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NOVEMBER 1981



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Publishers and Editors
Stan & Cathle Burdick

Member of NASRDS
National Association of S&R/D Suppliers

AMERICAN SQUAREDANCE Magazine (ISSN 0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$9.00 per year. Single copies: \$1. each. Mailing address: Box 488, Huron OH 44839. Copyright 1981 by Burdick Enterprises. All rights reserved.

American Squaredance, November 1981

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Thanksgiving Time



"Reasons to Hug" was a magazine article we saw last spring and tucked away for future reference and adaptation to the square dance world. Now in thinking about November and "reasons to thank," it seems the two are not very far apart.

Let us relate a true story: A piano teacher in our town invited three friends to lunch. None of the three knew why she had been asked. After an elegant and special meal had been enjoyed, the teacher told each the special reason for her presence. To one she said, "You were the only parent who spoke up and thanked me at your daughter's recital." The small gesture was long-forgotten by its maker but the recipient had remembered for several years.

One year at Thanksgiving we wrote a letter to the doctor who pulled our oldest son through surgery following birth. Since we no longer lived in his area, we thanked him and told him of our pride in our now grown son. The appreciative letter we received in return reflected that thanks are seldom given to those who are "just doing their jobs."

What about square dancers? Who needs thanks? And do we give our appreciation freely? Appreciation and thanks cannot be hoarded; such a stockpile makes us no richer. It's in sharing our appreciative feelings that our riches increase.

CO-EDITORIAL



Here's a way to remember at each dance: run through T-H-A-N-K-S and scatter your thank-yous across the dance floor:

The Caller & the caller's partner
Helping hands — all those who pitch in
All the officers
Necessary committee workers
Kitchen crew
Squared-up corners & partners

One thank you we'd like to extend goes to all the dancers who use their dance ability and organization to dance for those who cannot. Local magazines carry an increasing number of flyers and reports on events such as the Dance To See. Dancers dance to aid the arthritic, the sightless, the deaf, the victims of the numerous "alphabetic" diseases: MD, MS, et al. Thank you for working to make the whole world a better place to live.

Finally, let us all be thankful this November, 1981, to the Creator who gave us the ability to dance and the health to continue it. May He grant us the wisdom to enjoy it!

NEW BOOKS AVAILABLE FROM ASD

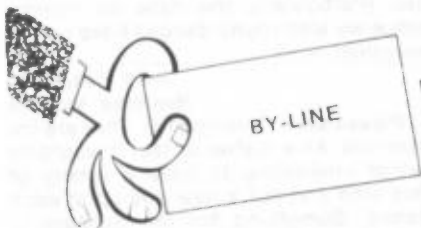
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BY-LINE

When we compile the index, we usually write "By-Line" immediately after. Looking at the list of articles and authors, we see this month a variety of titles and authors who hail from all over the U.S., some familiar to ASD readers and some new.

Among the familiar are **Bev Warner**, with a discussion of food, and **Al Eblen**, describing life styles. **NINI Harris**, a writer from St. Louis, has researched a diary from the last century and found dance descriptions of another time.

Don and Pete Hickman share thoughts on working as a cuer/teacher team. Well-known in the round dance field, the Hickmans are now LEGACY trustees and Pete says she's really "Into leadership training." **Jack Maurin** was a panellist at the 30th National in Seattle and his presentation is digested and published here this month. **Betty Davis** wrote the mock wedding story which was read by her caller-husband Jim at their club and so appreciated by the members. They suggested getting it published. We're happy to oblige. This delightful article could be used for wedding or anniversary celebrations in many clubs. Really professional coverage of a TV square dance presentation is provided by **Donna Engle Hall**.

Several new full page ads enabled this issue of ASD to expand to 92 pages. Thanks to all our advertisers for providing more good reading for the square dance public.

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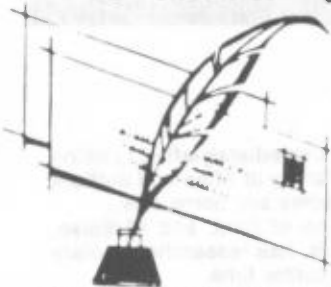
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Grand Zip



Your magazine just came. Thanks for dance notice—but a **big** thank you for all the s/d week stuff. That was fantastic. You sure worked fast and hard to put it all together and boy, we do appreciate it! Lucky us to have you aboard!

*Peg Tirrell
Cresskill, New Jersey*

Let me add.... I've been reading the magazine over the last few months, when we get together to do some square dancing, at a friend's home. Have thoroughly enjoyed the articles, reviews,

etc. (Particularly the data on rounds, since we also round dance.) Keep up the excellent work.

*John Viskup, Jr.
Roanoke, Virginia*

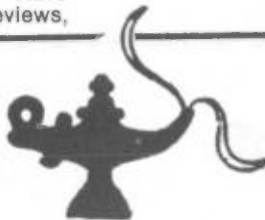
Please send IN-form #1-G. They are impressive. As a matter of fact it would be rather interesting to have a variety of this kind and put a new one up at each dance. Something for the dancers to look forward to, like a "thought for the day." This is a new "thought for the dancer."

*Mrs. Clarence Prokop
St. Croix Falls, Wisconsin*

Will you please put the following dance dates in your magazine: Vaughn Parrish will call Squares & Rounds for the Bright Leaf Promenaders, Danville, Va., Apollo Dr., O. T. Bonner School Tues. Nov. 10, 1981, 7:30-10:00; Thurs., Nov. 12, Stuart, Va., Happy Tracks; Sat., Nov. 14, Roanoke, Va., Stardusters, William Fleming School, 8-11; Fri. Nov. 13, North Wilkesboro Armory, North Carolina; Sat. & Sun. Nov. 14 & 15, Eden, N.C., 9-12 and 1-4; Callers School, YMCA, Kennedy St.

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This month, with a deep sigh, we will ask all you wailful mourners out there, paid or unpaid, to gather around my darkly-shrouded, black-bordered *terminal* scene to plaintively lament the gosh-awful plain plane truth about the US airline industry's non-strike, which results in irregular, deregulated non-service for all of us non-passengers.

Although you're reading this in November, I'm smack in the middle of Iowa, smack in the middle of September, smack in the middle of a Hertz (It hurts.) rental car, due to plane cancellations that grounded me on the first of a series of fall flings hither and yon. (More yon than hither, I think— Co-ed.)

Since I'm an up-ended, suspended, splendid supporter of the airlines, I think it's my right and duty to air my gripes at the airy air-controllers for their very *aeronautical* black(air)mail acts.

During late August through Labor Day there was no problem getting flights down to the Carolinas, but then the "fun" started the very next week. My agent and I went through a scheduling charade trying to put together a logical log around the states of Iowa, Illinois, Wisconsin, and South Dakota.

To make a long story short, we didn't. Instead, I simply flew to Chicago, rented the Hertz, and hit the long, hard highway trail, chalking up an average of 420 miles per day for six days straight.

Here's how it went....

The flight started on Sandusky, Ohio's one-prop "mosquito line special" in my back yard to Cleveland, and then by jet to Chicago, where I rented a red Escort

for the long trek westward.

Perry, Iowa— The road to Perry was actually 350 miles long (Bless those Interstates!) and I enjoyed sights en route such as lots of corn, lots of wheat, lots of roly-poly bales of hay and more livestock than people. The eager dancers of the Perry Star Promenaders set up an ASD dance and my hosts were caller Woody and Helen Tigie. (What cherry pie!) That there is hog country, so help me Oscar Meyer. (Help yourself, Stan— Co-ed.)

Wausau, Wisconsin— I stayed with caller/badge-ers Bob & Pauline Holup with whom I talked Swiss and British over good sharp Wisconsin cheese. The crowd was smaller this year in the rustic log lodge at the subscription dance, but it was no less than a small ball, anyway. Nice to see the Vettors from Florida.

Webster, South Dakota— A date with the most enthusiastic club in the whole world was next in line. No breaks/no brakes/full steam/r.d./s.d./r.d./go-go-go! It's really something to see. And they dive into the refreshments after the dance with relish! (Sweet or dill?— Co-ed.) Fun to stay with caller-hosts Perry and Margaret Bergh out on the farm, and experience that little hall with the wild, wooly watchers from the walls.

Fremont, Nebraska— On the way towards Omaha now, I made a noon-hour stop to Rotary-root in Sioux Falls, and arrived in Fremont by 5. My hosts were Harold (ASD, August) and Lill Bausch, who cooked up a small but eventful ASD dance (we had a conflict with the state festival) in that quaint old

ballroom on the second floor in downtown Fremont, a place alive with whispered love stories of a generation, I'll bet. I used the new JimJam speaker— more coming on that.

Pekin (Peoria) Illinois— Today's drive was about the shortest on this tour. Only about seven hours long. (You could say it was a *dog-gone Pekin-easy* trip— Co-ed.) Hot time in the old town school with the Circle 8's subscription dance, and my hosts were Dean & Sharon Larimore. Opal (& Lewis) Gugliemelli cued rounds.

Pittsburgh and Johnstown, Pennsylvania— It was a *rushin' roulette* of a day, to coin a phrase. Starting at 6 a.m. on Sunday morning, I popped out of bed in Pekin, had a 15-minute breakfast, and jumped in the rental car for a three-hour drive to O'Hare in Chicago (world's most tumultuous terminal) to dump the little red rental and fly to Pittsburgh, with a lunch snack on board. Upon landing in the Steel City, I jumped in another rental to drive to a restaurant one hour north of the airport, where Steve Staub (president) and the Pittsburgh Area Callers had me booked for an afternoon talk for their annual meeting. After that, there was no time for a sit-down meal with the bunch, so they had arranged for a complete shrimp dinner "to go." At 5 p.m. I grabbed the dinner and gulped it in the car as I sped along the two-hour route to Johnstown for a dance at 7:30. At 7 I hit Johnstown, grabbed a motel, took a quick shower, (We're surely thankful for that— Co-ed.) and got to the Masonic Temple hall at 7:25, just in time to call the annual subscription dance for the All American Swingers. Busy day, indeed! At 11 p.m. I collapsed in the motel.

Arnie & Judy Hewitt took care of the "fret" department, and Arnie created a fantastic stage-full display besides. Idie & Jeff Sanker *rounded* out the program, and caller Fred & Eve Strang set up the sound. Nice to see caller Paul & Mabel Shetler there, too. Hardly any club anywhere is as American or *swinging* as the All American Swingers.

As I mentioned before, a Carolina trip preceded the one just *franticized*, (Webster just flipped— Co-ed.) so I'll back up to late August again and hit the highlights of that mid-South rendezvous.

Fayetteville, North Carolina— A flight to Raleigh and a two-hour southerly rental car dash brought me to this landmark city for first-time ASD dance in the

Massey Hill Rec Center, set up by Charles and Kathy Luther of the Southeastern NC (Fifth) Association. Rounds were cued and coed by Nora Hutchins. Speakers were loaned by Steve Turney, a caller I first met in Panama, then at Dillard, etc. Good show. Pizza fiesta after the ball was over. Bedded at the Buckingham. I'll be back.

Lancaster, South Carolina— Another Red Rose Ramblers subscription dance at the Triple R Ranch. Thanks to super promoters/coordinators Laverne and Barbara Harrelson who booked me into the beautiful Carriage House north of town and *steaked* me out. I'll be back at summer's end next year, down in Oxendian territory, where one can shout "Spring" and see all the corporate greyflannel-planners of all of Springdom sprightly spring to attention, I'll betcha.

Raleigh (Cary) North Carolina— Back to tar-heel country I went (after a four year absence) to enjoy the hospitality of hosts Barry & Mary Poteat at the ASD dance set up by Dean & Barbara Stewart for the "green" Crosstrailers club. Rounds were spun by Nellie Glover and callers visiting or assisting were Bob Price, Arthur King, Dorsey Adams & others. To coin a phrase, you can "Cary me *tobacco* there" anytime you want to. (Ugh— Co-ed.)

Wilmington, North Carolina— Nice visit to the Square Wheelers in the Atlantic inlet city. Seventeen sets at the first ASD dance. World's largest live Christmas tree is there, plus the USS North Carolina, plus colorful Chandlers Wharf riverfront shops, plus a showplace library (the latter two personally visited). I met Joe Eason, caller-emeritas; dined with coordinators Howard and Alcie Worthington and breakfasted with caller Ralph and Mary Ann Kormegay.



Sandwiched between the southern and western flights were a pair of southern Ohio and western Pennsylvania. Read on.... (Must we?— Co-ed.)

Greenfield, Ohio— Each town, even those as small as this one below Columbus, seems to have a claim to fame. Johnny Paychek came from this one. But more importantly, a new club, the Star Thrus, are going great guns, with Jack Reno as club caller. Good mid-September special in that downtown second-floor Eagles hall.

Erie, Pennsylvania— The Squaws & Paws club down "in the hollow" south of town was my destination but this time, instead of driving three hours one way as the van flies and home the same night, I motel'd it in Cleveland late that night, and caught a big bird to North Carolina the next day. George Wisniewski rounded out the program.

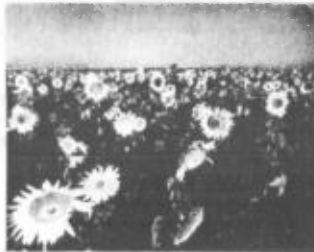
The most recent excursion, after a few days rest (following the IA, WI, IL, SD jaunt), took me to North Dakota and further north to Saskatchewan, Canada. It was past the half-September mark, but the weather stayed ideal for travel on a Thursday through Monday cloud-hopper.



Lisbon (Fargo) North Dakota— The Merry Mixers of Milnor hatched a special in Lisbon (Sheyenne territory) and cracked a record of sorts in the park pavillion in that tiny town with 18 sets. Callerlab Board nominee Norm and Clarice Cross hosted me at their 2500-acre farm in Milnor, where 125 stock cows roam & moan right *pasteurize* (past-your-eyes) constantly. (Is that why they call those big animal farms "spreads"?— Co-ed.) Callers Ivan Becker and Howard Clemens and others attended.

Mandan (Bismarck) North Dakota— Bless their hearts, the Crosses drove me way across the state to Mandan the next day, where hosts/caller Allen & Irene Roth *steaked* us out deliciously and set

up a small dance in a school gym with five sets of especially invited Plus dancers. We did all the "plusses" on the list except "20 rope jumps" (contained on a sign on the wall behind me). Next day I flew out of Bismarck to Canada, but not without once more admiring those acres and acres and rows & rows of nodding sunflowers, faces black as coal, dressed for harvest so formally I was reminded of old-time minstrel shows of a bygone era. The plains states really aren't so plain!



Sunflowers

Saskatoon, Saskatchewan, Canada— My second-ever visit to this south-central Canadian city was indescribably beautiful and Saska-tuneful in every way. My hosts, caller Martin & Terry Mallard set up an entire weekend deal— dances both Saturday and Sunday nights for different levels and an all day double-session Leadership clinic for folks from just about everywhere. (Moosejaw, Regina, Rosthern, etc.) Thanks to area callers, especially Guy and Lorraine Belliveau. I loved that meal, just for the *halibut*, in a place called the Cave, complete with waterfall and stucco stalactites. Monday came quickly and I flew home, loaded with memories, headfully & heartfully.

Well, I'm off to jolly ol' England now for a fortnight, and if you're good, dear readers, I'll bring you one for Christmas.



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Wayne Baldwin



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Roger Hill



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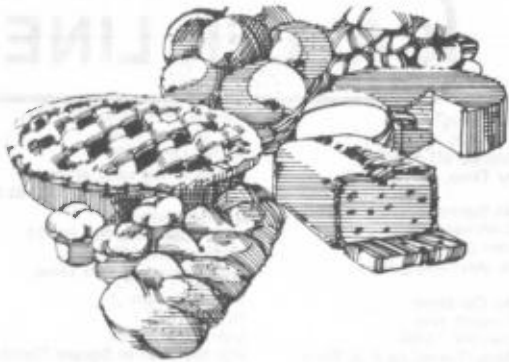
Bob Newman



Darren Gallina

The Magic Word

by Bev Warner
Saginaw, Michigan



Food is a "magic word" to square dancers. I remember that when I started dancing a few years and a few sizes ago, square dancing was a healthy, energetic, fun activity. Guaranteed to keep a person fit and trim. Boy! Was I misled! The Holiday Inn smorgasbords have nothing over square dancers when it comes to fixing a potluck or lunch at a dance. And have you ever noticed when a dance is over, someone will say, "Let's all go out for a hamburger (or a hot fudge sundae)."

While reminiscing about my lost size 6 figure, I wondered where the hamburger originated, so I got to digging and discovered that Louis Lassen in 1900, ground up leftover raw steak, grilled the patties and served them on toast from a lunchwagon in downtown New Haven, Conn. A group of sailors found his creation similar to a ground beef dish served in Hamburg, Germany. Hence the name—hamburger. Well, I couldn't stop with the hamburger, I had to go on and find something on ice cream. According to one story, the first cone came into be-

ing at the St. Louis fair in 1904 when a salesman named Charles Menches gave a bouquet and an ice cream and waffle sandwich to his girl friend. The bouquet was wet, so Mr. Menches' enterprising friend took one waffle from the sandwich to hold her flowers and wrapped the other into a cone to hold her ice cream. Nearby vendors saw her edible ice cream tote and soon teamed up to sell scoops of ice cream on top of curled waffles.

Burgers, cones, dogs, fries are so familiar to famished Americans that few pause in mid-munch to wonder where they originated or how many calories they contain. Let's see now, calories—one McDonald's Big Mac— 541 calories; a McDonald's ice cream sundae— 365 calories.

You know I read somewhere that jogging is a healthy, energetic fun activity, guaranteed to keep you fit and trim!

Ed. Note: And Bev doesn't even mention the calories in those Thanksgiving dinners we'll enjoy this month....

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FLOATS AND BOATS

BRIDGEPORT, CONNECTICUT Have you ever danced in a teeming down-pour on a swaying, jiffing, starting, stopping float with water streaming into your eyes and sloshing in your shoes? Such was the fate of three squares of dancers from Fairfield Squares, Guys and Gals, Milford Squares, Southport Squares and Valley Squares last July 4, when Connecticut square dance clubs entered their first float in Bridgeport's annual Barnum Festival Parade.

Many man and woman hours of work went into the planning and construction of the float during the preceding six weeks, under the guidance of caller Joe Fazekas. The result was a rolling 35'x11' dancefloor, fenced with brown railing, below which green petal paper and fringe extended to road level. Callers Joe Fazekas and Dave Hass had ample room, plus two dancing squares and another square sitting on side benches, waiting their turn to dance. The tow vehicle was hidden by a green petal-paper box on which sat a gigantic Paul Bunyan-like figure strumming a proportionately large banjo. A windshield wiper motor powered the figure's arm, while an inverter provided current from the truck's battery for the callers' amplifier and tape recorders. (Tape was used because of possible bouncing of the float and contents.)

July 4 dawned overcast with possible showers predicted, but the dancers set out undaunted. A small group went to get the float from the vacant factory

where it had been built. The dancers waited for what seemed like hours until a frantic report arrived that the tow-bar had broken. A professional welder from Southport raced over to make an on-the-spot repair and the float arrived at the assembly point just in time to be judged. As the float moved to the line of march, the callers' power source broke down. Another hasty repair was made and the float started down the parade route with hoedown music drowning out the bagpipe band which followed it, and two squares dancing for all they were worth in a slight sprinkle of rain.

By mid-point of the two-mile parade route, the sprinkle became a deluge; by the end of the route, the callers' water-soaked microphones had failed but the music was still going and the dancers still danced with determined vigor.

What was the main topic of conversation when dancers and crew gathered for a pot-luck luncheon at the Fazekas' home? Plans for next year's bigger and better float, of course!

*Douglas Reed
Fairfield, Connecticut*

CHESANING, MICHIGAN Some square dance clubs have a built-in theme and name when they first form, such as the Chesaning Showboaters. The small town of Chesaning, population about 2800 and nicknamed "Showboat City," set a record this 40th anniversary year for the largest show on water.

The showboat idea was conceived in



Bud & Judy Dickerson (Caller), Fred & Wilma Wesley, Joe & Idle Lary, Howard & Denise Gustafson, Mitch & Paula Mitchell, Ray & Betty Roencrana, Ed & VI Balamucki, Larry & Lynn Clark, George & Olga Skidmore, Terry & Jane Woodens.

1937, drydocked in 1941 due to hard times, and in 1947, the Shlawassee River Queen returned in more splendor than before. This joint community effort is a non-profit enterprise.

Thousands of Michiganders and out-of-staters recognize this affair every year. Each year the Showboat decorating committee chooses a theme. Then they take the basic shell of the Mississippi Riverboat look-alike and turn it into a majestic spectacle. The theme, "The Deep South—Plantation Land" required much research before selecting patterns, fabric, paint, and numerous other articles in the hope of giving an authentic portrayal of the wealthy plantation owners of that era.

Knowing the history of Showboat City, the pride and involvement of the people of this small town each year, helps to understand the blossoming of the Chesaning Showboaters Square Dance Club.

Six years ago a community education class of 12 couples began dance lessons, then formed the club. They have had ups and downs, school millage problems shuffled them from school to school and they had three or four callers in a short time. Now they are permanently settled, they hope, and according to Wilma and Fred Wesley (the only active

charger member couple), "With caller Bud and Judy Dickerson, we feel our club has every potential of going a long way."

In the club's short life they have danced on many floats, have helped small surrounding communities promote square dancing, have sponsored a yearly Honey Festival, and of course, have danced on the Showboat. They even sponsor a "Showboat" dance of their own. It isn't every square dance club that can watch a glittering, glistening paddlewheel River Queen showboat round the bend at dusk with a spectacular costumed chorus singing, "Here Comes the Showboat," with Debbie Boone at the helm!

by Bev Warner
Saginaw, Michigan



LOCKHART, TEXAS

The Chisholm Trail Roundup is held every second weekend in May in Lockhart, Texas. The celebration includes parades, floats, and Indian and cowboy shoot-outs. This year the Plum Creek Promenaders, the square dance club in Lockhart, decided to enter a float. Out of over a hundred entries, the Promenaders received the blue ribbon pictured hanging on the club banner to which Dudley Miller is pointing. The second photo is of the club members who participated in entering the winning float.

The Plum Creek Promenaders dance in one of the oldest churches in Texas, remodeled, of course, every Friday evening.

Ed Lang
Austin, Texas

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Wade Driver



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- RR 153 Just Can't Leave Your Love Alone by Wade
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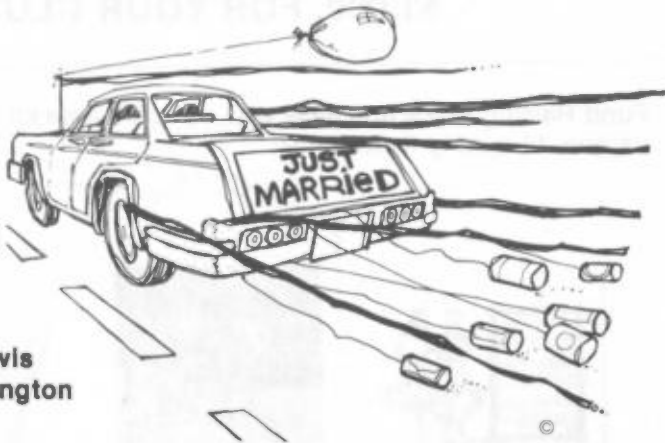
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I DO, I DO!



by Betty Davis
Auburn, Washington

The Jim Dandles Club of Seattle, Washington, recently celebrated a marriage of two members. Cecil Hinshaw is retired and Anna is employed as a nurse. They are Jim Dandles' delegates to the Mt Baker Council.

Preacher: Al Lemande Left
Maid of Honor: Susy Q
Best Man: Acey Deucy

Anna and Cecil, the two of you are gathered here to show the world that you now plan to cease doing a **wheel and deal** as **single hinges**. Cecil has **flipped the diamond** onto your finger, Anna. No longer will either of you **chase right** (or **left**) as you, Anna, make the **boys** run after you, or you, Cecil, make the **girls** run. You have instead both opted to do a **partner hinge** and a **couple up** as you **promenade, swing** and **star** thru the rest of your lives together.

Anna, when Cecil has a night out with the boys and maybe **slips the clutch** a little, coming home **half-sashayed**, doing a **scoot and weave** and a bit of **bend the line**, will you promise not to **explode, shoot the star**, or **box his gnat**? When you **walk around the corner** on a shopping trip, do you promise not to get caught up in the **crossfire** by doing a **follow your neighbor**, who loves to do more than **touch a quarter** in the clothing stores? Will you instead promise to do a **walk and dodge** past the store and **scoot back** home? When you two come home from a dance and Cecil is all hot and tired, do you promise to **fan his top** and **relay his deucy** in order to **recycle** him for the next dance?

Cecil, since you will now be considered a househusband while Anna is

still out doing her nursing, will you promise to bake her lovely **cloverleaf** rolls and take care that you do not **sweep a quarter** under any rugs? When Anna goes to bed at night with her hair in **curliques**, doing a **peel off** job on her face (which is only her womanly right in her desire to **remake the setup**), do you promise not to do a **u-turn back** or a violent **chain reaction** and then **zoom** out of the room? Instead will you do your best to **slip, slide and slither** into her arms, reassuring her she can **cast a shadow** your way any time? When you are at a party doing your usual **circulate**, do you promise not to **veer left** and **wheel around** to admire a pretty girl as she does a **pass thru** the room?

When traveling in your fifth wheeler and going **pass the ocean**, will you think of those of us who are still on life's **ferris wheel**? How we wish we, too, were able to **coordinate** your kind of semi-retirement to do a **load the boat** now and then or a **dive thru an ocean wave** whenever the mood hits us. How **grand (right and left)** to **wheel thru** your days and do a **trail off** if you feel like it.

As you **step and slide** through married life, may you both **motivate** each other to **spin your tops** as well as **spin chain your gears**, doing each other a **courtesy turn** whenever and wherever possible. Much luck and happiness to you both from all of us gathered here together this evening.

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*Squaring
Up on TV
in
Carolina
Country*



**by Donna Engle Hall
Rock Hill, South Carolina**

When Ralph Thrift started calling square dances eight years ago, he never dreamed that someday he might be calling intricate patter work and smooth singing calls before a weekly audience of thousands. But that's exactly what happened.

It all started when WNSC-TV a regional station of the South Carolina Educational Television Network, decided to sponsor a community event in Rock Hill, SC to celebrate their first anniversary. They chose western square dancing as the theme because of its great popularity in the area. Larry Hall, production manager at WNSC, belonged to one of Ralph's clubs and enlisted his aid as host and co-producer of the program. The special program which was a five-hour live telecast featuring square dancing, clogging and country music was a huge success. The viewers wanted more. (And so did Ralph.)

So plans were made to produce a series of half-hour television programs for and about square dancers with Ralph as the host. These plans became a reality when the first program aired in October of 1980. Because of the quality of the programs and audience appeal and demand, they were selected for statewide airing on the state ETV network which covers most of South Carolina.

The highlight of each week's show, which is called "Carolina Country," is two to three square dance segments featuring dancers from clubs throughout

South Carolina. A square from one of the many clubs in the state appears on each program. One of the square dance numbers on the show is always of an instructional nature. Ralph walks the dancers through the figure to be used in a singing call explaining the basics involved and showing how they are done. An overhead camera on the dancers allows the viewers to see the entire square in action illustrating and reinforcing Ralph Thrift's explanations. Ralph then follows the instruction with a singing call using the figure and basics. Also included in the program is a calendar of events listing dates and locations of many dances throughout South Carolina and parts of North Carolina.

A spin-off of the program is a series of eight minute fillers that are available to public television stations throughout the U.S. The series is called "Western Squares" and is currently airing in South Carolina, Huntington and Beckley, WV, Binghamton, NY, Oklahoma ETV Network, Seattle, WA and Anchorage, AK. Anyone interested in obtaining the package for their area should contact their local public television station and ask them to air it. It is available from Program Manager, WNSC TV, P.O. Box 11766, Rock Hill, SC 29730.

Thanks to the unflinching support of Ralph's wife, Jo, and total cooperation from South Carolina's square dancers and Ralph's band, the R.F.D. Express, "Carolina Country" has been a big success with viewers and a big help instructionally for beginning dancers.

Enjoy Your Life Style

by Al Eblen
Pharr, Texas



With a funny little grin, my daughter said, "I hope you enjoy your life style!" I gained the impression that she thought we were a little on the nutty side, to sell our home, leave our friends behind and buy a mobile home in the Rio Grande Valley of Texas.

We reached retirement age and I was given a gold watch. Really— it happened a year ago. Some of the people cried at my retirement party. Cried, mind you. Why should it be sad? I had worked hard for my retirement. I think I earned it. So often at retirement parties, it is said,

"And now you can do what you want." That is exactly what we are doing. We like to round dance. After all these years of square dancing, we are actually learning to do the rounds properly. We like to visit Mexico and plan to continue to do so. We like sailing and we are able to go often. There are so many excellent entertainment groups that perform here. We love to go. What is wrong with our playing tennis? We love to go swimming and to sit in the hot pools. We have even learned to play pool and we enjoy shuffleboard. We found two excellent churches of our faith, and we joined one of them. We have potluck suppers and pancake breakfasts here in the recreation building of our park. We have taken courses in Spanish. We enjoy the craft workshops and craft sales. We love to lie on the beach and watch the surf, and the sea birds. We love to hear the birds singing in the mornings. It is so much fun to ride our bicycles on the safe streets of the park. Our yard has many beautiful flowers and we do enjoy tending to our plants. We have card playing friends. We

Continued on Page 87

PATTERN # 282



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Dear Diary.....

by NINI Harris
St. Louis, Missouri

In the spring of 1888 Caroline Clarke, a native of Essex, England, came to America to visit her older sister who had settled in Virginia 16 years earlier. During her eight month stay she recorded little scenes in her diary that give us a picture of life and dance in rural Virginia during the 1880's.

Caroline crossed the ocean in a ship that she described as dirty and rat-infested. Then she travelled upriver by steamer, cross-country by train and by buggy to reach her sister's home. "I thought the roads very bad," she wrote of the Virginia turnpike, "but they said they were good to what they had been."

Caroline spent her summer visiting her sister's neighbors and other settlers who had emigrated from England, attending church and prayer meetings, helping with family chores and she went to one barn raising.

"It was a wonderful sight to see them raise the logs (solid trees chopped square with an axe). All the neighbours round came to help. I should think there were 25 men there, it was a sort of double barn, and there were eight men at the corners, one at each end, they had poles set against them then put the log resting on the building at the bottom, pushed and slid them up to the top with poles with a fork at the end, there were 3 or 4 poles and four men to notch at each corner and fitted them one into another perfectly firmly and securely— they crossed each other at the corner— a little piece sticking out at each end."

Caroline noted that, "After supper I gave (the neighbors who helped with the raising) their first dancing lesson on the porch teaching them the Polka step— straight not attempting to go round yet they caught it up very quickly."

Late that fall Caroline attended a dinner party celebrating the neighbor's 60th birthday. Everyone arrived at 11:00 a.m. and ate dinner at 1:00 p.m. Caroline listed the dishes served, "Boiled beef, carrots round dish, Roast Goose, turnips, potatoes, corn and pickles, apple

sauce, and mustard. Apple dumplings and cream, black-berry and rhubarb tarts, Quince preserve, Light bread, corn bread, coffee, tea, milk."

Then she described the dancing, which is familiar to us, with equal precision.

She wrote, "One or two figures danced in Virginia 1888. 4 couples (or more) standing as in Quadrilles,

"1st couple advance and retire opposite 2nd couple, advance again, the four circle round and break open at 1st gentleman all advance and dance to 3rd couple— join hands and the circle 6 round, break again at 1st gentleman and dance to 4th couple all join hands and the 8 circle round turn partners to places.

"2nd.

"1st gentleman turns 1st lady on his right then his partner, then opposite lady and his partner, 3rd lady and his partner.

"2nd gentleman does the same beginning at the lady on his right, then his partner etc.

"3rd gentleman and 4th gent do the same, then 1st lady does the same figure with the gentleman beginning with the one on her left and so on all 3 ladies."

Caroline concluded, "All went off well and everyone enjoyed themselves."



This humorous bid for the square dance vote is reprinted as a reminder that November is election month. Be sure to vote!



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Housing: New homes with large basements, no posts. I promise you two tape recorders in every home and a chauffeur to take you to the dance.

Crime: Turn your back and the club banner is missing. Set your coffee down, come back, it's gone! In its place is a soggy doughnut, half eaten. Petty crimes you say, petty crimes like these lead tooooo.....

Violence in the sets! Somebody steals your corner or you're mugged by your left-hand lady. One man had his gnat boxed. It's getting so it's not safe to walk across the set. A lady had her wig

lifted. These crimes must not go unpunished. If I'm elected I'll see that all gooters are sentenced to the Dixie Chain Gang.

Poverty: Who needs it! Vote for me and I'll see that appropriated funds will get to the right people. Not the rich with their many petticoats, but to the real poor, with his one shabby shirt.

Taxes: Not only am I against a Sir tax but I am also against a Mrs. tax. I would even give the Madams a break. I will have a law passed giving all square dancers many extra deductions. For instance, you could take off all your clothes.

Inflation: I would do something about those inflated petticoats. They are getting sooooo large that you have to stretch to hold hands. My taw had one on last week and while I do-sa-do'd her, the guy in the next set do-sa-do'd her petticoat. I say—that's spreading it too far.

Conscription: I pledge to you that all square dancers with two left feet will not be drafted. Instead they will be sent to a round dance club where they will feel right at home.

A vote for me is a vote for the square dance future. Ideal conditions, where the callers pay and the dancers get in free.

Vote! Vote! and if you don't vote for me I'll get even, I'll dance in your set.

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Hal Abberger

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Teaching As A Team

by Don & Pete Hickman
San Antonio, Texas
from *Texas R/D Teachers Newsletter*



We believe that round dance teaching is most definitely a team activity. To achieve maximum effectiveness, each partner must be interested and dedicated to the teaching effort. We have advocated this approach in our discussions with other leaders and at teacher training sessions we have conducted or helped with. Eddle and Audry Palmquist developed an outline for team teaching a few years ago. We have used it and modified it to suit our team approach. We are going to list the items from the Palmquist outline and comment according to the way we use it.

1. *Both must be equally interested and committed.* Amen. This includes equal enthusiasm. It is a real "turn off" for dancers when one of the two (usually the teacher, though not always) is enthused and the other only seems to be along for the ride.

2. *Both must have individual responsibilities— be equally involved.* One partner should not have to do all the work.

3. *Decide who will do the teaching. At no time should the non-teaching partner interrupt the teacher's train of thought.* Good thought, but Pete and I don't always follow it to the letter. I do the teaching for us. (See the comment for #4.)

4. *To clarify a point the non-teaching partner can quietly let the teacher know*

he or she wishes to say something that will "assist his or her sex." At a large festival or convention, Pete quietly tells me things to emphasize or repeat. She seldom says anything over the mike, especially if we are pressed for time. However, at our club or more intimate teaching sessions, Pete explains the woman's part if she wishes to emphasize a step or technique. Since we learn dances completely differently, she sometimes suggests alternate ways to think of timing, steps or rhythm count. This can be of help to those who learn the same way she does.

5. *It is important that the non-teaching partner check cue sheet of dance to be taught even though teacher will study it for teaching. It is very easy to miss something in the fine print and two pairs of eyes and two heads are better than one.* This is one we learned the hard way. Pete seldom checked cue sheets when we first started teaching. We eventually learned the wisdom of this. Since then Pete has saved the day several times by catching something in the fine print that I overlooked.

6. *Duties of running a club or class should be shared and balanced out: a. One sets up equipment, the other sets up refreshments. Me equipment, Pete refreshments. b. One handles the mike and does the cueing; the other acts as host or hostess, prepares announce-*

ments and/or introductions, and also collects the money. I do the mike, Pete the rest. In fact, she usually makes the announcements and introductions. She also keeps our calendar of teaching dates and where we are supposed to be when.

c. One is responsible for teaching; the other responsible for programming and keeping a record of programming. Could be, but in our team I do all this. d. During the teaching and cueing, the non-teacher checks on and corrects the required level of sound, voice and music. I depend on Pete to help with the sound check, but I correct it. I'm one of these who wants to do his own adjusting.

7. Both should learn the dance well and dance his part correctly. Both should be prepared to assist on the side if requested. Excellent when both are familiar with and can execute both man's and woman's parts. Agreed, but we have found that men prefer to have me show them their steps and women prefer to have Pete show them their part. But it sure helps when we can each show the other's part when assisting on the side.

8. Non-teacher should be alert to

floor as dance is being taught. Act as extra eyes seeing the needs of individual dancers. This is one of Pete's most important jobs. I am busy concentrating on routine and teaching; she is sensitive to when parts should be repeated and for whom, in some cases.

9. Both should keep up with their dancing so that they are not only a good teaching team but also a good dancing team. Amen. One of our biggest disappointments at our first national square dance convention was the number of nationally known teaching couples who were poor dancers.

10. It is well to dress as a team, coordinating colors as much as possible to present a pleasant picture on the floor. It's worth an effort!

11. Any definite difference of opinion should not be aired on the floor while teaching!!!!

12. Be a team, through action, word and appearance. Nuff said!

One added item: show that you care for your partner. One of the things that Pete and I have had numerous comments on from dancers is that they like the way we show obvious respect and admiration for each other on the dance floor.

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COMMUNICATION



by Jack Maurin
Fergus Falls, Minnesota

The point that I would like to cover in this article is generally called "feedback"—feedback from the dancers to the caller. This comes under the general heading of communication.

Before I get into the area of communication in square dancing, let's talk about communication in general. The dictionary definition of communication that I want to talk about states that it is "intercourse by words, letters or messages; interchange of thoughts or opinions." That definition lacks a very important factor in communication, and that is the resulting physical action that could take place. In communication I believe that there is always a two-way flow as a result of the information communicated. Also, the resulting information can show direct results that may be very obvious most of the time, but there can be indirect results that may not be so obvious. If you call a person a nasty name and that person immediately punches you in the nose, you have gotten the message in a physical way. That is obvious. If you tell a person that someone else called him or her a nasty name and that person goes and punches that someone else in the nose, you have an obvious indirect result. However, if that person, instead of punching that someone else in the nose, just quietly ceases to avoid meeting and talking to that someone else, then you have an indirect result that is not so obvious. These examples, however, are not the kind of communication I want to talk about.

There are many means of communication: person to person either verbally or through letters; meetings in general whether they be club or committee meetings, forums, seminars or classes in school; newspapers and magazines of a general nature, and newspapers and magazines that cater to specific interest

of the readers; advertising in these newspapers and magazines and advertising by mail; posters and bulletins; and radio and television. The means of communication are many and the direct and indirect results of each means would be impossible to cover in this presentation. There is one factor that I would like to point out and discuss more thoroughly as it relates to square dancing. Most of the communication is from the top down. It is from the teacher to the student, from the boss to the employee, from the advertiser to the prospective buyer, from the expert writing in the newspaper or magazine to the reader.

Let's make one thing clear. I am not an expert in communication and I do not pretend that there is an easy answer to communication problems because we must deal with individuals who are not alike in their comprehension, tastes and preferences.

Now let's get to square dancing specifically. In my judgment, communication between the caller and the dancers is almost always from the top down. It starts out with square dance lessons. This is the period of the courtship and honeymoon. The dancers know little or nothing about square dancing and the dancers and the caller know this. The dancers progress with the lessons that clearly let them know the direction in which they are going. If the dancers are having problems, the caller can usually see this and try to do something about it. Communication during this period is probably quite good. Now comes the graduation and the honeymoon is over. The new dancers, if they are to continue, must get involved with other more experienced dancers, and dance to callers who introduce other factors completely strange to them. By other factors I do not mean just new square dance calls, I mean the whole dance program: mixers, circle dances, round dancing, contras. On top of all this the new dancers should integrate socially with the other dancers. The new dancers can get some help by subscribing to square dance magazines. Also, Callerlab has been helpful recently in providing a more uniform program. But all this is still from the top down. If

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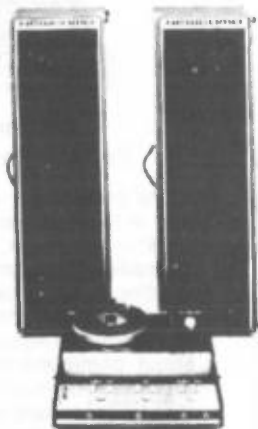
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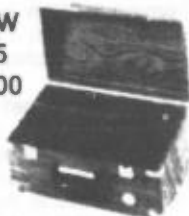


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the new dancer is having problems which could be new calls, lack of social integration, a program that is not interesting, either because of personal tastes or boredom with a program that lacks variety, where do the dancers go to discuss problems and suggest solutions? We all know that even talking about a problem is half the cure sometimes. *In my judgment there is very little opportunity for unsatisfied dancers to communicate upward to the caller.* As I have said, communication is always a two-way street so that the result that we do see is the loss of dancers.

Let's take a look at the results of two polls recently published in square dance magazines that support my view that upward communication is a problem to be dealt with. The two polls took entirely different views, but one indicated that 38% of the dancers dropped out because it was too "time consuming." In this case dancers "felt that at the present levels, they would have to devote two nights a week to keep up with current calls." In the other poll 24% dropped out because they were "unable to keep up with new calls" and 34% dropped out because of "unfriendliness (cliques, etc.)" I include the latter point because cliques develop between those who can keep up with the new calls and those who cannot, and also because the lack of opportunity to express oneself can create a feeling of unfriendliness. These are very large percentages. With better communication upwards to the caller, who would then modify the dance program accordingly, could many of these dancers be kept dancing? I think so. I know some will disagree with me and say it is a "six of one and half-a-dozen of the other" situation. If you reduce the number of new calls, other dancers will become bored and drop out. The result is still loss of dancers. Variety is the spice of life, they will say, and I agree with them, but I happen to believe that there is lots of room for variety. It is not just the use of new calls; it is the entire dance program which should include the many ways all the mainstream calls can be used and put together. How many club callers have a program that keep their dancers on their toes for all the mainstream calls?

It is easy for me to observe that there is a problem in communication from the dancers upward to the caller, and then

have nothing to offer, when as I have already stated, there is no single, easy solution to communication problems. First, how do we get moving on a solution if we do find one to experiment with? We are faced with frequent changes in club officers, probably annually, and dancer turnover with the additional probability that the overall views of the majority can change from year to year. All too often it is the relatively new dancers who become club officers before they really understand all the possible club problems. Even if we do have a solution, can we expect to get it moving and into effect by adding it to the duties of the club officers? If we have a possible solution, can the callers be relied upon to put the plan into effect? Or, are the callers going to have too much pride in the program they have to offer to accept suggestions which mean they would have to change? Whatever the solution or change in programming that is to be made, it should come from all the dancers; they must be given the opportunity to participate in decisions or we are right back to the lack of full communication. I should make one other point about full dancer participation. Should a caller elect to analyze dancer satisfaction with his program on a person to person basis, it should be done by meetings with small groups. A much fuller discussion can result from small groups; in larger groups many will hold back because of what they feel may be observations or questions that do not have approval of the majority.

After all of the above, I do have one suggestion. I belong to what is called a service club, international in nature. There is available a club evaluation questionnaire that is intended to search out club problems for correction. Could such a club program evaluation questionnaire be prepared that would bring out improvements in club programming that would satisfy a majority of the dancers and also provide satisfaction to the minority from time to time?

Now to get back to my opening comments. What is your opinion of feedback from the dancers to the callers in your area? How is it done? Can it be improved? If the callers followed the suggestions from more complete feedback, would we retain dancers longer in our wonderful square dance program?



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LINE- LIGHT



Pancho Baird tells of his square dance calling career:

My first introduction to square dancing took place in Oklahoma when I was about 12 years old. My cousin, Tobe Bussy, was a square dance caller, and during the season when crops were being harvested, Tobe would set up a small platform near the cotton gin in an area called the "wagon yard." He would hire a fiddler and a guitar player, and the three would share what little money they took in. Tobe called about three different calls. I can't recall two of them, but one was the Cowboy Loop.

At the end of each square, he cleared the floor and got another square on the platform. He charged ten cents per couple per dance. Tobe had a powerful voice and I could hear him calling from two blocks away on a quiet night. I remember that he used very colorful patter, and one particular filler was:

*The wildcat squalled; the panther bawled,
The ground flew up, and the bushes bent;
Four long hours we haven't spent;
So come along cowboy, have some fun
And we hope daylight will never come!"*

In 1949, Marle and I joined a beginners square dance club at our church, and we were fortunate to have as our teacher a caller of some renown, H.H. "Pat" Pattison of Santa Fe. We had six lessons of instruction, consisting of about 15 basic figures. One night when the lesson was over, Pat put a Cliffie Stone record on, and after a few minutes, he came over and asked three or four of us to stand up and introduce ourselves. After this, he asked if we would like to learn to call. I volunteered with about three others. I later learned that Pat had put the record on, taken note of the men who were patting their feet in rhythm with the beat, and they were the ones he asked to introduce themselves to hear the quality



of their voices and whether they were too shy for calling.

Pat was well-known throughout the southwest and was a close friend of "Pappy" Shaw. Pat originated the basic figure we call *crossstrail thru* and used it for idle couples in the old "Arkansas Traveler," while active couples were doing the regular figure.

Pat asked me what call I would like to learn, and I picked Cowboy Loop. He taught me the basic concepts of timing, rhythm, clarity and square dance music. At that time, there were about 14 square dance clubs in Santa Fe; I think Pat belonged to all of them, although they used member callers, and Pat would call only one tip an evening. He never danced while I was calling, but stood in the back of the hall and listened. When I was finished, he took me outside and pointed out my mistakes and helped me correct them.

He would not let me use patter. He said patter would destroy my timing. I called the same call for three months before he let me call something else. He later permitted me to use patter, provided I made it up myself and did not steal it from another caller.

Marle and I traveled into Texas and Oklahoma with Pat and his exhibition group of high school dancers and often he managed to get me on the calling program. This experience was of great benefit, as I learned that square dancing was different in various parts of the country in those days, and a caller had to make quick adjustments to his timing.

In 1951, Pat managed to get me into Pappy Shaw's August class in Colorado Springs. Attending Pappy's class was probably the most enjoyable part of my square dance career.

Early in 1949, I played guitar in a square dance band in Santa Fe, and

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when the leader left town, I formed my own band. We played twice a month for the Promenaders at Los Alamos and had the honor of playing at the National Convention in Oklahoma City. In 1954, Dr. William Lee opened up a square dance at his ranch in Nambe, N.M. and hired my band. We played there for two years and I received a square dance education from the professional callers he hired: Joe Lewis, Ed Gilmore, Ray Hope, Raymond and Harper Smith, Bob Osgood, Paul Phillips, Terry Golden.

In that same year, I called in Oklahoma City and Paul Phillips invited us to his home. While there, he asked me to put some of my singing medleys on a small disc cutter for him. I had written a dance to "Lady of Spain" so I put that on for him. I did not know until later that Paul sent the homemade disc to Mike Michele, producer and caller for Western Jubilee records. Mike called and asked if I would make a second side for the record. I had been thinking of an old war-time tune, "Smoke on the Water," as a possible call, and I sat down and wrote the call in about two hours. Mike offered me \$100 per record and I sold the two calls for \$200.

When I arrived at Pine Point, Wiscon-

sin, that summer, I was dumbfounded to find that "Smoke on the Water" was being called all over the U.S. Al Brundage and Manning Smith, along with Ed Gilmore, told me it was popular in all areas where they had been.

Marie and I were with United Squares in Pine Point for five years. We worked with Ed in Glenwood Springs, Colo. and at Riverside, California. Ed was a very dear friend, and in spite of our many late arguments regarding keys, calling and music, we remained the best of friends, and I will always remember him for his generous and kindly advice and friendship.

I made several other recordings on various labels and didn't sell them again for \$100. I enjoyed my travelling years and consider myself fortunate to have been in square dancing when such great leaders and callers were active. I am now retired from the FAA and do a small amount of calling for local clubs. Marie and I still do some entertaining at local functions and at a dude ranch or two.

To all the many square dance friends that we have met and loved, I wish to offer my thanks for their support and encouragement and wish them many hours of happy dancing.

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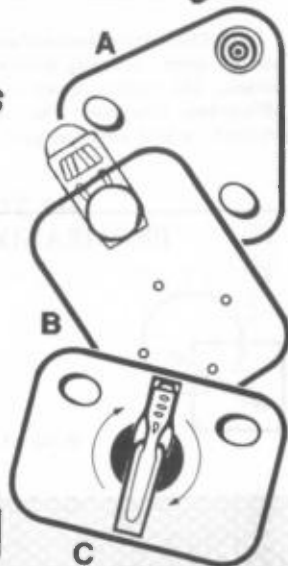
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Dancer's foot is a condition that, as you would suspect, chiefly affects dancers. It is an inflammation. In severe cases, a displacement or fracture of the two small bones located beneath the head of the first long bone of the big toe.

The sesamoid bones are located in the tendons that run beneath the bone to the big toe. Their function is to lessen the friction as the tendons move.

Unusual stresses can injure the two small bones even under the best of circumstances, but they are more susceptible to injury when you are dancing and center your weight on the balls of the feet. This position permits the easy grace and fluid motion that we associate with dancing, but it places an unusual weight on the sesamoid bones. Damage does not result from the stress alone; it occurs when the dancer wears shoes that are too narrow.

That is precisely true of most dancing shoes or slippers: They are narrower than the dancer's foot. They squeeze the foot and exert added pressure on the sesamoid bones.

The first step in treating dancer's foot, once the diagnosis has been made, is to advise the dancer to wear a wider shoe, one that will allow the sole of the foot to expand to its full weight-bearing width. Each part of the foot will then bear its full share of the weight of the body.

Fortunately, there are eight simple rules that you can follow when buying a dance shoe that will avoid this problem.

1. Do not tell the sales person your shoe size. Insist that he measures your feet. (Your foot may change sizes between purchases.)

2. Make sure that he measures both

feet twice, once while you are sitting and again while standing.

3. Make sure that the material of the upper is soft and pliable.

4. Choose a shoe that has a broad and fairly low heel.

5. Judge the shank of the shoe, its rigidity or flexibility by bending the shoe. It should bend at the sole and not at the shank.

6. Make sure that the shoe is fitted snugly at the heel and instep and that there is sufficient room at the front for extension of the toes.

7. The woman who wears high-heeled shoes should buy three different pairs of shoes with three different heel heights— flat, medium and high— and rotate wearing these heels in succession, one after the other. If you follow this rule, the muscles of the calf will stay limber and your feet will be comfortable in both a flat and higher heel.

8. Once you find shoes that fit you just right, stay with that brand and with that width.

Doctors seem to concur that a lightweight, flexible leather shoe is the most desirable. Leather is an important element in good footwear since it is porous; synthetic materials will not ventilate and chances of fungal infection or dermatitis will increase.

Good construction is also vital. Often cemented soles will give way while the sewn variety may retain their shapes longer. Ideally, shoes should be bought in midafternoon since feet swell during the course of the day and your shoes should accommodate this. There should be no such thing as "breaking in" your shoe or more likely your foot. A small amount of stiffness may be noticeable at first, but it should not cause blisters and require adhesive strips.

From my own personal experience the Promenader has been the best shoe for me. It is comfortable from day one.

Corns, bunions, calluses and ingrown toenails are some of the common foot problems that can be eliminated by a good fitting shoe. Footwear though imposes the possibility of bad foot odors. A pedicure ritual once a month may be sufficient to keep these problems at bay and keep your feet in good shape for those many nights of dancing. Step by step, here's what will make your feet feel and smell great.

1. Cleanliness above all! Change hosiery and shoes everyday, and if your feet perspire heavily, change your hosiery more often. Wash your feet carefully and dry thoroughly, especially between the toes. Allow your feet to air out, don't keep them locked up in shoes all the time. Trim your toenails straight across. Use creams to keep the skin supple and powders or cornstarch on your feet to absorb moisture. Do not put damp or clammy feet into shoes.

2. Exercise! Keep your feet in shape by using them. You can do these movements at your desk or in an easy chair when reading, chatting or watching television: Simply rotate your foot to limber it up. For toning ligaments and tendons, try picking up marbles with

your toes— even if only for a few minutes. Stretch your Achilles tendons and calf muscles by "tapping" them out— alternately tapping on the floor with your heels and toes from a sitting position. The heel cords will also benefit by standing and poising your toes on a telephone book about two inches thick with your heel on the floor. Finish up your exercise regimen by weight-lifting, hanging a pocketbook or other weight from each ankle and lifting it while sitting. Jumping rope and just plain walking are good exercises by themselves.

Your feet take the greatest abuse on the dance floor— by taking little preventative measures daily, you could be dancing on air for a lifetime.



CALLERLAB CONFAB

The National Executive Committee of the National Square Dance Convention and the Callerlab Board of Governors have announced that Callerlab members will again be responsible for the annual Callers' Seminar to be held in conjunction with the National S/D Convention in Detroit on June 24-26, 1982.

The NEC began sponsoring these seminars at the convention in San Antonio. Each year since, the panellists have been members of Callerlab. In Milwaukee in 1979, the NEC turned over responsibility for the staffing and administrative details associated with these seminars to Callerlab. This arrangement has proven satisfactory to all interested parties and the net result has been an ongoing quality educational program for all callers. These seminars are geared toward all callers regardless of their individual skill level or affiliation with Callerlab.

These seminars are staffed with Callerlab-approved caller-coaches whenever possible. If additional callers are needed, callers actively engaged in caller training are used, provided they

are members of Callerlab. The topics to be covered during the scheduled 12 hours of the seminar are taken from the Callerlab-approved curriculum and are decided upon by the Callerlab Executive Committee, based upon who will be staffing the sessions.

If you are a caller and plan to attend the Detroit convention, plan to attend as many of these panels as possible. Each is independent of the others and all are geared toward general calling skills. All choreographic sessions are limited to the use of mainstream figures and terms since this has the widest applicability within the square dance picture. Each session is scheduled for two hours and there are six sessions. This does not provide the same degree of education as a full callers' college but it does bring the expertise of several well-qualified caller-coaches to various parts of the country at a convenient time.

The NEC and Callerlab feel that education is a large part of their responsibilities to the activity and fully support these seminars as well as all educational topics presented at the various conventions.

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Highlights from Past Issues of this Magazine

25 YEARS AGO— November 1956

Working on your Christmas gift list yet? Rickey Holden reminds us that we have one of the best gifts to give. He says, "Look among your friends. Find the couple, or couples, whose struggle with present-day pressures seems to be a losing one, and share your richness with them." He advises tricking them into accepting this gift if necessary. "Invite them over for an informal meeting—and just happen to have some square dancers there." And follow up to see that they get a chance to learn more. Square dancing can be the biggest gift of all. And there is no rule that says it has to be restricted to the Christmas season.

Ken Smith of Maryland comments in a letter to publisher Frank Kaltman: "In sixteen years I have seen the emphasis in square dancing 'dessert' shift from one thing to another— contests, festivals, exhibitions, conventions, camps, institutes, visiting callers, 'new' dances, federations, associations and so on. But the basic grass roots diet of square dancing hasn't changed much. Most dancers are attracted to it initially by the friendly, patient, thoughtful feelings of fun, fellowship, relaxation and allemandes they experience in their first group.

"I've seen so many dancers and callers come and go in that sixteen years that I wonder if their square dance diets didn't get out of balance— too much 'dessert' and too little regard for the aforementioned basic ingredients that could produce a strong and lasting fiber."

Under this couplet, Frank Kaltman gives some words of wisdom: "People are people, we'll have you know, If angels you seek, to heaven you go."

Frank says, "We can't have tremendous growth without growing pains and we must not deceive ourselves into believing that all square dancers are wonderful people— so nice to know. The percentage of 'blow-hards,' braggarts, show-offs and egomaniacs is exactly the same as in any other great social movement. Essentially, it is a movement of people and these people are subject to all the faults of mankind. If we don't look for perfection, we won't be disappointed when we find an occasional flaw."

TEN YEARS AGO— November 1971

American square dancing is definitely international, as shown by these excerpts from letters and announcements.

From Dennis Spackman in New Zealand: "Incidentally, your record reviews are tops and to fellow square dancers 7,000 miles away with no access to record shops, our buying of records is done largely on your reviews. So to all your reviewers, may I say that you carry a large responsibility on your shoulders."

From Soichi Handa of Japan: "Today I received *How to Be A Smooth Dancer* from you and I could solve my questions of couples hinge and trade by virtue of your kind help in sending me this book. As you may know, I'm reading your magazine for several years long and enjoying square dancing with many Japanese friends at Hamamatsu-shi."

From Jack Frantal, Guam: "S/D Week was proclaimed by Lt. Gen. Sam J. Byerly of Anderson AFB." Activities included a performance during half-time at a football game, a TV appearance, and a capacity crowd of dancers and spectators at "a real old hoedown" held at the Tropicana Service Club.

Roy Bondine reports that Puerto Rico has had square dancing since 1964. To

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STRAIGHT TALK

ARE YOU A NAME CALLER?

Another lady writes, "I have been square dancing for about three years and I have noticed a widespread practice that I would like for Callerlab and callers throughout the country to consider.

"It is very offensive to me and to some of my friends during the course of a dance to be referred to by callers as 'mother,' 'boo-boo,' 'old grumpy,' 'Ethel,' or any other proper noun that might pop into a caller's terminology. None of these 'cutesy' terms are official in nature and I for one would like to see them eliminated from use. I am a 'partner' or a 'corner' and that is the way I would like to be referred to.

"If we want to encourage young women to join the square dancing activity, they will not be so tolerant as the women who have preceded them with these blatantly chauvinistic terms. I

realize that many of these terms have been used for years and that many of them fit into rhyming patterns, but it is 1981 and many women find these terms to be offensive. Many men are offended by them too, especially when they are dancing with someone other than their spouse."
—Callerlab "Guidelines"

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COBO HALL FACILITIES AWAIT YOU

One of the largest convention and exhibit facilities in the world, Cobo Hall fills 17 acres of land in the 75-acre Civic Center at the hub of Detroit and all will be for use of the square dancers attending the 31st National Square Dance Convention June 24, 25, 26, 1982.

Cobo Hall and Cobo Arena were named in honor of Albert E. Cobo, treasurer of the City of Detroit (1935-1949) and mayor from 1950 until his death in 1957. A commemorative bust of the late mayor Cobo is located in the main level concourse of Cobo Hall.

Versatile uses and multiple capabilities were incorporated in the concept for Cobo Hall through a decade of planning. An Advisory Committee on Design, including exhibit managers, showmen and consultants, listed requirements for an "ideal facility." These guidelines formed the design basis for the building. With its 50 meeting rooms, a divisible Banquet Hall, and Cobo Arena, all supplementing Cobo Hall's four mammoth exhibit halls, the building could serve four major trade shows, a three-ring circus, a testimonial banquet and 50 separate meetings, all at the same time.

Visitor convenience was a prime consideration in the planning of this convention facility. Detroit's convention guests find Cobo Hall is just a short, pleasant stroll from any of downtown's major hotels, stores, restaurants and clubs, banks and business offices. Major transit terminals are nearby. As a result, conventioners in Detroit enjoy shopping, entertainment and important business contacts close to their meeting and hotel locations.

Most of the Lower Level of Cobo Hall serves the building's maintenance, storage and parking needs. The northern third of the Lower Level is the two-floor Cobo Hall Parking Garage, opening to Larned Street, providing space for 618 vehicles. Adjacent to the Hall, Arena Underground Garage provides two parking levels with 430 stalls. Cobo Hall Roof Deck parking holds 1,217 vehicles. There are an additional 4,285 spaces within 3 city blocks of Cobo Hall and another 5,112 spaces within 7 blocks.

The John C. Lodge Freeway, tunneled through the Lower Level, is a business spur which connects Cobo Hall by direct roadways to all corners of America served by the national interstate highway systems. Motorists may drive from eastern and western freeways of neighboring states directly to Cobo Hall's parking areas, without a stop for traffic lights.

The Main Level of Cobo Hall is the principal activities floor. Twenty-four doors admit dancers arriving at the Main Entrance. The three main dance Halls (A, B, and C) on this level open from the main concourse, which runs along the eastern side of the building. These dance halls, each about 100,000 square feet in area, may be quickly opened into one gigantic hall, 715 feet by 405 feet. The ballroom, floored with teak parquet from Dutch Guiana, has a heavy fabric folding partition to divide its 27,400 square foot floor.

Cobo Hall's ultra-modern cafeteria has four serving lines to speed food service to a capacity seating of 1,500 and all levels of Cobo Hall are easily accessible by escalators or elevators to save tired dancers' feet.

Continued on Page 84

Dancing Tips

by Harold & Lill Bausch

The training of a good dancer— what does it take? Of course many say the caller/teacher must have lots of patience. Let us tell you, from our 26 years of experience, it isn't so much patience as it is enjoyment. How can you get impatient with such good lovable people? First, let me mention that the first thing a teacher must do is train his new dancers to listen. The biggest secret to learning to square dance is to learn to listen. This is why we often have trouble with executives, professors, and leaders of all types. They are intelligent, but they are used to doing more telling than listening.

Some dancers go through many years of dancing before they finally learn to "tune in" the caller. It isn't a lack of "smarts" or ability; it is the failure to really listen.

The caller who always calls the same sequence of calls is training his dancers to fail, because the first time some caller changes the sequence of calls, the dancers probably will be into the call they expect before they realize the caller said something else. That is why we hash up the calls and rearrange them, even "trick" the dancers into anticipating the wrong call, in order to train them to really listen.

Classes just have to be fun! We really enjoy our groups, and they soon become great friends. Do you realize that in our classes, and in our clubs, we have such a great opportunity for a sharing of great pleasure. We are fortunate in having a spread of ages from teenage to the seventies in our groups. This is great—the different age groups need each other.

This past year we had one class where we had about three or four squares of teenagers, and about three squares of adults from the early twenties to the seventies. It was an education to me, for I found a great group of teenagers, who were eager to learn, eager to share their friendship, eager to help us, never ever were impolite, and were quick to learn. They mixed with the other dancers so well that I was shocked to see that when I had the men move to a different square, the young teenage boys were just as quick to go to a square with forty, fifty, sixty or seventy year old people. The girls were the same. The older people in turn were just delighted to share the fun with the "kids."

I came to the conclusion that they all really needed each other. The young folks really needed to relate to the adults, and the adults found the young folks were really not the "hell raisers" that some people are led to believe. Today we have this same group in a club. They stayed together because they enjoy one another. Sometimes the "kids" let out a whoop of enthusiasm, and the older folks' faces just light up with a big grin. The extra twirls and turns the young folks can do, the older folks do not attempt, but they sure don't try to stop the "kids" from doing them. By the way, Lill and I learned too that we do not

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Calling Tips

By Gene Trimmer

The tools Callerlab is providing with the listed programs are now better than ever. The basics through Mainstream are stable for at least three years and future plans for the Quarterly Selections through Plus plateaus show promise. We have only to use these tools properly now and the entire square dance program will benefit.

It appears the mad rush for "Plus" has about peaked out so callers and dancers alike are looking again to the Basics/Mainstream programs to fill the needs of the dancing majority. This is, indeed, a step in what appears to be the right direction. It is extremely difficult, especially in rural areas, to progress past the mainstream and in some cases, even to reach that plateau. Well, what is wrong with that? Really nothing, provided the caller is alert and knowledgeable enough to provide an interesting program there.

Within the list of 68 basics available to us, there is ample material to provide a tremendous amount of variety. You can spotlight those basics around which you can build a tip and have at least 56 different tips using just the most common or easiest choreography. That alone would provide about seven different nights of dancing which means that many weeks if your group dances every week. Some of the basics would provide two or three tips just working through the "family."

This cannot be done without a certain amount of work on the part of the caller, however. There must be some time expended in "research" and experimentation at the drawing board. It is doubtful any of these things come naturally to any caller without some hard work. Just as Alexander Hamilton said, "The law of labor is equally binding upon genius and mediocrity."

Let us take a quick look at Basic #1 as an example. Through looking at the number of ways it can be used we can also see just how many ways it should

be taught before we graduate new dancers. We can also see how the various uses can help us teach subsequent basics.

1. CIRCLE FAMILY. Starting formation: two or more dancers.

a. LEFT b. RIGHT

Dancers join hands to form a circle, face slightly right or left as directed and move forward around the circle the distance directed. When right or left is not specified for *circle*, it is a circle to the left.

When you *really* analyze what the possibilities are with *two or more* dancers, it opens up a lot of avenues that should be taught. We can...

...a. all circle left or right full around or half way.

...b. face partner and join both hands to circle left or right full around or half way. (Do it with corner also.)

...c. have heads or sides go to the center and circle left or right full around or half way.

...d. have the heads or sides go to the center and circle left or right three-quarters and then pass thru to circle left or right three-quarters with the outside two couples to form facing lines of four.

Notice that all of the above have started from a static square. We have only scratched the surface there with the possibilities. If we teach circle left or right with only two dancers, then they will have no trouble when confronted with calls such as *single circle to a wave*. Right and left-hand stars comes easier when preceded by two couples circling half way, three quarters, or full around. The dancers are also given an early understanding of fractional uses of basics. A thorough teaching is more than just a possibility, it is a necessity if we are to have capable dancers. They want it; why not give it to them?

One last item. When dancers progress past the Mainstream/QS/Plus plateaus, there is some latitude used by callers to operate somewhat beyond being technically correct with the definitions of various basics/figures. There exists a need at the MS level to remain technically correct in order not to confuse dancers. The use of *slip the clutch*, for instance, should remain with *allemande* *thar/wrong way thar* formations only, when calling MS dances. There is plenty

Continued on Page 88



by Bob Howell

easy level

Martha Appleby of Pottsville, Pa., sent along a solo dance that she calls...

DRIVIN'

FORMATION: Lines. No partners required.

FOOTWORK: All start on left foot.

MUSIC: Eddie Rabbit, "Drivin' My Life Away," Electra E-46656A

COUNTS:

- 16 Intro — Wait.
 - 1-4 Two step left (Side, close, side, touch);
 - 5-8 Two step right (Side, close, side, touch);
 - 9-12 Two step left;
 - 13-16 Two step right;
 - 17-24 Slow roll left, —,2,—; 3,—,4 (Touch/clap),—;
 - 25-32 Slow roll right, —,2,—; 3,—,4 (Touch/clap),—;
 - 33-40 Strut,—,2,—; 3,—,4,Turn ¼ right,—;
- Repeat...

We had the great pleasure of dancing at the Scout House in Concord, Mass., where Tony Parks called and Donna Hinds played the fiddle. It was a wonderful evening. Following are two of the dances that were on the program.

THREE AGAINST ONE

FORMATION: Square.

MUSIC: Any well-phrased hoedown.

ROUTINE: 1st couples promenade all the way around the outside.

Now the head lady promenade half way, join on the left end of the third couple's line.

Forward four and four fall back (Three against one— line of 3 advances 4 steps to meet gent #1, Do-sa-do across the track. (Man #1 do-sa-dos while man # ducks under both arches made by the two ladies.)

#1 gent turns lady #2 by the right, swings 4th lady by the left, swings lady #3 with two-hand swing, then swings his partner to home.

Repeat for the remaining three couples.

A very traditional dance, which we have been using ever since summer, is...

THE GIANT STAIRCASE

Written by Jack Perron of Harrisville, N.H.

FORMATION: Contra, alternate duple with 2nd, 4th, 6th, etc. couples crossed over.

MUSIC: Any lively jig or reel of 64 counts (32 bars).

ROUTINE:

- 8 Allemande left your corner.
- 8 Swing partner.
- 8 In lines go forward and back.
- 8 Two ladies chain.
- 8 Diagonally to the left, right and left thru.
- 8 Straight across, right and left thru.
- 8 In lines go forward and back.
- 8 Two ladies chain.

NOTE: A fast-moving spirited contra. Just remember to cross the even numbered couples to begin.

While we were on the staff this past summer at Pinewoods, the Country Dance & Song Society's camp, Steve Schnur of Trenton, N.J., shared a lovely little waltz mixer with me. This delightful routine will fit any 32-measure waltz.

BARNSWALLOW WALTZ (Slow circle waltz mixer)

FORMATION: Couples in butterfly position, man's back to center of hall.

MUSIC: Slow waltz with a 32-measure sequence.

ROUTINE (Waltz measures):

- 4 Butterfly balance left and back, then right and back.
- 4 Do-sa-do full around partner and slide left to the next.
- 4 Butterfly balance left and back, then right and back.
- 4 Do-sa-do full around to closed position.
- 4 Balance to the center and back; apart and tamara*
- 4 And apart and tamara*; apart and close.

(As a couple in closed dance position, balance toward the center of the hall (M backward, L forward) and then towards the wall, then apart from one another and execute a tamara turn: the gent puts his right hand behind and crossing his partner's back. She drops her left hand and takes his right, which is now behind her left hip, then she lets the right hand go and circles out away from him with a left-face turn, still holding on with her left hand. This rolls the lady out so they are completely separated and facing. The tamara turn is completed in reverse fashion. She reaches her right hand in behind and across his back, where she grasps it with his left. He then waltzes out left face, turning away from her, his left hand in her right. They balance apart and end the movement in closed position.)

8 Waltz four right-face turns in LOD ending in butterfly position on eighth measure to begin again.

*One might question putting a tamara turn in an easy-level column. It is a quick-teach movement for those R/D leaders who are looking for simple routines. Those who have never danced it may get some quick help from a local R/D instructor. Steve's little dance is smooth and flows well.



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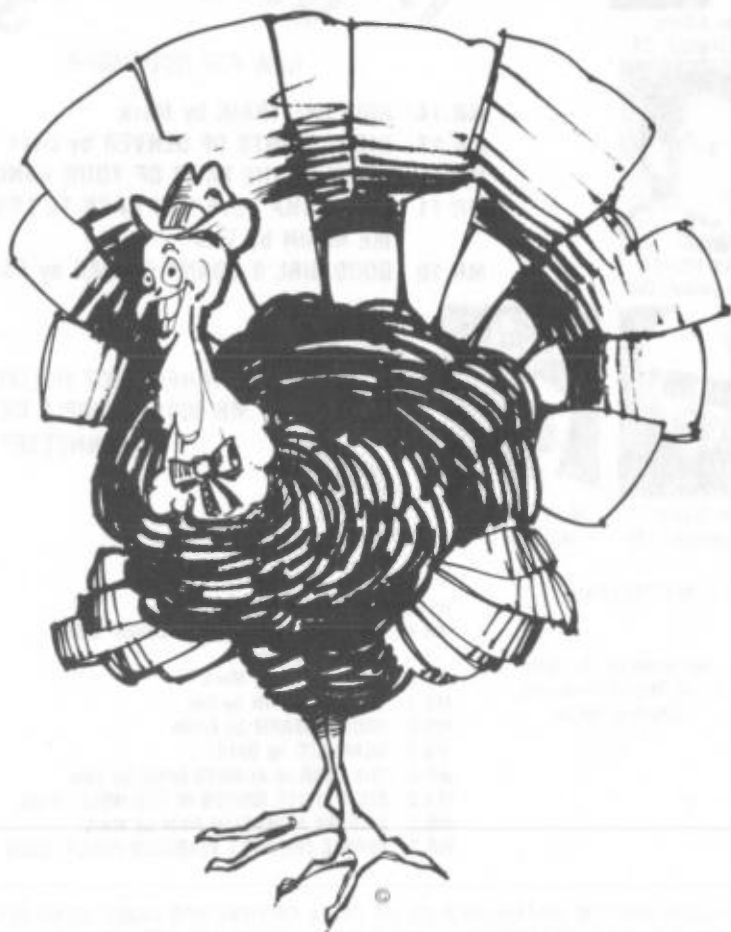
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TURKEYS ON THE



DANCE FLOOR

A savory TURKEY, on the one hand makes us think of good eating, especially around Thanksgiving time; and on the other hand we associate TURKEYS with rather irresponsible, unsavory characters, since the advent of the specialized CB jargon that fills the air waves on the highways these days.

We'll take a look at the latter type of TURKEY, as seen on the dance floor, and issue a double wish for each of you this November— that you enjoy your *savory* TURKEY, and conversely avoid the *unsavory* kind of TURKEY PEOPLE described here. Thanks to caller Norm and Clarice Cross of North Dakota for helping to identify a few of these FOWL turkeys.

- A TURKEY is a dancer who watches a caller make three trips to his car both before and after the dance to load and unload equipment, and never offers to lend a helping hand.
- A TURKEY is a caller who was told to call a Mainstream dance, and later on brags that he was able to work in every one of the Plus movements.
- A TURKEY is a round dance cuer who has only three couples out of fifty on the floor doing advanced round dances, time after time, and is not willing to drop the level for the sake of the majority.
- A TURKEY is a club officer who books the caller, neglects to say exactly where the dance is to be held, gives no other contacts, and then fails to be at home to receive a phone call the afternoon the caller drives into town.
- A TURKEY is a hot-shot dancer who shows the caller a list of 200 off-the-list "basics" he has learned, and urges the caller to "run 'em through tonight."
- A TURKEY is a caller who tries to get every bit of knowledge he can from a benevolent caller/tutor in two years, then runs off "half-cocked" as "lord of the roost," nevermore to recognize the "hand that fed him."
- A TURKEY is a club dancer who drags a green-green beginner (or even an undergraduate) on the floor at a fast-paced club dance, saying: "We'll pull you through."
- A TURKEY is an "obliging" dancer who asks the caller's wife to dance with him, saying, "My wife told me to come and get you for this tip because she's tired, and no one else seems to be available."
- A TURKEY is a dancer who "pirates" beginner class members off to another class or club, saying, "You'll enjoy this club/caller better than yours."
- A TURKEY is a dancer who insists on doing Hungarian Swings instead of *do-sa-do to an ocean wave* (plus other fancy flourishes) to baffle new dancers just coming into the club setting.
- A TURKEY is a dancer who does quarter and half turns with such gusto a *hinge* becomes a *trade* and a *trade* becomes a *castoff*.

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Coming Up Roses

The 1982 entry in the Rose Parade will have the theme, Square Thru the Roses. Names of dancers who will dance on the float were drawn at the Seattle National Convention. The names announced by John Fogg during the ceremonies preceding the dancing in the stadium on Saturday night were: Walt and Sally Caschle, Rochester, N.Y.; Grady and Wanda Jones, Leesburg, Fla.; Romaine and Joanne Orth, Shell Rock, Iowa; Frank and Carrie Jones, Los Angeles, and Paul and Georgane Tacke, Westlake Village, Cal.

During the same ceremonies Ken Parker, on behalf of the tournament of

Roses Committee, presented the Square Dancers of America with a framed picture of the 1981 float. Charles Naddeo accepted the picture on behalf of all square dancers.

The Grand Float Ball will be held at the South Gate Civic Auditorium, December 27, 1981. Float decorating starts Dec. 26 and continues until finished.

Anyone visiting Pasadena for the holidays who would like to work on the float, attend the ball or obtain seats for the parade, write to Box 2, Altadena CA 91001.

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CHALLENGE CHALLENGER

by Russ &
Nancy Nichols

CONVENTIONS, CONVENTIONS, CONVENTIONS...

As you read this, more than likely you're packing for, or you are on your way to, the first Canadian Challenge Convention for the advanced and challenge square dancers. This convention is being held at the Hamilton Convention Centre in Hamilton, Ontario with the following callers on staff: Lee Kopman, Dave Hodson, Keith Gulley, Johnny Preston, Ron Libby, Don Moger, and Ross Howell. There will be 14 hours of dancing in each of the four halls.

On August 1st, National Challenge Convention opened its registration to dancers who have not had the opportunity to attend before. This convention will offer three halls for dancing to a staff that was chosen by the challenge dancers in attendance at the 1981 convention. One change for the 1982 convention will be that the dance fee must be paid by May 15, 1982.

The 31st National Square Dance Convention in Detroit promises to be the big-

gest advanced and challenge event ever staged. The advanced room will hold up to 500 squares of dancers, dancing at the same time. There will be a full time C-I hall and a hall sharing C-II and C-III. The organizers are thinking of 40,000 and upwards for their attendance count, thus wiping out Anaheim's record. Tony and Jackie Simpson have been named directors for the Advanced and Challenge Program. They are experienced challenge dancers and presently run three workshops a week in their Livonia, Michigan home. The Simpsons are the advisors to National Challenge Convention from the state of Michigan. Tony writes challenge choreography and they are respected in the challenge community. With the Simpsons and people of this caliber in charge, the program will be a huge success.

We have the Canadian, the National Challenge, the National Square Dance Convention, so why not the American Advanced and Challenge Convention? The American Convention is designed to augment the National Challenge because in years past there were so many dancers and callers who were unable to participate in that convention. The American Advanced and Challenge Convention will be held at the University of Toledo in Toledo, Ohio on August 12, 13, and 14, 1982 with fifteen callers on staff. There will be dancing daily in three halls, each running eight hours of dancing per day. The levels will be Advanced, C-I, and C-II. A C-III hall could be added if pre-registrations indicate the need for that level.

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CREATIVE CHOREOGRAPHY

By Ed Fraidenburg

CHOREOGRAPHY

A choreo "gimmick" that is getting a lot of exposure is a concept called *one now, one later* (could be any number now and any number later).

The idea is to call any group of basics to achieve the desired set-up, then on the call *one now— one later* call any basic you wish. The dancers execute the call once and, in effect, "owe" you one. At some later time, the caller says, "It's later," and the dancers then execute the same call used earlier.

The gimmick is that the dancers must remember what call they "owe."

This seems to work well when the "owed" call leads directly into a *left allemande* or *right and left grand*.

EXAMPLES from Bill Peters' *Choreo Breakdown*:

Heads square thru four

Right and left thru,

Do one now and one later, slide thru

(Dancers now owe you a slide thru)

Pass thru, wheel and deal

Centers pass thru, star thru

Right and left thru, pass thru

Wheel and deal, centers pass thru

Star thru, right and left thru

It's later, left allemande.....

Heads square thru, curlique

Do one now and one later

Follow your neighbor

(They owe a follow your neighbor)

Trade the wave, recycle

Sweep a quarter, star thru, dive thru
Right and left thru, pass thru
Touch a quarter, *it's later*
Left allemande.....

It should be little trouble to work out your own routines using this idea, but as with all gimmick-type choreography, go easy. Don't overwork the idea and your dancers will love it.

REVIEW



New to the Plus-2 list are: $\frac{3}{4}$ tag the line and *grand swing thru*.

GRAND SWING THRU

From an eight-hand, right-hand, or tidal wave: all turn half by the right and without stopping, those who can turn half by the left. Left-hand tidal waves will have all half left turn and those who can half right.

NOTE: Although intended for Plus-2 use, *grand swing thru* makes a very nice workshop figure at Plus 1 and even Mainstream. Dancers seem to grasp the idea with no trouble and enjoy the "challenge" of executing a figure deemed beyond their capabilities.

EXAMPLES by Ed:

Heads pass thru go round one to a line

Ocean wave, *grand swing thru*

Boys swing thru, all pass thru

Girls crossfold, star thru

Couples circulate, wheel and deal

Left allemande.....

Heads lead right and circle to a line

Ocean wave, *grand swing thru*

Center four spin the top, others hinge

All boys run, centers wheel and deal

Pass thru, left allemande.....

Heads square thru four, spin the top

Grand swing thru, recycle

Pass the ocean, spin the top

Grand swing thru, recycle

Slide thru, left allemande.....

Heads square thru four

Sides rollaway, spin the top

Girls swing thru, *grand swing thru*
 Boys run, wheel and deal (carefully)
 Girls trade, ferris wheel,* zoom
 And square thru three-quarters
 Left allemande.....

*Or, Dixie grand, left allemande.....

Heads crosstrail thru go round one
 To a line, *grand swing thru*
 Spin the top, boys circulate, recycle
 Left allemande.....

Heads spin the top, sides divide
Grand swing thru, boys run
 Wheel and deal, star thru, pass thru
 Trade by, left allemande.....

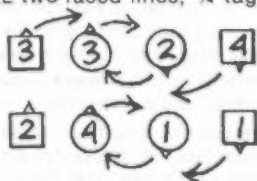
THREE-QUARTER TAG THE LINE

From any formation allowing a *tag the line*, all face the center of their own line,* centers pass thru, all pass thru, new centers touch to a wave. This is a three-quarter tag.

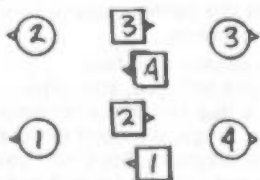
*waves, 3x1 lines, two-faced lines.

The simplest form is from a two-faced line and that formation will be used in the diagram.

PARALLEL two-faced lines, 3/4 tag



RESULT



Follow-up calls are somewhat limited. Of course, the dancers' abilities will determine how far you can go. Some available follow-up calls are: *clover and*, *outsides quarter right* (gives diamonds), *outsides turn back*, *outsides trade*, *outsides tag* (gives facing diamonds).

NOTE: No matter what the starting formation, 3/4 tag ends in a 3/4 tag formation.

EXAMPLES by Ed:

Sides square thru four, swing thru
 Boys run, *three-quarter tag*
 Girls trade, boys swing thru, extend
 Boys run, left allemande.....

Heads lead right and circle to a line
 Touch a quarter, coordinate
Three-quarter tag, girls quarter right
 Flip the diamond, girls trade, recycle
 Left allemande.....

Heads square thru four, ocean wave
Three-quarter tag, boys swing thru
 Girls turn back, extend, boys run
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, *three-quarter tag*
 Clover and spin the top, extend, boys run
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, *three-quarter tag*
 Clover and recycle, sides star thru
 Slide thru, pass thru, wheel and deal
 Dixie grand, left allemande.....

Heads pass thru, go round one to a line
 Pass thru, *three-quarter tag*
 Outsides trade, ping pong circulate
 Ping pong circulate, centers square thru
 Left allemande.....

Heads curlique and spread
Three-quarter tag, all boys run
 Center four bend the line
 Others hinge a quarter

Center boys cross run, recycle*
 Zoom and pass thru, left allemande.....

*Or, Centers square thru, on third hand
 Dixie grand, left allemande.....

Heads square thru four, circle half
 To a two-faced line, girls walk and dodge
All three-quarter tag, girls quarter right
 Diamond circulate, girls swing thru
 Diamond circulate, flip the diamond
 Recycle, pass thru, trade by
 Left allemande.....

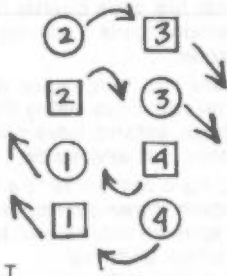


PRESS FOR TIME

by Dewey Berry, Cleveland, Ohio

From columns, trallers veer out and move up slightly to become the ends of the two-faced lines; leaders "flip" into the adjacent column and move up to become the centers of the two-faced lines.

**RIGHT-HAND COLUMN
PRESS FOR TIME**



RESULT



EXAMPLES by Ed:

Heads lead right and circle to a line
 Touch a quarter, *press for time*
 Circulate, ferris wheel
 Centers pass thru, swing thru
 Walk and dodge, chase right, hinge $\frac{1}{4}$
 All eight circulate, recycle
 Swing thru, right and left grand.....
 Heads lead right and circle to a line
 Right and left thru, touch a quarter
Press for time, wheel and deal
 Swing thru, split circulate, scootback
 Boys run, crosstrail thru
 Left allemande.....
 Heads lead right and circle to a line
 Right and left thru, rollaway
 Touch a quarter, *press for time*
 Wheel and deal, swing thru
 Split circulate, boys run
 Crosstrail thru, left allemande.....
 Heads lead right and circle to a line
 Rollaway, touch a quarter
Press for time, wheel and deal
 Swing thru, split circulate, boys run
 Left allemande.....
 Head ladies chain right, heads lead right
 And circle to a line, touch a quarter
Press for time, couples circulate
 Half tag, swing thru, boys run
 Chase right, hinge a quarter
 Girls circulate, fan the top, recycle
 Pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....
 Four ladies chain, heads lead right
 Circle to a line, touch a quarter
Press for time, wheel and deal
 Touch a quarter, split circulate

Girls circulate, recycle, pass to center
 Square thru three-quarters
 Left allemande.....

Four ladies chain, heads lead right
 Circle to a line, right and left thru
 Touch a quarter, *press for time*
 Wheel and deal, touch a quarter
 Split circulate, hinge a quarter
 Circulate, split circulate, scootback
 Boys run, left allemande.....

Four ladies chain, heads lead right
 Circle to a line, rollaway, touch a quarter
Press for time, half tag, swing thru
 Hinge a quarter, boys run
 Couples circulate, girls trade
 Wheel and deal, pass thru, trade by
 Pass thru, left allemande.....

Four ladies chain, heads lead right
 Circle to a line, right and left thru
 Rollaway, touch a quarter, circulate
Press for time, tag the line in
 Pass thru, wheel and deal
 Square thru $\frac{1}{4}$, left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Touch a quarter, *press for time*
 Ends circulate, centers trade
 Tag the line right, ferris wheel
 Centers touch to a wave, boys trade
 Turn thru, left allemande.....

Heads square thru four, slide thru
 Touch a quarter, *press for time*
 Centers cross run, star thru
 Track two, girls trade, recycle
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

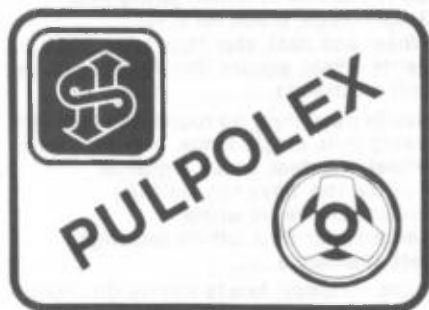
Heads square thru four
 Right and left thru, slide thru
 Touch a quarter, *press for time*
 Centers hinge, diamond circulate
 Flip the diamond, boys run, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

Heads square thru four, circle half
 To a two-faced line, crossfire
Press for time, acey deucey
 Wheel and deal, swing thru, girls trade
 Crosstrail thru, left allemande.....

Heads half square thru, touch a quarter
 Scootback, boys run, touch a quarter
Press for time, centers hinge
 Diamond circulate, flip the diamond
 Boys run, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads half square thru
 Right and left thru, slide thru

Touch a quarter, *press for time*
 Tag the line in, pass thru
 Wheel and deal, Dixie grand
 Left allemande.....

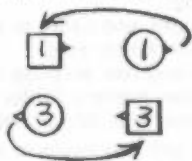


ZING
 by Jim Davis

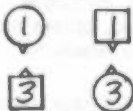
From any single file column of two dancers, lead dancer does a ¼ zoom, as trailer moves ahead into vacated spot and does a quarter turn in to pair up with original leader.

Box circulate foursomes end in facing couples, and double pass thru formation becomes facing lines.

BOX CIRCULATE FOURSOME
ZING



RESULT



EXAMPLES by Ed:

Heads square thru four
 Right and left thru, curlique
Zing, left allemande.....

Heads square thru four, swing thru
Zing, pass thru, trade by, star thru
 Couples circulate, ferris wheel
 *Zoom and pass thru, left allemande.....

*Or, Square thru but on third hand
 Dixie grand, left allemande.....

Heads half square thru, curlique
Zing, pass thru, trade by
 Left allemande.....

Heads pass the ocean
 Ping pong circulate, extend
 Hinge a quarter, *zing*, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers touch to a wave
 Ping pong circulate (optional)
 Extend, hinge a quarter, *zing*
 Flutter wheel, square thru three-quarters
 Left allemande.....

Side ladies chain, heads pass the ocean
 Ping pong circulate (optional)
 Extend, hinge a quarter, *zing*
 Swing thru, girls circulate, boys run
 Girls hinge, diamond circulate
 Flip the diamond, girls trade, recycle
 Square thru three-quarters, trade by
 Left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Curlique, *zing*, slide thru
 Left allemande.....

Heads square thru four, slide thru
 Reverse flutter wheel, pass the ocean
 Hinge a quarter, split circulate
Zing, swing thru, recycle
 Left allemande.....

Heads square thru four, slide thru
 Reverse flutter wheel, pass the ocean
 Hinge a quarter, scootback, *zing*
 Pass thru, U-turn back
 Left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Pass thru, wheel and deal, *zing*
 Swing thru, pass thru, boys cross fold
 Star thru, ferris wheel, Dixie grand
 Left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *zing*, pass the ocean
 Swing thru, walk and dodge, chase right
 Boys run, pass thru, wheel and deal
 Centers pass thru, left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Touch a quarter, circulate, *zing*
 Pass thru, tag the line in
 Square thru four, trade by
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Curlique, *zing*, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Right and left thru, curlique, *zing*
 Left allemande.....

Head ladies chain, heads square thru
 Four hands, swing thru, *zing*

Star thru, couples circulate
 Bend the line, left allemande.....
 Head ladies chain, heads square thru
 Four hands, curlique, *zing*, circle four
 To a line, curlique, *zing*
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal, *zing*
 Pass thru, wheel and deal
 Boys pass thru, star thru, partner trade
 Promenade, heads wheel around
 Curlique, *zing*, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, *zing*, star thru
 Centers pass thru, circle four to a line
 Left allemande.....



Heads lead right and circle to a line
 Touch a quarter, scootback
 Center four walk and dodge, centers in
 Cast off three-quarters, those who can
 Star thru, others quarter in
 Centers pass thru, swing thru, boys run
 Square thru four, trade by, pass thru
 Trade by, left allemande.....

Heads flutter wheel, reverse Dixie style
 To a wave, ping pong circulate
 Swing thru, extend, all circulate
 Single hinge, centers trade
 Walk and dodge, partner trade
 Reverse Dixie style to a wave, recycle
 Pass thru, trade by, pass thru
 Left allemande.....

More press for time:
 Heads pass thru, go round one to a line
 Touch a quarter, press for time
 Wheel and deal, left allemande.....

Heads square thru four, sides rollaway
 Double swing thru, centers run
 Bend the line, touch a quarter
 Press for time, boys cross run,
 Girls trade, ferris wheel
 Dixie grand, left allemande.....

Heads pass thru, go round one to a line
 Touch a quarter, press for time, crossfire
 Coordinate, couples circulate
 Girls trade, wheel and deal
 Sweep a quarter, left allemande.....

Side ladies chain, heads pass thru
 Go round one to a line, left touch $\frac{1}{4}$
 Press for time, promenade home.....
 Four ladies chain, heads pass thru
 Go round one to a line, swing thru
 Single hinge, press for time
 Wheel and deal, star thru, boys trade
 Ferris wheel, square thru three-quarters
 Left allemande.....
 Heads pass thru, go round one to a line
 Swing thru, single hinge, press for time
 Wheel and deal, touch a quarter
 Fan the top, boys run, half tag
 Coordinate, ferris wheel
 Centers star thru, others lead right
 Left allemande.....

Sides rollaway, heads square thru four
 Split two and line up four, swing thru
 Single hinge, press for time
 Ferris wheel, zoom, girls swing thru
 Turn thru, boys courtesy turn them
 Pass thru, bend the line
 Reverse flutter wheel, left allemande.....

Sides rollaway, heads square thru four
 Spin the top, girls swing thru
 All hinge a quarter, press for time
 Wheel and deal, star thru
 Wheel and deal, sweep a quarter
 Left allemande.....

And more zing:
 Heads lead right and circle to a line
 Curlique, centers only zing
 Others trade and roll, all pass thru
 Wheel and deal, centers flutter wheel
 Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
 Touch a quarter, circulate
 Centers only zing, others trade and roll
 Square thru four, trade by
 Left allemande.....

Heads square thru four, touch a quarter
 Ends circulate two, centers zing
 Centers touch a quarter
 Couple circulate, tag the line in
 Star thru, trade by, pass thru
 Trade by, left allemande.....

Heads square thru four, ocean wave
 Ends circulate, centers zing
 Centers pass thru, boys quarter right
 Girls run, pass thru, girls fold
 Star thru, circulate, bend the line
 Crosstrail thru, left allemande.....

Heads pass thru go round one to a line
 Curlique, *zing*, pass thru
 Wheel and deal, boys pass thru, star thru
 Wheel and deal, left allemande.....

Heads pass thru, go round one to a line
 Pass thru, wheel and deal, *zing*

Touch a quarter, circulate, boys run
 Square thru three-quarters
 Left square thru two, crosstrail
 Left allemande.....
 Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Double pass thru, zing, pass thru
 Boys cross fold, star thru, circulate
 Boys run, recycle, left allemande.....
 Heads square thru four, sides rollaway
 Ocean wave, zing, swing thru, boys run
 Square thru four, trade by
 Left allemande.....

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Curlique, girls run, grand right and left....

Heads lead right and circle to a line
Slide thru, right and left thru
Rollaway with a half sashay, square thru
On the third hand, start a
Right and left grand.....

Heads lead right and circle to a line
Pass thru, tag the line, face in
Pass thru, wheel and deal
Double pass thru, track two
(Girls outside, boys inside)
Swing thru, box the gnat
Right and left grand.....

Heads square thru four hands
Swing thru, girls circulate
Boys trade, right and left grand.....

Heads square thru four hands
Rollaway with a half sashay
Left square thru three hands
Right and left grand.....

Heads lead right and circle to a line
Pass thru, chase right, trade and roll
Right and left grand.....

Heads lead right and circle to a line
Pass the ocean, girls trade, swing thru
Right and left grand.....

Heads lead right and circle to a line
Left touch a quarter, boys run
Right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, track two, swing thru
Right and left grand.....

Heads square thru four hands, curlique
Spin chain thru, split (box) circulate
Right and left grand.....

Heads lead right and circle to a line
Pass thru, partner trade and roll
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, rollaway half sashay
Load the boat, right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, veer left,
Girls circulate, tag the line, ladies go right
Gents go left, right and left grand.....

Heads lead right and circle to a line
Pass thru, half tag the line
Split (box) circulate, scoot back
Right and left grand.....

Heads square thru to a wave
All eight circulate 1 1/2 places
Box the gnat, right and left grand.....

Square thru (3-2) to a wave
Girls trade, swing thru, all eight circulate
Once and a half, right and left grand.....

Heads lead right and circle to a line
Right and left thru, rollaway half sashay
Pass the ocean, right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, do-sa-do to a wave
Girls run, half tag, trade and roll
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, pass thru, boys run
Follow your neighbor and spread
Scoot back, right and left grand.....

Heads lead right and circle to a line
Pass thru, cast off three-quarters
Slide thru, touch a quarter
Follow your neighbor and spread
Scoot back, right and left grand.....

Heads square thru four hands
Swing thru, boys trade, extend the tag
Right and left grand.....

Heads lead right and circle to a line
Ladies lead Dixie style to a wave
Boys trade, boys run left
Tag the line right, girls fold
Single circle to a right and left grand.....

DANCING TIPS, Continued

call them "Kids." That is a short term we use in this article, but when we ask for more men or ladies in a square, it is just that, "men" or "ladies", not "kids." They indeed are a special group of "men" & "ladies" to all of us in the Midwest Promenaders.

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RHYME TIME



by *Ida Reilinger*
Fairfax, VA

During this past summer a good friend and longtime caller, Mac Parker, retired. He inspired many of the current Washington area callers as well as this poem:

OUT OF THE SHADOWS

In his youth he was a caller
And he was really great,
People came from far and wide
His style they'd imitate.
Dancers crowded every hall
Just to hear him sing,
And loved each tip that he would call
Oh, the joy that he could bring.
And then one day it happened,
We knew it wasn't long
Our caller would retire,
No more to sing our song.
He stood within the shadows
And felt the pain of age,
For the book of life was turning
One more heavy page.

How sad it was, it broke my heart
To see a giant fall,
To realize that nevermore
We would hear his square dance call.
But time did heal our sadness
And our sorrow grew much smaller,
For he returns to us once more
When we dance to another caller.

FALL IS HERE ONCE MORE

We rested in the summer
Our dancing shoes close by,
So many memories we had
That slowly passed on by.
Dreaming of those busy days
When dancing filled our week,
Of all the fun-times that we shared
While dancing cheek to cheek.
Time to dust our shoes again
Since fall is here once more,
And dance away the happy hours
Making memories as before!



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People

IN THE NEWS



Four generations of dancers were represented by the women shown in this photo sent by **Dean Edwards**, taken at the fifth annual Olde Tyme Fiddle and Square Dance Reunion recently in Colorado Springs, Colorado. Left to right are **Debbie Cox** (15) of Colorado Springs; **Virginia Christman** (34) of Colorado Springs; **Betty Williamson** (61) of Seattle, WA; and **Glenna Pennington** (81) of Colorado Springs. All were taught to square dance at different times by **Dean**.

Thirteen-year old **Mike Roberts**, along with his caller/teacher **Mai Minshall** of Sidney, Nebraska, were featured in a photo-feature in the *Sidney Telegraph* recently. **Mike** is the son of **Walt and Liz Roberts**, and according to professional caller **Mai Minshall**, shows great promise in the field. He also recently attended a Callers College at the French Quarter in Aurora, Kansas, sponsored by **Jim Hayes**, along with a dozen other newer callers.

A note from the Washington area S/D Cooperative Association shows **John B. Kincaid** continuing as president and **Babe** and **Bill Mitchell** as editors of *Calls 'n Cues*.



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After the National Convention in Seattle in June, Chicago publicist/caller **Marv Labahn** took an extra trip north to Ketchikan, Alaska to visit friends **Ernest (Doc)** and **Joanne Smith** and wrote extensively about his trip in series form in the *Worth-Palos Reporter*, a Chicago suburban weekly paper. Among the various experiences enjoyed in Alaska by **Marv** and **Lillian Labahn** was the opportunity to call for the Singing Kings club of North Tongass Rec Center. A tour on board the Cunard Princess, docked in Ketchikan, was enjoyed, along with a visit with caller **Darryl Clendenin** and dancers on their own Alaska tour.

Ray Koch now of Absarokee, Montana, is retiring and closing his square dance barn, after thirty-three years behind the mike. Ray has called regularly for three clubs at the barn, taught a callers school, and now is calling for a group in Absarokee.

Jack Thompson, one of ASD's staunchest promoters, reports that he had a major operation on his shoulder in June but is improving every day. His address is 5909 Mechanicsville VA 23111. His letter was addressed "to the editor— or the boss." Hmmm?

Even though our *distaff* Issue comes in July, here are a few items about *women* in November, to finish the column.

Norm Merrbach of Merrbach Records in Houston has announced that a name has been selected for his new label "especially for lady callers." Many women submitted names, but the winning name came from **Sharon Short** of Tampa, Florida. The label will be called "Petticoat Patter." Merrbach urges all women who are interested in recording on the new label to write him for details (see full page ad elsewhere in this issue for address).

DeLoris Howder of DeLoris Square Dance Dresses of Horton, Kansas was recently named to the 12th edition of "Who's Who of American Women," just published. Congratulations are in order to her for the honor. She is a busy person, handling the complete operation in her business— designing, pattern making, art, cutting, sewing, supervising, p.r., office details, shipping, sales, wholesale, retail, custom work and mail order outlet procurement.



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SQUARE DANCE JAMBOREE

Square dancing at the Jamboree on November 27 will start at 7:30 p.m. with rounds at The D.E.S. Hall, 5126 Riverside Drive, Chino, Cal. The "Dynamic Duo," Lee Schmidt and Terrie Wall, will be the callers, with rounds by Bill & Jenny Coy. An after-party of ballroom dancing continues from 11:00 p.m. to 2:00 a.m. For more information, please call (714)627-5398 or (714)956-0764.

CLASS JUBILEE

The Single Swingers Square Dance Club of Riverside, California are always real proud of their new class members. So again this year they are planning a

Jubilee for the class (half-way level). Couples are always welcome. The big celebration will be held Saturday, December 26 starting at 7:30 p.m. at The Woman's Club, Tenth & Brockton, Riverside. The caller will be Johnnie Scott. For more information, please call (714)788-4422.

IN MEMORIAM

Joe Higgins, co-editor of *Arkansas Square Grit* and a LEGACY trustee, died on Aug. 22, 1981, of a massive heart seizure. Sympathy is extended to Nadine. Both Higginses were long-time dancers and promoters in Little Rock.

CALLERS INSTITUTE

The 21st annual Illinois S/D Callers Association Institute was held in August at the Paradise Inn Motel convention facilities in Savoy, Ill. John Kaltenthaler of Pocono Pines, Pa., Executive Secretary of Callerlab, conducted the two-day seminar which was attended by 80 callers and their spouses from the Northern, Central and Southern Districts of the Association.

Harry Cacy, senior director of the ISDCA Central District and his commit-



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tee arranged the details for the institute and were commended for an excellent job at the annual business meeting.

The Saturday evening square dance was held in St. Pat's church hall in Urbana with a full house of local square dancers joining in with the callers to enjoy the inimitable calling of John Kaltenthaler.

NATIONAL FOLK DANCE

Square dancers have found a new political champion, Senator Robert C. Byrd, Senate Minority Leader from West Virginia, who has introduced SJR 59 in the senate. SJR 59 is a resolution to designate square dancing as the national folk dance of the U.S.A. The resolution was read twice and referred to the Committee on Judiciary and now has 29 co-sponsors: Howell Heflin, Jeremiah Denton, Barry Goldwater, Sam Nunn, Daniel Inouye, Alan Dixon, Robert Dole, Walter Huddleston, Wendell Ford, Donald Rinegle, Carl Levin, Rudolph Boschwitz, Harrison Schmitt, Daniel Moynihan, Quentin Burdick, James Abdnor, Jake Garn, Rich Lugar, Strom Thurmond, Max Baucus, Lloyd Bentson, David L. Boren, Dal Bumpers, William

Proxmire, Dennis deConcini, Howard Baker, Allan Cranston, Peter Domenici.

Congressman Norman Mineta of California introduced HJR 151 in the House of Representatives. It was referred to the Post Office and Civic Service Committee and has 41 co-sponsors: Jack Edwards, William Dickinson, William Nichols, Richard Shelby, Leon Panetta, Robert Lagomarsino, Bill Chappell, Bill Nelson, Bo Ginn, Larry McDonald, Edgar Jenkins, Edward Madigan, Adam Benjamin, Lee Hamilton, Larry Winn, Carroll Hubbard, Romano Mazzoli, Robert Livingston, Brian Donnelly, William Brodhead, Bruce Vento, David Bowen, G.V. Montgomery, Norman D'Amours, Robert Roe, Frank Horton, Henry Nowak, Tony Hall, Tennyson Guyer, Clarence Brown, James Weaver, William Clinger, Carroll Campbell, Jack Brooks, J. Kenneth Robinson, Joel Pritchard, Sid Morrison, Robert Mollohan, Nick Rahall, Clement Zablocki, Antonio Borja Won Pat. 218 are needed.

Now it is up to square dancers to contact their senators and representatives to ask that they co-sponsor the resolutions. The National Folk Dance Commit-

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- LM141 SHORT ROAD— Bob Flisk

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tee (P.O. Box 5775, San Jose CA 95130) requests that you let them know how your senator or representative responded.

The expenses of this project (stationery and postage) are paid for by donations from "Support the American Square Dance" badges, at \$1. each.

Just as this went to press, a call from Senator Byrd's office this morning advised that the Senate bill re S/D passed on September 23. Hooray! Write to your representatives NOW.

HOSPITAL BENEFIT MAY 16, 1982—

An offer made by Northway Squares S/D Club to sponsor a Dance-a-thon for the benefit of Moses Ludington Hospital has been accepted.

On Sun. May 16, 1982 this event will take place at the new hospital in Ticonderoga, N.Y.

Featured will be square dancing, both modern and old time, wheel chair dancing, contra dancing, round dancing, rock 'n roll and disco. Something for

Continued on Page 81

Meg Simkins

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Universal Round Dance Council is everywhere. One of the many benefits of the URDC is being in touch with its members all over the world through their monthly newsletter.

Wouldn't you like to know what the round dancers are doing in Australia? We've had occasion to correspond with one of our newer member couples in Australia and they have answered our request for more information on what's going on in Australia in round dancing.

Les and Nancy Maygers paint the following picture for us as an observation from round dancers (not teachers). They square and round and enjoy both activities. They dance at the "Sunnyside Club," Melbourne, with caller and URDC member Ron Whyte. Ron and Ella also lead the round dance club and our correspondent tells us this is *the* best dance they've seen in Australia. The Whytes also conduct the National Carousels Club #121 and are tireless in their efforts to promote and preserve both square and round dancing at the highest levels possible. Lorraine and Paul Howard and Roy and Phyllis Stier, URDC members (Stier 1st President) know this club well from their well-remembered visits to Australia. Americans and Canadians have visited this club and have received great hospitality from the Australians.

They dance year round when the climate is suitable. Their club has round dancing at all square dances, usually an hour before starting their program of one square tip and one round.

All rounds are cued, keeping up with as many new dances as possible. They use the *Round Dancer* magazine as a guide for top 10 popular, and top 5 classics, usually dancing 3 to 4 of top 10, and 4 to 5 of the classics. The Maygers go on to say the most popular dances at the moment are: "Til Tomorrow," "Hallelujah," "Would You," "Non Dimenticar," "Maple Leaf Rag," "Basin Street"; Classics: "Elaine," "Let's Dance," "Hold Me," "Marla Rumba,"

"Continental Goodnight," "Alice Blue Gown," "Arms of Love," "Answer Me," and many more.

A Sunday will start off with "learners" in the afternoon, followed by general dancing to 5:30; an afternoon tea break, then the Carousel Dancers stay on and enjoy a "Basket Evening Snack," and dance till 9:00 PM. It's a big day for Ron and Ella Whyte, usually 100 plus dancers. During the course of the year they come up with about the same reasons for parties as we all do here: birthdays, anniversaries and festivals. Each state in Australia has square and round dance clubs. A national convention is held every year in a different state. They just had their 22nd National Convention in Tasmania.

Wouldn't you just love to make a beautiful trip to Australia sometime and dance with these friendly and interesting Australians? Should you find yourselves suddenly on a "plane" in that direction, take along Ron and Ella's telephone number, 555-1496, (Don't leave home without it). They will be most happy to welcome you.

URDC is ever concerned with events in round dancing not only in this country, but all over the world. If you'd like to know more about this great organization, drop us a card: Herb & Harriet Gerry, Publicity URDC, 306 SW 13th Ave., Boynton Beach, FL 33435.

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For the past six years, Hayes Herschler, resident of St. Augustine Shores, Florida, has had a dream which has now become a reality in the form of a square dance record appropriately titled "Now Everyone Can Square Dance."

Having been actively involved in square dance instruction and calling for about 24 years, Herschler is a member of Callerlab, LEGACY, the Florida State Caller's Association, and an honorary lifetime member of Dance Leaders of Delaware Valley. He has been aware of the need for an easy-to-understand-and-follow square dance teaching record.

"There are many so-called instruction records on the market, however, the instructions are either on the record jacket or on an inserted paper," Herschler stated, "thus creating a problem when trying to follow the music and the written material."

Herschler's newly-released record has the instructions for the patterns to be danced very clearly given in the beginning few minutes of each side of the record. He feels this type of instruction will prove more helpful to the aspiring dancer whether it be used in the privacy of the home, at social gatherings, schools or at organizational activities.

Although the record was started in Florida, the jacket and finished product were completed in Nashville, Tennessee. The jacket was designed by one of Nashville's top artists, and the records pressed by one of the prestige record manufacturers in the world.

"I'm really very pleased with the final product," Herschler went on to say, "and also very proud of the fact that all the teaching techniques on the record are my own, as well as the choreography. Although the actual dance figures are not new, the choreography of their use are mine."

Herschler, who came to Florida after retiring from the Federal Government, formerly lived in Colmar, PA, where he taught square dancing for some 16 years. He formed in 1974 the St. Augustine Shores "Square Saints."

Herschler has spent many hours in



teachers courses such as the caller's college in Pittsfield, MA, and many weekends at clinics all over the east coast. Having started to square dance about two years before he started calling, Herschler knows the value of good instruction from the very beginning. It is with this knowledge that he hopes that his first teaching record proves helpful to those who want to learn.

The album sells for \$7.00 plus \$1.00 to cover postage and handling and may be ordered from H-Bar-H Records, 8008 Stallion Ct., Nashville, TN 37221.

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

LAZY RIVER— MCA 60125

Choreography by Ken Croft & Elena DeZordo
Good Mills Brothers music and a good intermediate two-step with change of rhythm.

THE LAST WALTZ— TDR 118

Choreography by Bill & Carol Goss
Pretty music and a challenging international waltz. (Same record as "Fortuosity" and "Nearest and Dearest.")

TONIGHT— Sid. Thomp. 607

Choreography by Al & Helen Steinke
Pretty "Tonight You Belong To Me" music and a nice intermediate rhumba.

HAPPY MEDLEY— ST 609

Choreography by Mike & Dianna Sheridan
Good music ("Barn Dance Medley") on the same record as "Soldado," a high-intermediate two-step and foxtrot routine with a good feeling.

INTAKO CHA— Telemark 916

Choreography by Bob & Rosemary Holiday
Good music and a lively high-intermediate cha cha routine on the flip of "Para Esto."

I LOVE YOU SO— ST 603

Choreography by Steve & Franny Bradt
Pretty music with a challenging foxtrot routine on the flip of "Whispering."

ALLEZ VOUS EN— Grenn 15301

Choreography by Al Goulet
Pretty music and a nice, flowing, easy-intermediate waltz with instructional use of a few international figures.

HARVEST MOON— Grenn 15301

Choreography by Harry & Elaine McCarthy
Good music and an easy but different two-step.

TAKIN' IT EASY— Columbia 18-02188

Choreography by G.B. & Judy Summitt
Good music with a Lacy Dalton vocal; a flowing easy two-step with change in rhythms.

GREEN GREEN GRASS— HI-Hat 998

Choreography by Pete & Val Peterman
A slightly different, easy-intermediate two-step to an old familiar tune.

SUNNYSIDE— HI-Hat 998

Choreography by Hank & Ruth Fitch
Good "Sunny Side of the Street" music for a nice, solid, intermediate two-step and foxtrot.

I'M MAKING BELIEVE— MCA 60094

Choreography by Bill & Irene Morrison
Good smooth music by the Ink Spots and Ella Fitzgerald and a nice high-intermediate routine with timing changes.

BABY'S BACK— Epic 19-01045

Choreography by George & Johnnie Eddins
Good bouncy music with a Charley McClain vocal for a flowing easy-intermediate two-step.

YOU DON'T KNOW ME— Epic 14-02172

Choreography by Bob & Barbara Wilder
Good music with a Mickey Gilley vocal; an easy-intermediate two-step with some syncopated figures.

Choreography Ratings

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SQUARE DANCE: 81-125

Anniversary Waltz	Belco 199	P1-73/0 = 73
Rage to the Age	WBS 49699	P2-82/0 = 82A
He Loves Me All the Way	Chaparral	P2-88/0 = 88A
Rose Garden #2	S.T. Ep-603	P2-1006/0 = 106
Let's Go to Detroit City in 82	Parrot 5N59002	P2-82/25 = 107A
Glad Rags	Hi-Hat 996	P2-116/0 = 116
Somebody Led Me Away	MCA 51058	P2-106/10 = 116A
Remember When (Corrected)	VR0058	P2-112/5 = 117A
My Heart Cries for You	WBS 49701	P2-115/5 = 120A
Rood Of' Girls	Elektra 47129	P2-124/0 = 124

EASY INTERMEDIATE: 126-175

Somebody's Knocking	MCA 41309	P2-126/0 = 126A
King of the Road	Mercury 35016	P2-128/0 = 128
Melody d'Amour	Belco 298	P2-128/0 = 128A

Raining in My Heart	MCA 21038	P2-106/33 = 139
Catch A Falling Star	S.T. Ep607	P2-165/55170

INTERMEDIATE: 176-250

Colinda Quickstep 3	RCA PB 12076	P2-153/25 = 178A
Ev'ry Day of My Life	Epic 15-2319	P3-162/30 = 192
Perfidia	Timrk 1812B	P2-176/25 = 201
Nobody's Perfect	Epic 19-02129	P2-176/25 = 201A
Cold Cold Heart	Sun-11141	P3-186/25 = 211A
Storms Never Last	RCA PB12176	P3-164/50 = 214A
La Panthere Rose	RCA 447-0739	P3-209/30 = 239
Green Green Grass of Home	Parrot 5N59002	P2-215/25 = 240
Terry Theme	Windsor 4-537B	P4-237/8 = 245A

HIGH INTERMEDIATE: 251-299

Waltz You Saved For Me	MCA	P4-247/5 = 252
Intako Cha	Timrk 916B	P2-221/50 = 271

Flip Side

SQUARE REVIEWS

by John Swindle

Wow! What a month! Twenty-six singing calls topped off with six patter records, one of which is titled "Sleepy," and that's just what we are now. We had some super sounds to dance to this month, both old and new. Bless the review dancers' hearts, coming after spending two days dancing at the state convention. We topped the day off with a little early turkey dinner. Here's wishing each of you a wonderful holiday season. Be thankful we have the freedom to enjoy our much-loved hobby and vocation. Happy squares!

FOR WHAT I BEEN THINKIN' 'BOUT YOU— Chaparral 310; Caller: Gary Shoemaker

The Roadrunners put a lively and jumpy sound together on this record. It just seemed to put life right out on the floor and made it difficult for the dancers to stand still. Gary used simple basics but put them together in a way that flowed well and added interest to the dance. FIGURE: Heads lead right, do-sa-do, swing thru, boys trade, boys run, tag the line, face in, forward and back, pass thru, wheel and deal, double pass thru, cloverleaf, swing, promenade.

HONKY TONK SATURDAY NIGHT— Red Boot Star 1261; Caller: Elmer Sheffield, Jr.

Our dancers enjoyed the way this instrumental was put together and Junior's rendition on the flip. He took not too difficult basics and made an easy and smooth dancing figure. The instrumental has a good, strong, easy-to-follow beat with good clear leads. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, centers veer left, wheel and deal, pass thru, swing, promenade.

TOO OLD— Kalox 1261

Caller: Rocky Strickland

Rocky did a super job of putting a figure to this tune. The opener and closer have *grand square* and *tea cup chain*. This is more than a standard 64-beat instrumental. The dancers enjoyed very much the Plus 1 and 2 singing call. The instrumental is well done, but callers may find it difficult to follow. FIGURE: Heads promenade half, slides right and left thru, square thru, relay the deucey, swing thru, spin the top, slide thru, swing, promenade.

I'M LOVIN' WHAT YOU'RE LOVIN' DOES FOR ME Mountain 9; Caller: Mark A. Clausing

This is a well-done instrumental with a good, strong beat and the figure Mark put with it is well timed. The dancers enjoyed dancing this. The instrumental side has some assistance: the in-

strumental has the vocal harmony, and this added voice has a lead part in the *grand square*. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, curlique, boys run, trade by, square thru three, trade by, swing, promenade.

AMERICA THE BEAUTIFUL— Gold Star 715

Caller: Cal Golden

Cal chose another patriotic song for a new release. Our dancers enjoyed this tune very much and felt the timing was just right, after his release of "God Bless America." The instrumental is in march tempo and is fun to dance. Cal's figure was one of the standard star figures, but metered well and was well-timed. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, boys run, promenade.

BATTLE OF NEW ORLEANS— Prairie 1040

Caller: Chuck Donahue

Prairie presents us with another march. This song was popular among square dancers twenty years ago, and this release could bring about a rebirth of that popularity. Chuck does a fine job. On the instrumental the dancers have a little help counting cadence on the tags. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ladies hinge, flip the diamond, boys trade, boys run, half tag, scoot back, swing, promenade.

BABY WE'RE REALLY IN LOVE— BobCat 112

Caller: Gary Kincade

The Craftsmen give us some hot licks on this Bob-Cat releases. Super-sounding steel guitar made this a nice tune just to listen to. Gary chose a simple figure but one that dances well. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, forward and back, right and left thru, slide thru, square thru three, swing, promenade.

OCCASIONAL ROSE— Hi-Hat 5036

Caller: Ernie Kinney

Just nice, pretty music is what Hi-Hat presents here. As usual with Hi-Hat, the music has a good square dance beat and good clean lead instruments. Ernie didn't do anything fancy with his figure, but put together some simple basics that were interesting and fun to do. FIGURE: Heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, trade, roll, pass thru, trade by, swing, promenade.

DIXIE ON MY MIND— Chinook 049

Caller: Daryl Clendenin

Chinook picked a currently popular country-western tune quite popular in the south, which could localize its popularity. The instrumental follows very closely the popular instrumental. Daryl uses an alternate figure on the flip using a *left square thru* and a *right and left hand star*. FIGURE: Heads square thru, right hand star, left hand star, square thru, swing, promenade.

HEART OF MY HEART— Blue Star 2134

Caller: Marshall Filppo

Key F

Want to put bounce in your dance? You might try this one, an oldie Flip has brought back. As usual with Filppo's records, it is very well done. The instrumental has some Dixieland sound and a lot of

bounce. Used at the right time in your dance, this could really turn the dancers on. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, star thru, Dixie style to a wave, boys cross fold, swing, promenade.

WE SHOULD BE TOGETHER— D&R 162

Caller: Lee Schmidt

For banjo lovers, this currently popular country-western tune has some banjo all the way through. Lee also uses a standard star figure, which seems to be getting popular again. On the vocal instrumental, callers will have some vocal help on the tag lines. **FIGURE:** Heads square thru, right hand star, left hand star, right and left thru, double swing thru, swing, promenade.

MORE THAN I CAN SAY— Blue Star 2140

Caller: Vernon Jones

Key C

Again this year this hit from the late fifties is turned into a square dance. The Bayou Ramblers give their instrumental more of a country flair than in the earlier recording. **FIGURE:** Heads square thru, do-sa-do, touch a quarter, scoot back, boys run, right and left thru, flutter wheel, reverse the flutter, promenade.

OLD FASHIONED LOVE— D&R 163

Caller: Wayne West

This recording is well done with good strong drum beat and lead instruments, with a touch of banjo throughout. It does offer vocal harmony on the tag lines in the opener, middle break and closer. Wayne put together a figure that had one slight pause but was enjoyed by the dancers. **FIGURE:** Heads promenade half, side ladies chain, pass the ocean, ping pong circulate, recycle, square thru three, swing, promenade.

SOME LOVE SONGS NEVER DIE— Bogan 1335

Caller: Tim Ploch

Tim's figure worked very well throughout, although when you listen to the instrumental side, there is a part that just sounds as if it would not dance well. The instrumental is well done and the beat easy to follow. **FIGURE:** Heads square thru, right and left thru, rollaway, touch a quarter, split circulate, walk and dodge, partner trade, slide thru, swing, promenade.

LOUISIANA SATURDAY NIGHT— Bogan 1334

Caller: Hubert Kerr

Key F

This country western number has not long been off the charts. The Bayou Ramblers hit some real hot licks. Some callers may have trouble with the key. Hubert does a nice job on the flip but at times sounds strained. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

NEAR YOU— BobCat 113

Caller: Mike Holt

BobCat Records went back a way to pull this song out. There is a bit of Dixieland sound in the instrumental. It's very hard to miss the beat when dancing. Mike's figure was slightly different and danced well. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, forward and back, curlique, cast off three-quarters, fan the top, pass thru, left allemande, swing, promenade.

BLAZE OF GLORY— Prairie 1043

Caller: Al Horn

Prairie gives us another record for callers who like vocal accompaniment on the instrumental, which has a march beat and is easy to dance to. Al's figure is interesting and times well. **FIGURE:** Heads square thru, swing thru, boys run, couples circulate, girls hinge, diamond circulate, flip the diamond, recycle, square thru three, trade by, swing, promenade.

GET IT RIGHT— Blue Star 2141

Caller: Marshall Flippo

We can really relate to this song. It has an easy-going beat and with a title like this, would be great to use in class or as a relaxer. This, as well as all the others in this great batch of Blue Star releases, had a unique sound. Flip's figure was nothing new but gave the review dancers a dance on which to relax. **FIGURE:** Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing, promenade.

IF I KEEP ON GOING CRAZY— D&R 161

Caller: Nelson Watkins

Nelson put a figure on us that worked well, but there's no place to rush or lag. All the dancers have to be doing their part or it gets crowded. The basics used are from the mainstream basics list, but this figure would not be for newly graduated dancers. This record also has vocal accompaniment. **FIGURE:** Heads right and left thru, square thru, sides face, grand square, heads cloverleaf, star thru, do-sa-do, pass thru, swing, left allemande, promenade.

QL' SHOWBOAT— Prairie 1041

Caller: Darryl Lipscomb

Darryl used the Callerlab QS, *star the route*, in the opener, break and closer. For clubs that do not dance the QS, a *grand square* will work as well. The tune is a cute novelty and the dancers enjoyed listening to the tag lines. Darryl's figure was tricky, calling *fan the top* from couples facing, but it does work. **FIGURE:** Heads square thru, do-sa-do, make a wave, ladies trade, spin the top, box the gnat, fan the top, recycle, star thru, roll, swing, promenade.

HEARTBREAK MOUNTAIN— Big Mac 028

Caller: Don Schadt

The Big Mac band did a super job on the instrumental of this song that is regaining popularity with some hot licks from banjo and lead guitar, accented by piano. This is a peppy little number and Don calls a figure that moves right along. **FIGURE:** Heads lead right, circle to a line, right and left thru, Dixie style to a wave, boys trade, left swing thru, girls run left, couples circulate, ferris wheel, centers pass thru, left allemande, promenade.

IF YOU WANT ME— Hi-Hat 5035

Caller: Jerry Schatzer

At last, a relaxer that has a nice, smooth, flowing rhythm to which the dancers seemed to glide. This music is just good listening as well as dancing. Jerry's figure was not too difficult and timed

Continued on Page 83

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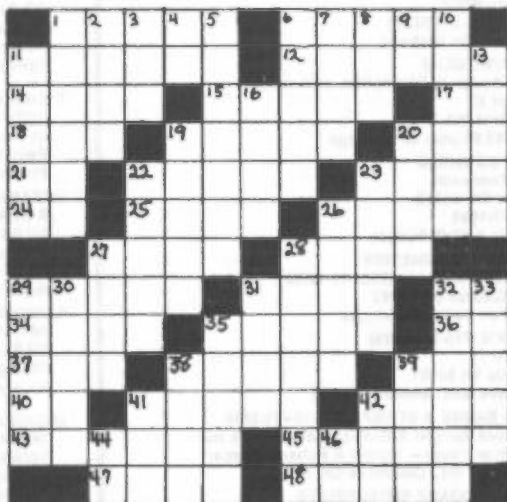
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Puzzle Page



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1. Cross—
6. Pastel
11. Clubs dues are — — treasurer
12. Maxims
14. Division word
15. Words on badges
17. 101
18. Nickname for Edith (Var.)
19. Leers at
20. Caller Redmond
21. Caller Ethics (Abbr.)
22. — — your partner
23. "The Way We —"
24. Printer's measure
25. Roll —
26. — — run
27. Musical star: Joel —
28. What banners do
29. — — thru
31. The — — way
32. Chase —
34. Bitter herb
35. Join —, circle left
36. Exclamation
37. "Mountain —"
38. Measure
39. Expert
40. — — right and left (Abbr.)
41. "Around the — — in 80 Days"
42. Overwhelms
43. Engraved
45. Be against
47. "Ring Around A —"
48. S/D Ladies

DOWN

1. Double squares
2. Ceremony
3. Fuss
4. "— Takes A Worried Man"
5. Another name for contra
6. Old-fashioned jewelry piece
7. Poems
8. — Vegas
9. Old Guard (Abbr.)
10. Do hair again
11. A — — of cake
13. — — face, grand square
16. "S— Dog Rag"
19. Yell (Var.)
20. Caller Perry —h
22. Load the —
23. Weaves: — — in & out
26. En — — (fencing term)
27. What s/d clubs should do
28. Shamefaced, as a look
29. Part of the s/d costume
30. Adjective for a/dancer
31. Caller — — er (Taw)
32. Intermission
33. Pronoun
35. Town in Ark.
38. First couple — — right
39. Absent without leave (Abbr.)
41. Pronoun/song title
42. "— — in Portugal" (Abbr.)
44. Credit (Abbr.)
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Pennsylvania— Showtime Rounderama, Americus Hotel, Allentown; Nov. 20-22; Irv & Betty Easterday with Al Franz. Write Dave Platt, PO Box 146, Somers Point NJ 08244.

Ohio— 19th Annual Fall Federation Dance, SW Ohio S/D Federation, D.A.V. Hall, Middletown; Nov. 14; Larry Parella, Bob Vinyard, Harold Illian, Frank & Phyllis Lehnert, Ben & Dolores Cripe.

Pennsylvania— 15th Horn of Plenty, Fort LeBoeuf H.S., Waterford; Nov. 14; Gary Brown, Hal Greenlee, Mike Jacobs, Joe & Betty Tarr. Write Jim & Ruth Gray, 2851 Euclid Ave., Erie PA 16510.

Alabama— 5th Harvest Dance, Escambia Squares, Escambia Academy, Canoe; Nov. 14; Bob Augustin, Kit & Hoss Waldorf.

Tennessee— Turkey Strut, Gatlinburg Audit., Gatlinburg; Nov. 20-21; Harold Thomas, Richard Silver, Roger Chapman, Jerry Biggerstaff, Hoyle Grose, Bill & Judy Martin. Write Red & Jane Radford, 280 Overlook Rd., Asheville NC 28803.

Virginia— 17th Roanoke Valley S/D Festival, Natural Bridge; Nov. 20-21; Dick Bayer, Elmer Sheffield, Allen Tipton, Ted & Janice Reeder. Write Joe & Ann St. Hilaire, 4136 Chesterton St. SW, Roanoke VA 24018.

California— S/D Jamboree, D.E.S. Hall, Chino; Nov. 27; Lee Schmidt, Terrie Wall, Bill & Jenny Coy. For info, call 714-627-5398 or 956-0764.

Alabama— Lakepoint Funfest, Lakepoint Resort, 5 miles north of Eufaula; Nov. 27-29; Chris Vear, Horace Newberry, Wayne Nicholson.

North Carolina— 2nd Fontana Hoedown, Fontana Village; Dec. 4-6; Ken Rollins, Harold Thomas, Bob Ferrell, Bobby & Carole Hollis. Write Bill Mitchell, 105 Stribling Circle, Spartanburg SC 29301.

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1. Write Myself A Letter
2. Hallelujah
3. Corredo
4. Begin the Bequine
5. Lazy Sugarfoot
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9. Memories
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8. String of Pearls (Newby)

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1. Begin the Beguine (Wolcott)
2. Lazy Sugarfoot (Procter)
3. Jealous (Barton)
4. Sealed With A Kiss (Kannapel)
5. Write Myself A Letter (Kannapel)
6. Whispering (Roberts)
7. Memories (Barton)
8. Rhumba My Way (Sheridan)

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our hat until*

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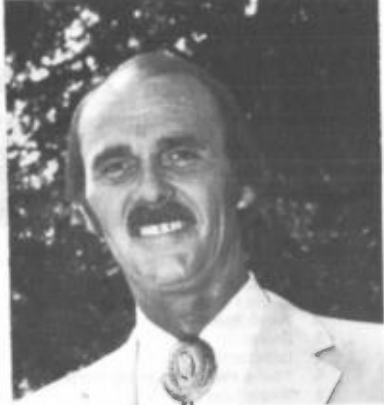
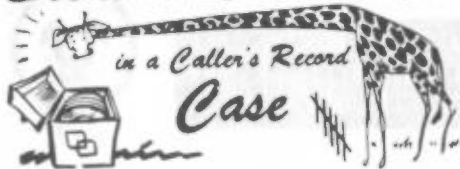
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Steal a Little Peek



Wayne McDonald has been square dancing since 1965, calling professionally since 1976 and calling full-time since 1979. He is presently calling for four clubs, teaching three classes, and one advanced workshop.

Wayne is on the staff of Autumn Promenade, Dixie Roundup, Gatla-Fun-Fest and Wonderland Weekend in Gatlinburg, has served on the staff of Red Boot Roundup in Crossnore, N.C. and other festivals at Fontana Village, N.C.

A member of Upper East Tenn. Callers Assoc. and an accredited member of Callerlab, Wayne is a staff member of Red Boot Records (latest recording is "9 to 5").

He was a dancer on the square dance float in the Tournament of Roses parade in 1979 and was a fashion model in the 1980 National Convention in Memphis.

He is engaged to Deanna Smith of Blountville, Tennessee, a round dance instructor and cuer. His philosophy about square dancing is to keep people dancing happily, promote square dancing wherever and whenever possible, and in the traditional way.

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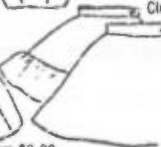
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**CLUB AND CALLER CELEBRATE
20TH ANNIVERSARY TOGETHER!**

On November 6, members and friends of the Rocking Rooster S/D Club of Newtown, Connecticut, will come together to celebrate the 20th anniversary of the club, which has always had the same caller. Bob Paris will call to live music with the Berkshire Mountain Boys. Bob Paris, known as "the man with the beat for your dancing feet," was instrumental in starting the club and has called for it these twenty years. Ten Newtown couples and Bob formed the group in November of 1961, adding thirteen new couples in June of 1962 at a combined graduation and barbecue supper held at the home of Tom and Patty Griffith.

At the present time, two Newtown couples have remained continuously active in the club: Ray and Eileen Artruc and Myron and Marion Pierce. The Pierces have undertaken the office of vice-president this year. The Artrucs have been presidents, club V.I.P.s and archangels. They have actively supported and worked with the caller and new classes through the years and are a real asset to the club and square dancing as a whole.

Many club members have given time and devotion to making this an enjoyable dancing group. It has not always been easy to keep the club at its best and profitable. Some members remem-

ber when they had to dance in basements, barns and on driveways. They had to pass the hat in the early days in order to give something to the caller. Now they dance in a public building and have round dancing as part of the program. The Rocking Roosters are known for their good refreshments and colorfully decorated special dances.

The club emblem is the rocking rooster, seen on badges, banners, flyers and decorations, and chosen because the rooster is also the town emblem. The Newtown Congregational Church boasts a rooster weathervane which was used for target practice by the French troops during the Revolutionary War. The club banner was designed and sewn by Mrs. Robert Metzger, a former club member from Newtown. A lovely, handmade, copper centerpiece adorned by a rooster, donated by Mrs. George Jackson, a former member now in North Stonington, Conn., will be used at the party. The large wooden roosters used were made and donated by Don and Jackie Cummings, former members, of Monroe, Conn.

The club has been active in fund raisers, town activities, and has danced at fairs, social groups, convalescent homes, church groups, political rallies and several other groups.

Bob Paris has been calling since the age of fourteen, when he was asked to call for a square dance band whose caller went into the service. He is actively calling for four clubs in the area and has a large following. The round dance cuers are Norm Krysta and Lorraine O'Donnell and Betty and Ed Navage.

Square dance classes begin with an Open House in September with Allen Finkenaur and continue through March. Allen is a club member who has gone on to calling and teaching.

The club dances on Fridays, usually the first and second, at the Edmond Town Hall Gym in Newtown, Conn.

*Marjorie Humiston
Sandy Hook, Connecticut*

UNDERLINING

THE CALLER NOTE SERVICES

In *News 'n Notes*, one of the authors points out that *ocean wave* has also been identified as a *two-handed thar*. Whether done in a two-handed or four-handed thar, the execution of *slip the clutch* is identical: centers retain their star handhold and all dancers move forward individually to the first person they meet. With dancers moving forward to the first person met within their own wave, a two-handed thar *slip the clutch* would rotate the wave 90° from its starting point. A tidal wave would change into parallel waves....We cannot understand why something of this nature could not be revived and explored in the light of current choreography. Many existing movements have as much quality as the "new" movements.

Don Pfister writes in the **National Callers Report** of "Things I Don't Like to See," and includes *left allemande* after *swing* in a singing call, substituting gimmicks for choreography, records that must be slowed or speeded, dancers who have forgotten the calls at the lower level due to caller laziness, and callers who describe a *diamond circulate* as the "same as a *right-hand star*. To end on a positive note, Don lists things he really likes: a caller who uses workshop or teaching material in the singing call,

recording callers who dare use challenging mainstream material, and callers who use known basics to teach new things, i.e. *transfer the column* as an extension of *track and trade*.

Toronto & District Callers Workshop Notes features for September ROM, "Little Bitty Tears," presented by Lew and Laura Wiffen. An extensive article on how John Park teaches beginners classes is included, with advanced material on *single wheel* and *right and left grand*. The workshop presentation is on $\frac{3}{4}$ *tag the line*.

Jack Lasry in **Notes for Callers** calls attention to the Callerlab mainstream emphasis on *peel off*: "*Peel off* is a low priority basic when planning a dance so we must take the time to include additional *peel off* figures so the dancers will perform well when it is called and find it an interesting basic to dance. First the dancers must understand the correct dance routine for *peel off*...*Peel off* implies a turning away motion like the peeling of a banana—the peeling falls away from the center"...followed by a good demonstration of how the lead dancers about face turning away from each other to become the ends of a forming line as the trailing dancers step into the footprints of the leads and then about face

BRAHMA



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by turning away from partner to end as the centers of the forming line.

Once the mechanics have been mastered, try these:

Zero line, pass thru, wheel and deal

Double pass thru, peel off

*Star thru, cloverleaf, centers swing thru

Turn thru, left allemande.....

*Touch a quarter, boys run right

Centers pass thru, step to a wave

Girls circulate, recycle, dive thru

Square thru $\frac{3}{4}$, left allemande.....

Jack gives many more examples!

In **Mainstream Flow**, Gene Trimmer suggests that the fall is a good time to spend in review of the current QS: *dixie derby*, *linear cycle*, *ping pong circulate*, *release recycle*, and those basics which have been on the emphasis list for the first three quarters of the year: *divide*, *slide thru*, *trade family*, *wheel and deal*, *peel off*, *square thru*.

SDDS, starting its eighth year of publication by John and Evelyn Strong, reflects that "square dancing is better than ever." This issue reviews *spin chain thru* and *circulate*, presents *zing*, the

facing "Z," brush up, wheel barrel, go for it, and recoil. In response to a request for "stir the bucket" ideas, John comments that he never uses them so has no file of ideas. He does reprint the one that requester George Crissman submitted: Heads flutter wheel, sweep a quarter Zoom, flutter wheel, sweep a quarter Four ladies chain, bow to your partner...

NEWS, Continued

everyone! Recorded music will be used for the continuous dancing from 1 to 5 p.m.

Donations of \$1. per minute of dancing will be collected by members of the Northway Squares until 5 p.m. on May 16th. Their goal is \$2400. which represents ten one dollar donations per minute of dancing.

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Speaking Of



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Involvement

* Work at Federation events. Working from within an organization accomplishes more than complaining as an outsider.

* Maintain high visibility at festivals and special dances.

Reliability

* Attend all workshops and classes regularly.

* Share offices with another single.

Visibility

* Run events where influential dancers will attend such as a "President's Dance" in mid-February at which you invite all area club presidents to attend free of charge.

* Run a free class-level dance near the end of the classes in your area and invite all current class members.

Sensitivity

* Use extreme care in asking a member of a couple (married or single) to dance. Thank the other member after the dance.

* Be courteous to another single and their date even if you had hoped to be with one of them. "Cattiness" is childishness.

Dancing Level

* Hold workshops to improve the dancing level of singles.

Appearance

* Encourage the singles to dress as neatly as the couples.

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FLIP SIDE/SQUARES, Continued

Well. FIGURE: Heads promenade half, sides square thru, spin chain thru, ladies circulate twice, boys run, bend the line, crossrail thru, swing, promenade.

RIBBON OF DARKNESS— Bogan 1337

Caller: Tim Ploch

Key C

This is a nice piece of music and has a good clean beat. It does have a lighter side. Tim's figure was well-timed, slightly different and enjoyed by the dancers. FIGURE: Heads square thru, do-sa-do, curliques, cast off three-quarters, ladies trade, recycle, pass to the center, square thru three, swing, promenade.

AGE— Big Mac 029

Caller: Ron Mineau

The review dancers, as well as we, have one big question about this record: where does it get the name? The song although a good mover does not have the music that would excite a floor. Ron's figure was well-timed and well-accepted, but we would suggest slowing the record down and using it as a change of pace. FIGURE: Heads promenade half, curliques, boys run, swing thru, boys run, half tag, trade, roll, eight chain three, left allemande, promenade.

BLUE EYED BLOND— Roofers 107

Caller: Gerald McWhirter

This dance is tough to do when dancing with a redhead! Not one of our review dancers this month was blue-eyed or blond. Roofers is a new label that has given us some good instrumentals and this one is standing tall there with the rest. A key change in the closer added the finishing touch. FIGURE: Heads square thru, do-sa-do, make a wave, linear cycle, right and left thru, slide thru, pass to the center, square thru three, swing, promenade.

TWO STREETS— Brahma 301

Caller: Don Jochum

Don's having trouble figuring out which street to take, but no trouble directing the dancers through an old standby figure. The instrumental is dominated by piano and has a key change in the ending. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing, promenade.

PATTER RECORDS

MAGMA— Chinook 505

Caller: Daryl Clendenin

INSTRUMENTS: Piano, lead guitar, drums, rhythm guitar and bass. The flip side is called using mostly mainstream basics that Daryl really put together well.

JUST RHYTHM/YA READY— Kalox 1262

Just Rhythm: lead guitar, piano, snare, bass. Ya Ready: fiddle, bass, banjo, snare.

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Dog: banjo, banjo. Riverside Hoedown: electric piano, bass, rhythm guitar, lead guitar.

Continued on Page 86



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ENCORE, Continued

day there are six clubs on the 100x30 mile island.

In case you thought challenge dancing was relatively recent, here's news of the 10th anniversary of the Odds and Ends Club in the Chicago area. The oldest advanced level club in the midwest area, the Odds and Ends have flourished under the calling of John Hendon and Al Sova.

The Round Dance Report from the 20th National S/D Convention names the following standard terms accepted by the voting audience at the panel discussion: *rock, canter, balance, lock step, lunge, pas de basque*. On a one-year trial basis for 1972 are *standard two step, running waltz, chasse, cut step and heel pivot*.

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FRONT LINE COVERAGE

This month we borrowed a little "flavor and flounce" from two states of the USA and some color from Canada to create a fall image to cover our fatter-than-ever November issue of ASD.

First of all, the figurines are Cyrus Noble Original ceramic decanters, manufactured by Haas Brothers of San Francisco, and sold by C. W. Kopf of 159 Prince Royal Drive, Corte Madera, California, 94925. These are real collector items, and sell for \$40. (including UPS shipping). Anyone interested must order soon— only 200 are left of this discontinued line.

The dancers are "Oklahoma Dancers," according to a publicity item, and remind us of early settlers in that state (covered wagons and all).

For a touch of fall, we borrowed the Canadian "maple leaf" with all due respect to our neighbors to the north. Thanks to all sources for a triple treat traditional triumph.



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LIFE STYLE, Continued

call square dancing here and have many new friends through the activity. Since retirement began, I often wonder how I ever had time to work.

Dear daughter: Yes, we do enjoy our retirement life style. I hope other people can enjoy their's as much. There are really only two things that we don't have: a front porch and a rocking chair, and I don't want either one of them.

What does this have to do with square dancing? I really don't know. However, we would like all square dancers out

there to know this. You are raising families and struggling with daily problems, but hear this. Growing older is not so bad. It is a privilege that many people never have. When you are young in your forties and fifties with nothing really wrong with you, you hurt worse than you do when you get older and really have health problems. Yes, we have our problems, but we think you can look forward in a positive manner to your retirement years. Our advice to you is to get ready and look forward to many wonderful golden hours.

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 Centralia IL; Nov. 15, Dave & Stella Schilling
 Berlin PA; Nov. 22 (aft.), Roy & Ruth Romesburg
 London, Ont; Nov. 27, Ken & Mary Brennan (½)
 Romeoville (Chicago) IL; Nov. 29, Ron & Cookie Balaza
 Clearwater FL; Dec. 3 (tent.)
 Bronson (Gainesville) FL; Dec. 4, Paul & Amanda Greer
 Sebring FL; Dec. 5, Max Newgent
 Deerfield Beach FL; Dec. 6, Jerry & Pat Seeley
 Zephyrhills FL; Dec. 10, Bob & Dee Barnes
 Plant City FL; Dec. 11, Marty & Byrdie Martin
 Orlando FL; Jan. 2, John & Linda Saunders (½)
 Key West FL; Jan. 6, Don & Marguerite Willey
 Jennings LA; Jan. 7, Lem & Sue Gravelle
 Gulfport MS; Jan. 8, Bruno Trujillo
 Washington DC; Jan. 9, Don Beveridge
 Virginia Beach VA; Jan. 15; Bud & Gloria Blanchard
 Purdue IN; Jan 17, Kelth Arnold
 Bowen IL; Jan. 19, Jim Blackwood
 Jacksonville IL; Jan. 23 (Tent.)
 Laurel MD; Jan. 30, Jocko Manning
 Augusta GA; Feb. 17, Dan & Mary Martin
 Carrollton GA; Feb. 18, Jimmy Moore
 Columbus GA; Feb. 19 (Tent.)
 Montgomery AL; Feb. 20, Charlie Waller
 Grand Forks area, ND; Feb. 27 (Tent.)
 Chippewa Falls WI; Feb. 28, Don & Jean Wellsandt (½)
 Madison SD; March 1, Don Nugent
 Boca Raton FL; March 3, Jerry & Pat Seeley (½)
 Okeechobee FL; March 6, Bill & Donna Vroman
 Titusville FL; March 7, Dale McClary (aft.)
 Plainwell MI; March 17, Howard & Juanita Cowles
 St. Louis MO; March 18, Otto & Emily Schepers
 Los Alamos NM; March 20, Bob & Marilyn Gill
 Alamogordo NM; March 21, Hap & Robin Pope
 Tyler TX; March 24, Allen & Shirley Garrett (½)
 Carlsbad NM; March 27, James & Thelma Lowery
 Columbus OH; March 28, Dick & Roberta Driscoll
 Ogden UT; April 7, Walt & Louise Cole (½)
 Sidney NE; April 8 (Tent.)
 New Strawn (Topeka) KS; April 9, Dave Wilkins
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 Charlestown WV; April 21, Erwin Lawson
 Altoona PA; April 22, Emil & Ruth Corle

Millville NJ; April 23, Ralph & Lois Trout
 Cincinnati OH; April 29, Ken Johnson
 Parkersburg WV; April 30, Keith & Karen Rippeto
 Staunton VA; May 1, Cecil DePriest (½)
 Springfield MO; May 2, Bob & Mona Carmack
 Kenmore ND; May 6, Frank Zettinger
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 Rapid City ND; May 16, Ray & Lois Anderson (aft.)
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 Fayetteville NC; May 29, Charles & Kathy Luther (½)
 Lancaster SC; May 31, Barbara & Laverne Harrelson
 Memphis TN; June 9, Eddle & Sally Ramsey
 Mountain Home AR; June 10, E.A. Loomis
 Sandy Lake PA; June 12, Karl & Kay Ruhlman
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 Minerva NY; July 7, Mary & Bill Jenkins
 Selma CO; July 9, Edith & Paul Brinkerhoff
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 Dillard GA; Aug. 14, Jerry & Becky Cope
 Wilmington NC; Sept. 3, Howard Worthington
 Pekin IL; Sept. 10 (tent.)
 Johnstown PA; Sept. 12, Richard Knavel
 Berea (Cleveland) OH; Sept. 13, Lou & Al Jaworski
 Wausau WI; Sept. 22, Bob & Pauline Holup
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CALLING TIPS, Continued

of variety available while being technically correct in the use of basics without confusing the dancers with anything likely to fold their squares needlessly. Think about it. The dancers are the ones who are furnishing your caller fees.



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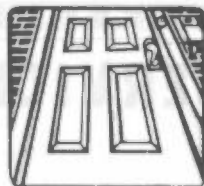
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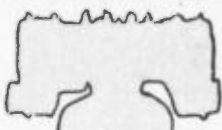
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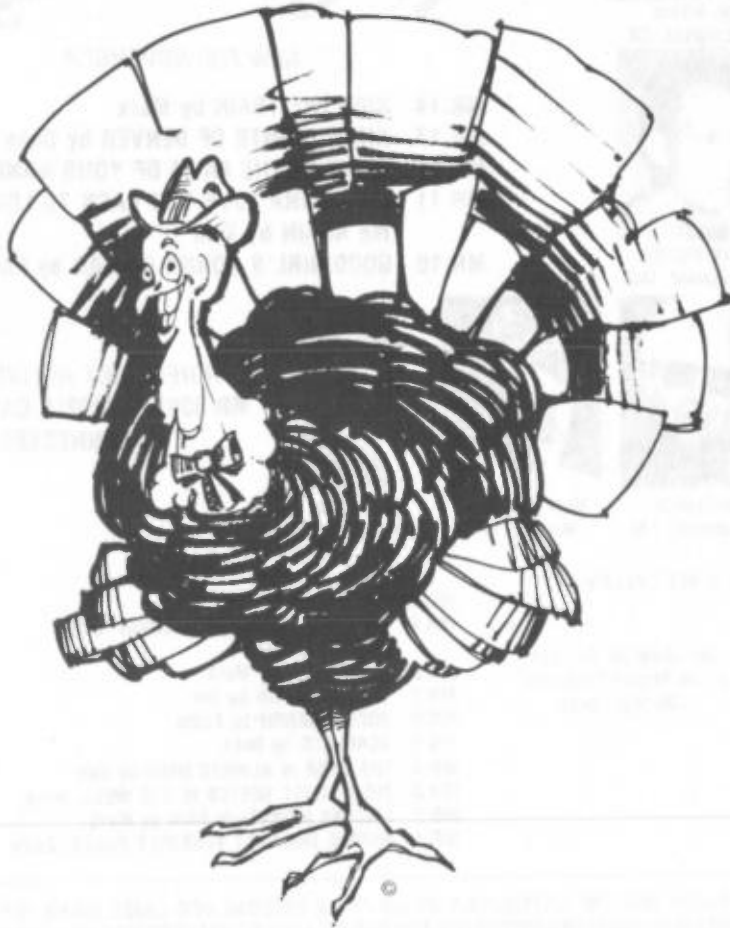
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TURKEYS ON THE



DANCE FLOOR

A savory TURKEY, on the one hand makes us think of good eating, especially around Thanksgiving time; and on the other hand we associate TURKEYS with rather irresponsible, unsavory characters, since the advent of the specialized CB jargon that fills the air waves on the highways these days.

We'll take a look at the latter type of TURKEY, as seen on the dance floor, and issue a double wish for each of you this November— that you enjoy your *savory* TURKEY, and conversely avoid the *unsavory* kind of TURKEY PEOPLE described here. Thanks to caller Norm and Clarice Cross of North Dakota for helping to identify a few of these FOWL turkeys.

- A TURKEY is a dancer who watches a caller make three trips to his car both before and after the dance to load and unload equipment, and never offers to lend a helping hand.
- A TURKEY is a caller who was told to call a Mainstream dance, and later on brags that he was able to work in every one of the Plus movements.
- A TURKEY is a round dance cuer who has only three couples out of fifty on the floor doing advanced round dances, time after time, and is not willing to drop the level for the sake of the majority.
- A TURKEY is a club officer who books the caller, neglects to say exactly where the dance is to be held, gives no other contacts, and then fails to be at home to receive a phone call the afternoon the caller drives into town.
- A TURKEY is a hot-shot dancer who shows the caller a list of 200 off-the-list "basics" he has learned, and urges the caller to "run 'em through tonight."
- A TURKEY is a caller who tries to get every bit of knowledge he can from a benevolent caller/tutor in two years, then runs off "half-cocked" as "lord of the roost," nevermore to recognize the "hand that fed him."
- A TURKEY is a club dancer who drags a green-green beginner (or even an undergraduate) on the floor at a fast-paced club dance, saying: "We'll pull you through."
- A TURKEY is an "obliging" dancer who asks the caller's wife to dance with him, saying, "My wife told me to come and get you for this tip because she's tired, and no one else seems to be available."
- A TURKEY is a dancer who "pirates" beginner class members off to another class or club, saying, "You'll enjoy this club/caller better than yours."
- A TURKEY is a dancer who insists on doing Hungarian Swings instead of *do-sa-do* to an *ocean wave* (plus other fancy flourishes) to baffle new dancers just coming into the club setting.
- A TURKEY is a dancer who does quarter and half turns with such gusto a *hinge* becomes a *trade* and a *trade* becomes a *castoff*.