positioning and a few cute setups and getouts, he wouldn't be nearly as eager to go to the next plateau. As I've said, at the moment I'm afraid that wearing Plus or Advanced on a badge has become a status symbol and I don't know the answer to solving that. It's something we created that we're going to have to go back and consider how to uncreate. When we chose the word, Mainstream, that probably was where the majority of the dancing was going on and that was bound to change. Probably the word, Mainstream, was a bad choice of terms but we didn't have the foresight to realize it. My opinion is that the mainstream of dancing is probably above Mainstream, somewhere in the Plus plateau, maybe not completely a Plus program, but at least with many of the Plus figures and almost invariably containing most of the Quarterly Selections. There will always be those who will want to move on to the next program. There will be those that are going to stay in the activity because they can remain and dance at a plateau where they are comfortable. Either way, Utopia-wise, I still think the whole solution is just not being in a hurry. □ □ □

FLOW— the IDEA BEHIND



1

anything

... AND ROLL



2

PARTNER
TRADE

THE SMOOTH BLENDING of one movement into the next is an element that gives instant delight to the dancers and pleasure of accomplishment to the caller. Choreography that is built to flow without any stop and go is the goal of all callers. The ability to dance it smoothly is the goal of all dancers.

A good example of blending body flow from one movement to the next is the "... and roll" concept that shows up in the Plus program. As explained in the definition "... and roll" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion of the call. The call is an instruction to the dancer(s) to turn individually in place, one quarter (90°) more in the direction of body flow determined by the preceding command. It notes further that if "... and roll" is added to a call which, by definition, has some dancers walk straight forward at the completion of the call, those dancers will do nothing for the "... and roll."



3

MAN'S
FLOW
PATH



LADIES
FLOW
PATH



4

... and
ROLL

A good example to follow is partner trade and roll. Follow the diagrams of the man's path and the lady's path as you start with a couple (1) who begin their partner trade (2) and complete it (3). Their body flow causes the man to do a one quarter right face turn as the lady does a one quarter left face turn (4).

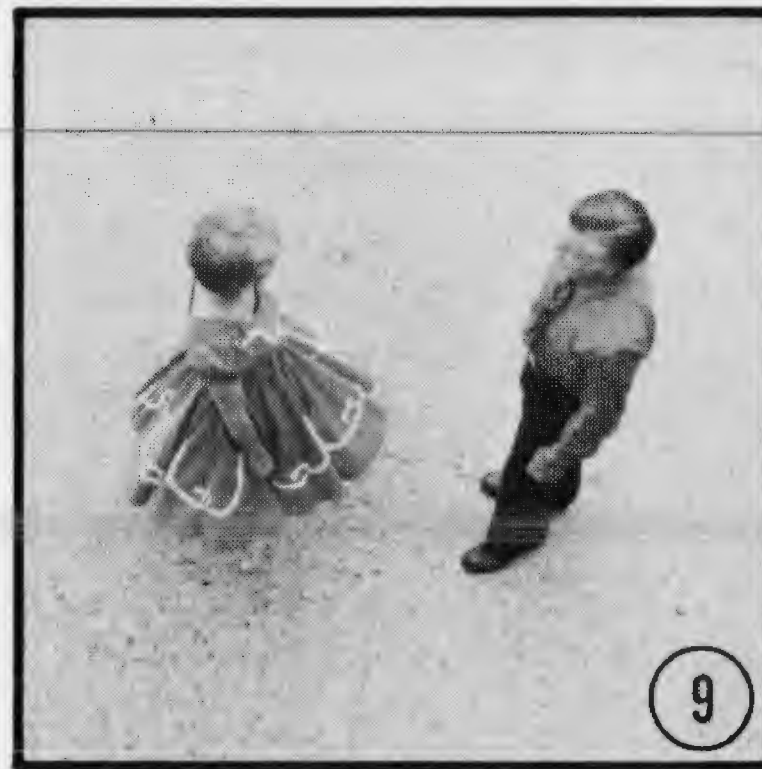
As an illustration of the last portion of the definition, let's take a look at men run right (from an ocean wave) and roll. Starting from an



Men run
and Roll



Touch
a quarter
and Roll



Peel off
and Roll



Fan
the top
and Roll



ocean wave (5) the men start their run to the right around the lady (6) and complete the run movement (7) that flows into a quarter roll (8). In this instance, the two ladies remain static and in place so it is the men *only* who do the roll.

Touch a quarter blends well into the roll concept. Starting with a facing couple (9) they make right hand contact for a touch (10) and, after turning one quarter (11), use the same body flow to turn to face each other (12).

In the peel off and roll, we start with one couple directly behind another (13). As the trailing couple moves up (14), the leading couple starts to peel. Once the trailing couple moves in between the leading pair they, too, make independent turns (15). The action of the dancers sets up the independent one quarter "... and roll" which has them facing single file toward the center of the line (16).

Let's go to an ocean wave again (17) to try fan the top and roll. As the ends disengage from the centers and start forward (18), the centers (ladies) begin their three quarter turn (19) and, at the completion, instead of making another ocean wave each dancer turns individually one quarter in the direction of the flow that was established and ends in a column facing the center (20).



33RD National Square Dance Convention[®]

Baltimore, Maryland
June 28, 29, 30, 1984



CAPTURE A MARYLAND MEMORY in Baltimore, June, 1984. Our square dance convention will be the largest convention held in Baltimore to date, with 25,000 or more dancers attending. To house such a crowd, the Convention has reserved more than 6,500 hotel and motel rooms within 50 miles of Baltimore. In addition, 2,760 beds in new, air-conditioned college dorm suites at Towson State University are at our disposal. For campers, Fort Smallwood Park will be used for up to 2,000 RV sites and for the first time at a National, tenting sites will also be available.

As square dancers work up large appetites (Who wouldn't dancing 9 am to 11 pm daily, with sightseeing in-between?), the Restaurant Association has been asked to have facilities stock additional supplies and hire extra help. Because the Convention is in downtown Baltimore, there are over 60 restaurants and fast food outlets within walking distance of the dancing areas (the Convention Center and Civic Center, as well as several outdoor locations, including the Inner Harbor). You'll find all price ranges represented, as well as many ethnic cuisines.

Getting There

Baltimore is served by the Baltimore-Washington International Airport, located 13 miles from downtown Baltimore and about 30 miles from Washington, D.C. Limousine service is available. Don't forget the train, though. Amtrak provides service between Washington, Baltimore and other East Coast cities.

Weather

During the month of June, the average temperature in Baltimore is 82°, the minimum is 61°. You'll need a sweater in the evening perhaps, especially on the water or at the Inner Harbor. During the day it will be warm.

Your Hosts

Who is organizing this gigantic dance party? Your hosts are the dancers of the Mason-Dixon Square Dancers Federation, which represents 3,500 dancers from 63 clubs in the Greater Baltimore area, and nearby square dance federations.

We are planning all levels of square, round and contra dancing and there will be exhibition groups from many states.

A unique feature of the National is always the Education program. There'll be clinics, seminars, and panels galore running throughout the day.

And what Convention would be complete without a fashion show? Ours will have Baltimore Firsts as its theme — would you believe the first umbrella was manufactured here? (Don't jump to hasty conclusions about our weather!)

Remember, all requests for housing reservations must come through the Convention Housing and Registration Committee. A form is available in the center of this magazine or write the Housing and Registration Committee at P.O. Box 1112, Glen Burnie 21061. Campers might want to contact the Maryland Park Service, Tawes State Office Bldg., Annapolis 21401.

ROUND THE WORLD of SQUARE DANCING



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

California

At the 30th Annual Lompoc Flower Festival Parade in June, 30 members of the Lompoc Rocking Squares were awarded a first-place trophy as a marching unit. This was quite an achievement since they did not perform on a float but danced the entire parade route of three miles. Al Rhew did the calling from the back of a pickup truck.

— *Rosa and Fred Holmes*

Florida

The Round Dance Council of Florida will present the 24th Annual Fall Festival of Rounds, October 21-23, at Lehigh Resort.

A floor of dancers enjoyed the calling of Harold Bausch and Bruce Bird at the Dance O Rama in Nebraska.

*Photo by
Ken Clinefelter*



George and Bobbie Stone will be featured instructors. For information contact Frank Tokanos, 503 Edgewater Dr., Ellenton 33532. — *Darleen Nordine*

Japan

There is a wheelchair club consisting of about 16 dancers in a small town in Japan. They dance twice a month and are unable to travel to other clubs as the distances are quite far. I have attended their dances and these young people really put their hearts into their dancing, whether they are confined totally to the wheelchairs or are able to walk somewhat. I would like to encourage them and I thought one way to do it would be for other wheelchair clubs to send them a letter and perhaps one of their club badges. I think this would make them feel they are a part of the larger activity. This may be asking a great favor but I feel these dancers deserve some acknowledgment by other dancers and clubs. I would like to collect as many letters, badges, etc., as possible and present them to the club at their anniversary dance next May. Any wheelchair dancers and/or clubs who would like to participate, please address the letter to TRC-Hope Free and send it to me, Betty Kato, 4-1302 Chome-Kamoi, Yakosuka-Shu. 239, Japan. This may sound a long way off but it will allow people to send their letters, etc., by seamount and avoid the cost of airmail. I hope many groups will join in. Thank you. — *Betty Kato*

Mississippi

Mary Rogers of Mountain Home, Arkan-

ROUND THE WORLD of SQUARE DANCING

sas, and Dick and Cleo Shore, Pomona, California, are the first recipients of "gold" traveler badges presented by the National Square Dance Directory of Jackson. The purpose of the badge is to promote club visitations and to collect club information for future editions of the Directory. Green and white badges can be earned by visiting 10 clubs and silver badges earned by visiting 25 groups. When more than 50 clubs have been visited and the necessary signatures obtained, the gold badge is presented. Additional information is available by writing the National Square Dance Directory, PO Box 54055, Jackson 39208.

Maine

June 7th was an important date for Forest and Gladys Chandler of Presque Isle. It was their 50th Wedding Anniversary and being square dancers through and through, they hired a large gymnasium and put on a free dance (requesting no gifts). 17 clubs from Northern Maine, four from New Brunswick, Canada, and many guests from other places whom they have met in their travels and round dancing made up the more than 400 dancers who attended. 11 square dance callers and round dance cuers participated in the program. The Chandlers led a grand march with 250 dancers participating and several round dance exhibitions were programmed. Anniversaries play an important part in the lives of the Chandlers. Forest and Gladys were married on her parents' 28th Anniver-

sary. Their daughter, Emily, was married on their grandparents' 50th Anniversary. Three children, nine grandchildren and six great-grandchildren make up their personal family but many, many square and round dance friends make up their larger family.



Irma Johnson and Lewis Drawdy reigned as Queen Belle and King Buoy at the 14th Annual Square and Round Dance Mardi Gras Festival in Gulfport, MS.

Oregon

"Slick" Fox has found a perfect way to heat his square dance hall in Bend without spend-



Gladys and Forest Chandler (second couple from left, front row) are surrounded by friends who danced at their 50th Anniversary, portraying various segments of their history.

Slick Fox, caller and owner of Fox Hall, and David McCowen, Oregon State University Energy Extension Agent, look over the solar collector Slick built for his multi-purpose square dance hall in Oregon.



ing a bundle, either on the heating system or on monthly energy bills. The system uses a solar collector to absorb sunlight and convert it into heat and was patterned after plans given Slick by the Oregon State University Extension Service in Corvallis. The hall is a multi-purpose building (See *SQUARE DANCING Magazine*, March, 1979, for a story on the building), serving as a childcare center in the daytime when the heat is most needed. The 100 or so square dancers who take over in the evenings generate their own heat. A carpenter by trade, Slick spent about \$800 and two weeks' time in adding on the heating system. He says it would have cost twice that amount if he hadn't used scrap metal and wood, and his own two hands. The system as it now stands heats the 5,000 square feet in the main room. Slick plans to add more collector panels and heat the balance of the building in the same way. The results are an energy-saving square dance hall.

Nova Scotia

Square and round dancers converged on Shelburne, July 22 and 23, for Festival '83. This is the first dance of its kind to be held in Nova Scotia and is expected to become an annual summertime event. Sponsored by the Square and Round Dance Federation of Nova Scotia, the site was chosen to coincide with the town's bicentennial celebrations. The Festival included afternoon workshops, eve-

ning party dances and a Saturday morning street dance.



Billie and Ivan Sager, President Southern California Round Dance Teachers Association, Anne Rice, B'n'B dancer, and Chuck Arnesty, tour organizer, on their way to Hawaii. A fabulous time was had by all.

Hawaii

On the island of Oahu, the Square Wheelers, the Pali Twirlers and the Mele K Round Dance Club are becoming accustomed to hosting California visitors on a very regular basis. Chuck Arnesty, dancer and tour director, sparks a congenial liaison almost every month by introducing groups of vacationing dancers to the warm hospitality of caller, Naaman Moorehouse, round dancer leader, Mary Jane Falk, and their respective clubs. A summer trip included the friendly exchange of

*Please see **WORLD**, page 120*

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1983

A LITTLE BIT ABOUT MANY THINGS

by Jack Lasry, Hollywood, Florida

From time to time when calling a Main-stream dance, I observe dancers who cannot scoot back when in standard parallel ocean waves. They are fine if you set up an eight chain thru box and call a touch one quarter, scoot back, but if you have the same box and call a do sa do to a wave and then scoot back, they are lost. Why? Lack of caller teaching from this formation and perhaps callers see the dancers have problems and shy away from using scoot back from any but the one position. This is a cop out on the part of the caller who thinks this way. *Take the time to teach the call from parallel waves* by talking with the dancers about formation awareness. *Are you facing into the center of the set? Are you facing out of the set?* Your facing direction will tell you which part of the scoot back you do. Infacers step ahead and turn thru. Outfacers run right. Drill this into them and soon they will respond like dancers.

Zero Box

Do sa do to a wave . . . scoot back
Boys run . . . bend the line
Right and left thru . . . slide thru
Left allemande

Wave . . . scoot back
Boys trade . . . boys run
Wheel and deal . . . left allemande

Swing thru . . . scoot back . . . recycle
Left allemande

Swing thru . . . scoot back . . . girls trade
Spin the top . . . boys run . . . wheel and deal
Star thru . . . dive thru
Square thru three quarters
Left allemande

Zero Line

Pass the ocean . . . scoot back
Girls circulate . . . boys trade
Boys run . . . wheel and deal
Dive thru . . . square thru three quarters
Left allemande

Pass the ocean . . . swing thru . . . scoot back
Boys circulate . . . recycle . . . star thru
Pass thru . . . U turn back . . . left allemande

Heads square thru four
Sides rollaway half sashay
Do sa do to a wave . . . scoot back
Centers trade . . . boys run . . . pass thru
Wheel and deal . . . zoom
Square thru . . . three quarters
Left allemande

BASIC DANCING DRILLS FOR THE DANCER NEAR GRADUATION

Heads square thru four
All square thru four more
U turn back . . . box the gnat
Right and left thru
Square thru three quarters
Left allemande

Heads lead right . . . circle to a line
Square thru four
Centers square thru three quarters
Centers in . . . cast off three quarters
Lines up and back . . . centers square thru four
Ends star thru
All square thru three quarters
Left allemande

Heads square thru four . . . swing thru
Spin the top . . . right and left thru
Flutterwheel . . . sweep one quarter
Left allemande

Heads touch one quarter . . . walk and dodge
All touch one quarter . . . walk and dodge
California twirl . . . pass thru
Wheel and deal . . . centers swing thru
Turn thru . . . left allemande

Head ladies chain . . . heads star thru
Pass thru . . . circle to a line
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Cast off three quarters . . . star thru
Centers pass thru . . . touch one quarter
Split circulate . . . boys run . . . star thru
Pass thru . . . left allemande

Heads square thru four . . . right and left thru
Veer left . . . couples circulate
Bend the line . . . pass thru . . . wheel and deal
Zoom . . . square thru three quarters
Left allemande

Heads turn thru . . . around one to a line
Star thru . . . dive thru
Square thru three quarters
Left allemande

Heads square thru four . . . swing thru
Boys run . . . couples circulate
Girls cross run . . . boys trade
Boys cross run . . . bend the line
Star thru . . . pass thru . . . trade by
Left allemande

DANCING MAINSTREAM (Standard positioning)

Zero Box
Spin chain thru . . . girls circulate double
Boys run . . . tag the line right
Boys cross run . . . girls trade
Ferris wheel . . . centers pass thru
Swing thru . . . turn thru
Left allemande

Zero Line
Pass thru . . . wheel and deal
Centers swing thru . . . spin the top
Hinge one quarter . . . walk and dodge
Square thru three quarters
Trade by . . . left allemande

Zero Line
Pass the ocean . . . boys circulate
Girls trade . . . recycle . . . veer left
Couples circulate . . . boys run
Boys trade . . . boys run . . . bend the line
Slide thru . . . left allemande

Zero Box
Eight chain four . . . swing thru
Girls circulate . . . boys trade . . . boys run
Couples circulate . . . bend the line
Right and left thru . . . flutterwheel
Sweep one quarter
Square thru three quarters
Left allemande

Heads star thru . . . double pass thru
Cloverleaf . . . zoom . . . centers pass thru
Touch one quarter . . . split circulate
Scoot back . . . walk and dodge
Partner trade . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Zero Box
Spin chain thru . . . girls circulate double
Spin the top . . . right and left thru
Flutterwheel and sweep one quarter
Step to a wave . . . recycle
Square thru three quarters
Left allemande

Zero Line
Right and left thru . . . Dixie style to wave
Boys cross run . . . boys circulate
Girls trade . . . spin chain thru
Girls circulate double . . . boys run
Half tag . . . scoot back . . . boys run
Left allemande

Zero Box
Touch one quarter . . . split circulate
Scoot back . . . girls trade (loop around)
Lines up and back . . . star thru . . . pass thru
Trade by . . . left allemande

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . peel off . . . star thru
Cloverleaf . . . centers swing thru
Turn thru . . . left allemande

Zero Line
Right and left thru . . . Dixie style to wave
Boys trade . . . boys cross fold . . . all star thru
Pass thru . . . boys run right . . . scoot back
Split circulate . . . hinge one quarter
Grand right and left

DANCING MAINSTREAM WITH A CHALLENGE

Peel Off provides for the possibility to use the call in several odd positions. We all accept the standard position for Peel Off to start as a completed double pass thru formation *but* how about from a starting double pass thru formation? Apply the rules that the leaders will peel away making an about-face as the

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

trailers step ahead and about-face away from each other and we end in lines facing out. The flow of the bodies away from the adjacent dancer in making an about-face is what makes for a proper dancing Peel Off. Be sure that you teach this action as calling it cold will destroy the floor.

Heads star thru . . . peel off . . . bend the line
Pass thru . . . U turn back . . . star thru
Zoom . . . square thru three quarters
Left allemande

Zero Line

Pass thru . . . wheel and deal . . . peel off
Tag the line right . . . ferris wheel
Girls square thru three quarters . . . star thru
Boys trade . . . couples trade . . . bend the line
Left allemande

Zero Box

Swing . . . boys run . . . tag the line
Cloverleaf . . . peel off . . . girls trade
Boys trade . . . pass thru
Tag the line right . . . wheel and deal
Left allemande

Peel Off can be applied from the Z formation, that is a setup from a wave and have the ends fold. Apply the Peel Off rules to each leader and trailer and when you complete the action of a Peel Off, you will end in two-faced lines.

Zero Box

Swing thru . . . girls fold . . . peel off
Wheel and deal . . . left allemande

Zero Box

Swing thru . . . boys trade . . . girls fold
Peel off . . . bend the line . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Zero Box

Boys fold . . . peel off
Tag the line right . . . bend the line
Slide thru . . . left allemande

Similar to the Z formation is the usage of Peel Off from columns. Not quite as easily danced due to the spacing of the leaders and trailers but once the trailers remember that they must step into the leaders spot then peel away it will be fine.

Zero Line

Curlique . . . peel off . . . bend the line
Crosstrail thru . . . left allemande

Curlique . . . eight circulate . . . peel off
Girls trade . . . wheel and deal . . . pass thru
Grand right and left

Zero Line

Touch one quarter . . . eight circulate
Centers trade . . . girls peel off
Bend the line
Trailing boy put centers in and cast off
Three quarters . . . centers square thru four
Ends star thru . . . do sa do to a wave
Recycle . . . pass to the center
Square thru three quarters . . . left allemande

Pass thru . . . wheel and deal
Double pass thru . . . girls peel off
Bend the line . . . lead boy U turn back and
Touch one quarter (3 & 1 line)
Centers trade . . . centers run
Ends circulate
Boys ferris wheel . . . girls recycle
Boys pass thru . . . touch one quarter
Eight circulate . . . girls run . . . bend the line
Left allemande

I would like to spend a few minutes with some TRADES. We have many places where the term trade is used, ends, centers, boys, girls, partner trade. The following dance examples will provide you with some trade material.

WAVES

From normal waves, ends trade
Centers trade
(equals right and left thru)

Zero Box. . . **wave . . . boys trade . . . girls trade**
Pass to the center
Square thru three quarters
Left allemande . . . zero

Zero Box . . . **swing thru . . . girls trade**
Boys trade . . . boys run . . . wheel and deal
Dive thru . . . square thru three quarters
Left allemande

Zero Line

Right and left thru . . . two ladies chain
Pass the ocean . . . swing thru
Girls trade . . . boys trade . . . turn thru
Left allemande

Zero Line

Right and left thru

Dixie style to a wave . . . girls trade

Boys trade . . . boys cross run

Girls trade . . . swing thru . . . turn thru

Left allemande

TWO-FACED LINES

Zero Box . . . Swing thru . . . boys run

Boys trade . . . girls trade . . . wheel and deal

Dive thru . . . square thru three quarters

Left allemande

Swing thru . . . boys run . . . boys trade

Girls trade . . . wheel and deal

Dive thru . . . square thru three quarters

Allemande left

Right and left thru . . . two ladies chain

Pass the ocean . . . swing thru . . . girls trade

Boys trade . . . turn thru . . . left allemande

Right and left thru . . . Dixie style to wave

Girls trade . . . boys trade . . . boys cross run

Girls trade . . . swing thru . . . turn thru

Left allemande

COLUMNS

Zero Line

Touch one quarter . . . eight circulate

Trade . . . eight circulate . . . center four trade

Eight circulate . . . girls trade

Eight circulate . . . trade . . . boys run

Centers swing thru . . . turn thru

Left allemande

NOVELTY

Heads square thru four

Sides rollaway half sashay

Do sa do to a wave . . . boys trade

Girls trade . . . centers trade . . . boys run

Pass thru . . . wheel and deal . . . zoom

Square thru three quarters . . . left allemande

NOW—THE PLUS PROGRAM

REMAKE THE THAR

I often see weakness in the dancer reaction to Remake the Thar when used from a wrong way thar formation. Dancers can easily master the remake from all thar formations if we give them the opportunity to do so. By calling the figure twice, it will always zero out.

Partner left . . . allemande thar

Boys back up

(Standard learning formation)

Remake the thar . . . remake the thar

Slip the clutch . . . left allemande

All around the left hand lady

See saw the partner . . . men right hand star

Partner left allemande

Thar girls back up . . . remake the thar

Remake the thar . . . slip the clutch

U turn back . . . box the gnat with mother

Grand right and left

Allemande left . . . partner right

Wrong way thar . . . men back up

Remake the thar . . . remake the thar

Shoot the star . . . left allemande

Allemande left . . . partner right

Wrong way thar . . . girls back up

Remake the thar . . . remake the thar

All eight spin the top . . . turn thru

Left allemande

Allemande left . . . forward two

Allemande thar . . . men back up

Remake the thar . . . shoot the star

Corner right wrong way thar . . . men back up

Remake the thar . . . box the gnat

Grand right and left

Remake the Thar is a real nice break figure. Try to expose the dancers to the various thar formations and how to dance remake the thar smoothly.

TRADE THE WAVE

At Plus dancing, we often find that Trade the Wave is *only* called from a Dixie style wave and if used from other wave formations, the dancers can have some real problems. So use trade the wave often from several wave formations and soon all the dancers will respond positively.

Zero Box

Right and left thru . . . do sa do to wave

Trade the wave . . . left allemande

Zero Box

Swing thru . . . trade the wave

Girls run . . . bend the line

Pass the ocean . . . recycle . . . left allemande

For more **WORKSHOP**,

please turn to page 67

Surcharge of \$1.00 per person per nite

RATES IN \$				DRIVING TIME MINUTES
SINGLE	DOUBLE	DBL-DBL	SUITE	
27	31	40	—	20
65	80	100	—	20
LAUREL				
30	35	—	—	25
—	—	54	—	25
—	44	48	52	25
COLUMBIA				
63	73	—	—	25
—	60-84	80-104	368	25
—	54	—	—	20
ANNAPOLIS				
—	26.50	32.50	—	45
—	60	60	—	45
—	38	—	—	45
38	46	48	75	45
—	50	68	—	45
34-58	42-72	—	—	45
—	29-39	—	—	45
—	32	42	—	45
COLLEGE PARK				
37	45	52	53	60
39	48	54	—	60
48	54	—	—	60
52	58	—	—	60
ABERDEEN				
—	48.50	—	—	60
—	27	—	—	60
R SPRING—WASHINGTON, N.W.				
41	45	—	125	60
65	75	95	150	60
57	57	57	—	60
—	40	40	—	60
30-33	34-36	47-67	—	60
42	48	58	—	60
—	—	39-43	—	60
58	60	80	—	60
59	65	77	175	60
—	—	51	—	60
35	40	60	—	60
59	59	59	125	60
—	55	58	100-200	60

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BE SURE YOU HAVE:

1. Printed legibly all names, address, city, state, zip code, telephone number and age(s) of child for registration and for Housing, if requested.
2. Correctly entered all amounts in FEE column, including \$16 Registration Fee for each dancer and amounts for all other materials. Also included RV Reservation Fee, if reserving space in RV Parking.
3. Correctly completed SUB-TOTAL and TOTAL AMOUNT ENCLOSED and included check or money order with the Registration Form.
4. Checked NO HOUSING REQUIRED if not requesting Housing.
5. Checked DATES for which rooms are needed.
6. Enclosed Registration Forms for ALL persons in a group if the group wishes rooms in same Hotel/Motel; also included Name of Group or Group Leader.
7. Checked DAYS AVAILABLE if you wish to call, cue, prompt, or direct dancing.
8. Enclosed ALL Registration Forms and Fees for all units if you wish to camp as a group.

Indicate your choice of Hotel/Motel noting code number above and place numbers of selected accommodations on reverse side. Be sure to indicate type of room and dates needed. One of your choices will be honored if at all possible; otherwise comparable rooms will be assigned. Hotels/Motels will not make reservations direct—only through the Housing Committee will reservations be approved. Telephone requests will not be honored. Please do NOT send a room deposit with this registration form—Hotel/Motel will confirm directly and advise deposit required. PERSONS WISHING TO ROOM TOGETHER SHOULD SEND IN REGISTRATION FORMS TOGETHER.



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BALTIMORE AREA	RATES IN \$				DRIVING TIME MINUTES
	SINGLE	DOUBLE	DBL-DBL	SUITE	
1. Beltway Motel	—	32.75	—	—	15
2. Best Western Harbor City	39	44	49	—	10
3. Boxwood Lodge Motel	—	—	30	—	25
4. Hilton Hotel	50	70	90	125-250	Walking
5. Hilton Hotel—Pikesville	59	59	79	—	20
6. Holiday Inn—	55	65	85	160	Walking
7. Holiday Inn—Belmont	49	59	79	—	20
8. Holiday Inn—Cromwell	55	65	85	—	20
9. Holiday Inn—East	39	49	69	—	20
10. Holiday Inn—Moravia	49	59	79	—	20
11. Holiday Inn—North	49	59	79	—	20
12. Holiday Inn—Pikesville	55	65	85	—	20
13. Howard House Hotel	39-43	42-47	75	92	Walking
14. Howard Johnson—West	—	38	40	—	20
15. Hyatt Regency	75-95	90-110	110-130	300-550	Walking
16. Meushaw's Motor Inn	—	38	42	—	20
17. Quality Inn—West	—	38	48	—	20
18. Ramada Inn—Security Blvd.	61	68	82	—	20
19. Sheraton—Johns Hopkins Inn	53	63	83	86	10
20. Warren House Motor Hotel	37	44	44	—	15
21. Waterview Motel	—	25	—	—	10
DORMITORIES					
22. Towson State University	17	23	—	—	20
BALTIMORE SUBURBS					
23. Best Western—West	35	42	52	—	20
24. Econo Lodge—Jessup	25	28	36	—	25
25. Econo—Travel Motor Hotel	27	29	32	—	20
26. Friendship Inn Motel	30	30	—	—	20
27. Holiday Inn—BWI Airport	55	65	85	—	20
28. Holiday Inn—Glen Burnie #1	49	59	79	—	20
29. Holiday Inn—Glen Burnie #2	49	59	79	—	20
30. Holiday Inn—West	49	59	79	—	20
31. Howard Johnson—Airport	51	59	—	—	20
32. International Hotel	—	85	85-110	94	20
33. Lan Lea Motel	24	28	—	—	20
34. Quality Inn—Colony 7	—	44	50	—	15
35. Quality Inn—Northwest	40	—	50	120	30
36. Quality Inn—Towson	46	51	67	140	20
37. Sandra Lee Motel—Mt. Airy	—	28	30	—	60
38. Terrace Motel	—	27.50	30.50	—	15
39. Town House Motor Hotel	—	—	40	—	20
40. Best Western—York Road	45	50	60	—	30

	RATES IN \$		
	SINGLE	DOUBLE	DBL-DBL
41. Econo-Lodge Motel	27	31	40
42. Marriott—Hunt Valley Inn	65	80	100
LAUREL			
43. Best Western	30	35	—
44. Holiday Inn	—	—	54
45. Howard Johnson	—	44	48
COLUMBIA			
46. The Columbia Inn	63	73	—
47. Hilton Inn	—	60-84	80-104
48. Holiday Inn	—	54	—
ANNAPOLIS			
49. Econo Lodge	—	26.50	32.50
50. Annapolis Terrace Motel	—	60	60
51. Gibson's Lodgings	—	38	—
52. Holiday Inn	38	46	48
53. Howard Johnson	—	50	68
54. Maryland Inn	34-58	42-72	—
55. Thrift Inn Motel	—	29-39	—
56. Academy Motel	—	32	42
COLLEGE PARK			
57. Royal Pine Motel	37	45	52
58. Best Western	39	48	54
59. Holiday Inn	48	54	—
60. Holiday Inn—Capital Beltway	52	58	—
ABERDEEN			
61. Quality Inn	—	48.50	—
62. Tuckaway Manor Motel	—	27	—
SILVER SPRING—WASHINGTON, N.W.			
63. Ramada Inn—Calverton	41	45	—
64. Sheraton Inn—N.E.	65	75	95
65. Holiday Inn—Silver Spring Plaza	57	57	57
66. Sheraton—N.W.	—	40	40
67. Quality Inn—Silver Spring	30-33	34-36	47-67
68. Howard Johnson—N.E.	42	48	58
69. Hampshire Motor Inn	—	—	39-43
70. Holiday Inn—Chevy Chase	58	60	80
71. Holiday Inn—Bethesda	59	65	77
72. Ramada Inn—Bethesda	—	—	51
73. United Inn of America	35	40	60
74. Bethesda Marriott Hotel	59	59	59
75. Linden Hill Hotel	—	55	58

WORKSHOP, continued

Zero Line

Right and left thru . . . Dixie style to wave
Trade the wave . . . swing thru . . . boys run
Bend the line . . . crosstrail thru
Left allemande

Right and left thru . . . Dixie style to wave
Boys trade . . . left swing thru
Trade the wave . . . boys run
Wheel and deal
Pass thru . . . left allemande

Zero Line

Right and left thru . . . Dixie style to wave
Boys trade
With a left hinge one quarter . . . balance
Trade the wave . . . scoot back
Split circulate . . . walk and dodge
Partner trade and roll
Grand right and left

Right and left thru . . . Dixie style to wave
Boys trade . . . with left hinge one quarter
Centers trade . . . trade the wave
Split circulate . . . boys trade
Grand right and left

Zero Line

Pass thru . . . wheel and deal
Centers right and left thru
All rollaway half sashay
Double pass thru . . . track two
(Girls outside, boys inside)
Boys trade . . . boys run . . . bend the line
(zero line) . . . right and left thru
Rollaway half sashay . . . load the boat
Grand right and left

SINGLE CIRCLE TO A WAVE

Two facing dancers will join both hands and circle left halfway, then extend right hands to establish the wave or column. The half circle can be directionally changed to a three quarter circle by saying single circle three quarters to a wave.

Zero Box

Single circle to a wave . . . boys trade
Boys run . . . wheel and deal
Left allemande

Zero Box

Swing thru . . . boys run . . . boys fold
Single circle to a wave . . . recycle
Left allemande

Zero Box

Single circle three quarters to a wave
Boys run . . . star thru
Dive thru . . . square thru three quarters
Left allemande

Zero Box

Swing thru . . . boys run
Tag the line right . . . girls fold
Single circle to a wave . . . boys trade
Boys run . . . bend the line . . . slide thru
Left allemande

Zero Line to Zero Box

Star thru . . . pass thru
Boys fold . . . single circle to a column
Eight circulate . . . boys run . . . trade by
Left allemande

ETCETERA, ETCETERA, ETCETERA

Heads pass thru . . . around one to a line
Pass thru . . . ends cross fold
Centers partner trade
Double pass thru . . . track II
All eight circulate . . . girls trade
Recycle . . . left allemande

Zero Box (box 1-4)

Touch one quarter . . . split circulate
Boys run . . . reverse flutter . . . slide thru
Touch one quarter . . . girls run
Reverse flutterwheel (girls pick up boys)
Sweep one quarter more . . . pass thru
Grand right and left

ROUND DANCES

TANGO ECSTASY — Hi-Hat BB 010

Choreographers: Jack and Alma Bassett

Comment: This tango is not difficult and the music is quite good.

INTRODUCTION

1 CLOSED Wait one measure

PART A

1-4 Fwd, —, Fwd, —; Tango Draw; Fwd, —,
Fwd —; (Roll R) Fwd, Close, Back, —;

5-8 (L Spin) 1/4 R Turn M face WALL in
CLOSED, Tango Draw; Side, Flare, XIB,
Side, Thru, Fwd, Pickup M face LOD in
CLOSED, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 Lunge Fwd, —, Recov, —; (Twirl to
TAMARA) In Place, 2, 3, —; R Wheel, —,
2, —; 3, 4, 5 end M face LOD in CLOSED,
—;

5-8 Fwd, —, Fwd to SEMI-CLOSED, —; (Rock Fwd, Roll L face XIF to LEFT-HALF-OPEN) Rock Fwd, —, Recov, Close; (Rock Fwd, Roll R face XIF to HALF-OPEN) Rock Fwd, —, Recov, Close; Fwd, —, Fwd slightly apart, —;

9-12 Fwd, —, Hook —; Unwind end facing RLOD LEFT-OPEN; Fwd L turn to face, —, Thru to Pickup in CLOSED M face LOD, —; Tango Draw;

13-16 Fwd, —, Fwd, —; L Pivot 1/2 M face RLOD; L Pivot 1/4 M face LOD: Tango Draw;

SEQUENCE: A — B — B — A plus Ending.
Ending:
1-2 Side, Close, Side, Close; Side Corte, —, —, —;

GOODNIGHT LITTLE SWEETHEART — SunRa 0005

Choreographers: Art and Glades Peavey
Comments: An active but not difficult waltz routine. Music is adequate. Cues on one side of record.

INTRODUCTION

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

PART A

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;

5-8 (Twirl) Vine, 2, 3; Thru, Face, Close end CLOSED: (R) Waltz Turn, 2, 3; (R) Waltz Turn, 2, 3 to BUTTERFLY;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in CLOSED M face WALL:

PART B

1-4 Dip Bk, —, —; Manuv, 2, 3 M face RLOD: (R) Waltz Turn, 2, 3; (R) Waltz Turn, 2, 3 end BUTTERFLY M face WALL:

5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Face, Close;

9-12 OPEN facing LOD Waltz Forward, 2, 3; Step, Point, —; Backup Waltz, 2, 3; Back, Face, Close to BUTTERFLY M face WALL;

13-16 (Twirl) Vine, 2, 3; Thru, Face, Close; Apart, Point, —; Together, Touch, —;

PART C

1-4 Waltz Forward to OPEN, 2, 3; Turn In, 2, 3 facing RLOD: Backup, 2, 3; Back, Face, Close to BUTTERFLY;

5-8 Fwd, Side, Close; Back, Side, Close; Side, Draw, Touch; Side, Draw, Touch;

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C:

SEQUENCE: A — B — C — A — B thru meas 15 then Step Apart and Point.

WABASH STOMP — Grenn 17034

Choreographers: Ernie and Kit Walddorf

Comment: An easy two-step. The melody is "Wabash Cannonball". One side of record is cued.

INTRODUCTION

1-2 BUTTERFLY M face WALL Wait; Wait; (Twirl) Side, —, XIB, —; SEMI-CLOSED facing LOD Fwd, —, 2, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Open Vine, —, 2, —; 3, —, 4 to CLOSED M face WALL, —;

5-8 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED, —;

9-12 Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step end slightly M facing WALL & COH

13-16 Twisty Vine, —, 2, —; 3, —, 4, —; Side, Close, XIF, —; Side, Close, Thru end OPEN facing LOD, —;

PART B

1-4 Scoot Fwd, 2, 3, 4; Stomp Fwd, —, Recov Bk, —; Back, Close, Fwd, Close; Fwd, —, 2, —;

5-8 Vine Apart, 2, 3, —; Together, 2, 3, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;

9-12 Repeat action meas 1-4 Part B:

13-16 Vine Apart, 2, 3, —; Together, 2, 3 end M face WALL in BUTTERFLY, —; (Twirl) Side, —, XIB, —; SEMI-CLOSED Fwd, —, 2, —.

SEQUENCE: Dance goes thru three times last time thru on meas 16 Step Apart and Point.

SNOWFLOWER — Grenn 17035

Choreographers: Clancy and Betty Mueller

Comment: A nice flowing waltz with big band sounding music. There are cues on one side of record.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; (Twirl) Vine, 2, 3; Side, Draw, —;

PART A

1-4 Waltz Away, 2, 3; (Fwd & Across to BUTTERFLY SIDECAR) Fwd Waltz, 2, 3; (Twirl) 1/4 L Turn, 2, 3 M face COH; (Fwd, 2, 3, to TAMARA) 1/4 L Turn, 2, 3 end M face RLOD in TAMARA:

5-8 Wheel, 2, 3 M face LOD; Unwind, 2, 3 end BUTTERFLY M face WALL; Roll LOD, 2, 3; Thru, Face, Close to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED:

PART B

- 17-20 **Fwd, Side, Recov end SEMI-CLOSED: Thru, Side/Close, Side to BANJO M face LOD & WALL; Fwd, Fwd/Lock, Fwd; Manuv to CLOSED, 2, 3, end M face RLOD;**
- 21-24 **1/2 R Pivot M face LOD, Fwd, Back; Back, Side, Close; (L) Waltz Turn, 2, 3; (L) Waltz Turn, 2, 3;**

PART C

- 25-28 **Blend to OPEN Waltz Away, 2, 3 Roll Across, 2, 3 end LEFT-OPEN facing LOD: Twinkle, 2, 3; Thru, Side, Close end BUTTERFLY M face COH;**
- 29-32 Repeat action meas 25-28 except to move in RLOD & to end in BUTTERFLY M facing WALL:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-2 **(Twirl) Vine, 2, 3; Side, Draw, Corte.**

THE NICEST PLACE — Hi-Hat BB010

Choreographers: Hank and Jetty Walstra

Comment: Fun to do two-step and good razz-ma-tazz music.

INTRODUCTION

- 1-4 **CLOSED M face WALL Wait; Wait; Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO M face LOD, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Fwd, Close, Bk, Close; Side, Close, XIB end BANJO M face LOD, —;**
- 5-8 **Bk, Close, Fwd end SEMI-CLOSED, —; CLOSED Turn Two-Step; Turn Two-Step; (Twirl) Walk, —, 2, — end BANJO M face LOD;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end BUTTERFLY M facing WALL:

PART B

- 1-4 **Vine, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch to OPEN; Change Sides, 2, 3 end facing RLOD in SEMI-CLOSED, —;**

- 5-8 **Fwd Two-Step; Fwd Two-Step end CLOSED M face COH; Spot Pivot, —, 2, —; 3, —, 4, —;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B to BUTTERFLY M face WALL:

INTERLUDE

- 1-4 **Side, Close, Side, Touch; Side, Close, Side, Touch; Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —;**

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

Ending:

- 1-6 **Side, Close, Side, Touch; Side, Close, Side, Touch end SEMI-CLOSED facing LOD; Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Spot Pivot, —, 2, —; 3, —, Rev Corte, —.**

WALKIN' AFTER MIDNIGHT — Thunderbird 3001

Choreographers: Jack and Muriel Raye

Comment: An easy-to-do, fun two-step. Music has a definite beat. Cues on one side of record.

INTRODUCTION

- 1-2 **OPEN-FACING Wait; Apart, Point, Together to OPEN face LOD, —;**

PART A

- 1-4 **Fwd, Rock/Recov, Swivel, 2; Fwd, Rock/Recov, Swivel, 2; Away, Step/Step, Together, Step/Step to BUTTERFLY M face WALL; Vine, 2, 3, 4;**

- 5-8 **Side, Step/Step, Side, Step/Step end LEFT-OPEN facing RLOD: Walk, 2, 3, 1/4 L Turn M face WALL in BUTTERFLY; Away, Step/Step, Together, Step/Step to face in BUTTERFLY; vine, 2, 3, 4;**

PART B

- 1-4 **SEMI-CLOSED Kick, Step/Step, Kick, Step/Step; Fwd, Swing, Manuv, Touch end CLOSED: Turn Two-Step, Turn Two-Step end M face WALL; (Twirl) Vine, 2, 3, 4 end SEMI-CLOSED facing LOD;**

5-8 Repeat action meas 1-4 Part B except to end in OPEN;

SEQUENCE: A — A — B — A — B — A thru meas 7 then Fwd, Close, Back, Close, Apart and Point.

SINGING CALLS

SUNNY SIDE OF THE STREET

By Ken, Jerry, Beryl & Gary

Record: Chaparral #3510, Flip Instrumental

with Ken, Jerry, Beryl and Gary

OPENER, MIDDLE BREAK, ENDING

Circle left

Grab your coat and get your hat

Leave your worries on the doorstep

Left allemande do sa do

Left allemande weave the ring

Can't you hear that pitter pat

Swing that girl and promenade now

Life can be so sweet on the

Sunny side of the street

FIGURE

Heads square thru four hands around

When you meet the corner do sa do

***Swing thru boys run**

Bend the line right and left thru

Flutterwheel slide thru
Swing corner promenade her back home
Life would be so sweet on the
Sunny side of the street
*Come on swing thru and
Then you spin the top
Boys move up and do
The right and left thru
Square thru three quarters you know
Swing that corner lady and promenade
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SALTY DOG BLUES

By Larry Letson, Carmel, Indiana

Record: **ESP #603**, Flip Instrumental with
Larry Letson

OPENER, MIDDLE BREAK, ENDING
All four ladies chain you know
Turn the girl and rollaway
Join hands and circle left
Four ladies roll a half sashay
Circle to the left that way
Left allemande and weave that ring
Well hello gal I know you with the
Run down slipper and worn out shoe
Swing that girl and promenade
If I can't be your salty dog
I won't be your man at all
Honey let me be your salty dog
FIGURE
Head two couples square thru four hands
Meet the sides right and left thru
Gonna swing thru go down the way
Spin the top while you're that way
Boys move up right and left thru
Why don't you pass thru and U turn back
Touch one quarter boys run right
Swing and promenade
If I can't be your salty dog
I won't be your man at all
Honey let me be your salty dog
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

MORNING SKY

By Mike Seastrom, Northridge, California

Record: **Thunderbird #231**, Flip Instrumental
with Mike Seastrom

OPENER, MIDDLE BREAK, ENDING
Four little ladies chain
Go straight across that ring
Join hands circle left
Ladies center men sashay circle left
Left allemande weave that ring now
When I think of you it makes me stop
And wonder why do sa do and promenade

Then we'll say goodbye
If there's something on your mind
Better say it while there's time
'Cause I'm leaving when I see
That morning sky
FIGURE
Head two couples promenade halfway
Lead to right and circle
Make a line there
Move up to the middle and back
Right and left thru turn your girl
Pass thru tag the line all the way thru
(Leads turn back) pass thru
Left allemande then walk by one
Swing the next girl round and round
And promenade you run
If there's something on your mind
Better say it while there's time
'Cause I'm leaving when I see
That morning sky
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

OLD TIME ROCK AND ROLL

By Wade Driver, Houston, Texas

Record: **Rhythm #173**, Flip Instrumental with
Wade Driver

OPENER
Circle left
I love that old time rock and roll
That kind of music soothes my soul
Left allemande and then do sa do
Four ladies promenade one time then
Turn partner by the right full turn
Left allemande and promenade on down
I reminisce about the days of old
I love that old time rock and roll
MIDDLE BREAK, ENDING
Sides face grand square
I love that old time rock and roll
That kind of music soothes my soul
I reminisce about the days of old
I love that old time rock and roll
Four ladies promenade once around
Swing your lady promenade on down
I reminisce about the days of old
I love that old time rock and roll
FIGURE
Head couples square thru four hands
Do sa do that corner lady
Curlique then walk and dodge
Partner trade then right and left thru
Pass the ocean recycle round
Swing that corner promenade on down
I reminisce about the days of old
I love that old time rock and roll
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

OUTSTANDING IN ITS FIELD

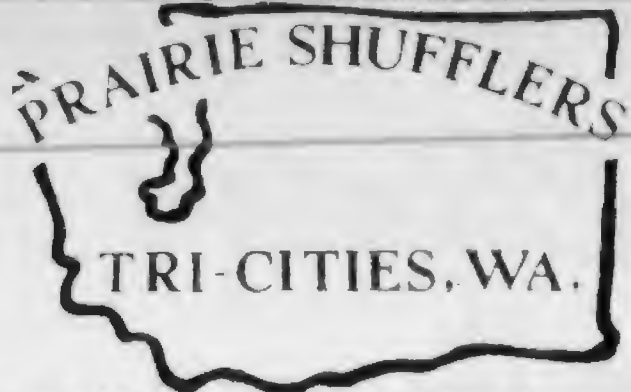
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CALLER of the MONTH



Sam Atkinson, Pt. Mugu, California

A NAVY MAN SINCE 1961, Sam is presently maintenance control chief at NAS Pt. Mugu. It was throughout the first 10 years of service that many trends were set for the caller we know today.

Sam learned to square dance while stationed at NAS Memphis, Tennessee and shortly after graduation furthered a desire to call with a borrowed hoedown record, some coaching and the encouragement of T.J. Talley, friend and teacher, and three months of study and practice. Then, came the big moment when, at a regular Salty Stompers club dance, T.J. handed Sam the mike. "I was so nervous I couldn't remember anyone moving on the dance floor," said Sam. But when his senses returned, people were applauding and there, indeed, is why most callers embark on a career. Applause! He was hooked.

While stationed in Hawaii, Sam taught classes and called for the Pineapple Promenaders for two years. During this time, he would often take a group of dancers to the Rehabilitation Center for the Blind in Honolulu and teach square dancing. He says a ratio of half club members worked well and undoubtedly this was coupled with the gentle persuasion that is reported to be a large part of

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by Bob Howell

his teaching style.

A member of ~~Callerlab~~ and President of the Western Callers Association, today, Sam currently calls for four clubs and has six classes on this fall's busy agenda. He is the owner/producer of Rebel Records, has a record shop in Oxnard and a monthly tape service for callers. Among his most successful releases, as a recording artist, are *That'll Be The Day* and *Thunder Road*. Planning is already underway for a Rebel Record Roundup in Bakersfield in October of 1984.

With naval retirement on the horizon, Sam and his wife, Janice, look toward remaining in California. In the past, the Atkinsons felt the most difficult part of moving to a new duty station was leaving friends. "Square dancing," says Sam, "is friendship set to music." His dancers say, "We merely mirror the happy face of Sam."

LETTERS, continued from page 3

hour summer dances at their level, 21 sessions the second winter and 5 nights of round dance basics. We taught everything we could by definition and it was a real joy to have these dancers enter our club with absolutely no transition problem. We started another class in September and will follow the same procedure.

Jim and Ada Heard
Nanaimo, British Columbia

Dear Editor:

Recently I was dancing in a square with a young woman who had been dancing for more than seven years. Her face was wooden until I made a fun remark. From then on each time we passed or touched hands, I made a light



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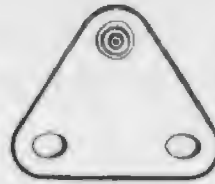
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remark and each one brought a smile. At the end of the tip I asked her why she didn't smile more. Her reply was that she is so busy trying not to make a mistake that she forgets to smile. Okay, how do we, as callers, keep them smiling? First, make the dance fun; next, don't expect perfection. One way to do this is to make the first mistake yourself and take credit for it. If a caller can make a mistake and laugh about it, so can the dancers.

Gil Josephson
Silver Spring, Maryland

Dear Editor:

We'd like to acknowledge the noble efforts of Angie and Kamy Kampschroer and their group of enthusiastic square dancers, the Kona Sunset Promenaders, on the big island of Hawaii. No sooner do they graduate one group of dancers than they are organizing their next group. They are a wee group which dances to records, although Buddy Weaver drives over from Hilo for the lessons. Another delightful group from the Kilauea Volcano area are the Lava Klinkers. Their caller is

Meg Simkins

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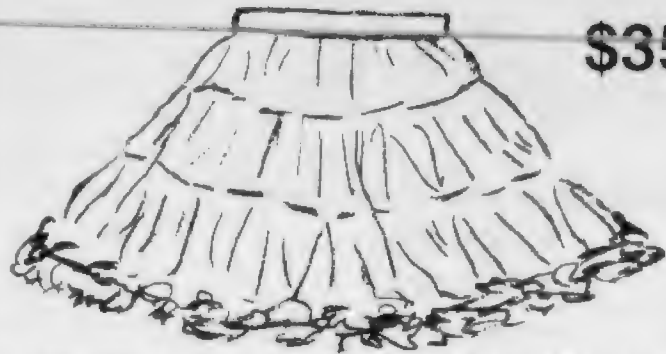
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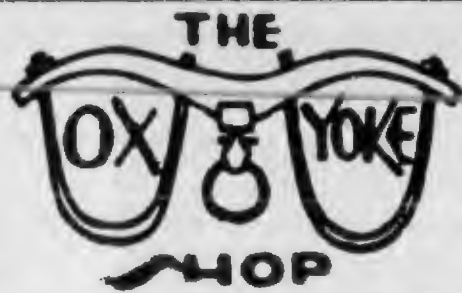


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Chick Boudreau and he and his wife, Lucille, are always planning a dance and maybe a pot-luck, too. We would encourage dancers and callers who visit the island to get in touch with these groups ahead of time.

Jinx and Hans Weiske
Lakewood, Colorado

Dear Editor:

I'd like to share two wonderful experiences I had at the National Convention in Louisville. As coordinator for Square Tunes, I spent most of my time in the record booth. One day

I had no breakfast and no dinner the night before and by 3:00 o'clock was half-starved. The coffee shop had a waiting line and I needed to get back to the booth. Then a delightful, grandmotherly type "found me" and she and her husband and several friends took me to their room and fed me. Mr. and Mrs. Bailey (I don't remember their first names) from Indiana did more good PR for their state than they will ever know. Secondly, on several occasions we got lost when we were driving. As a result we cut in front of cars, found it



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necessary to turn left from right-hand lanes and did all the things tourists do in unfamiliar circumstances. Every time we were treated courteously by the Louisville drivers and waved into the place we wanted to be. Louisville residents did much to create an atmosphere of hospitality and understanding for their visitors.

Laurel Grandle
Maryville, Tennessee

Dear Editor:

Congratulations to Bill Davis on his excel-

lent analysis of levels in square dancing in the June issue.

Robert Coleman, Charlotte, NC

Dear Editor:

Along with square dance calling, I am also a ham radio operator. There must be other callers who share this same hobby. My idea is to form a callers' network, so ham radio/callers could meet on the air and discuss our interests and problems. A schedule could be set up for a certain time and frequency each week. Any hams interested, please contact me

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Dear Editor:

Please correct the editor of Tip Topics, under Ohio, as listed in your June Directory of Publications. I am still the editor and mail should be sent to my address, 155 W. Pleasant Valley Rd., Parma 44134. Thank you.

Lefa Yoch, Parma, Ohio

Dear Editor:

We have Sets in Order (SQUARE DANCING) for the years 1979 through 1982. If anyone would like them and will pay for United Parcel, we would be happy to send them.

Earl K. Peters
411 Henry Ave.
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Dear Editor:

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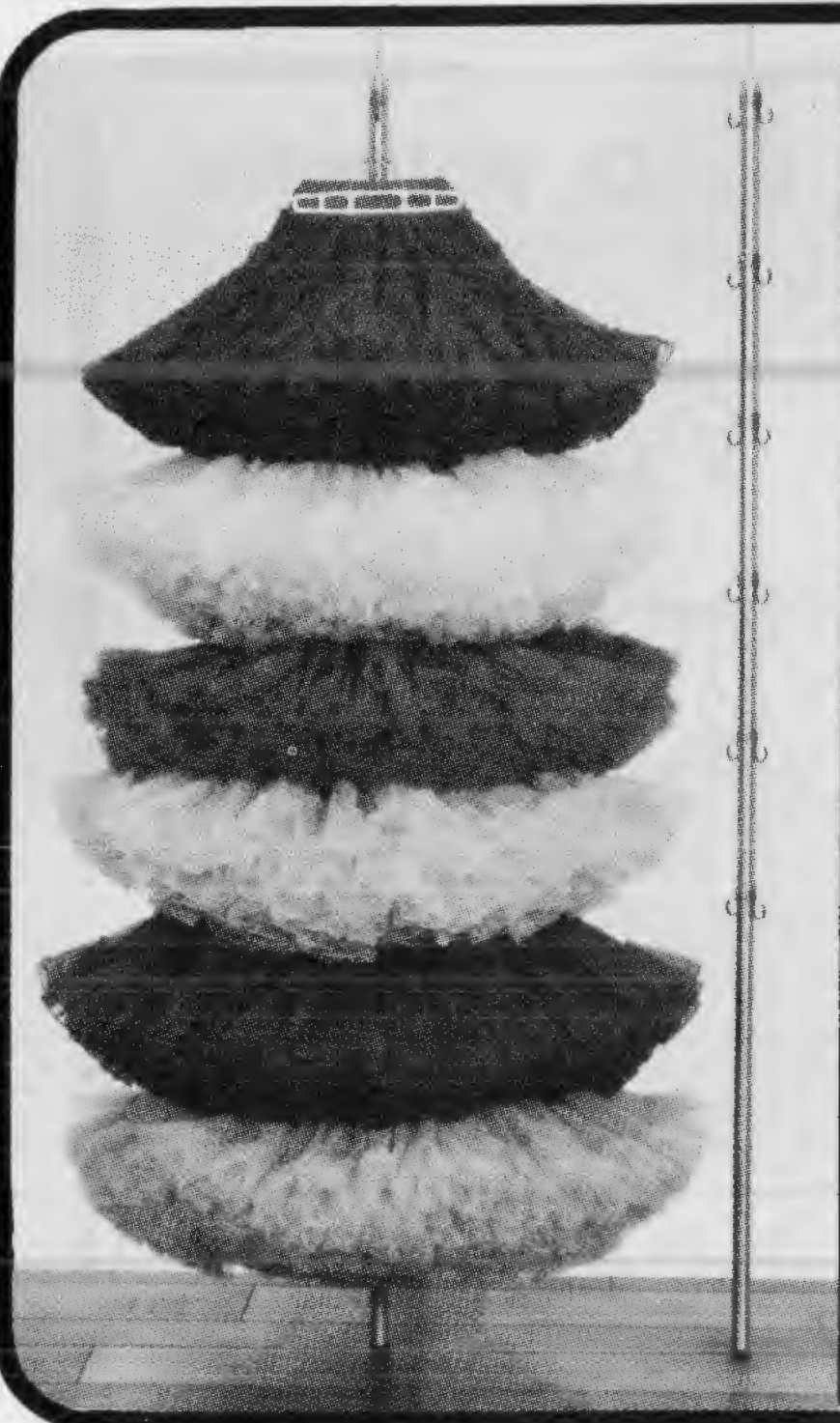
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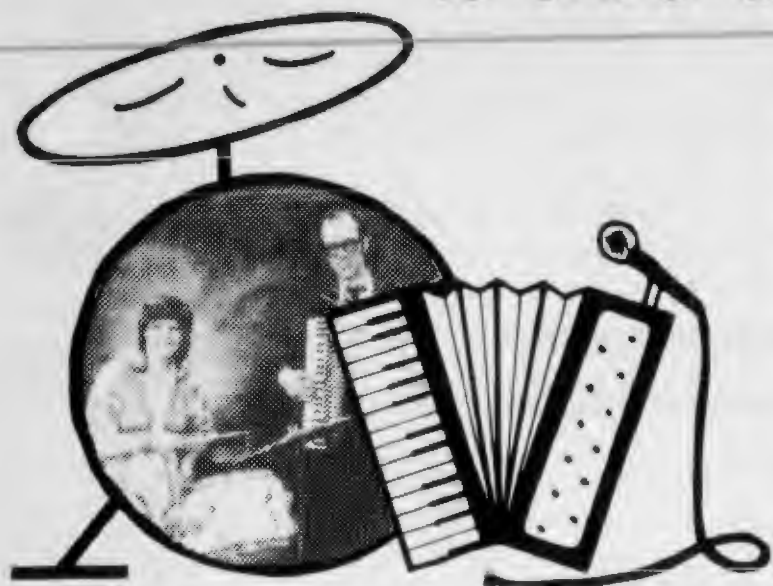
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pulled through a right and left thru, shoved into a ladies chain and dragged into a wheel and deal. I listen to the caller and dance to the music. Many of the fellows are just plain rough and from what some of the men say, there are a few of the ladies who are also guilty of pushing, pulling and showing. I know callers have an awful lot more to teach today than when we took our lessons, but our caller took the time to teach us not only timing but square dance courtesy and how to dance.

I would like to see callers take a little time to

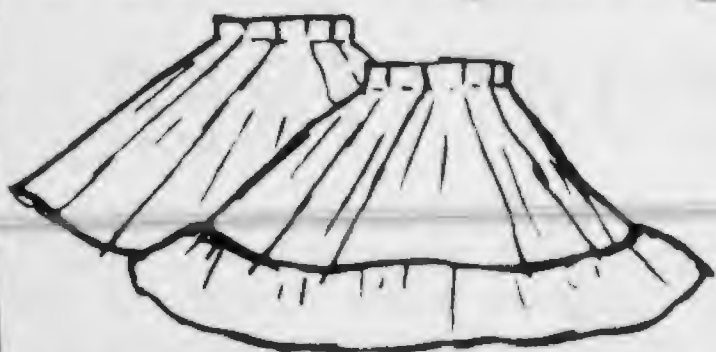
teach new dancers to relax, take it easy, use a light touch, give the ladies a chance and listen to the music. It's so much more enjoyable!

Ilah Burkhart
 Bradenton, Florida

Dear Editor:

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- JP 112 "Bobby McGee"
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HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

SUNNY SIDE OF THE STREET —

Chaparral 3510

Key: A Tempo: 128 Range: HC Sharp

Callers: Ken Bower, Jerry Haag, LA

Beryl Main, Gary Shoemake

Synopsis: Complete call printed in Workshop.

Comment: Good music, good key range, popular tune, well called with fine backup voices combine to make this a very worthwhile addition for the record case. The figure is nicely timed and not difficult. Rating: ☆☆☆☆☆

CHRISTMAS ISLAND — FTC 32044

Key: F Tempo: 120 Range: HC

Caller: Paul Hartman LD

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Comment: Music is good and has a nice melodic feeling of nostalgia. The figure has no problem and is clearly recorded. Might keep for next year. Rating: ☆☆☆

OLD TIME ROCK AND ROLL — Rhythm 173
Key: A **Tempo: 132** **Range: HD**
Caller: Wade Driver **LE**
Synopsis: Complete call printed in Workshop.
Comment: A rockin' sound and feel on this release. A foot tapping piece of music with a standard but well timed figure. The music is Rhythm-good. Wade does a fine job and

dancers really got with this record.

Rating: ☆☆☆☆☆

MORNING SKY — Thunderbird 231
Key: C **Tempo: 128** **Range: HC**
Caller: Mike Seastrom **LC**
Synopsis: Complete call printed in Workshop.
Comment: The musical accompaniment is good and the figure on this release is well done. The melody line is not too difficult and should not offer problems. The figure has a tag the line as the most difficult move. Great piano and banjo. Rating: ☆☆☆☆☆

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FOLSOM PRISON — Chaparral 313

Key: E & F **Tempo:** 128 **Range:** HC

Caller: Gary Shoemake **LB**

Synopsis: (Break) Circle to left — walk around corner lady — see saw own — left allemande corner — weave ring — swing — promenade (Figure) Four ladies chain — heads promenade outside halfway — lead right circle — make a line — up and back — pass the ocean — eight circulate once and a half — box the gnat — swing — promenade (Alternate figure) Four ladies promenade — swing at home — join hands and circle — left allemande corner — weave ring — swing — promenade.

Comment: What a nice rhythmic introduction!

This record offers a harmonica train-sound. The figure offers a circulate one and one half and box the gnat. The Roadrunners do their usual good musical accompaniment and the melody can certainly be recognized by all. The key change adds some variety.

Rating: ☆☆☆☆

SALTY DOG RAG — ESP 603

Key: G & A **Tempo:** 128 **Range:** HE

Caller: Larry Letson **LG**

Synopsis: Complete call printed in Workshop.

Comment: Larry always puts so much rhythm in

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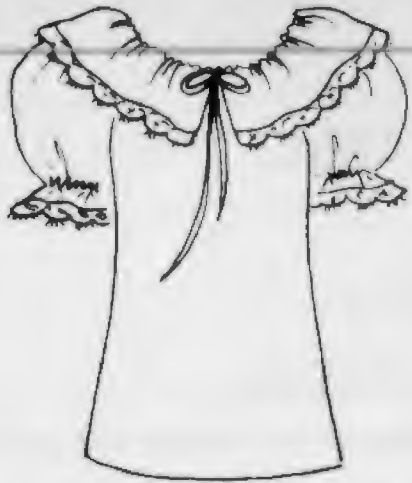
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Rating: ☆☆☆☆☆

CLOSE ENOUGH TO PERFECT — Circle D 222

Key: G Tempo: 136 Range: HD

Caller: Kevin Bacon LC

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — allemande — swing own — promenade (Figure) Heads square thru four hands make

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Comment: Dancers had mixed reactions on this. The choreography is standard and not difficult. The key range seems high when listening but it is actually not out of caller's average range.
Rating: ☆☆☆

MEMORY GO ROUND — Square Tunes 206

Key: F Tempo: 124 Range: HC

Caller: Jim Lee LC

Synopsis: (Intro & break) Four ladies chain three quarters — rollaway — circle left — swing —

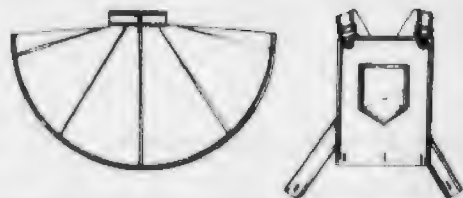
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promenade (Ending) Four ladies promenade — swing — join hands circle left — corner allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — make ocean wave — girls trade — swing thru — boys run — tag the line — face to right — boys cross run — ferris wheel — center two pass thru — swing that corner — promenade.

Comment: A nice feel to this release with ample use of figures. The melody is pleasant and Jim seems to enjoy calling. A change-of-pace kind of dance with good musical background by the Square Tunes Band.

Rating: ☆☆☆☆

WHAT'S FOREVER FOR — Rhythm 176

Key: A **Tempo: 128** **Range: HE**

Caller: Wade Driver **LC Sharp**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — walk in square thru four hands — swing thru — boys run — ferris wheel — square thru three hands — swing corner — promenade.

Comment: A smooth rendition, nicely done by Wade. The figure offers nothing more difficult than a ferris wheel. Tune seems to be of a ballad type and the dancers expressed mixed

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emotions when voting. The musical back-
ground is good and choreography standard.
Rating: ☆☆☆

IN TIMES LIKE THESE — ESP 118

Key: G Tempo: 128 Range: HD
Caller: Elmer Sheffield LC

Synopsis: (Break) Circle left — walk around
corner — see saw own — men star right — left
allemande — weave ring — promenade (Fig-
ure) Heads square thru four hands — corner
do sa do — spin chain thru — girls circulate
two — meet a boy and turn thru — left al-
lemande — walk by one — swing next —

promenade.

Comment: This rock-type release creates a dif-
ferent feeling that is enjoyable. Elmer does a
fine job with clear reproduction on the call. The
musical background is very good and the
choreography offers a spin chain thru.

Rating: ☆☆☆☆

SUNNY — Chaparral 511

Key: C Minor Tempo: 128 Range: HE Flat
Caller: Ken Bower LC

Synopsis: (Break) Circle left — left allemande —
do sa do — men star left — turn partner right
— corner left allemande — come back prom-



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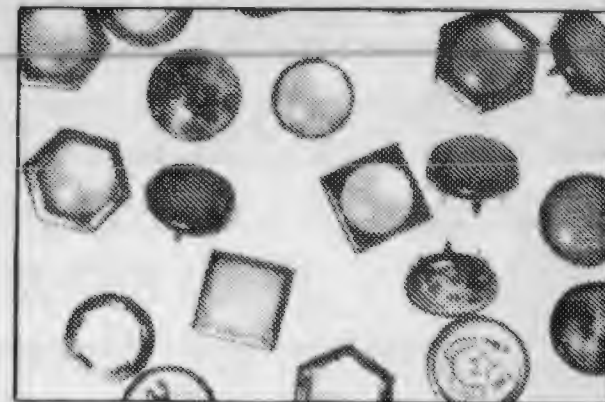
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HALLELUJAH MEDLEY — Square Tunes 205

Key: E, E Flat & F Tempo: 180 Range: HD

Caller: Randy Dougherty LB Flat

Synopsis: (Intro & break) Sides face grand square — four ladies chain — chain back — promenade (Ending) Four ladies promenade — swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four hands — meet sides do sa do — right hand star — heads star left in middle — swing corner — promenade.

Comment: This medley offers the tunes of "Old

Time Religion," "I'll Fly Away," and "I Saw The Light." At times the dancers had some problems hearing the calls. Music is good and figure is standard. Rating: ☆☆☆

BAR ROOM BUDDIES — Chaparral 3511

Key: C Tempo: 126 Range: HC

Callers: Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake LC

Synopsis: (Break) Circle left — allemande left — do sa do — men star left — turn partner by right — corner allemande left — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru —



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Lovers Parade	GR	17041
Singing In The Rain	GR	17040
The Nicest Place/Tango Ecstasy	HHBB	010
Twin Hearts Waltz	GR	17039

boys run — bend the line — reverse that flutterwheel — star thru — corner lady swing — promenade.

Comment: A rather novel release with the Chaparral bunch. A good melodic tune with fine backup by the Roadrunners. It is a release that callers can get together on and harmonize. Tempo is comfortable and figure is Mainstream. Rating: ☆☆☆☆

WORKSHOP

A1 SERIES — Square Tunes 706-707-708-709
Caller: Jack Lasry

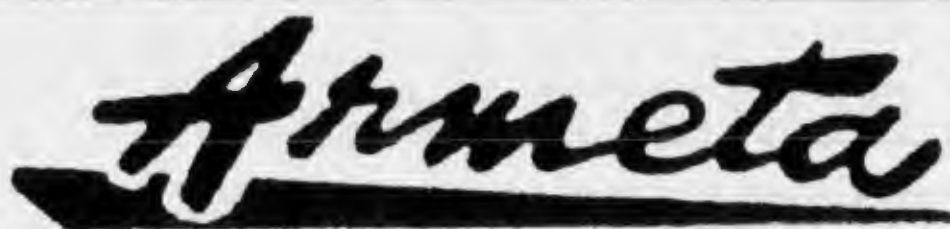
Comment: For teaching, review or basement dance parties these records are among the better ones produced for this purpose. The clarity of commands and timing of the choreography are commendable. Recommend callers and dancers alike take a listen. Rating: ☆☆☆☆

A2 SERIES — Square Tunes 803-804-805
Caller: Jack Lasry

Comment: Jack seems to be right in the room when calling. The clarity of the commands are good. He is seemingly talking or chanting his directions to one or more dancers. Good separation of voice and music. #805 is clear but music seems slightly louder than others. A good buy for practice dancing. Rating: ☆☆☆☆

A2 SERIES — Square Tunes 806-807-808-809
Caller: Jack Lasry

Comment: Jack continues his Advance II series of records for dancer enjoyment. The success of these records on the sales chart can only be determined by Square Tunes, but the product is well recorded and there for the purchase. Rating: ☆☆☆☆



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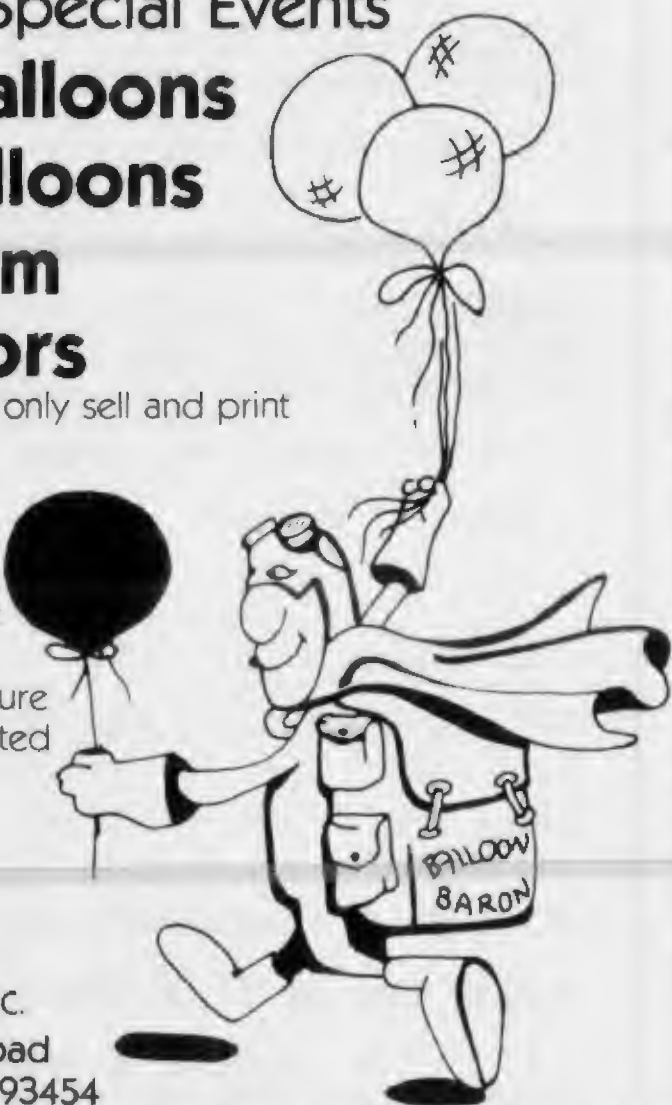
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Sept. 30-Oct. 1 — 11th Annual Don't Pass the Ocean Fun, Convention Hall, Ocean City, MD — 5908 Carroll St., Baltimore 21207

Sept. 30-Oct. 1 — Fall Foliage Festival, Montpelier, VT — (802) 479-9239

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Sept. 30-Oct. 2 — Flaming Leaves S/R/D Festival, Olympic Arena, Lake Placid, NY — 28 McComb St., Saranac Lake 12983 (518) 891-2608

Oct. 1 — Indiana Callers 33rd Festival, Northview Jr. HS, Indianapolis, IN

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Oct. 8 — Silver Jubilee, Ogden, UT

Oct. 8 — Fall Fling, Jackson Moose Lodge,
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Oct. 8 — Fall Roundup, Holiday Inn, Mus-
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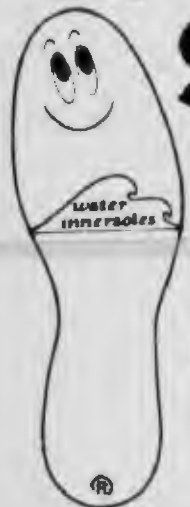
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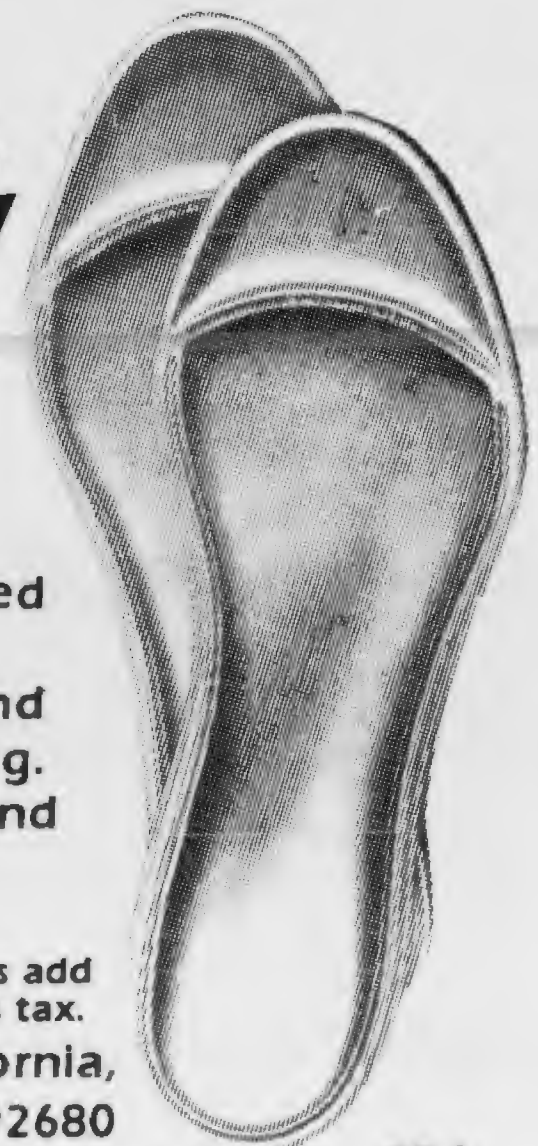
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Oct. 14-16 — 27th Annual Jubilee, Santa Clara, CA — PO Box 1559, Los Gatos 95031 (408) 842-7945

Oct. 14-16 — 3rd Texas Advance & Challenge Convention, LeBaron Hotel, Dallas, TX —

4837 Overland Tr., Grand Prairie 75052

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Oct. 15 — Southwest Fall Festival, National Guard Armory, Altus, OK

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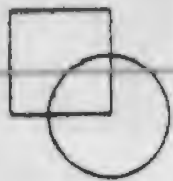
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- Nov. 11-12 — Mississippi River Fall Festival, St. Ann Community Center, St. Louis, MO — 313 Bunker Hill Rd., Belleville 62221
- Nov. 11-12 — Foothills Jamboree, Recreation Center, Anderson, SC — (Sanders) Rt. 2, Box 359, Anderson 29621 (803) 226-2346
- Nov. 11-12 — Almost Heaven S/R/D, Golden Dome Auditorium, Bluefield, WV — (304) 589-5505
- Nov. 11-12 — Tammany Twirlers S/D Festi-

- val, City Auditorium, Slidell, LA
- Nov. 11-13 — Autumn Fling, Harley Hotel, Enfield, CT
- Nov. 11-13 — 4th Annual Autumn Leaves Festival, Chandler, AZ
- Nov. 11-13 — PASDA Advanced Weekend, Phoenix, AZ — 1643 E. Charleston Ave., Phoenix (602) 971-5187
- Nov. 11-13 — 1st Annual Singles S/D Convention, Fontana Village Resort, Fontana Village, NC — 3902 Venus Circle, Huntsville, AL 35810 (205) 852-8006

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- RWH-107 **Way To Go Home** by Dick

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- RWH-108 **Red Hot Lovers** by Shannon
- RWH-106 **Gate Of Love** by Shannon
- RWH-104 **Maverick** by Dick
- RWH-105 **Loved A Little** by Doug
- RWH-103 **Mountain Of Love** by Dick
- RWH-102 **Lonely Heart In Town** by Doug



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ED 301 I CAN SEE FOREVER LOVIN' YOU

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Nov. 12 — Rock'n Rebs Annual Fall Special,
First Christian Church, Pine Bluff, AR

Nov. 12 — No. Central Fall Festival,
Hutchins Memorial, Ponca City, OK

Nov. 18 — 12th Autumn Holiday, Biloxi, MS

Nov. 18-19 — 19th Annual Roanoke Valley
S/D Festival, Natural Bridge, VA — 2818
Merino Dr., S.W., Roanoke 24018

Nov. 18-19 — 21st Mid-South S/R/D Festi-
val, Cook Convention Center, Memphis,
TN — 5368 Meadowick, Memphis 38115
(901) 363-7775

Nov. 19-20 — Piney Woods Promenade,
Lufkin, TX

Nov. 19-20 — Red Boot Festival & Concert,
Alameda County Fairgrounds, San Fran-
cisco, CA

Nov. 19-20 — Harvest of Rounds, San Luis
Obispo Veteran's Bldg., San Luis Obispo,
CA — 1126 Lee Dr., Santa Maria 93454

Nov. 23-26 — Ski & S/D Festival, Red River,
NM — (Richardson) Rt. 1, Box 42, Clinton,
OK 73601

Nov. 25-26 — 12th Annual S/R/D Festival,

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 L8-9 ON THE ROAD AGAIN, Johnnie
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 Magnolia Swingers, PO Box 712, Biloxi
 39533 (601) 388-3107
 Nov. 25-26 — Advance & Challenge Thanksgiving Holiday, Landmark Resort Hotel, Myrtle Beach, SC — (Heyward) PO Box 198, North Myrtle Beach 29597
 Nov. 25-27 — Thanksgiving Weekend, Reno, NV — 13552 Redbird, Garden Grove, CA 92643
 Nov. 25-27 — Royal Interlaken Holiday, Lake Geneva, WI

Nov. 25-27 — 4th Annual Lakepoint Funfest, Lakepoint Resort, Eufaula, AL — (Stokes) Rt. 1, Box 284, Dothan 36301 (205) 793-1616
 Nov. 25-27 — Advanced and Challenge Extravaganza, Oxnard Community Center, Oxnard, CA — (805) 484-5324
 Nov. 25-27 — Catalina Island S/R/D Weekend Casino, Avalon, CA — 20466 Marona Ave., Torrance 90503 (213) 618-5806
 Nov. 26 — 2nd Annual Thanksgiving Hoedown-Clog Frolic, Natural Bridge State

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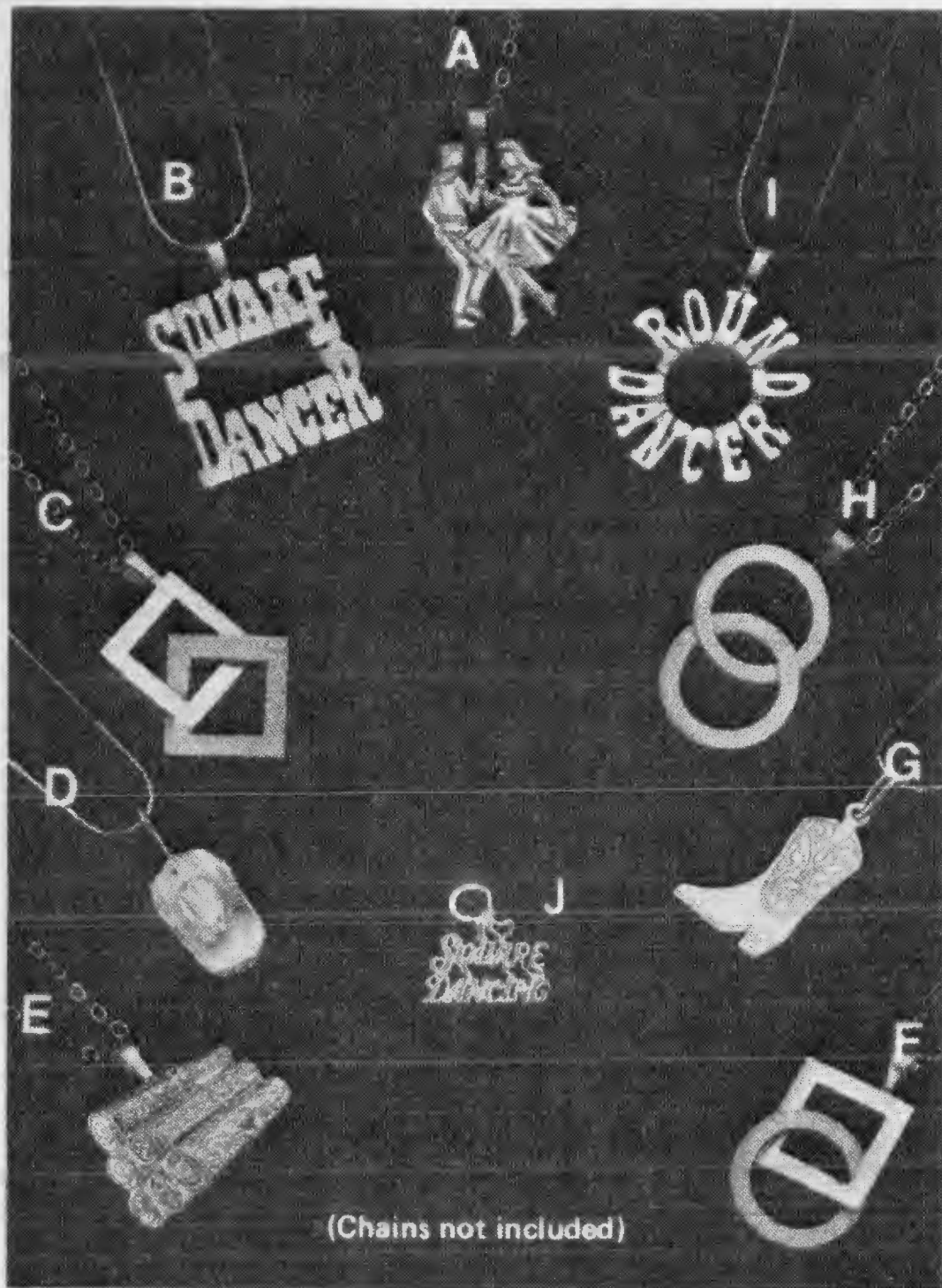
Nov. 27 — 8th Annual Fall Frolic, Mesa, AZ

DATE BOOK DEADLINES

A reminder! To list your festival or special dance event in this column, send the information to reach us two months prior to date of issue. The January issue will include the 1984 BIG EVENTS (January through December). Be a part of this free listing!

UNITED SQUARE DANCERS OF AMERICA

A new slate of officers has been selected to head this square dancers organization. Joe and Joy Vaccari, Florida, are president, Betty and Bob Coates, California, secretary and Ed and Mary Barbee, Texas, treasurer. Regional vice-presidents include Jim and Peggy Segraves, Alabama; Claude and Polly Potter, Colorado; Walter and Ruth Henderson, Pennsylvania; and Howard and Loraine Backus, Arkansas. Additional information



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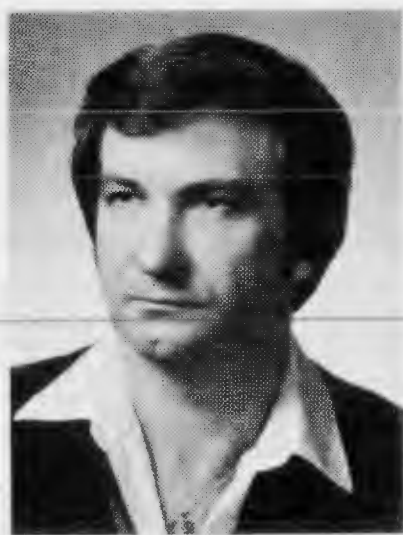
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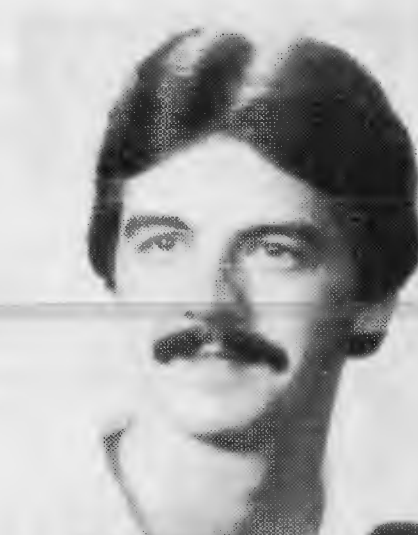
- ESP 603 **Salty Dog Blues** by Larry
- ESP 602 **Mama Don't Allow** by Larry
- ESP 506 **I Still Love You In The Same Old Way** by Bob
- ESP 505 **Swingin'** by Bob
- ESP 401 **Sizzlin'** (hoedown, Mainstream calls) by Bob
- ESP 311 **My Lady Loves Me** by Paul
- ESP 310 **Good 'N Country** by Paul
- ESP 204 **I Wouldn't Change You If I Could**
by Elmer & Paul
- ESP 119 **Way Down Deep** by Elmer
- ESP 118 **In Times Like These** by Elmer

RECENT RELEASES

- ESP 117 **Engine #9** by Elmer (harmony-Tony Oxendine)
- ESP 116 **A Good Night's Love** by Elmer
- ESP 115 **San Antonio Nights** by Elmer
- ESP 114 **Heart Broke** by Elmer
- ESP 113 **Oh What A Beautiful Love Song** by Elmer
- ESP 112 **Speak Softly** by Elmer
- ESP 203 **I Think About Your Love** by Elmer & Paul
- ESP 202 **Golden Memories** by Elmer & Paul
- ESP 201 **Honky Tonk Queen** by Elmer & Paul
- ESP 309 **Good Ole Days** by Paul
- ESP 308 **I Can't See Texas From Here** by Paul
- ESP 307 **Ain't It Been Love** by Paul
- ESP 306 **I Never Knew The Devil's Eyes Were Blue**
by Paul
- ESP 305 **Another Chance** by Paul
- ESP 304 **Mis'ry River** by Paul
- ESP 504 **I Wish I Was In Nashville** by Bob
- ESP 503 **Coney Island Washboard Gal** by Bob
- ESP 502 **Ain't Got Nothin' to Lose** by Bob
- ESP 501 **Ease The Fever** by Bob
- ESP 601 **Gonna Have A Party** by Larry
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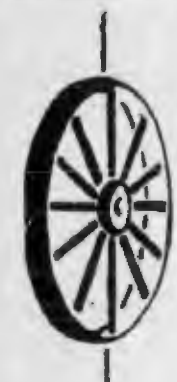
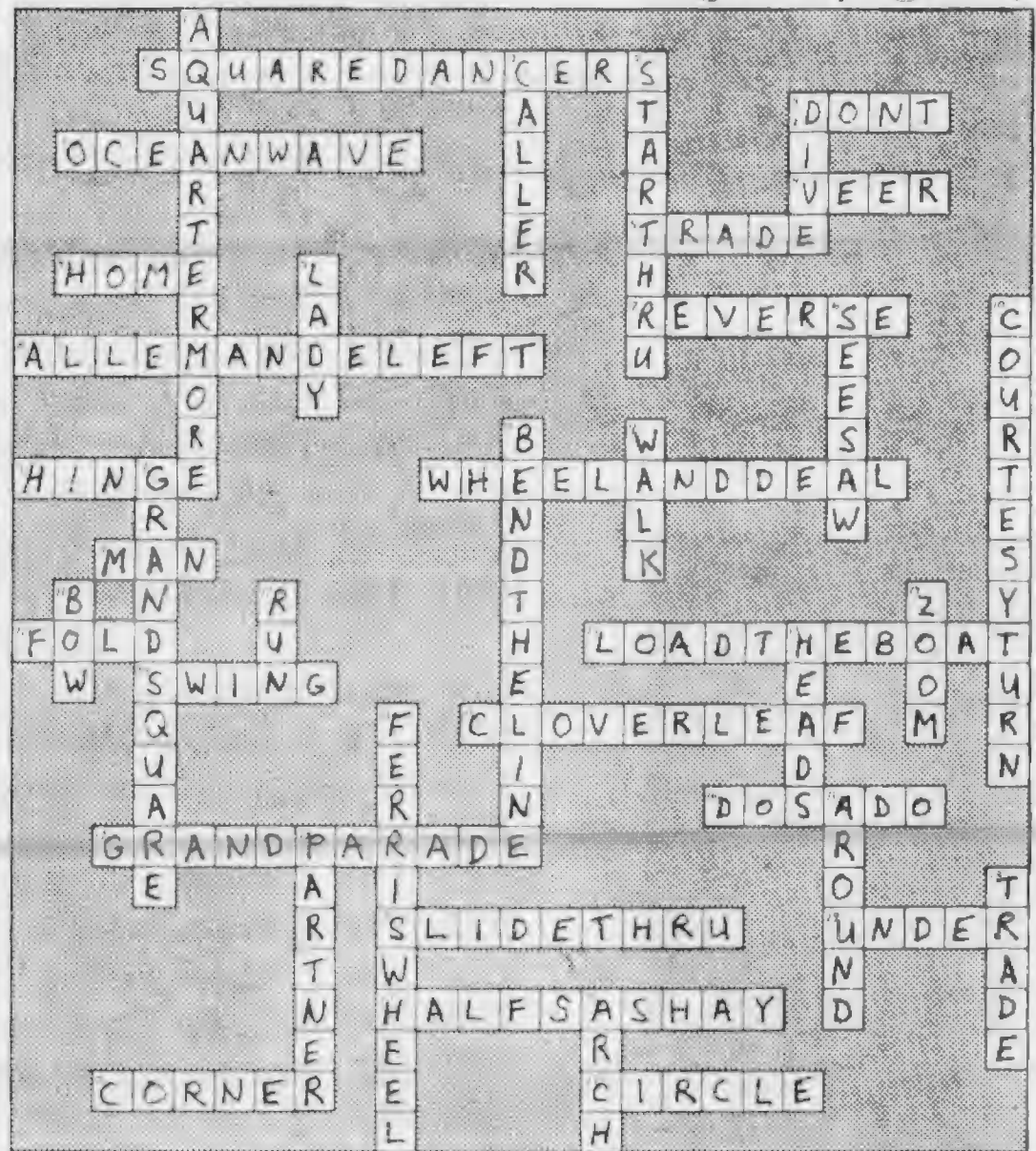
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about the United Square Dancers of America may be obtained by writing to Jim and Jan Maczko, Director of Information, 250 Lomas Sante Fe Drive, Solano Beach, California 92075.

STATE CONVENTIONS

As part of the BIG EVENTS listing in the January issue, we will include a separate, alphabetical rundown of the 50 State Conventions. If you know the date, name and location of your State Convention or could contact someone who has this information, we would appreciate receiving the statistics prior to November 1, 1983. Please address it to BIG EVENTS. Thank you.

Cross Square Puzzle — SOLUTION (from page 43)



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LM 147 Then I'll Be Happy by Mac Letson

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LM 144 Walking Dream by Tom Miller

LM 143 Only One You by Mac Letson

LM 142 The Square Dance Is On
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LM 141 Short Road by Bob Fisk

LM 140 Baby's Waitin' by Bill Claywell

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LM 138 Who's Cheating Who by Larry Letson

LM 137 Nine To Five by Tom Miller

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Mileposts

Died: Bob Vinyard, co-owner and producer of JoPat Records, of a heart attack on August 5th. A member of Callerlab since its inception, this super caller will be missed by all who knew him. Kind thoughts to Shirley, his wife, in her time of grief.

Died: Elmer and Susie Cashman, Presidents of the Paxton Promenaders, Harrisburg, Pennsylvania, in a traffic accident on July 8th.

Died: Milton Neidlinger, square dance caller for 27 years. 1984 would have marked his 20th with the Hanover Pacers in Pennsylvania. He also called for the Gettysburg Candinadors and the Reisertown Allemande Leftovers.

FOLK DANCE, continued from page 18
creased spectator attendance at square dance festivals and civic functions. Formal organiza-
Please see FOLK DANCE, page 112

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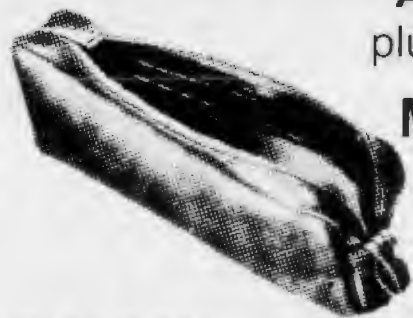
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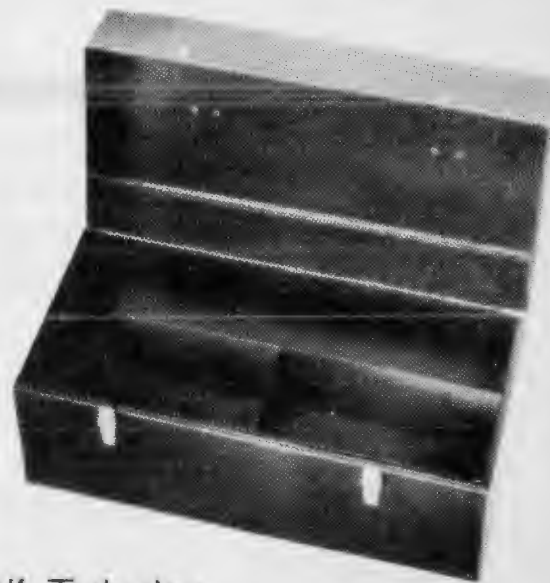
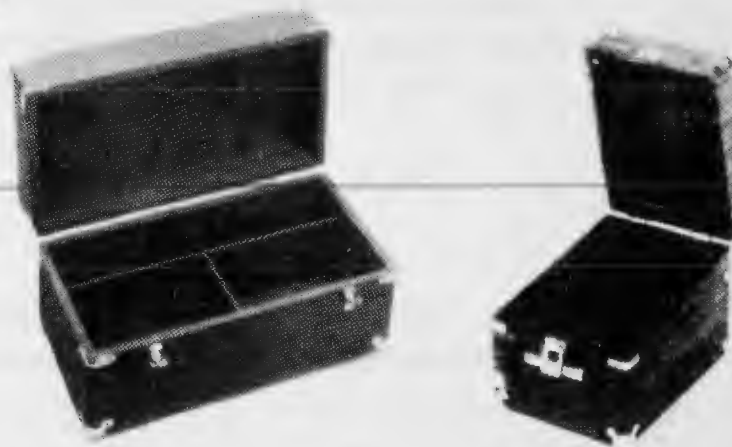
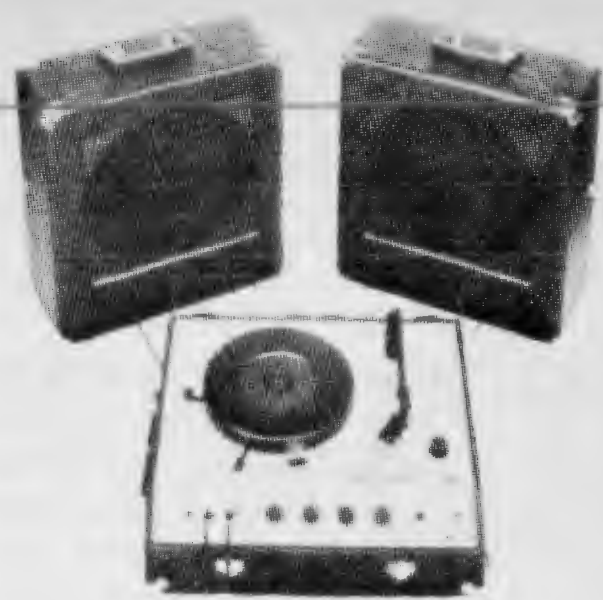
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- 674 — Bob Wills Is Still the King
Caller: Al Stevens, Flip Inst.
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- 1344 — Traveling Minstrel Man
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1343 — Just Because

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1342 — Where The Sun Don't Shine

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- 1211 — My Front Door Is Open
Caller: Dean Rogers, Flip Inst.
- 1210 — Blue Side Of Lonesome
By John Chavis, Flip Inst.
- 1209 — Lovin Cajun Style
Caller: Dean Rogers, Flip Inst.

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- 115 — Bright Lights And Country Music
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- 114 — In The Drivers Seat
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- 113 — You're Out Doing What I'm Here Doing Without
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- 2379 — Should I Do It
Caller: Robert Shuler, Flip Inst.

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- 1374 — James
Caller: David Cox, Flip Inst.

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- 120 — You're Singing Our Love Song
Caller: Mal Minshall, Flip Inst.

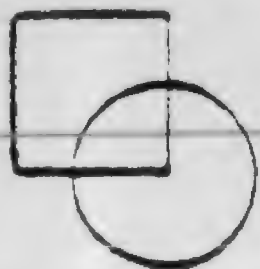
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- 1637 — Blue Star Jingle Bells
Caller: Andy Andrus, Flip Inst.
- 2146 — Blue Star Christmas Medley
Caller: Johnnie Wykoff, Flip Inst.
- 2147 — Blue Star Christmas Time A Coming
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National Square Dance Directory



Dear Fellow Dancers,

In March, 1984, the Fifth Edition of the Directory will be published. Your club information is needed by **October 31, 1983**. The purpose of the Directory is to provide dancers, callers and leaders with information on square, round, contra, clogging and folk dance clubs in the U.S., Canada and around the world. The Directory has proven very useful to thousands of dancers while traveling, planning vacations or seeking information on the square dance activity. Along with over 10,000 club listings the 1984 Edition will include sections on festivals, callers and leaders, products and services, organizations, publications and associations.

Clubs are listed in the Directory at no charge. Just complete the Questionnaire. Copies of the Directory are only \$7.00 plus postage. Additional copies are available at special club prices. Please help cover the costs by purchasing a copy and by letting others in your club know about the Directory.

Happy Dancing,

Gordon Goss

Editor

P.S. The 1984 Edition will list area publications and associations in special sections at no charge. If you would like information on listing in these sections, please let us know.

FESTIVALS

Great Festivals Don't "Just Happen". Advertise Yours!

The Directory of Festivals section lists festivals, conventions and other special dances in date sequence. Each event is also listed at the beginning of the state sections where it is held. The featured caller(s) and leader(s) are also included in the listing. The cost for listings are: One Listing \$24.00, Two Listings \$36.00, Three Listings \$42.00, Four or More Listings \$48.00.

Festival Date(s): _____, 1984 (If after March, 1984)

_____, 1985 (January, February or March, 1985)

Name of Dance, Festival, or Convention:

City: _____ State: _____

Featured Caller(s): _____

Featured Leader(s): _____

Festival Contact: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____

Phone (Area): _____ **Deadline for the 1984 Edition: OCTOBER 31, 1983**

CALLERS/LEADERS

The Directory of Callers/Leaders section lists square dance callers as well as round dance, clogging, contra and folk dance leaders. The purpose of this section is to let dancers, clubs, associations and other organizations know that you may be available for dances and how you may be contacted. The cost of a listing is \$20.00 which includes a complimentary copy of the 1984 Edition.

Square Dance Caller Clogging Leader Folk Dance Leader

Round Dance Leader Contra Leader

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

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QUESTIONNAIRE

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There is no charge for listing your Club in the Directory.

Revision New Listing Deletion (Club no longer dancing)

Club Name: _____

City (under which to be listed): _____ State: _____

Type of Club: Square Round Square & Round Contra Clogging
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Level of Dancing: Basic Mainstream QS Plus Advanced Challenge Other: _____

Place where you dance: _____

Days you dance: Mon Tues Wed Thurs Fri Sat Sun

Weeks you dance: Every 1st 2nd 3rd 4th 5th Other: _____

Does the Club dance in the summer months? Yes No

Person to contact concerning your Club: Dancer/Officer Caller/Leader

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Square Dance is recognized everywhere as indigenous to America, and even in foreign lands the calls are in the English language.

The Square Dance is recognized as the State Dance of Alabama, New Jersey, Oregon, Tennessee and Washington. It has been declared the official dance of Cook County, Illinois, and legislation is pending, according to reports in Alaska and Kentucky to designate the Square Dance as the official dance of those States.

Everyone can enjoy the fun and fellowship

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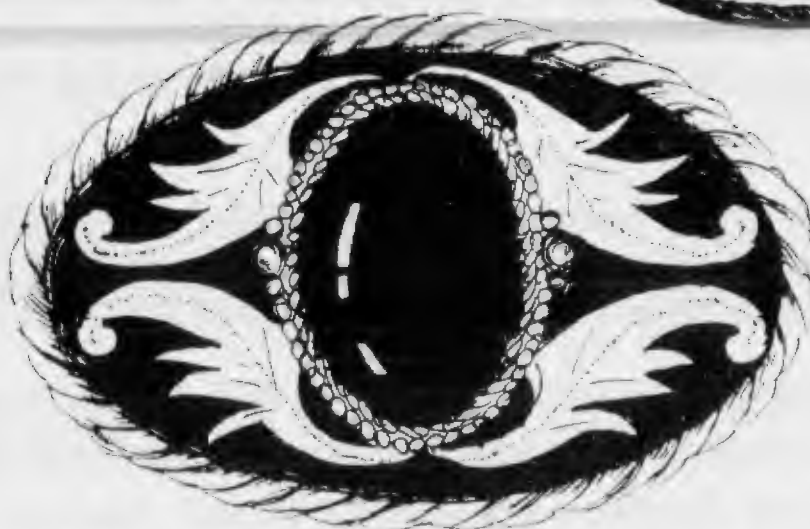
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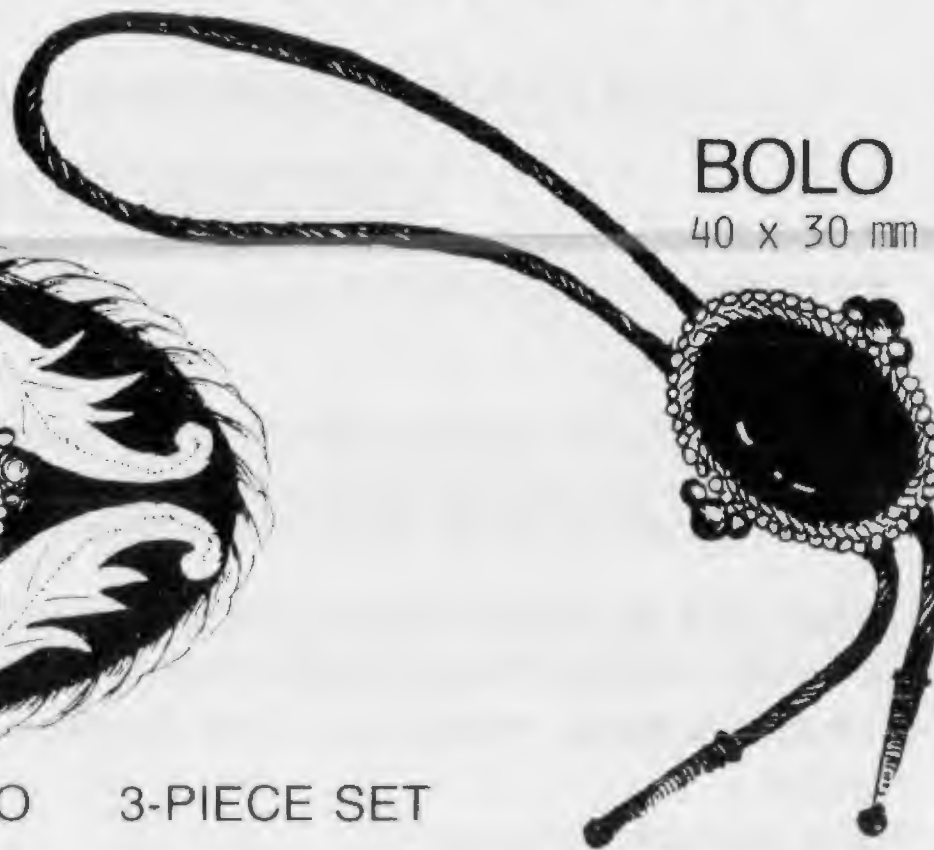
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of this wonderful part of our American heritage. We truly believe the Square Dance should have permanent designation, by the Congress, as the National Folk Dance of the United States of America.

Mr. Byrd: Mr. President, the amendment to the square dance resolution limited the designation to two years. After reviewing the summary statement above, I hope that all of my colleagues in the Senate will agree that the enthusiasm with which the Nation has ac-

cepted the square dance as the national folk dance justifies a permanent designation.

I am pleased that I am supported in presenting this bill to the Senate by the distinguished majority leader, Senator Howard Baker, and the distinguished chairman of the Judiciary Committee, Senator Strom Thurmond, and many other Senators on both sides of the aisle who cosponsor this bill today, and I thank them for their interest.

The following Senators cosponsor the legislation to designate the square dance as the

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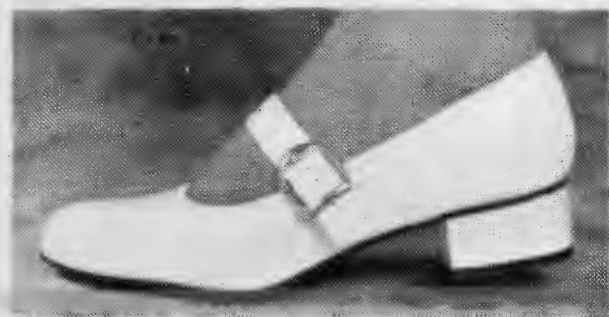
Be it enacted by the Senate and House of

Representatives of the United States of America in Congress assembled, That the Congress finds that –

- (1) square dancing has been a popular tradition in America since early colonial times;
- (2) square dancing is a joyful expression of the vibrant spirit of the people of the United States;
- (3) the American people value the display of etiquette among men and women which is a major element of square dancing;

Please see FOLK DANCE, page 120

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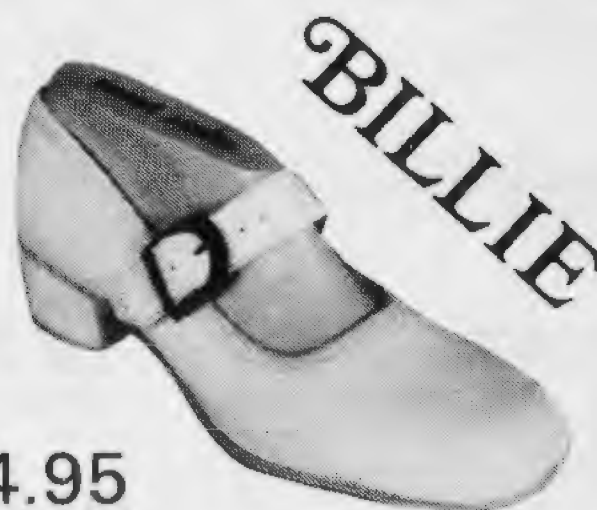


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MW Records — 1424 Taft, Escondido, CA 92026 (619) 741-2714

FOLK DANCE, continued from page 116

(4) square dancing is a traditional form of family recreation which symbolizes a basic strength of this country, namely the unity of the family;

(5) square dancing epitomizes democracy because it dissolves arbitrary social distinctions; and

(6) it is fitting that the square dance be added to the array of symbols of our national character and pride.

Sec. 2. The square dance is designated as

the national folk dance of the United States.

Sec. 3. This Act shall take effect January 1, 1984.

WORLD, continued from page 57

inviting Billie and Ivan Sager, President of the Southern California RDTA, to demonstrate and teach Sweet Memories and Domingo, and the opportunity to enjoy a guest tip by Ken Kenmille, caller from Union City, California.

The Hawaii State Square and Round Dance
Please see **WORLD**, page 124



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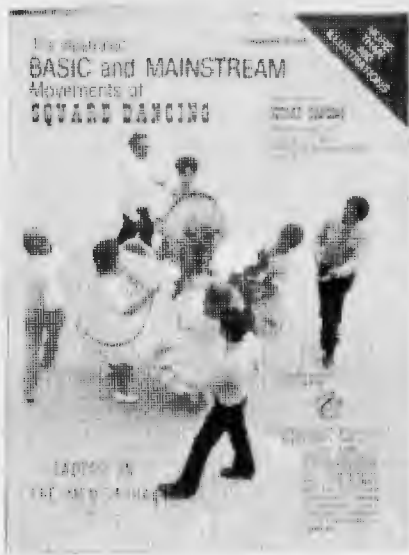
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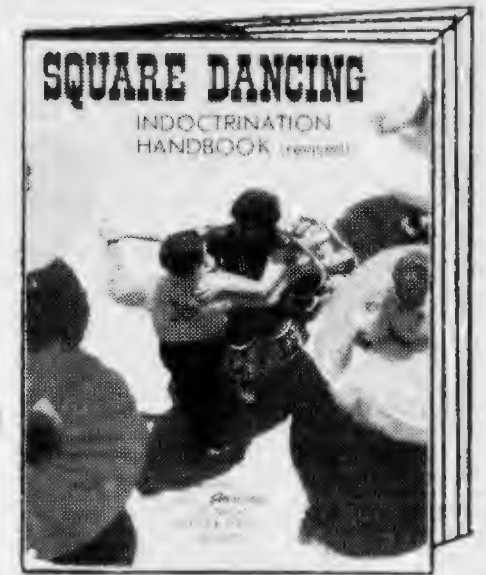
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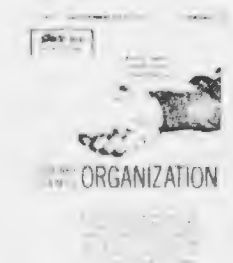
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5



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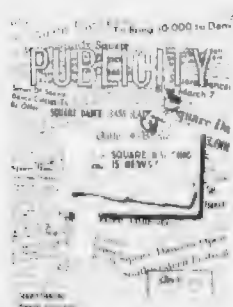


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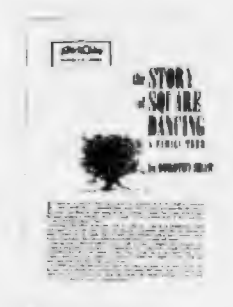


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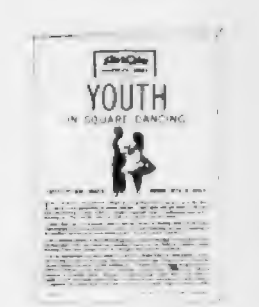
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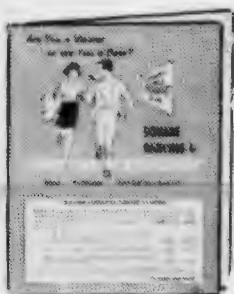
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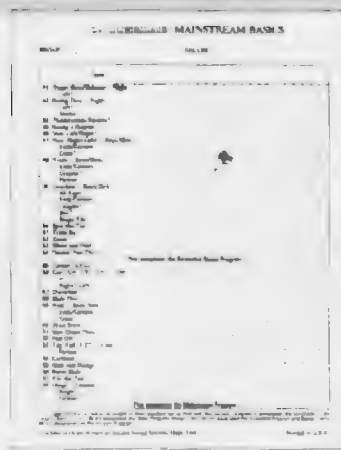
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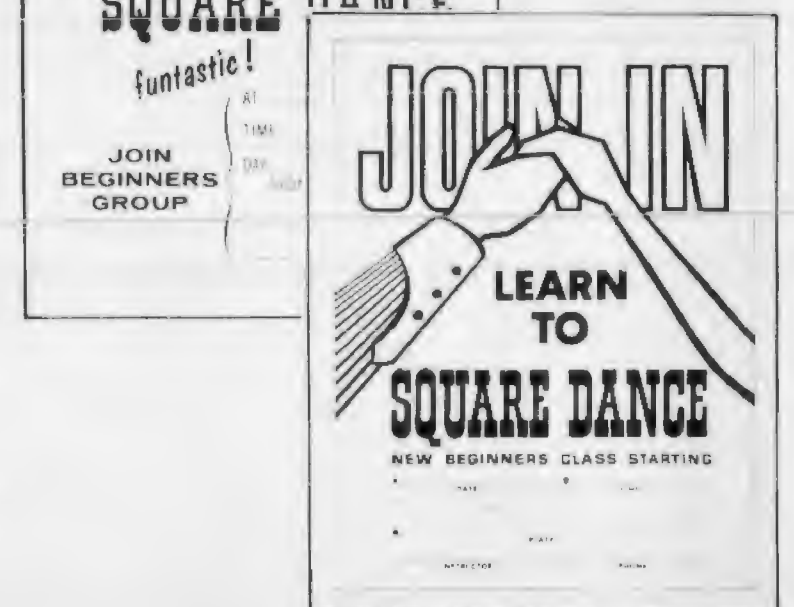
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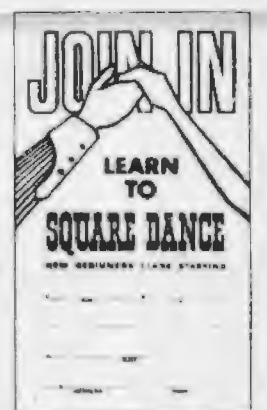
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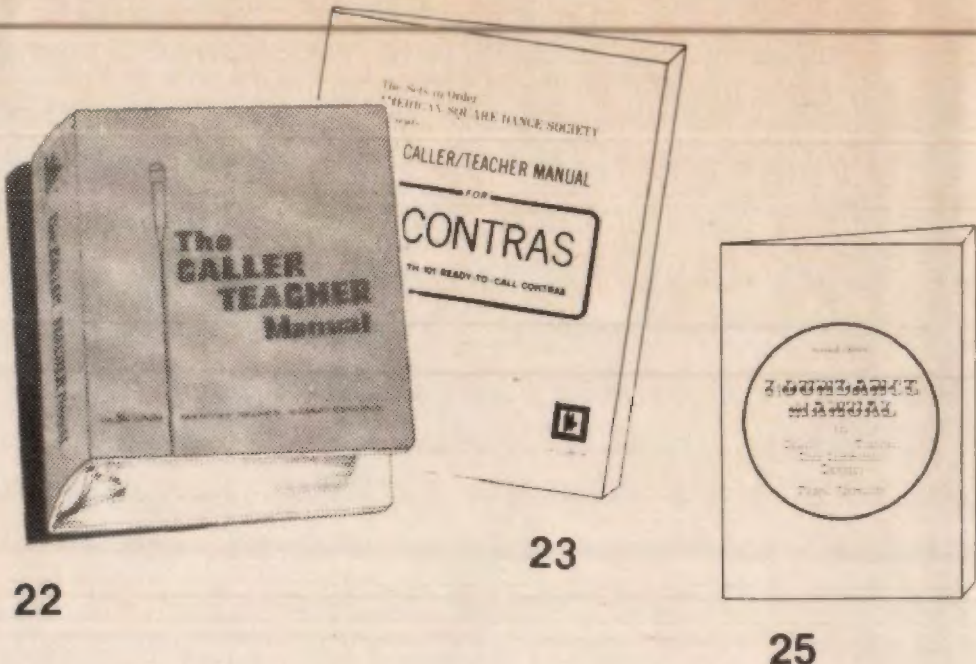


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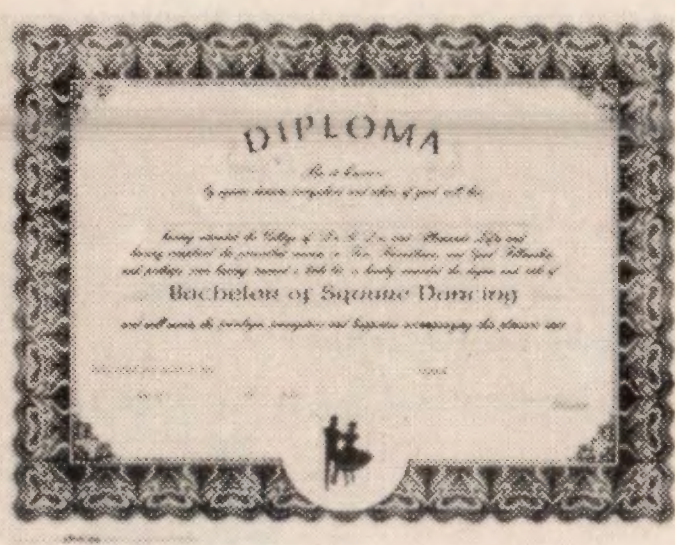
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WORLD, *continued*

Federation in conjunction with the Callers and Teachers Association is presenting a new service for all square dancers, both visitors and island dancers. A new telephone answering service, under the listing of Square and Round Dance of Hawaii, is now available and will provide current information on the monthly activities on the island. The tape service will be listed in the yellow pages under "Dancing" as well as in the white pages. The number is (808) 422-5040.

— *Patrick Demerath*

Alabama

For a fun-filled weekend come with us to the 4th Annual Lakepoint Funfest at fabulous Lakepoint Resort, Eufaula, November 25-27. Chris Vear and Horace Newberry will be on squares with Ruby and Wayne Nicholson on the rounds. For further information contact Ginny and Doy Stokes, Rt. 1, Box 284, Dothan 36301 (205) 793-1616.

— *Betty Jo and Horace Newberry*

New Mexico

Although established in 1981, May of 1983 marked the first two presentations of the New

Mexico Square Dance Association Hall of Fame awards. Chosen as recipients were George and Ruth Cooper of Ruidoso. George started calling in 1948 and the Coopers have been club, district and state association officers. They have sponsored a square dance weekend in Ruidoso for 24 years and George is a pioneer in sound equipment for the activity. They were instrumental in forming the Southeast New Mexico Callers Association, managed a square dance record shop and helped published News Notes when it first started. Also selected were Otto and Dorothy Degner of Farmington. Otto started calling in Kansas and after moving to New Mexico founded three different clubs, in three different cities, but all named Buckles and Bows. Otto does the calling, Dorothy the cueing for clubs and classes. The Degners helped establish Fun Valley, Colorado; he has aided many individuals in becoming callers. They helped organize the Northwest District; ran a square dance television show for seven years and look forward to more time for square and round dancing when he retires from business this December. — *Southwest Dancer*



Ski and Square Dance Festivals Red River, New Mexico November 23-26, 1983 January 25-28, 1984



Wednesday November 23, 1983 — Early Arrival Square Dance

Toots Richardson and Guests

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fashion feature

Cooler weather ahead and Marg Johnston plans for it with this cotton/polyester poplin square dance coat. Made from an Authentic pattern, the coat has raglan sleeves, inseam pockets and an elastic waistband. Marg altered the pattern by using a double-D ring belt rather than a tie belt. She recommends using a light-weight fabric which is more flattering to the figure when gathered at the waist.



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